

Kay WalkingStick

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Solo Museum Exhibits:

- 2018 Montclair Art Museum
“Kay Walkingstick: American Artist,” Montclair, NJ. An extensive retrospective exhibition, on view February 8th – June 17th, 2018.
- 2017 Gilcrease Art Museum
“Kay Walkingstick: American Artist,” Tulsa, OK. An extensive retrospective exhibition, on view October 5th, 2017 – January 8th, 2018.
- Kalamazoo Institute of Art
“Kay Walkingstick: American Artist,” Kalamazoo, MI. An extensive retrospective exhibition, on view June 17th – September 10th, 2017.
- Dayton Art Institute
“Kay Walkingstick: American Artist,” Dayton, OH. An extensive retrospective exhibition, on view February 9th – May 7th, 2017.
- 2016 Heard Museum
“Kay Walkingstick: American Artist,” Phoenix, AZ. An extensive retrospective exhibition, on view October 13th, 2016 – January 8th, 2017.
- 2015 The National Museum of the American Indian
“Kay Walkingstick: American Artist,” Washington, DC. An extensive retrospective exhibition, on view November 7th, 2015 – September 18, 2016.
- 2010 Eiteljorg Museum of American Indian and Western Art, “Kay WalkingStick: Prints,” Indianapolis, IN, opened October 9
- 2008 Montclair Museum of Art, “American Abstraction: Dialogue with the Cosmos”
Installation on view through 2009, Montclair, NJ
- 2004 Southeast Missouri Regional Museum, “Kay WalkingStick: Mythic Dances. Paintings from Four Decades,” Cape Girardeau, MO
- 2003 Eiteljorg Museum of American Indians and Western Art, “Sensual Texture: The Art of Kay WalkingStick,” Indianapolis, IN
- Smithsonian National Museum of the American Indian, George Gustav Heye Center, Bowling Green, “Continuum 12 Artists,” April 26 – August 3, New York, NY, a two-person exhibit with Rick Bartow

- 1999 Bayly Art Museum, "The Heritage of our Ancestor," University of Virginia, Charlottesville, VA , a two person show with Jaune Quick-to-See Smith
- 1992 Morris Museum, Morristown, NJ
Jersey City Museum, "Works on Paper," Jersey City, NJ
- 1991 Hillwood Art Museum of Long Island University, C.W. Post Campus, "Kay WalkingStick: 1974-1990," Brookville, NY, traveled to Heard Museum, Phoenix, AZ, and to the Hartwick College Gallery, Hartwick College, Oneonta, NY
- 1985 Carl N. Gorman Museum, University of California, Davis, CA, a two-person exhibit with Kay Miller
- 1975 New Jersey State Museum, Trenton, NJ, a two-person exhibit with Peter Tilgner

Solo Exhibits:

- 2022 Hales Gallery, "Mountains/Canyons/Clouds," 3/4/22 – 4/16/22, New York, NY
- 2021 Froelick Gallery, "Painting as Memory," 9/1/21 – 10/9/21, Portland, OR
- 2020 Froelick Gallery, "In the Rockies," 4/15/20 – 5/30/20, Portland, OR
- 2018-19 June Kelly Gallery, "Works from the 1970s – 1980s," paintings 11/29/18 – 1/15/19, New York, NY
- 2015-16 June Kelly Gallery, "New Paintings" 11/19/15 – 1/5/16, New York, NY
- 2013 June Kelly Gallery, "American Landscape" April & May, New York, NY
- 2011 June Kelly Gallery, "Living in the City, Painting in the Wild" March & April, New York, NY
- 2009 Lafayette College Grossman Gallery, "Kay WalkingStick: Works on Paper 1979-2009," March 9-April 18, Easton, PA
- 2007 June Kelly Gallery, "Kay WalkingStick, Paintings" Nov. 8-Dec. 8, New York, NY
- 2002 June Kelly Gallery, "Haptic Memory," New York, NY
- 1999 June Kelly Gallery, "Recent Drawings / The Italian Suite," New York, NY
Miami-Dade Community College Kendall Campus, "Kay WalkingStick,"
Miami, FL

- 1995 Atlantic Center for the Arts, "Works on Paper," New Smyrna Beach, FL
- 1994 June Kelly Gallery, "Recent Paintings," New York, NY
- 1993 Galerie Calumet, Heidelberg, Germany
Flushing Council on the Arts, Flushing,
Hartell Gallery, Cornell University, Ithaca, NY
- 1991 Elaine Horwitch Gallery, Scottsdale, AZ
- 1990 M-13 Gallery, New York, NY
Rathbone Gallery, Junior College of Albany, Albany, NY
- 1989 Union College, Cranford, NJ
- 1988 Wenger Gallery, Los Angeles, CA
- 1987 M-13 Gallery, New York, NY
- 1986 Galleria Maray, Englewood, NJ
- 1985 Beaver College, Spruance Art Gallery, Glenside, PA
Ohio State University, Hopkins Hall Gallery, Columbus, OH, Visiting Artist
Exhibit
- 1984 Fort Lewis College, Fine Arts Gallery, Durango, CO
Bertha Urdang Gallery, New York, NY
Wenger Gallery at the Fine Arts Building, San Diego, CA
- 1981 Bertha Urdang Gallery, "Painting on Paper," New York, NY
- 1979 Wenger Gallery, San Diego, CA
- 1978 Bertha Urdang Gallery, New York, NY
- 1976 Soho Center for the Visual Arts, New York, NY
- 1969 Cannabis Gallery, New York, NY

Selected Group Exhibits

- 2020-21 Hales Gallery, 547 W 20th St, New York, NY 10011, "Site: Virginia Jaramillo, Kay WalkingStick, Mary Webb," December 1, 2020 – February 6, 2021.
- 2020-21 Eiteljorg Museum, "Powerful Women," May 2, 2020 – April 4, 2021, Indianapolis, IN.

- 2019-21 National Museum of the American Indian, "Stretching the Canvas: Eighty Years of Native Painting," November 16, 2019 to Fall, 2021, 1 Bowling Green, New York, NY.
- 2019 Phillips Auction House, "NOMEN: American Women Artists from 1945 to Today," June 19- August 3, 2019, 450 Park Avenue, New York, NY 10022
- 2019 Minneapolis Institute of Art, "Hearts of our People: Native Women Artists," June 2- August 18, 2019
- 2019 The Whitney Museum of American Art, "Spilling Over: Painting Color in the 1960s" March 29th – summer 2019. New York, NY
- 2018 Crystal Bridges Museum of American Art, "At for a New Understanding Native Voices 1950s to Now," October 6th, 2018 – January 7th, 2019. Bentonville, AR. To travel to Institute of American Indian Arts, Santa Fe, NM; Nasher Museum of Art, Duke University, Durham, NC; and Frist Art Museum, Nashville, TN.
- 2017 Virginia Museum of Fine Arts, "Hear My Voice: Native American Art of the Past and Present," August 19th – November 26th 2017. Richmond, VA.
- 2016 Heard Museum, "Personal Journeys: American Indian Landscapes" February 27th - September 28th. Phoenix, AZ.
- 2011 Peabody Essex Museum "Shapeshifting: Transformations in Native American Art" January 14th - April 29th. Salem, MA.
- 2011 Booth Western Art Museum "Western American Art South of the Sweet Tea Line III" September 24th - February 12th. Cartersville, GA.
- 2011 America: Now + Here an exhibition of visual and verbal artists curated by Eric Fischl. To travel for 2 years opening in Kansas City, May 5th, 2011.
- 2010 Hallie Ford Museum of Art at Willamette University, "The Third Crow's Shadow Institute of the Arts Biennial," October 2-November 28, Salem, OR.
National Museum of the American Indian, "Vantage Point: The Contemporary Native Art Collection," September 25, 2010-August 2011, Washington D.C. 25 artists.
Chiaroscuro Gallery, "Collected Voices: Contemporary Native Art," Santa Fe, NM August 20-September 10.
- 2009 Gallery Ami & Kanono, "The Figure and Space, An Intimate Relationship," curated by Curlee Raven Holton, June 8-20, Osaka, JAPAN, five person show
Colorado Springs Fine Arts Center, El Pomar Galleries, "Personal Paradise:

- Contemporary Perspectives on Landscape Painting,” curated by Tariana Navas-Nieves, September 11-December 7, Colorado Springs, CO, four person show
- Heard Museum Shop, Berlin Gallery, “New Directions: Nathan Hart + Sarah Sense + Kay WalkingStick,” April 7-May 6, Phoenix, AZ
- 2008 Morris Museum, “Timeless: The Art of Drawing,” Morristown, NJ
Landfall Press, “Facing West,” curated by Jack Lemon, Santa Fe, NM
Kentler International Drawing Space, “Native Voices: Contemporary Indigenous Art,” co-curated by Deborah Everett and Raquel Chapa, Brooklyn, NY
- 2007 Nicole Fiacco Gallery, “Post Identity,” Hudson, NY
St. John’s University, Dr. M. T. Geoffrey Yeh Art Gallery, “From the Inside Out: Feminist Art Then & Now,” curated by Claudia Sbrissa, Queens, NY
Ceres Gallery, “AGENTS of Change: Women, Art & Intellect,” curated by Dr. Leslie King-Hammond, New York, NY
- 2005 Wheelwright Museum of the American Indian, “About Face: Self Portraits By NativeAmerican and First Nations Artists,” Santa Fe, NM
- 2004 Artrain, “Native Views: Influences of Modern Culture” opened in Tempe, AZ, traveling throughout the United States through 2007
Heights Arts Contemporary Community Gallery, “Master Artist, Master Printmaker Portfolio,” traveling exhibit, Cleveland, OH
Jane Voorhees Zimmerli Art Museum, “Transcultural New Jersey: Cross Currents in the Mainstream,” curated by Stacy Smith, Jeffrey Wexler & Isabelle Nazario, New Brunswick, NJ
Bristol, Myers, Squibb, “Hearing Voices: Personal Narratives,” New York, NY
- 2003 Eiteljorg Museum of American Indians and Western Art, “Path Breakers,” curated by Jennifer Complo McNutt, Indianapolis, IN
Institute of Contemporary Art at Maine College of Art, “Skowhegan 2002003 Faculty Exhibition,” Portland, ME
Library of Congress, “Creative Space: Fifty Years of Robert Blackburn’s Printmaking Workshop,” curated by Katherine Blood and Deborah Cullen, Washington D.C.
- 2002 Bruce Museum of Arts and Science, “In Search of the Dream: The American West,” curated by Deborah Brinkerhoff, Greenwich, CT
National Academy of Design, “177th Annual Exhibition,” New York, NY
Solomon Gallery, “Beyond Boundaries ”Seattle, WA (a 3 person show)
Yaeger Museum, “Recent Paintings of Phil Young, Alan Michelson and Kay WalkingStick”, Hartwick College, Oneonta, NY
- 2001 Montclair Art Museum, “Primal Visions: Albert Bierstadt ‘Discovers’ America,”

- Montclair, NJ, one year of travel to Columbus Museum of Art, Columbus, OH,
and Crocker Art Museum, Sacramento, CA
Arts Center, Rockefeller Gallery, "National Drawing Invitational,"
Little Rock, AR
- 2000 Neuberger Museum of Art, "End Papers, Drawings 1890-1900, 1990-2000,"
curated by Judy Collishan, Purchase, NY
Oklahoma State University, Gardiner Art Gallery, "Anticipating the Dawn," curated
by Anita Fields, Stillwater, OK
Institute of American Indian Arts, "Indian Time," curated by B. Spang, T. Lowe, E.
Heap of Birds, and R. Hill, Santa Fe, NM
National Museum of the American Indian, Smithsonian Institution, "Who Stole the
Teepee?" George Gustav Heye Center, New York, NY, to travel 4 years
- 1999 New Jersey Center for Visual Arts, "3 Artists—3 Stories," Summit, NJ
Scuola dei Tiraoro e dei Battioro, "Ceremonial," Venice Biennale, Venice, Italy
Montclair Art Museum, "Waxing Poetic: Encaustic Art in America," Montclair, NJ,
traveled to Knoxville Museum of Art, Knoxville, TN
Heard Museum, "Art in 2 Worlds: The Native American Fine Art Invitational 1983-
1997," Phoenix, AZ
- 1998 Hampton University, "Nourishing Heart Creative Hands," curated by LewAllen
Contemporary Gallery, Hampton, VA
Jan Cicero Gallery, "Earthly Visions, Landscape Real & Imagined,"
Chicago, IL
LewAllen Contemporary Gallery, "Crossing Cultures," Santa Fe, NM
- 1997 Institute of American Indian Arts Museum, "The New York Experience," curated
by Joanna Osborn-Bigfeather, Santa Fe, NM
Museum of Indian Arts and Culture, "Native Abstraction: Modern Forms, Ancient
Ideas," curated by Charleen Touchette, Santa Fe, NM
University of Wisconsin, "We Are Many, We Are One," La Cross, WI, one year of
travel
- 1996 University of Missouri, "Native Papers: Joe Feddersen, James Lavadoor, Kay
WalkingStick, Phil Young," St. Louis, MO
Katonah Museum of Art, "Changing Horizons: Landscape on the Eve of the
Millenium," Katonah, NY
Cherokee National Museum, "Cherokee, the Fire Takers," Curated by Sara Bates,
Tahlequah, OK
Rose Art Museum at Brandeis University, "Honorees of W.C.A 1996,"
Boston, MA
Currier Gallery of Art, "Retreat and Renewal: Painting and Sculpture by
MacDowell Art Colonists," Manchester, NH, to travel 1 year
Wichita Art Museum, Wichita, KS, and to the National Academy of Design,
New York, NY

- Jan Cicero Gallery, "Native Streams," Chicago, IL, two years of travel
- 1995 William Busta Gallery, Print Annual, Cleveland, OH
 American Indian Contemporary Arts, "Indian Humor," San Francisco, CA, two years of travel to other venues
 Atrium Gallery, University of Connecticut, "Common Ground: Phil Young and Kay WalkingStick," University of Connecticut, Storrs, CT
 Castle Gallery, College of New Rochelle, "Legacies: Native American Women Artists," New Rochelle, NY
- 1994-95 Cairo Biennial, USIA Exhibit, "Strategies of Narration," curated by Deborah Cullen, Cairo, Egypt, two years of travel in Africa
- 1993-94 University of British Columbia, Museum of Anthropology, "Multiplicity: A New Cultural Strategy," curated by Robert Houle, Vancouver, BC, Canada
- 1993 Renee Fotouhi, "Indian Territories: 20th-Century American Artists Dismantle 19th-Century Euro-American Myths," East Hampton, NY
 Gallery North, "The Environmentalists," Setauket, NY
 Bernice Steinbaum Gallery, "1993 Artists' Greetings for 1994," New York, NY
- 1992 Wooster College Art Museum, "We the Human Beings," Wooster, OH, two years of travel to other venues
 National Gallery of Canada, "Land, Spirit, Power," Ottawa, ON, Canada, two years of travel internationally
 Paine-Weber Gallery, "Ten from Queens," New York, NY
 Center on Contemporary Art, "Decolonizing the Mind," Seattle, WA
 Howard Yezerski Gallery, "Artifacts of Various Civilizations," Boston, MA
 Calumet Galerie, "Six Directions," Heidelberg, Germany
 Cleveland State University Gallery, "Vision Quest," curated by Robert Thurmer, Cleveland, OH
 Hillwood Art Museum, "Bob Blackburn's Printmaking Workshop: Artists of Color," Brookville, NY, two years of travel in the USA, two years of travel with the USIA in Africa
 Ithaca College, Handwerker Gallery, "Ten from New York," curated by Joy Adams, Ithaca, NY
 Golden Artist Colors Gallery, "For the Seventh Generation: Native American Artists Counter the Quincentenary, Columbus, New York," curated by Phil Young, Columbus, NY
- 1991 National Museum of Women in the Arts, "Presswork, the Art of Women Printmakers," Washington, DC, two years of travel in the USA
 American Indian Contemporary Arts Gallery, "Light on the Subject, the Environment," San Francisco, CA
 Security Pacific Gallery, "Interface/Innerface," Seattle, WA
 The Baxter Gallery, Portland School of Art, "Other Voices," Portland, ME

- Evergreen State College, "The Submuloc Show, in Response to the Columbus
Wohs," Olympia, WA, three years of travel in the USA
University Art Gallery, SUNY, Albany, "Our Land/Ourselves, American Indian
Contemporary Artists," Albany, NY, three years of travel in the USA
Heard Museum, "Shared Visions, Native American Painters and Sculptors of the
20th Century," Phoenix, AZ, five years of travel internationally
- 1990 The New Museum, "The Decade Show, Frameworks of Identity in the 1980s," a
three-museum show including The Studio Museum in Harlem, Museum of
Contemporary Hispanic Art (MoCHA), and the New Museum, New York, NY
- 1989 WARM Gallery, "Traditions Emerging into the Future," Minneapolis, MN,
traveled to University of Wisconsin, River Falls, WI
Hillwood Gallery, C.W. Post College, Long Island University, "100 Women
Artists' Drawings," two years of travel in the USA
United States Information Agency, "100 Women Artists' Drawings," curated by
Judith Van Wagner, traveled in South America
New Visions Gallery, "NY Connections," curated by Verlaine Boyd, Ithaca, NY
- 1988 American Academy and Institute of Arts and Letters, 40th Annual Purchase
Exhibition, New York, NY
Goddard-Riverside Community Center, "Unity," curated by Deidre Scott and
Tommy Arey, New York, NY
Intar Gallery, "Autobiography, In Her Own Image," curated by Howardena Pindell,
New York, NY
- 1987 Artists Space, "We the People," curated by Jimmie Durham and Jean Fisher, New
York, NY
American Academy and Institute of Arts and Letters, 39th Annual Purchase
Exhibition, New York, NY
Morris Museum, "NJ Fellowship Exhibit," Morristown, NJ
Morris Museum, "Soaring Spirit: Contemporary Native American Arts," curated by
Diane Hartman, Morristown, NJ
Montana State University, "Traditions in a New Age," Bozeman, MT
Yellowstone Art Center, "Contemporary Native American Artist," Billings, MT
- 1986 Sierra Nevada Museum, "Native American Art, Our Contemporary Visions," Reno,
NV
Native Business Summit Foundation of Canada, curated by Robert Houle, Toronto,
ON, Canada
Quintana's Gallery of Indian-Western Art, Portland, OR
Exit Art, "Consensus," New York, NY
Henry St. Settlement House, "Transforming Landscape," W.C.A. Show, New York,
NY
Doubletree Gallery, "Seven NJSCA Fellowship Recipients," Montclair, NJ

- 1985 Bernice Steinbaum Gallery, "AdoRnmenTs," New York, NY, 2 years of travel
 Heard Museum, "Second Biennial Invitational," Phoenix, AZ
 Gallery 53, "Homage to the American Elm," Cooperstown, NY, one year of travel
 in New York State
 Yellowstone Art Center, "New Ideas from Old Traditions," Billings, MT
 Modernism Gallery, "40 New York Artists," San Francisco, CA
 Newark Museum, "5th Biennial Exhibition of NJ Artists," Newark, NJ
 College of Wooster Art Museum, "Four Native American Painters," Wooster, OH
 Gallery of the American Indian Community House, "Women of Sweetgrass, Cedar,
 and Sage," curated by Jaune Quick-To-See Smith, New York, NY
- 1984 Harm Bouckaert Gallery, "A Personal Choice," New York, NY
 Gallery Akmak, "Signals," Berlin, West Germany, curated by Katrina Hartje, two
 years of travel throughout Europe
 Robeson Gallery, Rutgers University, "New Jersey Curators Choice," curated by
 Helene Seeman, Newark, NJ
 Hart Senate Office Building, Suite of Senator Frank R. Lautenberg, "Fine Art by
 New Jersey Artists," Washington, DC
- 1983 Brooklyn Terminal, "Terminal Show," curated by Ted Castle, Brooklyn, NY
 Oklahoma State University, Gardner Art Gallery, "Contemporary Native American
 Art," Stillwater, OK, one year of travel in the USA
- 1982 Bertha Urdang Gallery, "Ten Year Survey," New York, NY
 Israel Museum, "Tribute to Bertha Urdang," Jerusalem, Israel
 Wykoff Gallery, "American Contemporaries," Wykoff, NJ
- 1981 Robeson Gallery, Rutgers University, "South of New York, North of New
 Brunswick," Newark, NJ
 Jersey City Museum, "Invitational 1981," Jersey City, NJ
 Newark Museum, "New Jersey Artists, Third Biennial Exhibition," Newark, NJ,
 Jurors: Paterson Sims, Linda Shearer
 Pratt Manhattan Center, "Dark Thoughts, Black Paintings," curated by Ellen
 Schwartz, New York, NY
- 1980 Bronx Museum of the Arts, "Marking Black," curated by Madeline Burnside and
 Jeanette Ingberman, Bronx, NY
 Erickson Gallery, "Painting as Percept," New York, NY
 Southern Plains Indian Museum, "Four Native American Women,"
 Anadarko, OK
- 1976 Morris Museum of Arts and Sciences, "Viewpoint 76," curated by Mary Chandor,
 Morristown, NJ
- 1975 Aldrich Museum, "Contemporary Reflections 1974-75," Ridgefield, CT
 Douglas College, "Six New Jersey Women Artists," New Brunswick, NJ

Meadowbrook Art Gallery, Oakland University, "Contemporary Reflections Selected Works," Rochester, MI, traveled to Flint Institute of Art, Flint, MI Brooklyn Museum, "Works on Paper," WIA Exhibition, Brooklyn, NY

Other Events and Projects:

- 2019 U.S. Art in Embassies Program, Ankara, Turkey, "Wapanoag Coast," 2015-18.
- 2016 WETA Janis Goodman and Bill Dunlap join WETA Around Town host Robert Aubry Davis to discuss the exhibit "Kay WalkingStick: An American Artist" at the National Museum of the American Indian. April 8, 2016.
- 2015 "Seizing the Sky: Redefining American Art," symposium at the National Museum of the American Indian in Washington DC, November 5, 2015. (12 part video series of the symposium on YouTube:
<https://www.youtube.com/playlist?list=PLS6nSmuURFJB6MduwknOCyjjSxWJ4iqn>
- 2011 U.S. Art in Embassies Program, Namibia, Africa, "With Love to Marsden," 1995.
- 2011 YouTube NMAI interview about WalkingStick's Chief Joseph Series
- 2010 "Art Through Time: A Global View" a PBS series which includes an interview about WalkingStick's life and work -- segment #10 "The Natural World."
- 2004 Guest artist at "Experimental Printmaking Institute," with printers Marisha Sions and Professor Curlee Holton, Lafayette College, Easton, PA. (July 2004)
- 2003 Guest Artist, Crow Shadow Press, Pendelton, OR
- 2002 Skowhegan Lecture Archives, 2002 lecture available online to researchers. See <https://www.moma.org/learn/resources/archives/EAD/Skowheganf>
- 2001 Guest Curator, Catalogue Essayist, Heard Museum, Phoenix, AZ, for exhibit "So Fine!: Masterworks of Fine Art from the Heard Museum," which opened in 2002
- 2001 Commission, University of Arizona, Tucson, AZ, 17"x26" color lithograph, for a print portfolio of 10 Native American Artists made with Jack Lemmon, master printer
- 1998 Commission, Kresge Art Museum, New York, NY, 15"x30" lithograph made at the Printmaking Workshop, edition of 50
- 1993 Lecture by Erin Valentine at the National Museum of American Art, "Death, Pleasure and Formations of Identity: The Art of Kay WalkingStick," November 16, Washington, DC
- 1993 Public Art Project, "The Post-Colonial Landscape," design for the Billboard Project of the Mendel Art Center, Saskatoon, SK, Canada, August 23-September 20
- 1987 Commission, Cathedral of the Sacred Heart, Newark, NJ, screen print, edition of 100

Publications–Reviews and Articles:

- 2021 Smithsonian American Art Museum Blog, "Kay WalkingStick and the Indigenous Presence in American Landscape Painting," by Melissa Ho, Curator of 20th Century Art at the Smithsonian American Art Museum, November 10, 2021.
<https://americanart.si.edu/blog/artist-kay-walkingstick>
- 2020 Joanne Mattera Art Blog, "Mothers of Invention: Kay WalkingStock," by Joanne Mattera, July 31, 2020.

<https://joannematteraartblog.blogspot.com/2020/07/mothers-of-invention-kaywalkingstick.html>

- 2020 The Boston Globe, "On New Castle Island, painting the 'Wabanaki Waters' with Kay WalkingStick," by Murray Whyte, June 4, 2020.
<https://www.bostonglobe.com/2020/06/04/arts/new-castle-island-calling-ghosts-wabanaki-with-artist-kay-walkingstick/>
- 2019 The New Criterion, "Spilling Over at the Whitney," on "Spilling Over: Painting in Color in the 1960s" at the Whitney Museum of American Art, by Karen Wilkin, June, 2019. This article originally appeared in The New Criterion, Volume 37 Number 10, p. 39. <https://newcriterion.com/issues/2019/6/spilling-over-at-the-whitney>
- 2019 Hyperallergic.com, "The Colors of the Sixties Spilling Over: Painting in the 1960's," by Thomas Micchelli, April 6, 2019.
<https://hyperallergic.com/493541/spilling-over-painting-color-in-the-1960s-whitney-museum-of-american-art/>
- 2019 Daily Beast, "The Hallucinatory Colors That Revolutionized the Art World," by Kelly Caminero, March 23, 2019. <https://www.thedailybeast.com/the-whitneys-spilling-over-painting-color-in-the-1960s-the-hallucinatory-colors-that-revolutionized-the-art-world/>
- 2018-19 El Palacio Magazine, "The Center Will Not Hold - Ethnic mimicry in the arts: colonialism's final frontier," by Jacqueline Keeler, Winter 2018 edition.
<http://www.elpalacio.org/2018/12/the-center-will-not-hold/>
- 2018-19 Art and Antiques Magazine, December 2018/January 2019, "In Perspective: Grave and Gritty"
- 2018 The New York Times, "A Canadian Museum Promotes Indigenous Art. But Don't Call it 'Indian'", by Ted Loos. July 13, 2018. A version of this article appeared in print on July 15, 2018, on page AR1 of the New York edition, with the headline "Drawing a Line over Native Art."
- 2018 The New York Times, "Growing, Faltering, Changing, Growing: Lessons from Kay WalkingStick," by Holland Cotter. June 7, 2018. A version of this article appeared in print on June 8, 2018, on page C15 of the New York edition, with the headline "At an Artist's Core, Native American Roots."
- 2018 Art and Antiques Magazine, February 2018, "On Native Ground" pages 58-61, review by John Dorfman, Review of retrospective exhibit "Kay WalkingStick, An American Artist" Montclair Art Museum, Feb. 3rd through June 17, 2018.

- 2018 The New Yorker, The New Yorker, January 22, 2018, ART "National Interest" page 8, by Andrea K. Scott Review of group exhibit, "Unholding" at Artist Space, Nov. 19th, 2017 through Jan 21, 2018.
- 2017 The New York Times, "A West Coast Spotlight on Latino Artists Leads the Fall Season," by Holland Cotter. Sunday, September 3, 2017.
- 2017 ÆQAI, "Kay WalkingStick at the Dayton Art Institute," by Cynthia Kukla, March 19, 2017.
- 2017 Joanne Mattera Art Blog, "Armory Week: Mothers of Invention," by Joanne Mattera, March 11, 2017.
- 2017 Hyperallergic.com, "Ladies First at the ADAA Art Show," by Benjamin Sutton, March 2, 2017.
- 2016 Hyperallergic.com, "Best of 2016: Our Top 15 Exhibitions across the United States," by Hrag Vartanian, December 29, 2016.
- 2016 Persimmon Tree Magazine, "This Is Our Beloved Land," Summer, 2016
- 2016 HometownSource.com, "Wonderful Museum Honors People Who 'Never Gave Up'," by Joe Nathan, June 22, 2016
- 2016 The New York Times, "Message to Graduates: Times Are Tough but You Can Make It," June 10, 2016
- 2016 Artnet News, "17 Tips for Aspiring Artists from the Year's Top Commencement Speeches," June 2, 2016
- 2016 The New York Times, The Week Ahead, A Survey of the Cultural Landscape: Art: "Kay WalkingStick's American History, Personal Journey," by Holland Cotter. Sunday, April 17, 2016
- 2016 Cornell University AAP newsletter, "Emeritus Art Professor Featured in Exhibition at the Smithsonian," AAP News 19, April 8, 2016.
- 2016 Hyperallergic.com, "A Cherokee Artist Wrestling with Grief, Colonialism, and False Dichotomies," by Elena Goukassian, April 6, 2016.
- 2016 Cornell University AAP, "Kay WalkingStick: An American Artist on View at the Smithsonian," by Dan Aloï. January 12, 2016
- 2015 Smithsonian.com, article by Menachem Wecker, "A Long Overdue Retrospective for Kay Walking Dispels Native Art Stereotypes," December 4, 2015

- 2015 Washington City Paper, article by Kriston Capps, "At Museum of the American Indian, an Exploration of Kay WalkingStick's Art," November 15, 2015
- 2015 Artdaily.org, "National Museum of the American Indian Presents, 'Kay WalkingStick: An American Artist'," November 8, 2015
- 2015 The Washington Post, article by Philip Kennicott, "Kay WalkingStick, Painting Her Heritage," November 6, 2015
- 2015 American Indian Magazine, article by Kathleen Ash-Milby and Bradley Pecore, "Kay WalkingStick: Passion and Place," Volume 16, No. 3, Fall 2015
- 2013 The New York Times, article by Holland Cotter, "Last Chance." May 10, 2013
- 2013 The Wall Street Journal, article by Peter Plagens, "Kay Walkingstick: "American Landscape," NY Culture, April 27, 2013
- 2011 Artdaily.org "Exhibition of New Paintings by Kay Walkingstick at June Kelly Gallery" April 24, 2011
- 2010 The New York Times, article by Martha Schwendener, "A Harmonic View of Nature, in a Cultural Tangle," September 3, 2010
 Native Peoples, article by Julianna Thibodeaux, "Art Tribe: Eiteljorg Museum Fellowship Takes on Multiple Meanings," May/June 2010, p. 29-33
 Western Art Collector, article by Christy A. Vezolles, AM, "Personal Journeys: Kay WalkingStick's Paintings Reveal an Exploration of the Land, History, and Spirit," April 2010, p. 56-61
- 2008 Indian Country Today, review by Stephanie Woodard, "Exhibit of Native Art Debuts in Brooklyn," March 26, 2008, <http://www.indiancountry.com/content.cfm?id=1096416895>
 Joanne Mattera Art Blog, "On the Geometric Trail, Part Two: SoHo," January 13, 2008, <http://joannemattera.blogspot.com/2008/01/on-geometric-trail-downtown.html>
- 2007 Artists Unite Issue, review by Sky Pape, "Review: Kay WalkingStick at June Kelly Gallery," November 9, 2007, <http://artistsunite-ny.org/blog/?m=200711>
- 2006 ARTNews, article by Alexandra Peers, "Canon Fodder," February 2006, p. 124-127
- 2004 Register-Star, "Modo Gallery to feature works of WalkingStick," October 29, 2004
 American Indian Art Magazine, Article by Jo Ortel, "Exhibition Review of *Continuum: 12 Artists* at the George Gustav Heye Center, Part 1," Winter 2004, p. 68-71
 ARTNews, article by Meredith Mendelsohn, "Sense and Sensuality: Painter Kay WalkingStick Seeks Sensory Overload," October 2004, p. 132-135
- 2003 Ithaca Times, article by Michelle Peterson, "Honoring Her Heritage," July 16, 2003 p. 8 & 12, Ithaca, NY

- ARTNews, review by Hilary M. Sheets, "Continuum," NMAI, Summer 2003, p. 152
 Art in America, review by David Ebony, "Kay WalkingStick at June Kelly,"
 April 2003, p. 143-144, New York, NY
- 2002 The New York Times, review by Holland Cotter, "Kay WalkingStick," October
 25, p. E35, New York, NY
 The New York Times, Art Guide – Last Chance, "Kay Walkingstick," Nov. 1, NY, NY
- 2000 Southwest Magazine, article by Dottie Indyke, "Kay WalkingStick, a Contemporary
 Artist's Journey," winter issue, p. 44 and 46, Santa Fe, NM
 THE Magazine, interview by Charleen Touchette, "Kay WalkingStick," p. 63-65,
 Santa Fe, NM
- 1999 ARTNews, review by Gerrit Henry, Summer, New York, NY
 The Daily Progress, article by Ruth Latter, "Contemporary Works Quick to Show
 the Natural World," August, 26, p. D1-D2 Charlottesville, VA
 The Sunday Star-Ledger, article by Dan Bischoff, "In a 3-woman Show, the
 Connections are Minimalist," November 28, p. 4, Newark, NJ
- 1997 New Art Examiner, "Native Paper," review by Debra Parr, May 1997, p. 58, New York, NY
 Passatiempo, "Transcending the Moment," article/review by Gussie Fauntleroy,
 March 7-13, 1997, Santa Fe, NM
 Kresge Art Museum Recent Acquisitions, "Selections from the Kresge Art Museum
 Collection VI: Recent Contemporary Acquisitions," edited by Phylis Floyd,
 January 1997, Michigan State University, East Lansing, MI
- 1996 St. Louis Post Dispatch, "Two Hidden Gems," by Jeff Daniel, October 24, St.
 Louis, MO
 The New York Times, "Landscapes That Call for Saving Nature," Vivien Raynor,
 August 25, New York, NY
- 1995 The New York Times, "Light & Heat from American Indian Women," by William
 Zimmer, September 24, New York, NY
 Art Papers, "Kay WalkingStick," article/interview by Anne Barclay Morgan, vol.
 19, November-December 1995, p. 12-15, Atlanta, GA
 Art in America, review by Richard Vine, January 1995, p. 106, New York, NY
- 1994 Third Text, "Mistaken Identity: Between Death and Pleasure in the Art of Kay
 WalkingStick," by Erin Valentino, Spring 1994, p. 61-73, Kala Press, London,
 England
 Syracuse Herald American STARS Magazine, "Syracuse Native's Retrospective
 Show at Cornell," by Sherry Chayat, January 30, Syracuse, NY
 New York Newsday, "American Indian Images of Nature's Essences," by Day
 Starr, January 11, New York, NY
- 1993 "Landschaften und deren Spiegelbilder," Nicole Vogtlin, Rhein-Neckar-Main,
 Mittwoch, April 7, 1993

- The Weekend Sun/Saturday Review, "Native Tradition Spoken in Language of Post-Modernism," by Robin Lawrence, December 31, Vancouver, BC, Canada
- The New York Times, "Myths of the American Indian and Significant Photographs," by Phyllis Braff, August 8, New York, NY
- The New York Times, "Intense Observations from Several Schools," by Helen Harrison, July 25, New York, NY
- 1992 The Jersey Journal, "Sacred Earth," by Eileen Watkins, July 31, Jersey City, NJ
- The Sunday Star Ledger, "Bold Work Brings Ancient Concepts into Modern Age," by Eileen Watkins, July 26, Newark, NJ
- The New York Times, "Charcoal on Paper," by William Zimmer, June 21, New York, NY
- 1991 The Phoenix Gazette, "Artist Wants Her Work to Whisper," by Lyn Dyne, September 23, Phoenix, AZ
- The Arizona Republic, "Painting the Native Soul, Mother Earth Talks Through Artist's Work," by Richard Nilson, September 16, Phoenix, AZ
- 1990 The New York Times, "A Special Regard for Nature's Forces," by Phyllis Braff, April 14, New York, NY
- Long Island Newsday, "Applying Physical Artistry to Canvas," by Margaret Moorman, April 19, New York, NY
- 1989 The Village Voice, "Kay WalkingStick," by Kellie Jones, May 16, New York, NY
- The New York Times, "The Male Figure, Dual Images, and Landscapes," by Vivien Raynor, March, New York, NY
- Los Angeles Times, review by Marlana Donohue, February 26, Los Angeles, CA
- 1987 Arts Magazine, front and back covers, and profile, Ronnie Weyl, editor, published by the New Jersey State Council on the Arts, Trenton, NJ
- Contemporary Women's Art Calendar, 1988 Ed., Bo-Tree Productions, Palo Alto, CA
- Newark Star Ledger, review by Eileen Watkins, December 22, Newark, NJ
- Suddeutsche Zeitung, "Somenstanz und Blutausch," Christoph Wiedmann, January 16, Feuilleton Domesstag, West Germany
- 1985 The New York Times, "The Meaning of 'Duality' in Art," by Pat Malarcher, December 22, New York, NY
- Artweek, "Beside and Beyond the Mainstream," by Victoria Baldwin, November 2, Pacific Beach, CA
- 1984 Art in America, review by Ted Castle, February, New York, NY
- Durango Herald, "High Energy Arcing Artist," review by Doug Storum, November 1, Durango, CO
- Hue Points, WCA Newsletter, vol. XII, no. 1, photo, Winter, Philadelphia, PA

- 1983 ARTnews, review by Meg Perlman, December
Bergen Record, "Two Painters Profoundly Part Ways on the Surface," by John Zeaman, October 23, Hackensack, NJ
- 1981 The New York Times, review by Vivien Raynor, June 19, New York, NY
ARTNews, review by Deborah C. Phillips, June, New York, NY
Arts Magazine, review by Robert Yoskowitz, September, New York, NY
- 1980 Artweek, "Psychological Fields," by Ida K. Rigby, Pacific Beach, CA
Christian Science Monitor, "12 Artists Go Back to Perceptual Basics,"
by Theodore F. Wolff, Boston, MA
Arts Magazine, review by Robert Yoskowitz, June, New York, NY
New York Post, review by John Ittner, March 28, New York, NY
- 1979 San Diego Magazine, review by Elise Miller, October, San Diego, CA
- 1978 ARTnews, review by Peter Frank, Summer, New York, NY
Arts Magazine, New York, NY, review by Laurel Bradley, Summer,
New York, NY
Art in America, review by Marjorie Welish, September–October,
New York, NY
- 1969 ARTnews, review by Martin Last, New York, NY

Publications–Books & Catalogues:

- 2021 "How to Understand Art," by Janetta Rebold Benton. Published by Thames & Hudson.
- 2021 "In American Waters: The Sea in American Painting," Daniel Finamore and Austen Barron Bailly, editors. Published by University of Arkansas Press.
- 2021 "American Landscapes," Curlee R. Holton. Exhibition catalogue accompanying the exhibition at David C. Driskell Center, University of Maryland
- 2021 "Jimmie Durham: Festschrift," Maria Tereza Alves, editor.
- 2019 "Shifting Grounds, Landscape in Contemporary Native American Art" By Kate Morris, University of Washington Press, Seattle, WA.
- 2019 "Seeing America: The Arc of Abstraction," by Tricia Laughlin Bloom and Donald Kuspit, with essays by: William L. Coleman, Gabriel Dawe, Tarin Fuller, Jalena Jampolsky, Souleo, Kay WalkingStick, and Marela Zacarias. Published by Rutgers University Press, NJ.
- 2019 "Spilling Over: Painting Colors in the 1960s," Postcard Book," published by the Whitney Museum of American Art for the exhibition of the same name, New York, NY.
- 2019 "Landscape Painting Now from Pop Abstraction to New Romanticism," by Barry Schwabsky. Edited by Todd Bradway, with contributors Robert Shane, Louise Sørensen, and Susan Van Scoy. Published by D.A.P. (Distributed Art

Publishers), NY

- 2018 “Art for a New Understanding: Native Voices 1950s to Now,” by Mindy N. Besaw, Candice Hopkins, and Manuela Well-Off-Man. Published by University of Arkansas Press.
- 2017 “Art for an Undivided Earth,” by Jessica Horton. Published by Duke University Press.
“Art for an Undivided Earth,” by Jessica Horton. Published by Duke University Press.
- 2015 “Kay WalkingStick, An American Artist” catalogue of a retrospective at the National Museum of the American Indian. curated & edited by Kathleen Ash-Milby & David Penney. Essays by the curators, Lucy Lippard, Erica WalkingStick Lowry, Margaret Archuleta, Jessica Horton, Lisa Roberts Seppi, Judith Ostrowitz, Kate Morris, Kay WalkingStick & Robert Houle. Published by the NMAI, Washington, DC and Random House, New York, NY.
“Who We Be, The Colorization of America” by Jeff Chang, published by St. Martins Press, New York, NY
- 2013 ABC, An Alphabet Book from the Hallie Ford Museum of Art, Edited by Elizabeth Garrison
- 2011 First Peoples: A Documentary Survey of American Indian History Fourth Edition, by Colin G. Calloway, pub. By Bedford/ St. Martin’s, Boston, NY, p.p. 608-609.
Making Art: Form and Meaning, by Terry Barrett, pub. by McGraw-Hill, New York, NY, p.p. 175-176.
- 2010 Building One Fire: Art and World View in Cherokee Life, by Chadwick Corntassel Smith and Rennard Strickland with Benny Smith, pub. by University of Oklahoma Press, Norman, OK, p.p. 195, 199.
- 2009 “Personal Paradise: Contemporary Perspectives on Landscape Painting,” Essay by Tariana Navas-Nieves, pub. by Colorado Springs Fine Arts Center, CO
Interventions: Native American Art for Far-Flung Territories, by Judith Ostrowitz, published by University of Washington Press, Seattle, WA
- 2008 [Re]inventing the Wheel: Advancing the Dialogue on Contemporary American Indian Art, Edited by Nancy J. Blomberg, Denver Art Museum, Denver, CO, pp. 17, 20-21
- 2007 “Off the Map: Landscape in the Native Imagination,” Edited by Kathleen Ash-Milby, Forward by W. Richard West, Jr., Introduction by John Hayworth, Essays by Kathleen Ash-Milby, Kate Morris, Paul Chaat Smith, pub. by NMAI Editions

- Art of the Cherokee: Prehistory to the Present, by Susan C. Power, published by The University of Georgia Press, Athens, Georgia
- About Face: Self-Portraits by Native American, First Nations, and Inuit Artists, Zena Pearlstone and Allan J. Ryan, with forward by Gerald R. McMaster and essays by Joanna Woods-Marsden, Joanna Roche, Janet Catherine Berlo, and Lucy R. Lippard, pub. by Wheelwright Museum of the American Indian, Santa Fe, NM
- 2004 “Kay WalkingStick: Mythic Dances,” intro. by John Yau, essay by Stanley I. Grand, pub. by Southeast Missouri Regional Museum, Cape Girardeau, MO
- Native Universe: Voices of Indian America, edited by Gerald McMaster and Clifford E. Trafzer, pub. by The National Geographic Society, Washington D.C., p. 234
- 2003 “Path Breakers,” essays by Lucy R. Lippard and Margaret Archuleta, pub. by the Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN
- ART, edited by Professor Robert Belton, forward by Christopher Rothko, pub. by Flame Tree Publishing, London, England, p. 485
- “Skowhegan 2002/2003 Faculty Exhibition at Maine College of Art,” essays by Marella Consolini, Linda Earle and Mark H.C. Bessire
- 2002 L’Art contemporain des Indiens: du Sud-Ouest des Etats-Unis, by Catherine Baldit, pub. by La Renaissance du Livre, Tournai, Belgique
- Montclair Art Museum: Selected Works, by Mary Birmingham, Twig Johnson, Diane P. Fischer, and Gail Stavitsky, published by Montclair Art Museum, Montclair, NJ, pp. 190, jacket back
- “In Search of the Dream: The American West,” essay by Deborah Brinckerhoff, pub. by the Bruce Museum of Arts and Science, Greenwich, CT
- “So Fine!: Masterworks of Fine Art from the Heard Museum,” essay by Kay Walkingstick, pub. by the Heard Museum, Phoenix, AZ
- “177th Annual: An Invitational Exhibition,” essay by Annette Blaugrund, pub. by the National Academy of Design, New York, NY
- 2001 Art of Encaustic Painting: Contemporary Expressions in the Ancient Medium of Pigmented Wax, by Joanne Mattera, pub. by Watson-Guption
- “National Drawing Invitational,” essay by Townsend Wolfe, pub. by the Arkansas Art Center, Little Rock, AK
- The American West: People, Places, and Ideas, by Suzan Campbell, essay by Kathleen E. Ash-Milby, pub. by Rockwell Museum of Western Art, Corning, NY, pp. 123-124
- Spirit Maps, by Joanne Arretam, pub. by Weiser Books, York Beach, ME
- Native America Collected, the Culture of an Art World, by Margaret Dubin, University of New Mexico Press, Albuquerque, NM cover and pp.22, 37, 112, 113, 162
- 2000 “End Papers, Drawings 1890-1900, 1990-2000,” essay by Judy Collishan, Ph.D., pub. by the Neuberger Museum of Art, Purchase College, SUNY, Purchase,

NY

“Anticipating the Dawn, Contemporary Art by Native American Women,” with essays by Margaret Archuleta and Nancy Marie Mithlo, Ph.D., pub. by Oklahoma State University, Stillwater, OK

Women Artists of Color, A Bio-Critical Sourcebook to 20th Century Artists in the Americas, edited by Phoebe Farris, pub. by Greenwood Press, Westport, CT, and London, England, pp. 108-116

“Who Stole the Tee Pee?,” essays by Richard Hill, Sr., and Truman Lowe, pub. by The Smithsonian Institution, Washington, DC, and Atlatl, Inc., Phoenix, AZ

“Indian Time: Art in the New Millenium,” introduction by Joanna Osburn Bigfeather, essay by Bentley Spang, pub. by Institute of American Indian Arts Museum, Santa Fe, NM

Self-Portraits by Women Artists, by Cheney, Faxon, and Russo, pub. by Ashgate Press, Brookfield, MA

- 1999 “Waxing Poetic: Encaustic Art in America,” by Gail Stavitsky, pub. by the Montclair Art Museum, Montclair, NJ
Earth Songs, Moon Dreams, Paintings by American Indian Women, by Patricia Janis Broder, pub. by St. Martins Press, New York, NY, pp. 268-274
“3 Artists–3 Stories,” essay by Alice Dillon, pub. by New Jersey Center for Visual Arts, Summit, NJ
“The Native American Fine Art Invitational, 1983-1997, Art in 2 Worlds,” with essays by Margaret Archuleta and Nora Naranjo-Morse, pub. by the Heard Museum, Phoenix, AZ
“Kay WalkingStick,” essay by Lisa A. Roberts, pub. by Kendall Campus Art Gallery, Miami-Dade Community College, Miami, FL
- 1998 Native North American Art, by Janet C. Berlo and Ruth B. Philips, pub. by Oxford University Press, New York, NY
Indian Art of North America, by David Penney, pub. by Editions Pierre Terrail, Paris, France, editions in English, French, and German
“Nourishing Hearts, Creative Hands: Contemporary Art by Native American Woman,” pub. by the Hampton University Museum, Hampton, VA
- 1997 Dictionary of Women Artists, vol. 2, ed. Delia Gaze, article by Lea Rossen De Long
St. James Guide to Native North American Artists, ed. Roger Matuz, article by Lisa Roberts, pub. by St. James Press, Detroit, MI
Discovering Native American Art, by Abby Remer, pub. by Davis Publications, Inc., Worcester, MA
The Telling of the World: Native American Legends and Stories, ed. William S. Penn, pub. by Stewart, Tabori, and Chang, New York, NY
“Women of Color in Art,” Unit IV–Native American, Slide Resource Series, pub. by Women’s Caucus for Art, Women of Color in Art Committee and Universal Slide Company, Sarasota, FL

- 1996 Native American Art Masterpieces, by David W. Penney, pub. by Hugh Lauter Levin Associates, Inc., Southport, CT
- “Changing Horizons: Landscape on the Eve of the Millenium,” essay by Naomi Vine, introduction by George King, pub. by Katonah Museum of Art, Katonah, NY
- “Native Streams,” essay by Margaret Archuleta, “Swimming Upstream: Diversity in Native American Art at the End of the Twentieth Century,” pub. by Jan Cicero Gallery and Turman Art Gallery of Indiana State University
- Lives & Works, Vol. II, Sally Swenson, Beryl Smith, Joan Arbeiter, pub. by Scarecrow Press, Metuchen, NJ, and London, England
- “Contemporary Native Art 1996,” a calendar, Garfinkel Publications, Inc., Vancouver, BC, Canada
- 1995 History of Art, by H. R. Janson, Prentice Hall & Abrams, Englewood Cliffs, NJ, and New York, NY
- “Indian Humor,” essays by Jolene Rickard and Paul Chaet Smith, pub. by American Indian Contemporary Arts, San Francisco, CA
- “Strategies of Narration,” Cairo Biennial, by Deborah Cullen, pub. by the USIA, Washington DC, in multiple languages for use in Africa and Asia
- North American Woman Artists of the Twentieth Century, ed. Jules Heller and Nancy G. Heller, article by Rhonda Cooper, pub. by Garland Publications, Inc., New York, NY, and London, England
- Understanding Art, 4th ed., by Lois Ficher-Rathus, Prentice Hall, Englewood Cliffs, NJ
- “Contemporary Native Art 1995,” a calendar, Garfinkel Publications, Inc., Vancouver, BC, Canada
- 1994 Native American Art, by David Penney, pub. by Hugh Lauter Levin Assoc., Southport, CT
- I Stand in the Center of the Good: Interviews with Contemporary Native American Artists, by Lawrence Abbott, pub. by University of Nebraska Press
- Native American Biographies, pub. by Globe Book Co., Paramus, NJ
- “Contemporary Native Art 1994,” a calendar, Garfinkel Publications, Inc., Vancouver, BC, Canada
- 1993 “Contemporary Native Art 1993,” a calendar, Garfinkel Publications, Inc., Vancouver, BC, Canada
- 1992 “Presswork: The Art of Women Printmakers,” published by Lang Communications, New York, NY
- “Land, Spirit, Power: First Nations at the National Museum of Canada,” essays by Robert Houle, Diana Nemeroff, Charlotte Tounsend-Gault, pub. by National Gallery of Canada, Ottawa, Canada
- “For the Seventh Generation: Native Americans Counter the Quincentenary,”

- Columbus, New York,” introduction by Phil Young, pub. by Golden Artists Colors, New Bell, NY
- “We, The Human Beings: 27 Contemporary Native American Artists,” essays by Thalia Gouma-Peterson, Jaune Quick-to-See-Smith, and Elizabeth Woody, pub. by College of Wooster Art Museum, Wooster, OH
- “Bob Blackburn's Printmaking Workshop: Artists of Color,” essay by Noah Jemison, forward by Kay WalkingStick, pub. by Printmaking Workshop, New York, NY
- 1991 “Shared Visions, Native American Painters and Sculptors of the 20th Century,” by Margaret Archuleta and Dr. Rennard Strickland, pub. by the Heard Museum, Phoenix, AZ
- “Q, a Journal of Art,” article by Duane Potter, May 1991, pub. by College of Architecture, Art and Planning, Cornell University, Ithaca, NY
- “Kay WalkingStick, Paintings 1974-1990,” essay by Holland Cotter, forward by Dr. Thomas Leavitt, pub. by Hillwood Art Museum, Brookville, NY
- “Interface/Innerface, Interpreting the Real,” essay by Elizabeth Bryant, pub. by Security Pacific Corporation, Seattle, WA
- Mixed Blessings, by Lucy R. Lippard, Pantheon Books, New York, NY
- 1990 “The Decade Show, Frameworks of Identity in the 1980s” catalogue of “The Decade Show” at The Museum of Contemporary Hispanic Art (MoCHA), The New Museum, & The Studio Museum in Harlem, NYC. Published 1990 by these same museums with essays by Nilda Perez, Marcia Tucker & Kinshasha Holman Conwill, museum directors & curators of the exhibit.
- 1989 Lines of Vision: Drawings by Contemporary Women, by Dr. Judith VanWagner, Hudson Hills Press, Inc., New York, NY
- 1988 “Autobiography, In Her Own Image,” essays by Judith Wilson and Moira Roth, and introduction by Howardena Pindell, pub. by INTAR, Latin American Gallery, New York, NY
- 1987 “We the People,” essay “Savage Attacks on White Women, As Usual,” by Jimmie Durham, pub. by Artist’s Space, New York, NY
- “The Soaring Spirit, Contemporary Native American Arts,” text by Diane A. Hartman, Curator of Anthropology, pub. by the Morris Museum, Morristown, NJ
- The Painting and Sculpture Collection: Acquisitions since 1972, Albright-Knox Gallery, pub. by Hudson Hills Press, New York, NY
- 1986 “AdornmentTs,” introductions “On Jewelry and Other Pleasures,” by John Perreault, and “Body Transformations,” by Judith C. Van Wagner, pub. by Bernice Steinbaum Gallery, New York, NY
- 1985 “Second Biennial National American Fine Arts Invitational,” Guest Juror’s

- statement by Jaune Quick-to-See Smith and Erin Younger, pub. by the
 Heard Museum, Phoenix, AZ
- “Homage to the American Elm,” introduction by Sydney Waller and Bruce D.
 Kurtz, pub. by Gallery 53, Cooperstown, NY
- “18th Annual Auction,” pub. by Yellowstone Art Center, Billings, MT
- “Four Native American Painters,” introduction by Kitty McManas-Zurco, pub. by
 College of Wooster Art Museum, Wooster, OH
- “Women of Sweetgrass, Cedar, and Sage,” introduction “My Mother's Daughter: A
 History of Native American Women in Art” by Jaune Quick-to-See Smith and
 Erin Younger, pub. by Atlatl, Phoenix, AZ
- 1984 “Structures: Thirteen New Jersey Artists,” foreward by Robert Koenig, pub. by
 Montclair Art Museum, Montclair, NJ
- “New Jersey Curator's Choice,” introduction by Stuart J. White and Alison G.
 Wells, pub. by Rutgers University, Newark, NJ
- “Signale, Indianischer Kunstler,” introduction by Katrina Hartje, essays by Axel
 Schulze-Thulein, Dr. K. H. Hoyer, and Dr. Bin Peyer, pub. by Galerie Akmak,
 Berlin, West Germany
- 1983 “Contemporary Native American Art,” essays by George Longfish and Joan
 Randell, pub. by University of Oklahoma, Stillwater, OK
- 1982 “Artists’ Tribute to Bertha Urdang,” introduction by Igal Zalmona and Andrea
 Miller-Keller, “Thirty Years with Art,” by Bertha Urdang, pub. by Israel
 Museum, Jerusalem, Israel
- “Fellowship Exhibition, NJSCA,” introduction by Thomas Moran and Cynthia
 Sanford, pub. by Jersey City Museum, Jersey City, NJ
- 1981 “Invitational,” introduction by Andrea Belag, Robert Ferguson and Cynthia Sanford,
 pub. by Jersey City Museum, Jersey City, NJ
- 1980 “Conceptual Art: Four Native American Women,” pub. by Southern Plains Indian
 Museum, Anadarko, OK
- 1979 “Painting as Percept,” introduction by Anita Feldman, pub. by Erikson Gallery,
 New York, NY
- 1976 “Artist’s Choice/W.I.A.,” introduction by Tanya Duane and C. Roser, pub. by
 Women in the Arts Foundation, New York, NY
- 1975 “4th Annual Contemporary Reflections 1974-75,” introduction by Larry Aldrich,
 pub. by Aldrich Museum of Contemporary Art, Ridgefield, CT
- “Contemporary Reflections/Selected Works,” introduction by Kichi Usui, pub. by
 Meadowbrook Art Gallery, Oakland University, Rochester, MI
- “Works on Paper/Women Artists,” statements by Jane Blum, Lucy Lippard, Cindy
 Nemser, Lina Nochlin, and C. Roser, pub. by Brooklyn Museum, Brooklyn,

NY

Published Articles by Kay WalkingStick

- 2021 “Emma Amos: Color Odyssey,” Shawnya L. Harris, editor and exhibition curator, with essay by Kay WalkingStick. Published by Georgia Museum of Art.
- 2015 “Paintings and Materials Always Led the Way: Materials and Process,” in “Kay WalkingStick, An American Artist” catalogue of a retrospective at the National Museum of the American Indian. curated & edited by Kathleen Ash-Milby & David Penney. Published by the NMAI, Washington, DC and Random House, New York, NY.
- 2013 “Modern Spirit: The Art of George Morrison,” catalogue foreword, “The Visit,” catalogue authors, W. Jackson Rushing & Kristin Makhholm, published by Oklahoma University Press, opening in Plains Museum of Art in Fargo, ND
- 2012 “Changing Hands II / Without Reservation,” curated by Ellen Taubman & David McFadden, “No Reservations” catalogue essay, Museum of Art & Design, New York, NY
- 2002 So Fine!: Masterworks of Fine Art from the Heard Museum,” curated by Kay WalkingStick, and catalogue essay “Great American Artists,” for an exhibit at the Heard Museum, Phoenix, AZ
- 2001 “Primal Visions: Albert Bierstadt ‘Discovers’ America,” catalogue essay “A Cherokee Artist Looks at the Landing of Columbus by Albert Bierstadt,” for an exhibition at the Montclair Art Museum, Montclair, NJ; Columbus Museum of Art, Columbus, OH; Crocker Art Museum, Sacramento, CA
- 1998 20th Century Native American Art: Essays on History and Criticism, W. Jackson Rushing, ed., essay contributor, essay “Seeking the Spiritual,” pub. by Routledge, Ltd., London, England
- 1994 “HAGA (Third Son),” Truman Lowe, catalogue essay “Woodworker,” for an exhibition at the Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN
- 1992 “Bob Blackburn’s Printmaking Workshop: Artists of Color,” a catalogue forward by Kay WalkingStick, The Printmaking Workshop, New York, NY
“College Art Association Journal, Recent Native American Art,” guest editor with Professor Jackson Rushing, fall 1992, New York, NY
- 1991 Artforum International, “Democracy Inc., Kay WalkingStick on Indian Law,” November, pp. 20-21, New York, NY; reprinted in “Native American Expressive Culture,” pub. by Akwewon Press and National Museum of the American Indian, p. 115, Ithaca, NY

- 1989 Northeast Indian Quarterly, "Like a Longfish Out of Water," an interview with artist George Longfish,, vol. VI, no. 3, pub. by American Indian Program of Cornell University, Ithaca, NY

Honors and Awards:

- 2022 Inducted to the New York Foundation for the Arts Hall of Fame.
- 2020 Elected to the American Academy of Arts and Sciences.
- 2020 New York State Council on the Arts Honoree. (An original print was created for the gala celebration, postponed until April 2021 because of the Covid-19 pandemic.)
- 2019 Inducted as a full member in the National Academy of Design, New York, NY.
- 2018 Murray Reich Distinguished Artist Award from the New York Foundation for the Arts.
- 2016 Honorary Doctor of Fine Arts, Pratt Institute, Brooklyn, NY. Keynote speaker. Presented May 17, 2016.
- 2011 Lee Krasner Award of the Pollock-Krasner Foundation, NYC
Honorary Doctor of Humane Letters from Arcadia University, Glenside, PA
- 2010 Montana Artist's Refuge, an artist's colony and retreat, invited guest, Sept., Basin, MT
WalkingStick's work and the artist are featured in the PBS series, "Art ThroughTime: A Global View" during the 10th segment of "The Natural World," (fall 2010).
- 2009 Distinguished Alumni featured in publication "At Home and in the World" campaign for Arcadia University, pages 26-27.
- 2009 2008-09 Grossman Visiting Artist, artist's talk at Richard A. and Rissa W. Grossman Gallery, Lafayette College, Easton, PA
- 2008 National Association of Women Artists, Honorary Vice President, New York, NY
- 2004 New York City Department of Education and The School Art League, Youth Friends Award, New York, NY
- 2003-04 Distinguished Artist Award, Eiteljorg Fellowship for Native American Fine Art, Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN
- 1998 American Academy in Rome, Visiting Artist/Scholar Program, Fall Residency
- 1996 Honoree, Women's Caucus for Art, 1996 National Honor Award for Achievement in the Arts, Boston, MA
- 1995-96 Joan Mitchell Foundation Award in Painting (\$10,000)
- 1995 Heard Museum, Artist in Residence, January 15–March 15, including 11 lectures in various Arizona venues, Phoenix, AZ
- 1994-95 Printmaking Workshop, Guest Artist, October 1994 and January 1995, New York, NY
- 1992 New York Foundation for the Arts, NYSCA grant in painting, New York, NY
Residency, Rockefeller Conference and Study Center, Bellagio, Italy
UUP Junior Faculty Award, SUNY Stony Brook, Stony Brook, NY
- 1991 Richard A. Florsheim Art Fund Award, Tampa, FL

- 1989 Brandywine Workshop, Guest Artist, Philadelphia, PA
Nominated: Tiffany Award
Deans Fund for Excellence, Cornell University, Ithaca, NY
- 1988 Nominated: Awards in the Visual Arts, also 1982, 1984, and 1987
Printmaking Workshop, Guest Artist, New York, NY
- 1985-86 New Jersey State Council on the Arts, Fellowship Award, Trenton, NJ
- 1983-84 National Endowment for the Arts, Visual Artist Fellowship in Painting,
Washington, DC
- 1983 Residency, Wm. Flanagan Memorial Creative Persons Center, Albee Foundation,
August, Montauk, NY
- 1982 Included in "Who's Who in American Art," 15th edition, Jacques Cattell Press,
Tempe, AZ (and all subsequent editions)
- 1981 NJ State Council on the Arts, Fellowship Award, Trenton, NJ
- 1978 Golden Disk Award for Distinguished Achievement, Beaver College,
Glenside, PA
Included in "World's Who's Who of Women," 4th edition, Cambridge, England
- 1976 Residency, Yaddo Artist's Colony, Saratoga Springs, NY
- 1973-75 Danforth Foundation, Graduate Fellowship for Women to attend Pratt Institute,
Brooklyn, NY
- 1970-71 Residency, McDowell Colony, Peterborough, NH

Education:

M.F.A., 1975, Pratt Institute, Brooklyn, NY

B.F.A., 1959, Beaver College (now Arcadia University), Glenside, PA

Membership:

Cherokee Nation of Oklahoma

Elected member of the National Academy of Design

Permanent Museum, College, Non-Profit Collections:

Albright-Knox Museum, Buffalo, NY

American College of Greece, Agia Paraskevi, Greece 15342

Arkansas Arts Center, Little Rock, AR

Bailey-Howe Library of the University of Vermont, VT

Baltimore Museum of Art, Baltimore, MD

Birmingham Museum of Art, Birmingham, AL

Cherokee Heritage Foundation, Tahlequah, OK

City University of New York, Shepard Hall, New York, NY

City University of New York, Steinman Hall, New York, NY

Colorado Springs Fine Arts Center, Colorado Springs, CO

Davidson College, Davidson, NC

Denver Art Museum, Denver CO

Detroit Institute of Arts, Detroit, MI

Eiteljorg Museum, Indianapolis, IN (seven works)

Gilcrease Museum, Tulsa, OK
Heard Museum, Phoenix, AZ (four works)
Hood Museum of Dartmouth College, Hanover, NH
Hunter Museum, Chattanooga, TN
Israel Museum, Jerusalem, Israel
Johnson Museum, Cornell University, Ithaca, NY (two works)
Kalamazoo Institute of Arts, Kalamazoo, MI
Krannert Art Museum, Champaign, IL
Kresge Museum of Michigan State University, East Lansing, MI
Library of Congress, Washington D.C.
Andrew W. Mellon Foundation, Pittsburgh, PA
Metropolitan Museum of Art, New York, NY (two works)
Minneapolis Institute of Art, Minneapolis, MN
Montclair Art Museum, Montclair, NJ
Morris Museum, Morristown, NJ
Museum of Contemporary Art, San Diego, CA (two works)
National Gallery of Art, Washington, DC (print)
National Gallery of Canada, Ottawa, Canada
National Museum of the American Indian, Smithsonian Institution, Washington DC
Neuberger Museum of Art, Purchase, NY
Newark Museum, Newark, NJ (two paintings and two works on paper)
Philadelphia Museum of Art, Philadelphia, PA (print)
Portland Art Museum, Portland OR
Robert Hull Fleming Museum, University of VT, Burlington, VT
Rockwell Museum of Western Art, Corning, NY (four works)
San Diego Museum of Fine Arts, San Diego, CA
Smithsonian American Art Museum, Washington, DC
Southern Plains Indian Museum, Anadarko, OK
Spencer Museum of Art, Lawrence, KS
Sweet Briar College, Sweet Briar, VA
University of Medicine and Dentistry of New Jersey, Newark, NJ
Virginia Museum of Fine Arts, Richmond, VA
Whitney Museum of American Art, New York, NY
Williams College Museum of Art, Williamstown, MA
Wright Museum of Art – Beloit College, Beloit, WI

Permanent Corporate Collections:

AT&T, Morristown, NJ
Best Products, Ashland, VA
Cherokee Nation Entertainment
Cumberland Family Care Center, Brooklyn, NY
Johnson & Johnson, Personal Product Division, New Brunswick, NJ
Lake Shore National Bank, Chicago, IL
Nabisco World Headquarters, East Hanover, NJ
Peat, Marwick, Mitchell, and Co., Montvale, NJ

Pecker and Abramson, P.C., Hackensack, NJ
Pharmacia (formerly Searle), St. Louis, MO
Poskanzer and Tulp, Fort Lee, NJ
Prudential-Bache, New York, NY
Public Service Electric and Gas Company, Newark, NJ
Schering-Plough Corporation, Madison, NJ
Texwipe Corporation, Saddle River, NJ
College Board Print Collection, New York, NY
Lang Communications Print Collection, New York, NY

Lectures:

- 2012 Peabody Essex Museum, panelist for “Changing, Knowing, Locating, Voicing:
A New Look at Native American Art”, Salem, Ma, Jan 14
Booth Museum, Cartersville, GA, Jan 4
Hunter Museum, Chattanooga, TN, Jan 6
Dartmouth College, “A WalkingStick Returns to Dartmouth”, Hanover, NH, Feb 8
- 2010 National Arts Club, Keynote address for National Association of Women
Artists’ General Members Annual Meeting, New York, NY, May 12
- 2008 National Art Education Association, Apr 19
- 2005 Indiana State University, Terre Haute, IN, Mar 31
- 2004 Southeast Missouri Regional Museum, gallery talk for “Kay
WalkingStick: Mythic Dances. Paintings from Four Decades,” Oct 22
Metropolitan Museum of Art, with Lowery Stokes Sims, New York, NY,
Sep 13
- 2002 Skowhegan, Visiting Artist and Lecturer, Skowhegan, ME, Summer
Stanford University, “Native American Women and Art: Survival and
Sovereignty” A symposium, Stanford, CA, May 9
Parsons School of Design, Visiting Critic, New York, NY, Mar
Montclair Art Museum, about “Art in 2 Worlds” with Kathleen Ash Milby,
Montclair, NJ, Apr 14
- Mashantucket Pequot Museum, about “Art in 2 Worlds” with G. Longfish,
Peter Jemison, Joe Baker, and Margaret Archuleta, June 8
- 2001 Parsons School of Design, Visiting Critic, New York, NY, Feb 18
Union County College, Cranford, NJ, Mar 12
- 2000 University of Kansas, Lawrence, KS, Oct 9
Haskell Institute, Lawrence, KS, Oct 10
Montclair Museum, Montclair, NJ, Nov 11
Heard Museum, “An Afternoon with Friends,” for the opening of Billy Jean Baguly

Archives of the Heard Museum, Nov 4

- 1998 Columbia University, Department of Arts and Humanities, Summer Institute
Lecturer, New York, NY, June 27
San Francisco State University, "Native American Art and Post-Modernism,"
Panelist/Lecturer, San Francisco, CA, May 1
Colgate University, Art Department Lecture Series, Hamilton, NY, Apr 15
Rochester Institute of Technology, "Native Voices Symposium on Contemporary
Native American Issues," Rochester, NY, Mar 28
Cornell University, "Mind and Memory: Explorations of Creativity in the Arts,"
Ithaca, NY, Feb 23
Herbert F. Johnson Museum of Art, Cornell University, Public Interview with
Richard Artschwager, Ithaca, NY, Jan 31
- 1997 Cornell University, "IAAY 1997 College Colloquium," Panelist, Ithaca, NY, Oct 5
University of Northern Iowa, Cedar Falls, IA, Sep 5
Cornell University, "Conference on Creativity," Panelist, Ithaca, NY,
Apr 18 and 19
- 1996 Palazzo Massimo, Cornell University in Rome Program, "Finding the Center,"
Rome, Italy, Apr 15
Temple University, Tyler Program in Rome, Final Critiques, Rome, Italy,
Apr 11
Syracuse University, Guest Artist/Lecturer, Syracuse, NY, Oct 8 and 9
Rhode Island School of Design, Providence, RI, Dec 3 and 4
- 1995 University of Central Florida, Orlando, FL, May 23
Arizona State University, Visiting Artist, Tempe, AZ, Feb 6, 7, and 8
University of Arizona, Visiting Artist, Tucson, AZ, Mar 23 and 24
University of Montana at Billings, Bozeman, and Missoula, MT,
Oct 2, 3, and 4
Kresge Museum, East Lansing, MI, Oct 28
American Association of Religion and Art Convention, "The Spiritual Component
of My Paintings," Philadelphia, PA, Nov 8
- 1994 Cleveland Center for the Arts, "Seven in a Series: Culture, Gender, and Art,"
Visiting Artist, Cleveland, OH, Nov 17-19
Vermont College of Norwich University, Visiting Artist, Montpelier, VT,
July 27 - 28
Antioch College, Yellow Springs, OH, May 19 and 20
CAA Convention Panelist, "Ethnicity and Abstraction: An Examination of
Essentialists Stances," moderator Kellie Jones, New York, NY, February
Contemporary Arts Museum, "Land, Spirit, Power," Panelist, Houston, TX, June 4
Eiteljorg Museum, Truman Lowe Retrospective, Panelist, Indianapolis, IN,
May 30

- 1993 University of Missouri, Juror's Presentations and Lecture, Kirksville, MO, Feb 6
- 1992 New School, "Native American Artists and Issues," Feb 17, New York, NY
University of Colorado, Visiting Artist, Boulder, CO, Mar 16-20
- 1991 SUNY Purchase, Art Department, "Identity in the Visual Arts," Panel Discussant, Purchase, NY, Dec 11
Heard Museum Symposium "Shared Visions," Panelist, "The Native Fine Arts Movement of the 21st Century," Phoenix, AZ, May 9-10
Stanford University, Guest Artist and Lecturer, Palo Alto, CA
University of Minnesota, Teacher, Guest Artist and Lecturer, Split Rock Arts Program, Duluth, MN, July 7-13
- 1990 Mid-American, CAA, "The Decade Show," Panelist
University of Arizona, "Border and Bridges Conference," Tucson, AZ, October 18-20
CAA Convention, "Institution/Revolution, Post Modern Native American Art," Panelist, moderator Dr. Jackson Rushing, February, New York, NY
- 1989 City College of New York, "Transformations of Ethnic Content in Contemporary Art," Guest Lecturer and Symposium Panelist, New York, NY
WCA Convention, "The Subjective Response in Contemporary Landscape," Panelist, San Francisco, CA
- 1985 University of California at Davis, Symposium on "Women of Sweetgrass Cedar and Sage" Show, Davis, CA
- 1983 Oklahoma State University, Symposium, "Differing Dimensions of Native American Art," Stillwater, OK, Oct 3
University of Vermont, Guest Lecturer, Burlington, VT, November 29,

Teaching:

- 1998-2005 Cornell University, Department of Fine Art, Professor of Art, Ithaca, NY
- 2000 Art Center of Northern New Jersey, one-day workshop, New Millford, NJ, November 10
- 1999 Art Center for Northern New Jersey, weekend workshop, New Millford, NJ, October 1-3
- 1995-98 Cornell University, Department of Fine Art, Associate Professor of Art, Ithaca, NY
- 1995 Atlantic Center for the Arts, New Smyrna Beach, Florida, March 6-27
Vermont Studio Center, Johnson, VT, June 12-July 9
- 1992-95 Cornell University, Department of Fine Art, Assistant Professor of Art, Ithaca, NY
- 1990-92 SUNY, Stony Brook, Assistant Professor of Art, Stony Brook, NY

- 1988-90 Cornell University, Assistant Professor of Art, Ithaca, NY
- 1986-88 Montclair Art Museum, Painting Instructor, Montclair, NJ
- 1985 Ohio State University, Artist in Residence, spring quarter, Columbus, OH
- 1984 Fort Lewis College, Artist in Residence, fall trimester, Durango, CO
- 1978-85 Art Center of Northern New Jersey, Painting and Drawing Instructor, NJ
- 1975-79 Upsala College, Painting, Drawing, and Lecturer in 20th-Century Art, East Orange, NJ
- 1970-73 Edward Williams College of Fairleigh Dickenson University,
Painting Instructor

Boards of Advisors, Juries, etc.:

- 2006-10 Montclair Museum of Art, Board of Trustees, Montclair, NJ
- 2001 Christopher Isherwood Foundation, Advisory Board, Los Angeles, CA
- 2000 Rockwell Museum of Western Art, Board of Advisors, Corning, NY
- 1999 Eiteljorg Fellowship for Native American Fine Art, Juror, Eiteljorg Museum,
Indianapolis, IN
- 1998 Bush Artist Fellowships in Visual Arts, Juror, St. Paul, MN
- 1997 The Joan Mitchell Foundation Awards, Nominator, New York, NY
Munson Williams Proctor Institute, Board of Advisors, Utica, NY
- 1996 The Joan Mitchell Foundation Awards, Nominator, New York, NY
“League for Innovation” student art competition, Juror, Monroe Community
College, Rochester, NY
- 1995 The Tiffany Awards, Nominator, New York, NY
The Printmaking Workshop, Board of Advisors, New York, NY
Munson Williams Proctor Institute, Museum Advisory Committee, Utica, NY
- 1993 The Tiffany Awards, Nominator, New York, NY
Northeast Missouri State University National Art Exhibition, Juror, Kirksville, MO,
February 3-5
- 1991 The Tiffany Awards, Nominator, New York, NY
4th Biennial Exhibit of Native American Artists, Juror, The Heard Museum,
Phoenix, AZ
Creative Arts Project, Board of Trustees, Ithaca, NY
- 1990 Arts Midwest, Painting Fellowship Panel, Minneapolis, MN
- 1989 New York Foundation for the Arts, New York Artist’s Painting
Fellowship Panel
- 1988 New Jersey State Council on the Arts, Visual Arts Organizations Panel
- 1986-88 William Carlos Williams Center for the Performing Arts, Exhibitions Coordinator,
Rutherford, NJ
- 1987 New Jersey State Council on the Arts, Painting Fellowship Panel
- 1986-87 New York State Council on the Arts, Visual Arts Panel
- 1986 Women’s Caucus for Art, National Board