Register Now! 18th Biennial Meeting
Denver, Colorado, Oct. 16-19, 2013

We are looking forward to a full and thought-provoking program in Denver thanks to the hard work of our local organizing committee. We have some amazing tours, special events, and an exciting Plenary Session. The Banquet will be a lively celebration of the artist D.Y. Begay, and will feature a performance by the 1491s.

We are pleased so many of you have chosen to renew your membership recently at the Patron level and to donate to the Travel Award fund. Because of your important support we are able to increase the number of awards we are giving this year. If you have not registered or renewed your membership yet, please consider becoming a patron to ensure the financial stability of the organization and support the participation of graduate students, artists, and young professionals in need of assistance.

There are still rooms available at the conference rate at the Sheraton Downtown Denver. If you have trouble reserving at the conference rate, please let us know immediately. Remember, Early Registration ends on August 15th and you must be a current member of NAASA to participate in the Program.

Looking forward to seeing you in Denver!
Kathleen Ash-Milby, President

Elsewhere in this newsletter:
- Preliminary program
- Nominations for Officer and Board positions
- Conference registration & hotel booking information

President
Kathleen Ash-Milby
ashmilbyk@si.edu

Vice-President
Kate Morris
klmorris@scu.edu

Secretary
Alexander Brier Marr
amarr2@mail.rochester.edu

Treasurer
Rebecca Head Trautmann
trautmannr@si.edu

Past President
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Board of Directors
Rebecca Dobkins
rdobkins@willamette.edu

Emil Her Many Horses
hermanyhorses@si.edu

Carolyn Kastner
ckastner@okeeffemuseum.org

Henrietta Lidchi
h.lidchi@nms.ac.uk

Michelle McGeough
mmcgeough@gmail.com

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rrice@iaia.edu

Norman Vorano
Norman.Vorano@civilisations.ca
The Denver Art Museum Welcomes You
We are pleased to inform you that your registration for the NAASA Conference will give you free admission to all of the Denver Art Museum exhibitions during the entire conference. Just show your badge when you want to enter the museum.

In addition to the recently re-installed Native American art galleries (see above), you'll have the opportunity to see a new, special exhibition, “Sovereign: Independent Voices.” In this exhibition, artists Kent Monkman, Rose Simpson, and Virgil Ortiz challenge visitors to think more broadly about the place of Native artists in the contemporary art world through a fusion of historic techniques with contemporary styles and ideas. The included works reflect meditations on the self and Native histories in a variety of media, including painting, sculptural ceramics, and multimedia works. Organized and curated by associate curator of Native arts, John Lukavic, this exhibit will be on view in DAM’s Hamilton Building, level three modern and contemporary art galleries.

Business Meeting

The NAASA biennial business meeting will be held on Friday, October 18, as part of our Denver conference. All members, including those attending their first conference, are strongly encouraged to attend.

**Elections:** New officers and board members are elected at each conference. Elections are critical to ensuring NAASA’s continued success as an organization. Individuals who serve on the Board provide leadership and direction for NAASA; in addition, these volunteers carry out a substantial amount of work on behalf of the organization. Please carefully consider the candidates presented (below) by the Nominations Committee and help keep NAASA strong by voting in the elections.

**Financial and membership report:** The Secretary and the Treasurer will present reports on the current membership and the state of NAASA finances. As costs escalate, it becomes increasingly important that NAASA members understand the financial implications of different conference options so that we are well equipped to make responsible decisions for the future.

**Conference venue for 2015:** We currently have no proposals for hosting our 2015 conference. This is a serious concern to the Board. If you or your organization are considering hosting a future NAASA Conference, please contact us immediately so that we may review your proposal in advance of the Business Meeting. Potential hosts will offer brief presentations about their locations, followed by a vote of the membership to select the next venue.

**Proposed Changes to By-Laws:** We have posted proposed changes to two by-laws on our website at the following address:

http://nativearts.org/about-naasa/by-laws/

These proposed changes will be discussed and voted on during our forthcoming Business Meeting. If anyone has questions or concerns in the meantime, please reach out in advance of the meeting to the chair of the By-Laws Committee:

Karen Kramer
Curator, Native American Art and Culture
Peabody Essex Museum
East India Square
Salem, MA 01970

Karen_Kramer@pem.org
978-745-9500, ext. 3065

**Other business:** Other issues of concern to the membership may be raised at the Business Meeting. In order to run an efficient meeting, members are encouraged to contact Board members prior to the meeting about any issues that they wish to have discussed, and to submit any formal motions to the Secretary prior to the meeting. Contact information for the Board is listed on the front page of the newsletter, as well as the website. If you need help determining whom to contact, email: NAASAmail@gmail.com

Board of Director Nominations

The NAASA Board is elected by the membership-at-large attending the biennial conference. Our by-laws specify an executive board of ten members, consisting of seven board members, two elected officers (President and Vice President), and one appointment (Secretary-Treasurer). The immediate past president is an advisor to the Board, and is invited to attend the annual Board meetings. Board members serve four year terms; officers serve two year terms. An individual may serve no more than two consecutive terms in any position.

Six Board positions expire in 2013: four Board positions with four-year terms, and two officer positions of Vice-President and President with two-year terms. Balloting is conducted during the business meeting on Friday evening. The Nominations Committee (Rebecca Dobkins, chair; Ryan Rice, Michelle McGeough, and David Penney) submits the following nominations for officers and board members:

**Presidential nominee:**
Kathleen Ash-Milby (Board member 1997-2003; Vice President 2003-2005 & 2009-2011; President 2011-2013)

**Vice Presidential nominee:**
Kate Morris (Board member, 2003-2011; Vice President 2011-2013)

**Board nominees:**
Rebecca Dobkins (Board member, 2009-2013)  
Cécile Ganteaume  
Emil Her Many Horses (Board member, 2009-13)  
John Lukavic  
Dylan A.T. Miner  
Jo Ortel

Additional nominees may be proposed and seconded from the floor at the business meeting. All candidates will make a brief statement, introducing themselves and explaining what they might contribute to NAASA.

Please note: nominees must

• be in attendance at the business meeting and agree to run for office,  
• be members of NAASA, and  
• have attended at least one prior NAASA conference.

In addition, nominees for officers must have current or previous Board experience.
Biographies of Officer Nominees

President: Kathleen Ash-Milby is currently serving the NAASA Board as President (2011-2013). Previously she served on the board from 1997-2003, as Vice President from 2003-2005 and 2009-2011. Associate Curator at the Smithsonian National Museum of the American Indian (NMAI) in New York, she is a member of the Navajo Nation. She was the curator and co-director of the American Indian Community House Gallery in New York City from 2000–05. At NMAI she organized the exhibitions HIDE: Skin as Material and Metaphor (2010) and Off the Map: Landscape in the Native Imagination (2007). She was the co-curator, with Truman Lowe, for Edgar Heap of Birds: Most Serene Republics, a public art installation and collateral project for the 52nd International Art Exhibition / Venice Biennale (2007). She was a board member of the American Indian Community House (2005-2007) and the Aboriginal Curatorial Collective (2007-2012).

Vice President: Kate Morris is an Associate Professor of Art and Art History at Santa Clara University. She earned her PhD in Native American Art History from Columbia University in 2001 and was a Mellon Postdoctoral Fellow at Cornell University from 2002-2004. Her writings on contemporary Native American art have been published in American Indian Quarterly, American Indian Art Magazine, and the National Museum of the American Indian Magazine. Kate has been a member of the NAASA Board of Directors since 2003. She has served on the following NAASA Committees: Program Committee (2005-2013), Anniversary Committee (2009-2011), Nominations Committee (2007-2009), Lifetime Achievement Award Committee (2005-2007), By-Laws Committee (2003-2005). Kate has been Vice President of the Board since 2011.

Biographies of Board Nominees

Rebecca Dobkins is currently serving NAASA as a Board member (elected in 2009). Professor of Anthropology and Curator of Native American Art at the Hallie Ford Museum of Art, Willamette University, Salem, OR, she has been involved in NAASA since the early 1990s. Among the many exhibitions she has curated are one-person exhibitions of Native American contemporary art and group exhibitions of artists associated with Crow’s Shadow Institute of the Arts. In addition, she is responsible for curating the museum’s collection of historical basketry and sculpture, and works closely with Native artists in the region who work with traditional media. Significant publications include Marie Watt: Lodge (2012), Joe Feddersen: Vital Signs (2008), Rick Bartow: My Eye (2002), and Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day (1997).

Cécile R. Ganteaume is an Associate Curator, National Museum of the American Indian. She joined the NMAI when it was established as part of the Smithsonian. She has curated several exhibitions including Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian, and won a 2011 Secretary of the Smithsonian’s Excellence in Research Award for editing its companion book. She has published in American Indian Art Magazine and several NMAI publications. She has served on SI Material Culture Forum and Council for Museum Anthropology committees. Cécile considers NAASA an extremely important organization and wants to help it remain meaningful to its members and prosper.
Emil Her Many Horses is currently serving NAASA as a Board member (elected in 2009). An associate curator in the office of Museum Scholarship at the Smithsonian National Museum of the American Indian, Emil specializes in Northern and Southern Plains culture. A member of the Oglala Lakota nation of South Dakota, Emil is an accomplished beadwork artist and winner of the 2002 Best of Show category at the Northern Plains Tribal Art Show for his tribute to the Lakota Vietnam Veterans. Emil was lead curator for the NMAI inaugural permanent exhibition Our Universes: Traditional Knowledge Shapes Our World, which focuses on indigenous cosmologies—worldviews and philosophies related to the creation and the order of the universe—and the spiritual relationship between humankind and the natural world. He served as co-curator for the exhibition Identity by Design: Tradition, Change and Celebration in Native Women’s Dresses and curator for the Our Peoples community exhibitions featuring the history of the Chiricahua Apache of New Mexico and the Blackfeet from Montana. He served as curator for the NMAI exhibition A Song for the Horse Nation: Horses in Native American Cultures.

John P. Lukavic is an associate curator of Native Arts at the Denver Art Museum and has served on two NAASA host committees (Norman, 2009 and Denver, 2013). He has curated exhibits and gallery rotations of American Indian arts, including a Hopi art addition to the exhibition, Georgia O’Keeffe in New Mexico: Architecture, Katsinam, and the Land and the current DAM exhibit, Sovereign: Independent Voices, which features the art of Kent Monkman, Rose Simpson, and Virgil Ortiz. John also organized the 2012 DAM symposium and forthcoming publication, Art in Motion: Native American Explorations of Time, Place, and Thought. He holds a Ph.D. in Cultural Anthropology from the University of Oklahoma and an MA in Museum Science from Texas Tech University. This is his fifth NAASA conference (2005-present).

Dylan A.T. Miner (Michif) teaches in the Residential College in the Arts and Humanities at Michigan State University. He holds a PhD from the University of New Mexico and has published more than forty journal articles, book chapters, review essays, and encyclopedia entries; he has two books under contract. In the last three years, he has organized twelve solo exhibitions, including shows throughout the US, Canada, and Europe. In 2010, he was awarded an Artist Leadership Fellowship from NMAI. His project Anishinaabensag iimskowebshkigewag (Native Kids Ride Bikes) is currently at the University of Iowa Museum of Art and will be at the Santa Fe Art Institute and Museum of Contemporary Native Arts during Indian Market 2013.

Jo Ortel earned her B.A. from Smith, her M.A. from Oberlin, and her Ph.D. in art history from Stanford. Since 1997, she has taught at Beloit College in southern Wisconsin; in 2008, she was appointed to the Nystrom Professor of Art History, an endowed chair she continues to hold. Jo is the author of Woodland Reflections: The Art of Truman Lowe (2003), as well as numerous essays on and reviews of contemporary Native American art. NAASA is a vital organization, with a clear mission to inspire, educate and foster more (and more diverse) viewpoints, voices, and perspectives. Jo writes that she wants to share responsibility to ensure that contemporary Native American art -- and art historical research and scholarship about it -- continues to flourish.
Preliminary Schedule

WEDNESDAY, October 16

Pre-Conference Tour: Boulder
(pre-registration required)
8:00am to approximately 5:00pm

Pre-Conference Tour: Behind-the-Scenes at the Denver Art Museum
(this tour is fully booked)
Tour 1 – 2:00-3:00pm
Tour 2 – 3:00-4:00pm

5:00-8:00pm Registration
Sheraton Denver Downtown Lobby

6:00-8:00pm Board Reception
Sheraton, 15/Fifty Lounge
(adjacent to lobby)
Hors d’oeuvres and cash bar

THURSDAY MORNING, October 17

8:15am-3:00pm Registration
Denver Art Museum Foyer

8:40: Welcome and Blessing, DAM Sharp Auditorium

Keynote Address by Walter Echo-Hawk
(Founding Chair, Native Arts and Cultures Foundation)

Plenary Session: The Art of Museum/Artist Relationships
Chair: John P. Lukavic, Denver Art Museum

Jeffrey Gibson (mixed media artist, Hudson, New York)
Kent Monkman (performance art, painter and mixed media, Toronto, Canada)
Rose Simpson (sculpture and mixed media artist, Espanola, New Mexico)
Virgil Ortiz (fashion design and mixed media, Cochiti, New Mexico)

THURSDAY AFTERNOON
Concurrent Sessions

“The Artist is in the House”: American Indian Artists-In-Residence Programs in Museums
Chair: John P. Lukavic, Denver Art Museum
Wendy Red Star, Artist, Native Arts and Cultures Foundation
Melanie Yazzie, Artist, University of Colorado Boulder
Walt Pourier, Artist, Stronghold Society
Jennifer Complo McNutt, Eiteljorg Museum
Heather Nielsen, Denver Art Museum

Oblique Drift: Nicholas Galanin’s Pacific Tilt
Mark Watson, Clayton State University

‘Kia ora the whanau!’: Going Global with Indigenous Art History
Ngarino Ellis, University of Auckland

Objects in Motion
Chair: Karen Kramer, Peabody Essex Museum

From There to Here, from Here to There: Cosmopolitanism Across the Pacific
Karen Kramer, Peabody Essex Museum

Androgyny in Motion: Charting the Movement of a Norval Morrisseau Painting
Carmen Robertson, University of Regina

Haida Argillite and Cross-cultural Exchange, c. 1883
Chris Patrello, University of Rochester

Art, Object and Reconciliation: Biographizing the TRC Medicine Box
Elizabeth Kalbfleish, Independent Scholar

Portraits of Power: Depictions of 19th Century Northwest Coast Matriarchs
Megan Smetzer, Simon Fraser University

The Patronage of Native Arts (Panel Discussion)
Chairs: Mario A. Caro, New York University; Nancy Marie Mithlo, University of Wisconsin - Madison

Elizabeth James Perry, Artist
Lulani Arquette, Native Arts and Cultures Foundation
Tina Kuckkahn-Miller, Longhouse Education and Cultural Center

Mario A. Caro, New York University
Nancy Marie Mithlo, University of Wisconsin - Madison

Pioneering the Denver Region’s Role as an American Indian Arts Center
Chair: Joyce Herold, Denver Museum of Nature and Science
Wetherill and Wilmarth, the Mesa Verde Collections at History Colorado
Elisa Phelps, History Colorado
Beyond Santa Fe: Native American Art Studies in Denver
Mary Ellsworth, University of Denver
Drew Bax: The Passionate Collector
Tom Towner, Tom Towner American Indian Art Trading Post in the City: The Western Trading Post, Denver, 1952-1995
Joyce Herold, Denver Museum of Nature & Science

Tactical Refusal: Global Indigenous Art
Chairs: Jolene Rickard, Cornell University; Candice Hopkins, Independent Curator

The United Nations Declaration on the Rights of Indigenous Peoples: What’s in it for Indigenous Artists
Jolene Rickard, Cornell University

Have We Ever Been Global? A Case Study for Sakahàn: International Indigenous Art
Candice Hopkins, Independent Curator
**THURSDAY EVENING**

6:00-8:00pm  
Reception: History Colorado

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**FRIDAY MORNING, October 18**
Concurrent Sessions, Denver Public Library-Lower Level and Denver Art Museum

**Mobilizing Community Voice Through Artistic Knowledge, Part 1 and Part 2**  
Chairs: Alison Brown, University of Aberdeen; Sherry Farrell Racette, University of Manitoba

*Beading as Community Action: Addressing Community Violence Through Art*  
Sherry Farrell Racette, University of Manitoba

*Walking With Our Sisters: A Commemorative Art Installation for the Missing and Murdered Indigenous Women of Canada*  
Christi Belcourt, Artist

*Antishinaabe Community Arts: Towards Healing through Heritage Recovery*  
Cory Willmott, Southern Illinois University Edwardsville

**Blackfoot Warrior Shirts: Repatriating and Reclaiming Traditional Knowledge and Practices Through Art**  
Ramona Big Head, University of Lethbridge/University of British Columbia  
Alison Brown, University of Aberdeen  
Delia Cross Child, Kainai High School

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**Engaging Dakota Youth with Artistic Narratives**  
Lisa Whitecloud-Richard, University of Manitoba

**Culture v. Capital: the Rebecca Belmore Case**  
India Young, University of New Mexico

**Scarred/Sacred Waters: Aboriginal Waterways and Political Protest**  
Tanya Harnett, University of Lethbridge

Discussant: Carmen Robertson, University of Regina
Open Session: Contemporary Landscapes  
Chair: Bill Anthes, Pitzer College

A Wheel Returns  
Bill Anthes, Pitzer College

Architecture in Contemporary Indigenous Art  
Alexander Brier Marr, University of Rochester

You are Here: The Body in the Land  
Kate Morris, Santa Clara University

Visual Rez(idue): Recent Acts of Visual Culture on Reservation Borderlands  
Netha Cloeter, University of Oklahoma

Emerging Scholars Roundtable  
(Closed Participation)  
Chair: Kristine Ronan, University of Michigan

By advanced enrollment only: Graduate students and recent graduates are invited to participate in a roundtable discussion about their current work, the field of Native American Art, and their professional prospects. Discussion will focus on a specific set of questions, distributed in advance.

To Participate: Send an email expressing your interest to kkronan@umich.edu. Include a CV and current contact information.

Native American Art History 1930-1980  
Chair: Janet Catherine Berlo, University of Rochester

Nancy Blomberg, Denver Art Museum

Miguel Covarrubias and Native North American Art History: The Eagle, the Jaguar, and the Serpent, 1954  
Janet C. Berlo, University of Rochester

George Swinton: Modernist Primitivism and the Making of Inuit Art History, 1956-1972  
Ruth Phillips, Carleton University

The Southwestern Indian Art Project: a Turning Point in Native Art History, 1959-1962  
Diane Dittemore and Andrew Higgins, Arizona State Museum

Mark Bahti, Independent Scholar

Questioning Authority: Bringing Community Knowledge to the Museum  
Chairs: Annette de Stecher, Independent Scholar; Crystal Migwans, Columbia University

Protective Wrappings: Anishinaabe Baby Carriers, Communal Childcare, and the Roles of Little Ones  
Alexandra Nahwegahbow, Carleton University

Iskignizge / Boiling it Down: Maple Syrup, Museum Collections and Anishinaabemowin Discourse  
Alan Corbiere, Independent Scholar

SakKijâjuk / To be Visible: Community Knowledge and Nunatsiavummiut Visual Culture  
Heather Igloliorte, Concordia University

Repair Work and Conservation: Approaches to Restoration Rooted in Indigenous Practice  
Adriana Greci Green, Missouri History Museum
FRIDAY AFTERNOON
Concurrent Sessions

It’s Complicated: The On and Off Relationship Between Native and American Art, Part 1 and Part 2
Chair: Emily Moore, Colorado State University

The First Art of the First Americans at the Metropolitan Museum of Art
Ira Jacknis, University of California Berkeley

Shaped by the Camera: Benjamin Wittick and the Imaging of Craft in the American Southwest, 1875-1915
Hadley W. Jensen, Bard Graduate Center

Native American Art and Franco-American Artistic Exchange, 1889-1905
Emily C. Burns, Auburn University

“American Ancestors”: Native and Folk Arts in Early American Modernism, 1921-1941
Emily Moore, Colorado State University

Jessica L. Horton, Smithsonian American Art Museum

Art in America: Revisiting the Work of Lloyd Oxendine
Elizabeth Hutchinson, Barnard College

Reinventing the Gaze: Judith Lowry's Artistic Expressions Contextualized
Korah English, National Museum of the American Indian

Jaune Quick-to-See-Smith: An American Modernist
Carolyn Kastner, Georgia O'Keeffe Museum

Current Research in Southwestern Native Art: The James T. Bialac Collection
Chair: W. Jackson Rushing, University of Oklahoma

Caroline Jean Fernald, University of Oklahoma

Hunters and the Hunted: Narratives of Myth, Memory, and Trauma in the Paintings of Narciso Abeyta
Tammi Hanawalt, University of Oklahoma

Pablita Velarde, Helen Hardin, and Margarete Bagshaw: The Evolution of Artistic Expression
Emily Payne, University of Oklahoma

Hadley Jerman, University of Oklahoma

Open Session: Markets and Marketers
Chair: Norman Vorano, Canadian Museum of Civilization

Shamans and Showmans: Performances of Power in Qingailisaq’s Coat
Norman Vorano, Canadian Museum of Civilization

Navajo Weaving as Spectacle: “The World’s Largest Navajo Weaving”
Jennifer McLerran, Northern Arizona University

Artware Companies as Aboriginal Art Patrons: A Northwest Coast Case-Study
Solen Roth, University of British Columbia

British-Indigenous or Just Indigenous: Redefining Tea Material Culture in Colonial Canada
Lisa Truong, Carleton University
Open Session: “Material” Culture
Chair: Henrietta Lidchi, National Museums of Scotland

Fish Skin as a Textile Material in Alaska Native Communities
Nadia Jackinsky Sethi, University of Alaska Anchorage

Shining Materials, Emancipated Audiences
Charlotte Townsend-Gault, University of British Columbia

The Cultural Currency of Quills, or “That’s money lying on the road!”
Crystal Migwans, Columbia University

The Depiction of Dance in Pre-19th Century Native Art
Chair: Cécile R. Ganteaume, National Museum of the American Indian

Pre-contact Dance in the Southeastern United States
Lee Ann Wilson, Independent Scholar

Subjects of Dance: Avian Imagery and Ritual Performance
Kimberly Minor, University of Oklahoma

Depictions of Ritual Dance on Ancestral Southwestern Pottery Vessels: Indicative of Another Possible Link to Mesoamerica?
Cecile Ganteaume, National Museum of the American Indian

5:00-6:00pm NAASA Business Meeting

FRIDAY EVENING

6:00-7:30pm Reception: Denver Public Library, Western Collections 5th Floor

8:00-10:00pm Casualties of Modernity: A Kent Monkman Performance
Ponti Hall, North Building, Denver Art Museum
(advance tickets required)

Casualties of Modernity: A Kent Monkman Performance
Friday, October 18, 2013 - 8:00pm – 10:00pm

Kent Monkman, artist of Canadian Cree ancestry, will present the world premiere of a new performance art piece commissioned by the Denver Art Museum. Monkman’s work often challenges the colonial portrayal of native people by Western painters and confronts issues of authenticity while making a place for two-spirit identity within native art. His work helps to rewrite history books on issues such as cultural oppression, representation, gender, and sexuality.

Please note: because of nudity in this performance, it is recommended for mature audiences.

Tickets are being held for NAASA members at a reduced rate of $15 until September 13th.
Engaging the Intangible in Northwest Coast Studies  
Chair: Katie Bunn-Marcuse, University of Washington Burke Museum

Safety, Risk, and Opportunity: Performing and Transforming MOA into Nuxalk Space  
Jennifer Kramer, University of British Columbia

Tlingit Art and Dance  
Aldona Jonaitis, University of Alaska Museum of the North

Engaging the Intangible: Kwak′wala′wakw Objects, Performance, and Privilege  
Katie Bunn-Marcuse, University of Washington Burke Museum

Breaking Trail: New Works in Northwest Coast First Nations Performance  
Mique′l Dangeli, University of British Columbia

Gendering Native Modernisms  
Chair: Cynthia Fowler, Emmanuel College

Complex Negotiations: Beadwork, Gender, and Modernism in Horace Poolaw′s Portraits of Kiowa Women  
Laura Smith, Michigan State University

Native Women Artists and Gender: Reflections on Lived Experiences  
Ruthe Blalock Jones, Bacone College

Quilts, Gender Construction, and Linda Lomahaftewa: Thoughts on Taking Back the Blanket  
Jean Merz-Edwards, University of Oklahoma

Osama Ken Barbie: Gendered Notions of Revenge  
Barbara Robins, University of Nebraska at Omaha

Open Session: Collectors and Collections  
Chair: Diana Greenwold, University of California Berkeley

Capturing the Lamanites: Stereography and the Mormon Vision of Native Americans in the Great Basin, 1864-1906  
Diana Greenwold, University of California Berkeley

Specimens in Still Life: The Distribution of the Smithsonian Institution′s Anthropological “Duplicates”  
Catherine Nichols, Arizona State University

Who Were These People?: The Importance of Documenting Donors  
Russell Hartman, California Academy of Sciences

Carolyn Smith, University of California Berkeley
Rethinking Abstraction from Indigenous Perspective (Panel Discussion)
Chairs: Steven Loft, Ryerson University; Lee-Ann Martin, Canadian Museum of Civilization
Margaret Archuleta, University of New Mexico
Jason Baerg, Artist
Rachelle Dickenson, York University
Megan Tamati-Quennell, Te Papa Tongarewa Museum

Open Session: Artistic Practices
Chair: Jill Ahlberg Yohe, Saint Louis Art Museum
Sheo Sapa, a Yanktonai Artist at Fort Peck
David W. Penney, National Museum of the American Indian
Allan Houser Drawings: The Centennial Exhibition
W. Jackson Rushing, University of Oklahoma
Subversive Silences: Modern Pueblo Painting and Pueblo Epistemologies
Sascha Scott, Syracuse University

Aesthetic Knowledge in Motion: The Circulation and Silence in Navajo Weaving
Jill Ahlberg Yohe, Saint Louis Art Museum

Reservation Xplicit: The Artistic Influence of Specific Place
Chairs: Zena Pearlstone, Professor Emerita, California State University, Fullerton; Jessica Welton, Virginia Commonwealth University
The Seowtewa Murals: xPlicitly
ZuniCatholicAmerican
Jessica Welton, Virginia Commonwealth University
Not Too Far: Shelley Niro, Brantford and the Six Nations Reserve
Lori Beavis, Concordia University
Brian Honyouti and Hopiness
Zena Pearlstone, California State University Fullerton
Discussant: Jaune Quick-to-See Smith, Artist

SATURDAY AFTERNOON
Concurrent Sessions

Update on the Collections from the Collectors (Panel Discussion)
Chair: Jason Baerg, Aboriginal Curatorial Collective
Kathleen E. Ash-Milby, National Museum of the American Indian
Nancy Blomberg, Denver Art Museum
Ashley Holland, Eiteljorg Museum
Greg Hill, National Gallery of Canada

Creative Continuum: Historic and Contemporary Beadwork (Panel Discussion)
Chair: Steven L. Grafe, Maryhill Museum of Art
Joe D. Horse Capture, National Museum of the American Indian
Steven L. Grafe, Maryhill Museum of Art
Penny Phillips, Mimbres Fever Productions
Charlene Holy Bear, Artist
Rhonda Holy Bear, Artist

SATURDAY EVENING

6:00-9:30pm NAASA Banquet, Ponti Hall, Denver Art Museum

SUNDAY, October 20th

Post-Conference Tour: Colorado Springs and Denver Museums (pre-registration required)
8:30am to approximately 5:30pm

Tours:

Though the Denver Art Museum behind-the-scenes tour is full, there are still seats available in our regional pre-conference and post-conference tours. See our last newsletter for detailed descriptions (19.4), or visit the TOURS page on our website:

http://nativearts.org/conferences/tours/

Bus tours depart from the lobby of the Sheraton. You will be contacted by email by the tour committee with any further details. If you have paid for a tour but not received confirmation, please let us know in advance.
Sheraton Denver Downtown Hotel
1550 Court Place, Denver, Colorado 80202

There are still rooms available! The Group Rate is good for October 15-19th. If you have any difficulty making a reservation at the group rate, please let us know.

This comfortable hotel features multiple dining options and a fitness center. Group rate reservations are $169/night for a single or double room, not including taxes. Discounted parking and free in-room internet access are included with this rate. This rate is guaranteed, until September 16, 2013 (pending availability—reserve early!). Visit our website: http://nativearts.org/conferences/hotel-information

Or call the hotel: 888-627-8405 *Ask for the “Native American Art Studies” Group Rate

[Map of Denver Art Museum (DAM) Area]
# Conference Registration

**Native American Art Studies Association**  
**Denver, Colorado**  
**October 16-19, 2013**

## Conference Registration:

Name (for badge):

Affiliation (for badge):

Street Address:

City, State, Zip:

Email:  
Phone/cell:

### Membership – 2013 Conf to 2015 Conf (required)  
Choose your level:  
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<td>Patron - $135 or higher</td>
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<td>Standard - $50</td>
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If you are at Patron level, may we acknowledge you by name?  
Yes / No  

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### Conference Registration  
Must be post-marked or emailed by date indicated.

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<td>Regular (Aug 16-Sept 30) - $125</td>
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<td>Late (Oct 1-Oct 16) - $150</td>
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**Special Kent Monkman Program**  
____ tickets x $15  
(must be reserved by Sept 13)

**Banquet**  
____ tickets x $66  
(must be received by Oct 4)

### Tours:  
Number attending:

1. Pre-Conference, Boulder, Oct 16th: $60 per person  
2. Pre-Conference, Denver Art Museum, Oct 16th, no charge  
3. Post-Conference, Colo Springs/Denver, Oct. 20th, $60 per person

**Total to be paid in U.S. dollars:**  

### To pay by credit card:

1) Download form at [www.nativearts.org](http://www.nativearts.org)  
2) Email form to naasamail@gmail.com  
3) You will receive invoice.  
4) Follow instructions to pay with a credit card via PayPal.

*Invoice payable upon receipt.*  
*Registration is NOT complete until paid in full.*

### To pay by check or money order (US Funds only):

Payable to “NAASA”  
Mail with completed form to:  
NAASA c/o Kathleen Ash-Milby  
NMAI-George Gustav Heye Center  
One Bowling Green  
New York, NY 10004

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