Native American Art Studies Association

20th Biennial NAASA Conference
Santa Fe, NM, September 30-October 3, 2015

The local host committee is hard at work preparing for the 2015 conference in Santa Fe, New Mexico. This newsletter contains the individual call for papers for the conference, information about the May deadlines, directions for booking hotel rooms at the conference group rate, and travel award application instructions. Look forward to our June newsletter for conference registration, information on the keynote speaker, and tours. Keep your browser tuned to www.nativearts.org for updates as the conference approaches.

May Deadlines
● Individual Paper Proposals (May 15)
● Nominees for Board Elections (May 15)
● Travel Award Applications (May 30)

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Call for Papers
May 15 Submission Deadline

The NAASA program committee (Kate Morris, Henrietta Lidchi, Heather Igloliorte, Sherry Farrell Racette) invites you to submit a paper for the sessions listed below, as well as for open sessions at the 2015 conference in Santa Fe, New Mexico.

Please note that if a proposed session below fails to fill, or we do not receive the required information from the session organizer in time to include it in the schedule, we reserve the right to merge the proposed papers with another session or consider them for an open session.

To submit abstracts, please comply with the following instructions:

1. All abstracts must be received by May 15, 2015, whether they are sent to a session organizer (papers to be considered for that session) or to the Program Committee (papers to be considered for Open Sessions).

2. An abstract may be no more than 100 words long. It must clearly define your subject, explain your purpose and describe your methodology.

3. To submit a paper for a session described below, send your abstract directly to the session organizer/chair. The organizer(s) of each session will notify both the session participants and the Program Committee of the papers accepted for that session. Any paper not accepted for an organized session will be forwarded to the Program Committee for consideration for Open Sessions.

4. The Program Committee welcomes submissions of papers covering topics not included in the proposed sessions (see following pages). To submit a paper for an Open Session, send your abstract directly to Kate Morris at klmorris@scu.edu.

Sending abstracts by e-mail is preferred. If you do not have e-mail access, contact Kate Morris (Santa Clara University, Department of Art and Art History, 500 El Camino Real, Santa Clara, CA 95053-0264, 408-554-5509) for the session organizer's postal address.

In order to give as many members as possible the opportunity to participate, you may only participate as a presenter in one session per conference.
Session Proposals
Seeking Paper Submissions

The Legacies of Oscar Howe
Chair: Bill Anthes, Pitzer College

Oscar Howe (1915-1983) is widely regarded as a pioneering Native American twentieth century Native American artist. His 1958 letter to the Philbrook Art Center in Tulsa, Oklahoma, in protest of being disqualified from competition in the 1958 Indian Annual because his abstract painting, Umine Wacipi: War and Peace Dance, was deemed “not Indian” by the jurors, is a key statement by an ascendant native voice, and precursor for contemporary Native artists and critics who argue that indigenous perspectives and epistemologies should be fundamental to any interpretation of native artists’ work. Nevertheless, Howe’s body of work and career have not received sustained attention. Howe has yet to be the subject of a major monograph or retrospective exhibition. This panel seeks to reinvigorate study of Howe’s art and career in the context of “multiple modernisms” in the history of twentieth century art, as well as the emergence of a contemporary indigenous art. Presentations might investigate any aspect of Howe’s art or career, or Howe’s legacies for contemporary native artists as aesthetic innovator and critical voice. Proposals are encouraged from all perspectives and practices, including art historians and critics, curators, and artists.

Submit 100-word abstract for session The Legacies of Oscar Howe, by May 15, 2015 directly to: Bill_Anthes@pitzer.edu

Bringing “Behind-the-Scenes” to the Front of the House: Conversations with Museum Collections Revealed
Chair: Kathryn Bunn-Marcuse, Burke Museum

Cultural collections made in past generations hold answers to questions being asked by artists today—questions about creativity, inspiration, environment, materials, aesthetics, and market. Artists look to the objects and artworks in collections to evoke recollection and inspire new creations. The power of the artworks is made perceptible when people gather around them, sharing stories, songs, and reminiscences. This session explores how artists, curators, and community researchers’ work in collections is revealed in exhibits—venues that lack the dynamism and conversational flow inherent in behind-the-scenes work. This work, so often deeply embedded in conversations with communities, can be challenging to present in ways truthful to the process while being engaging and appropriate for audiences. A number of institutions have provided venues for artists to “intervene” in the museum and mine collections and permanent exhibits for sites of interpolation where artists can fracture the façade of the museum voice, interrupting with their own artworks and viewpoints. This session invites an exploration of ways that museums are communicating the “behind-the-scenes” work that goes on between collections and artists whether in intensely confrontational modes of “intervention” or in less provocative, but equally fruitful, collaborations between institutions and practicing artists.

Submit 100-word abstract for session Bringing “Behind-the-Scenes” to the Front of the House: Conversations with Museum Collections Revealed, by May 15, 2015 directly to: kbunn@u.washington.edu

Sheldon Harvey (Diné), Pueblo Youth at Feast. Courtesy of Buffalo Thunder Art Collection.
Museums Negotiating Collectors Negotiating Museums  
*Chairs: Heather Ahtone, Fred Jones Jr.  
Museum of Art; Christina E. Burke, Philbrook Museum of Art*

Museums and collectors are inextricably linked in a complex but often mutually beneficial relationship. Institutions rely on the generosity of individuals who donate collections that are significant in terms of numbers, as well as artistic, cultural and/or historical value. Sometimes the relationship is with the collector him- or herself, but other times, it is with an heir, executor, or group of individuals who have been entrusted with the responsibility of finding a home for the collection. Regardless of the players or their roles, the negotiations regarding such issues as loans, outright gifts, exhibitions, and programming can be a dance where each party takes a turn in the lead. Speakers on this panel will present examples of such relationships examining various negotiations to provide insight into the unexpected benefits and potential pitfalls of such dynamics.

Submit 100-word abstract for session *Museums Negotiating Collectors Negotiating Museums*, by May 15, 2015 directly to: CBurke@philbrook.org and h.ahtone@ou.edu

**New Approaches to Plains “Ledger Art”: Culture, Context and Meaning**  
*Chairs: Castle McLaughlin, Peabody Museum of Archaeology and Ethnology; Candace Greene, National Museum of Natural History*

While historic Plains Ledger drawings have long been of interest to scholars, artists, and museum visitors, their origins and indigenous meanings remain poorly understood. Most research has focused on interpreting the pictographic “language” of the drawings, which have been viewed as forms of visual history, biography, and/or art, which are Euroamerican modes of expression. This panel will seek to situate the nineteenth century practice of drawing on paper within the context of contemporaneous Plains societies and their language practices, institutions, and values. Papers in this session are concerned with recovering indigenous meanings and uses of ledger art, starting with the earliest examples produced by and for Plains warriors. Rather than analyzing single images and artists, the authors of these case studies work comparatively, revealing how the production of early ledgers was linked to other indigenous cultural practices and beliefs and was shaped by dynamic relationships between Indians and whites in different times and places. Their research suggests that nineteenth century Plains Indians understood ledger art very differently from contemporary scholars.

Submit 100-word abstract for session *New Approaches to Plains “Ledger Art”: Culture, Context and Meaning*, by May 15, 2015 directly to: icmclaug@fas.harvard.edu

**Shifting the Paradigm: Native Engagement and Curation in non-Tribal Museums**  
*Chair: Joe D. Horse Capture, National Museum of the American Indian*

The relationship between museum curator and Native people has been a complex one for many years. Early Native-themed exhibitions did not include a Native curatorial voice. Instead, museums relied solely on research from anthropological texts and non-Native “experts”; Native culture was treated as “the other” and tribal experts were primarily only incorporated as advisors. In recent years, dozens of exhibitions have been organized that use Native Americans as consultants - a designation that does not allow real and meaningful input on how their culture will be presented. With Native people increasingly represented in the curatorial leadership of the museum field, the relationship between museum and Native voice needs to be explored. This session will focus on successful projects that worked with Native people and/or communities as meaningful partners.

Submit 100-word abstract for session *Shifting the Paradigm: Native engagement and curation in non-tribal museums*, by May 15, 2015 directly to: HorseCaptureJ@si.edu
Indigenous Art in Public Spaces  
**Chairs:** Heather Igloliorte, Concordia University; Carla Taunton, NSCAD University

In recent decades, the desire to increase public engagement in arts and culture has been gaining ground across North America, as government policies, funding agencies, and arts institutions alike emphasize the important role of the arts to community orientation, citizen participation, expressive life, social cohesion, and the celebration of cultural diversity. In many ways, Indigenous artists are at the fore of this movement, as many Native North American artists have long made community involvement and collaboration a central aspect of their work for a variety of reasons: to engage with specific sites, histories, or publics; to unite Native communities in resistance, healing, or mobilizing initiatives; to raise awareness in diverse publics; or to stage interventions in colonial spaces and assert Indigenous sovereignty. This panel invites papers that explore the creation and exhibition of Indigenous art in public spaces, including but not limited to festivals, public arts programs, murals and monuments, site-specific performance art, biennales, and 'nuit blanche' night art events. We aim to consider both historic and contemporary case studies of Indigenous art's presence in public urban and rural settings, and examine the relationship between Indigenous art, artists, citizenships, and communities.

Submit 100-word abstract for session *Indigenous Art in Public Spaces*, by May 15, 2015 directly to: heather.igloliorte@concordia.ca

Creative Histories  
**Chair:** John Lukavic, Denver Art Museum

From ledger narratives by Plains artists to Virgil Ortiz's vision of the Pueblo Revolt, artists engage in the creative production of histories in a variety of ways. Artworks can serve as a site for the re-creation or imagination of pasts that have slipped from view or never were, but could have been. The study and practice of historic Native arts, from rock art to customary bead and quillwork, can yield new understandings of histories we think we know. More recently, artists such as Fritz Scholder and Kent Monkman have reformulated historic portrayals of the West and the representation (or negation) of Native peoples. This session is intended to open our eyes to unfamiliar histories, whether creatively recovered or wholly imagined. Organized by John Lukavic (Denver Art Museum), this proposed session is open for the consideration of individual papers that explore how Native arts engage history from theoretical, descriptive, or historical perspectives. Lukavic will speak on how histories are explored in the work of selected American Indian contemporary artists. Papers that explore histories and historical arts are highly encouraged.

Submit 100-word abstract for session *Creative Histories*, by May 15, 2015 directly to: JLukavic@denverartmuseum.org

Archival Interventions: Writing Visual Histories  
**Chairs:** Amy Lonetree, UC Santa Cruz; Nancy Marie Mithlo, Occidental College

This session proposes an investigation of photographic archival research aims. While the reproduction and circulation of images afforded by digital scanning technology has increased our access to materials drastically, theoretical outcomes have not concurrently been re-examined. Indigenous self-representation and cultural revitalization are obvious goals of photographic research, but how are these outcomes theorized? What forms of agency are enacted by photographic research and how do Indigenous source communities interpret these materials differently? Specifically, panelists will question the conventional narratives often privileged in mainstream institutions in an effort to articulate a body of critical appraisals guiding the interpretation of Native American photography in the 21st century. If photographic archival research is a type of contact zone, then how is Native identity visually negotiated and to what ends? The varied interpretation of these valuable visual resources, including the affective and
emotional saliences aroused by the re-introduction of colonial histories, will be forwarded in an effort to broaden the scholarly and interpretative goals realized.

Submit 100-word abstract for session Archival Interventions: Writing Visual Histories, by May 15, 2015 directly to: mithlo@oxy.edu and lonetree@ucsc.edu

Portraits and History
Chair: Zena Pearlstone, California State University, Fullerton

The earliest identifiable portraits by Native North American artists date to the years between 1850 to 1950, but these, in general, differ significantly from those by Europeans and EuroAmericans in that identification is usually indicated through costume and body decoration rather than facial likeness. Even though since 1945 Native American portraiture has engaged with the naturalism seen in other cultures, a study of contemporary Indian self-portraits (Pearlstone and Ryan 2006) reveals that verisimilitude is still often absent, or minimized. We suggest that these artists are rather addressing identity through the negotiation of cultural identity and a concern with history. Referring to these criteria, I am interested in whether lack of naturalism continues and, if so, under what conditions. Do aspects of costume, ornament, body decoration, and other markers still play a central role in portrait identification as they did earlier? Which aspects of their cultural backgrounds do contemporary Native American portrait artists address? Is it possible to distinguish contemporary Native portraits from those of mainstream America? What constitutes identity for the artist and/or subject and what is the role of history? Papers may focus on a single artist, a group of artists or trends in portraiture.

Submit 100-word abstract for session Portraits and History, by May 15, 2015 directly to: zpearlstone1@roadrunner.com

The 'Modern' and the 'Modernist' in Native North American Art
Chairs: Ruth Phillips, Carleton University; Norman Vorano, Queen's University

Since the turn of this century, art history has been seeking to redefine its scope and relevance in global terms. While the project of "world art history" has created a more welcoming climate for the study of Native American and other Indigenous arts, it has also produced a broader awareness of problems that have long been familiar to students of these arts. Western schemes of historic periodization, hierarchies of media, and conventions of genre that were developed for the study of Western arts rarely fit the logics, traditions, temporalities and colonial power relations that have shaped art histories in other parts of the world. This panel examines the debates that have developed around the narration of the modern in Native North American art. Some theorists have sought to free the history of modern art's development from a singular and linear chronology of Western avant gardist innovations. The elaboration of concepts such as “Native-modern” or “Indigenous modern”, among others, has contributed to the recognition of 'multiple modernities' or 'multiple modernisms' which develop at different times in different places. Other theorists argue that this inclusionist move merely perpetuates the West's dominance by maintaining and imposing categories that are fundamentally alien to non-European artists. Contributors to this panel are asked to respond to one or more questions that arise from this debate. How have the terms "modern" and "modernist" been applied to and by Native North American artists of the middle decades of the 20th century? Can we usefully distinguish between “modern” and “modernist” or "modern" and "contemporary" during this era? Is the use of these terms a neocolonial move which limits or silences the recognition of artists' key reference points in time and space? Papers which address these questions through case studies of specific works, artists and their histories of reception are particularly welcome.
Submit 100-word abstract for session *The 'Modern' and the 'Modernist' in Native North American Art*, by May 15, 2015 directly to: ruth.phillips@carleton.ca and norman.vorano@queensu.ca

**Visualizing Indigenous Governance**
*Chair: Jolene Rickard, Cornell University*

This session will consider the theoretical implications of historic to contemporary visual representations of indigenous governance based on a close reading of article 7 of the United Nations Declaration of the Rights of Indigenous Peoples, the NMAI exhibition, ‘Nation to Nation: Treaties Between the United State and American Indian Nations,’ and art in action through HONOR THE TREATIES, http://www.honorthetreaties.org/. A range of historic materials and media will be discussed with emphasis on photography and treaty documents. Contemporary artistic interpretations including the work of Greg Staats and his work with wampum, Nadia Myre’s interpretation of the Indian Act, and Natalie Robertson’s photographic analysis of the Treaty of Waitangi provide an opportunity to consider the translation of political ideas into aesthetic expressions. The submission of proposals expanding upon the representation of the relationship between treaties and art beyond the scope of topics listed above are encouraged.

Submit 100-word abstract for session *Visualizing Indigenous Governance*, by May 15, 2015 directly to: jkr33@cornell.edu

**Indigeneity at the Intersection of Performance and New Media Art**
*Chairs: Cassy Smith, University of Illinois at Chicago; Mark Watson, Clayton State University*

How do contemporary performance and time-based artistic strategies articulate, trouble, extend, and elide Indigenous resurgence, survivance, and persistence? Focusing on video, film, projected image, performance, sound, installation, and social practice forms, this panel investigates how artworks have advanced aesthetic, philosophical, and/or political autonomy and argues that these practices are key vehicles of a broad-based resurgence of Indigenous knowledge, worldviews, and political community. Sharing an interest in the contemporary intersection of performative and visual practices, the papers gathered here explore the ways in which Indigenous artistic strategies might contribute to a process of decolonization. Questions under consideration include: how do the theatrical, narrative, durational, sensorial, and place-based characteristics of contemporary performance and new media strategies lend themselves to a communication of Indigenous ontologies, sovereignty, and/or authority? To what aesthetic and political ends do these forms transmit indigeneity and traditional systems of knowledge, and to what degree do they unsettle and disrupt modes of legibility that exist within the framework of colonial violence? This session invites papers that explore these questions vis-à-vis the consideration of specific contemporary artworks and/or artists, particularly those combining performance and new media.

Submit 100-word abstract for session *Indigeneity at the Intersection of Performance and New Media Art*, by May 15, 2015 directly to: cassysmith1@gmail.com

**Current Research on Northwest Coast Native Art**
*Chair: Robin K. Wright, University of Washington*

This session invites papers that present current, cutting-edge research and the sharing of knowledge on Pacific Northwest Native American Art. Papers that focus on issues of material culture, stylistic analysis, contemporary issues, political/social activism, museum-based research, new media, performance, or the transfer of cultural knowledge between generations are welcomed.

Submit 100-word abstract for session *Current Research on Northwest Coast Native Art*, by May 15, 2015 directly to: wright@uw.edu.
Additional Sessions  
(closed for submissions)

In addition to the sessions that are accepting individual paper submissions, the following seven sessions will also be on the Santa Fe program. These sessions, however, are closed to additional submissions, as individual papers have already been identified.

**Reflections, Reexaminations, and Realities:** Eighty Years of the Indian Arts and Crafts Board  
*Chair: Anya Montiel, Yale University*

**Return to The Land of the Head Hunters:** Indigenous Agency in the Making and Remaking of Edward Curtis’s Landmark Film  
*Film screening and panel discussion moderated by Aaron Glass, Bard Graduate Center, and Gerald McMaster, Ontario College of Art and Design University*

**Multivocal Legacies:** Charlie James’ Pole at the Maxwell Museum of Anthropology  
*Chair: India Young, University of New Mexico*

**Evolution in Clay at Kashtiya: Uncovering Hidden Histories at San Felipe Pueblo**  
*Chair: Elysia Poon, School for Advanced Research*

**Made for Multivalence:** The vase floral arrangement motif in Great Lakes Indigenous art  
*Chairs: Annette de Stecher, Laval University; Crystal Migwans, Columbia University*

**Contention and Curation:** Generating the Future of Native American Art  
*Chairs: Wendy Red Star, Native Arts and Cultures Foundation; Rebecca Dobkins, Willamette University*

**London Calling:** Exhibiting Indigenous North America  
*Chairs: Henrietta Lidchi, National Museums of Scotland; Adrian Locke, Royal Academy of Arts, London*

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**Hilton Santa Fe Buffalo Thunder**  
20 Buffalo Thunder Trail, Santa Fe, NM 87506

The 2015 conference host hotel is the Hilton Santa Fe Buffalo Thunder, featuring multiple dining options, access to resort facilities and the Buffalo Thunder Casino. Conference facilities are on site. The hotel is only 15 minutes from downtown Santa Fe. Group rate reservations are $129/night for a single or double room, not including taxes. Free parking and free in-room internet access are included with this rate. This rate is guaranteed until Sept 8, 2015, pending availability, so reserve early!

**Reservations:** 877-848-6337, (press 1, press 2) between the hours of 7 am and 11 pm MOUNTAIN TIME. Ask for the “NAASA” Group Rate. See our website for a direct link to book online.
Elections in 2015—Call for Nominations
Nomination Deadline May 15, 2015

The membership-at-large elects new officers and several new board members during our business meeting at each conference. Our by-laws specify an executive board of ten members. In 2015, there are five Board positions expiring: three Board-level positions that serve four-year terms, and two officer positions of Vice-President and President that serve two-year terms.

To qualify for consideration, nominees must be members of NAASA, have attended at least one prior NAASA conference, and be present at the conference business meeting in which the election is held. Nominees for President and Vice-President must have current or previous Board experience.

The Nominations Committee (Emil Her Many Horses, chair; Deana Dartt and Alex Marr) is currently seeking suggestions for those positions. We invite NAASA members to submit suggestions for potential candidates for the board by emailing Nominations Committee Chair, Emil Her Many Horses at hermanyhorsese@si.edu

When proposing a nomination, please send a short biographical sketch of the nominee (75-100 words). Include nominee’s full name, address, phone and email if possible, along with a brief statement about why you believe the individual would be a good candidate for the NAASA Board. The deadline for nominations is May 15, 2015.

For more information, please visit our web site http://nativearts.org/about-naasa/nominations/
Travel Awards
Application Deadline May 30, 2015

The Native American Art Studies Association is pleased to announce the competition for the 2015 NAASA Travel Awards. This year NAASA will present the Oscar Howe Award, Allan Houser Award, the Richard Conn Award as well as NAASA Travel Awards.

Each award is $750 for reimbursement of travel expenses to attend the 2015 NAASA Conference in Santa Fe, NM. We invite applications from students, emerging and established scholars, and Native American artists who do not have institutional support (or very limited support) for professional travel. The deadline for all applications is May 30, 2015.

New or current members of NAASA are eligible.

The Oscar Howe Award was established by the Oscar Howe Memorial Association of the University of South Dakota, and supports a student who is presenting a paper at the NAASA conference. Preference is given to a student who is either from the Northern Plains or is presenting a paper focused on Northern Plains Indian art.

The Allan Houser Award supports a Native American student to attend the NAASA conference. Preference is given to a Native American artist presenting a paper at the conference.

The Richard Conn Award was established to enable young professionals, both scholars and artists, to attend the NAASA biennial conference. Preference is given to applicants presenting a paper at the conference.

NAASA Travel Awards support NAASA members presenting papers at the NAASA conference. The Travel Awards Committee will grant prizes based on the merits of the applicant’s presentation topic, the applicant’s ability to perform meaningful research in their chosen area, and their financial need. NAASA strongly encourages applications from sessional/adjunct, part-time and contract instructors, and other members without institutional support for conference travel.

All recipients will also receive Complimentary Registration and Membership.

For more on the awards, see our website at: http://nativearts.org/awards/travel-awards/

To Apply: All applications MUST include a cover letter describing financial need as well as a current curriculum vita. If presenting a paper, include a copy of paper abstract and the name of the session and session chair. (Please also inform the session chair of your application for a Travel Award.) Applications for the Allan Houser Award must also include certification of tribal affiliation with a United States or Canadian tribe/nation/band and verification of current enrollment in a program of higher education—undergraduate or graduate—in a field related to Native American art. This may include a copy of current registration, or a student ID card, etc. Please indicate projected date of graduation and expected degree in the cover letter.

Applicants must not have received a NAASA Travel Award to attend either of the previous two conferences (2011 in Ottawa; 2013 in Denver).

Recipients of the awards will be announced in the summer of 2015. Please e-mail application to Norman Vorano, chair, Travel Award Committee, at: chairtravelawards@gmail.com

Anyone interested in Native North American art (north of the Rio Grande and including the First Nations of Canada) is invited to become a member of the Native American Art Studies Association (NAASA). The Association distributes a periodic newsletter, hosts national conferences, and serves as a clearinghouse for information relating to Native American art studies through our ListServ.

Name:  
Affiliation:  
Street Address:  
City:  
State:  
Zip/Postal Code:  
Country:  
Email:  
Phone:  

Choose your membership level:  
- Patron - $135 or higher  
- Standard - $50  
- Basic/Student/Independent - $35

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Print form and mail with check or money order payable to “NAASA”. Paypal account for credit card payment (USD or foreign currency) will open with conference registration in June:

NAASA c/o Kathleen Ash-Milby  
NMAI - George Gustav Heye Center  
One Bowling Green  
New York, NY 10004