

Amanda Thompson

Curriculum Vitae

Education:

PhD in Decorative Arts, Design History, and Material Culture. Bard Graduate Center, New York, NY, May 2025.

Dissertation:

Patchwork Politics: Crafting Indigeneity and Settler Colonialism in South Florida, 1880s-1980s

Committee: Aaron Glass (advisor), Elissa Auther, Catherine Whalen

Exam Fields:

Arts of Native North America

Colonialism & Indigeneity

Craft, Folk, and Tourist Arts in North America

M.A. in Decorative Arts, Design History, and Material Culture. Bard Graduate Center, New York, NY, May 2016.

Qualifying Paper:

“Mrs. Colcleugh is not an average woman”: The Domestic and the Native in U.S. Women’s Travel Journalism, ca. 1885-1905

M.A. in Arts Administration, Columbia University, Teachers College, New York, NY, May 2004.

Thesis:

“New Facilities/New Brands: Institutional Support for Folk Art and Craft in New York City”

B.A. in Art History and Women’s Studies, Pomona College, Claremont, CA, May 1998.

Thesis:

“From Beauty to the Beast: The Feminist Critical Reception of Hannah Wilke and Cindy Sherman”

Select Publications:

(In review) “HOME ECONOMICS AND THE RESTRUCTURING OF THE FLORIDA SEMINOLE INTIMATE DOMESTIC” in *The Material Histories of Home Economics*, Sarah Anne Carter and Marina Moskowitz, editors.

(In press) “ENTWINED: FREEDOM, SOVEREIGNTY, AND THE SEA” exhibit review, *Museum Worlds*.

2024 “PLAYING SEMINOLE INDIAN: THE CULTURAL APPROPRIATION OF SEMINOLE MEN’S FASHION,” in *Fashion in American Life: Agency, Identity and the Everyday*, Hazel Clark and Lauren Downing Peters, editors, Bloomsbury: 2024.

2022 “FABRIC OF A NATION” exhibit review, *Journal of Modern Craft* 15, no. 2 (2022).

2022 “‘AS WE HAVE ALWAYS DONE’: DECOLONIZING THE TOMAQUAG MUSEUM’S COLLECTIONS MANAGEMENT POLICY” With Lorén Spears, *Collections* 18, no. 1 (March 2022): 31–41.

Amanda Thompson

- 2020 "A SUSTAINING CHEROKEE BASKET: COLONIAL INSCRIPTION AND INDIGENOUS RESISTANCE," *Sequitur*, Fall 2020.
- 2019 Object and subject essays for "THE STORY BOX: FRANZ BOAS, GEORGE HUNT AND THE MAKING OF ANTHROPOLOGY" exhibition website, Bard Graduate Center, 2019.

Select Presentations:

- 2025 COMMUNITY CULTURAL TALK, MICCOSUKEE TRIBE OF INDIANS RESERVATION
"Miccosukee and Seminole Fashion and the Sewing Machine ,1880-1930s."
- 2024 *FASHION IN AMERICAN LIFE* BOOK LAUNCH, Parsons New School.
"Playing Seminole Indian: The Cultural Appropriation of Seminole Men's Fashion,"
- 2024 MAKING – MEANING -MEMORY: A SEWN IN AMERICA SYMPOSIUM, Daughters of the American Revolution Museum.
"Indigenizing Technology: The Sewing Machine and Florida Native Seminole Dress, 1880-1930"
- 2024 UNRAVELING FASHION NARRATIVES Symposium, Fashion Studies Network, Parsons New School.
"Indigenizing Technology: Seminole Fashion and the Sewing Machine, 1880-1930"
- 2023 GLOBAL LEGACIES OF ARTS AND CRAFTS Symposium, Invited Speaker.
"It is better to help them help themselves': Craft Development Projects with the Florida Seminole, 1930s-1960s"
- 2023 OBJECT LIVES, MOVING FORWARD: THE MR. AND MRS. RAYMOND J. HOROWITZ BOOK PRIZE SYMPOSIUM, Bard Graduate Center, Discussant.
- 2022 CRAFT HISTORY WORKSHOP: LABOR AND LANDSCAPE IN THE UNITED STATES, Invited Speaker.
"Embodying Land and Labor: The Production and Consumption of Florida Native Seminole Palmetto Dolls in a Settler Colonial Context, 1920s-1950s."
- 2022 SMITHSONIAN AMERICAN ART MUSEUM Annual Fellows Lecture.
"Seminole and Miccosukee Palmetto Dolls and Women's Negotiation of Settler Colonialism in South Florida, c. 1930s-1950s"
- 2021 THE [AFTER]LIVES OF OBJECTS: TRANSPOSITION IN THE MATERIAL WORLD graduate student symposium, University of Virginian Department of Art.
"Playing Seminole Indian: Florida Native Seminole Garments in Settler Performance, 1930s-1960s"
- 2020 TEXTILE SOCIETY OF AMERICA symposium.
"Altering Clothing: Appropriation, Assimilation, and Native Resilience in Florida Seminole and White Settler Relations, 1940s-1950s"
- 2019 NATIVE AMERICAN ART STUDIES ASSOCIATION Symposium, October 2019.
"Cooperativos and Indigenous Feminisms: Craft and Social Activism in Chiapas, Mexico, ca. 1976-1996" on panel "Native Art, North American Governments, and the Politics of Control."

Amanda Thompson

- 2018 SHARED GROUND Symposium, co-organized by Bard Graduate Center, The Center for Craft, and Museum of Arts and Design, September 2018.
“Women, Craft, and Indigenous Resistance in the Zapatista Movement of Chiapas, Mexico.”

Professional and University Service:

2024-6 EDITORIAL BOARD, *Collections: A Journal for Archives and Museum Professionals*.

- 2024 TEXTILE SOCIETY OF AMERICA, Submission reviewer and moderator for symposium, “Shifts and Strands: Rethinking the Possibilities and Potentials of Textiles.”

2023-5 COMMUNITY ACCESSABILITY AND BELONGING WORKING GROUP, Co-Chair, Bard Graduate Center.

2022-4 MR. AND MRS. RAYMOND J. HOROWITZ BOOK PRIZE, Committee Member, Bard Graduate Center.

Selected Grants and Fellowships:

2024-5 BARD GRADUATE CENTER Dissertation Writing Award funded by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts.

2023 CENTER FOR CRAFT Craft Research Fund Project Grant.

2022 THE DECORATIVE ARTS TRUST Research Grant,

2021-2 SMITHSONIAN AMERICAN ART MUSEUM Pre-Doctoral Research Fellow, advised by Renwick Gallery Curator-in-Charge Nora Atkinson and National Museum of the American Indian Curator Cécille Ganteaume,

2021 HAGLEY MUSEUM AND LIBRARY H. B. Du Pont Dissertation Fellow in Business, Technology, and Society, 2021.

2020-1 AMERICAN PHILOSOPHICAL SOCIETY Phillips Fund for Native American Research Grant Recipient.

2015–6 BARD GRADUATE CENTER Fellowship in Museum Education and Public Programming.

2003 TEACHERS COLLEGE, COLUMBIA UNIVERSITY, Milbank Library Fellowship.

Academic Award:

2016 BARD GRADUATE CENTER Clive Wainwright Award for outstanding contribution to the field of Decorative Arts, Design History, and Material Culture.

Scholarly Institutes and Workshops:

2024 Intensive NAGPRA Summer Training & Education Program, University of Illinois Urbana-Champaign.

2021-2 CENTER FOR DESIGN HISTORY Material Histories of Home Economics Workshop, University of Wisconsin. Convening culminating in an anthology of current research on home economics.

Amanda Thompson

2019 OTSEGO INSTITUTE, Fenimore Art Museum, Cooperstown NY, June. Advanced workshop for graduate students utilizing the Thaw Collection of Native American Art.

2015 SIMA Summer Institute in Museum Anthropology, Smithsonian National Museum of Natural History.

Select Professional Museum Experience:

2019-present TOMAQUAG MUSEUM, Board of Directors, Exeter RI.

2016-8 NEW-YORK HISTORICAL SOCIETY, Collection Manager (formerly Project Manager for Collections), New York, NY.

2010-4 MUSEUM FOR AFRICAN ART, Director of Exhibition and Collection Management (formerly Chief Registrar and Exhibition Manager, and Registrar), New York NY.

2006-10 THE JEWISH MUSEUM, Assistant Registrar for Exhibitions, New York NY.

2005-6 METROPOLITAN MUSEUM OF ART, Administrative Assistant, Registrars Office, New York NY.

2004-5 GUGGENHEIM MUSEUM, Conservation Coordinator, New York NY.

Teaching Experience:

RHODE ISLAND SCHOOL OF DESIGN, Lecturer, Department of Theory + History of Art + Design, Spring 2025.

“Critical Introduction to the History of Architecture and Design” (2 undergraduate sections)

NORTHEASTERN UNIVERSITY, Lecturer, School of Art + Design, Fall 2024

“Seminar in Visual Intelligence” (1 undergraduate section)

BARD GRADUATE CENTER, Doctoral Teaching Fellow, Spring 2024.

“Crafting Intersectionality” (MA & PhD): designed and taught seminar on applying theory relating to power and identify to critical craft research.

COLUMBIA UNIVERSITY/AMERICAN MUSEUM OF NATURAL HISTORY MUSEUM ANTHROPOLOGY MA PROGRAM, Instructor and Project Editor, Spring 2022.

“Exhibition Practice in Global Context” (MA): taught exhibit label writing for *the Facing the Mannequin* online and physical exhibits.

BARD GRADUATE CENTER, Instructor, Lab for Teen Thinkers, 2019 & 2020. Mentored local high school students in material culture research.