NAASA Conference: Norman, Oklahoma
Oct. 21-24, 2009

The 16th biennial conference of the Native American Art Studies Association will be held in Norman, Oklahoma, October 21-24. It is hosted by the University of Oklahoma, which has a deep history and ongoing commitment to the promotion of Native American art. Local organizers, Mary Jo Watson and Jackson Rushing (School of Art and Art History) and Daniel Swan (Sam Noble Oklahoma Museum of Natural History), have assembled a range of events that will allow members to engage with Oklahoma’s diverse Indian art scene. The conference will open with a keynote address by Anita Fields, Osage/Creek ceramic artist and the afternoon will include a panel of Oklahoma artists. Lunches each day will be an integral part of the program, with conversation groups devoted to special topics and discussion of session papers. (Those who are interested can sign up at the conference for a table.)

For those who can take the time to explore more widely, day-trips before and after the conference will give participants a chance to see Indian art in a community setting as well as have special behind-the-scenes tours of major Oklahoma museums.

We hope that you will join us for a memorable conference!

In this newsletter you will find information on:
- the preliminary program
- pre- and post-conference tours
- travel and lodging
- nominations for officer and board positions
- proposals for future venues
- membership and registration forms
- important dates to remember
Conference and Travel Information

The conference will open with a welcoming reception on Wednesday evening, October 21, and will conclude with a banquet on Saturday evening, October 24. An optional pre-conference day trip will be offered on October 21, and another post-conference day trip on October 25.

The Embassy Suites Hotel in Norman, OK, will be conference headquarters, providing meeting rooms as well as hotel accommodations. All rooms are suites with either double or king accommodations plus a sofa bed. The special conference rate is $130 per night, with occupancy up to four persons per room at no additional charge. (Note: Cutoff date for this rate: Sept. 30). The room rate includes a full cooked breakfast and evening wine reception each day. The hotel has agreed to extend the conference rate from Oct. 19 – 26 (based on availability) for those arriving early or staying longer. Embassy Suites registration is all handled online. Go to (yes, it’s a long one!):

Norman is served by Will Rogers World Airport in Oklahoma City. A commercial airport shuttle provides door-to-door service to Norman, 20 miles to the south, and car rental is also an option. For those arriving by car, free parking is available at the hotel.

The registration fee for the conference is $110, with an early bird rate of $95 available until Sept. 15. This covers all formal conference events, including lunch each day. The optional tours and the final banquet are ticketed separately. Those attending only a portion of the conference can register on-site at the day rate of $50 (lunch included). Registration forms, including membership renewal, appear at the end of the newsletter.

The biennial NAASA banquet will be held on Saturday night at the Sam Noble Oklahoma Museum of Natural History. A highlight of the banquet is always presentation of the Lifetime Achievement Award to a noteworthy contributor to the field of Native arts.

Register early to ensure your place at the banquet and for the tours, as well as to take advantage of the reduced registration rate. Registrations will be accepted on-site, but advance registration helps the organization in planning events. Why not send your check now?

Updates on conference arrangements will be posted to the NAASA website (www.nativearts.org) and emailed to current members. Join or renew now to be sure you see all announcements.

Pre- and Post-Conference Tours

Note: Spaces on tours are limited and advance registration is required by Sept. 21. Full refunds will be made if minimum registration is not reached and a tour must be cancelled.

PRE-CONFERENCE TOUR
Wednesday, October 21

Anadarko, OK and Oklahoma History Center

This one-day tour starts with a visit in the Kiowa community in Anadarko, OK, home of the famous Kiowa Six painters. Participants will tour the
Southern Plains Indian Museum, and a local guide will interpret murals by Stephen Mopope in the post office as well as the National Hall of Fame of Famous American Indians. Lunch will be Indian tacos at a church, catered by Kiowa community members. In the afternoon, we will go to Oklahoma City for a behind-the-scenes tour of Native collections at the Oklahoma History Center, including a painted tipi c. 1865 owned by Mato Numpa (Yankton).

The bus will leave the Embassy Suites in Norman at 8am and return to the Embassy Suites at 5:45pm. The cost per-person is $70 and includes lunch. (Maximum registration: 30)

POST-CONFERENCE TOUR
Sunday, October 25

Philbrook and Gilcrease Museums, Tulsa

This one-day tour of collections in Tulsa, OK will include both the Philbrook and Gilcrease museums. Both institutions have historical and contemporary materials from throughout North America, including clothing, pottery, baskets, jewelry and contemporary painting and sculpture. At the Philbrook, participants will see exhibitions of the permanent collection as well as the new Eugene B. Adkins Collection. A buffet lunch will be hosted by the museum’s Native American Art Circle. Participants will have the option to stay at Philbrook for behind-the-scenes access to collections storage, or to continue on to the Gilcrease for a gallery tour.

The bus will leave the Embassy Suites in Norman at 8am returning to the Embassy Suites by 7:30pm.

The cost per-person is $55 and includes lunch. (Maximum registration: 30)

NAASA Business

The biennial Business Meeting is provisionally scheduled for Friday, October 23. All members, including those attending their first conference, are invited to attend.

Elections: New officers and board members are voted on at each conference. This is a critical component of NAASA’s continuing health as an organization. These individuals not only provide leadership and direction for the organization, but also carry out the substantial work of the association. The Nominations Committee has carefully considered these issues in presenting a slate of candidates (see below). Further nominations from the floor are always welcomed.

Conference venue for 2011: NAASA is fortunate to have received two bids to host the next conference, one from the Canadian Museum of Civilization and one from the Montana Historical Society. Both offers were reviewed by the board and have been determined to be viable options. Representatives of each will offer brief presentations, following which the membership will vote to select the next conference site.

Financial and membership report: The Secretary/Treasurer will present a report on the state of NAASA finances and current memberships.

Other business: Other issues of general concern to members may be discussed. In order to make efficient use of time, individuals are encouraged to communicate concerns directly to board members before the conference and to submit formal motions to the Secretary in written form prior to the Business Meeting.
Nominations for NAASA Board

The positions of President, Vice President, and four Board Officer Positions will be open for election at the 2009 conference. Balloting is conducted during the business meeting.

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.

The Nominating Committee (Kate Morris, Norman Vorano, and Barbara Hail) has received acceptances from the following individuals as nominees for NAASA Board positions.

President:
Karen Kramer Russell
(Board member 2003-2007; Vice-President 2007-2009)

Vice-President:
Kathleen Ash-Milby
(Board member 1997-2003; Vice-President 2003-2005)

Board of Directors:
Rebecca Dobkins
Emma Hansen
Emil Her Many Horses
Carolyn Kastner
Henrietta Lidchi
Marla Redcorn-Miller

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 feel they might contribute to further the purposes of 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. Nominees for officers must have current or previous Board experience. Biographies of the newly elected Board members will be published in the newsletter following the conference. If a vacancy occurs between elections, the President may appoint an alternate to fill the unexpired portion of the term of the position.

Biographies of Board Nominees:

Karen Kramer Russell is the associate curator of Native American Art and Culture at the Peabody Essex Museum (PEM) in Salem, Massachusetts, where she has worked since 2002. She is currently working on a 2011 large-scale traveling exhibition of contemporary and historic Native American art drawn from public and private collections worldwide, Brave New Worlds (working title). Her recent exhibitions at PEM include Intersections, Native American Art in a New Light, and Body Politics: Maori Tattoo Today. Karen’s longstanding commitment to innovative museum research, exhibition, and interpretation have led her to many interesting projects over the past 15 years, including two inaugural exhibitions with the Smithsonian National Museum of the American Indian and enhancement of a visual database of Fort Marion ledger art with the Smithsonian’s National Museum of Natural History. She earned her Master of Arts degree from George Washington University in 2000. A member of NAASA since 1999, she has served on the Board since 2003, including service on the Program, Travel Award,
Honor Award, and Development committees. “It has been a great privilege to work on the NAASA Board, a responsibility I take very seriously. I would be honored to continue in the capacity of President for the next two years (2009-2011). It remains important to me that the NAASA organization, and its biennial conferences, continue to reflect, explore, and nurture the diverse interests of our membership and changing tenets in Native American art. Many thanks for your consideration.”

**Kathleen Ash-Milby** is an Associate Curator at the Smithsonian National Museum of the American Indian (NMAI) in New York. A member of the Navajo Nation, she earned her Master of Arts from the University of New Mexico in Native American art history. She was a Research Assistant and Assistant Curator at NMAI from 1993-1999, and worked as an independent curator, writer and consultant on numerous contemporary art exhibitions and was the curator and co-director of the American Indian Community House Gallery in New York City from 2000-2005. She returned to NMAI in 2005 where she organized the exhibition *Off the Map: Landscape in the Native Imagination* and 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 (both 2007). She served on the Board of the American Indian Community House (2005-2008) and is currently a board member of the Aboriginal Curatorial Collective. Ash-Milby served on the NAASA board from 1997-2005, from 2003-2005 as Vice President.

**Rebecca Dobkins** is Professor of Anthropology and Curator of Native American Art at the Hallie Ford Museum of Art, Willamette University, Salem, OR, and has been involved in NAASA since the early 1990s. She has organized 15 exhibitions since the museum’s opening in 1998, including one-person exhibitions of contemporary Native American art by Rick Bartow, Joe Feddersen, James Lavadour, Lillian Pitt, and Marie Watt, and group exhibitions by contemporary printmakers 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 traditional Native artists in the region. Her most recent exhibition project is *The Art of Ceremony: Regalia of Native Oregon*, developed in collaboration with native community curators and named the NEA American Masterpieces Project for Oregon in 2008. In 2005, Dobkins worked closely with Toi Maori (the New Zealand Maori arts organization) in the North American tour of *The Eternal Thread*, a groundbreaking exhibition of Maori weaving, and continues to be involved in Maori-Native American art exchanges. Significant publications include *Joe Feddersen: Vital Signs* (HFMA with University of Washington Press, 2008), *Rick Bartow: My Eye* (HFMA with UW Press, 2002), and *Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day* (Oakland Museum with UW Press, 1997). In standing for NAASA board, she wishes to build upon NAASA’s commitment to the study and promotion of both contemporary and traditional Native American media, particularly as they contribute to global indigenous dialogues.

**Emma Hansen** is Senior Curator of the Plains Indian Museum at the Buffalo Bill Historical Center. An enrolled member of the Pawnee Nation, Hansen holds M.A. degrees in Anthropology and Sociology from the University of Oklahoma. Throughout her career she has worked in cooperation with tribal scholars, artists, and community members in Oklahoma and in the Northern Plains to develop museum exhibitions and educational programming. Her book *Memory and Vision: Arts, Cultures, and Lives of Plains Indian People* was published by the University of Washington Press in 2007. As a NAASA Board Member in 1999-2003, she served on the Program and Honor Award Committees. In 2005-2007, she was NAASA Vice President.

**Emil Her Many Horses** is an associate curator in the office of Museum Research at the National
Museum of the American Indian, Smithsonian Institution. Emil Her Many Horses specializes in the Northern and Southern Plains culture. A member of the Oglala Lakota nation of South Dakota, Her Many Horses 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 Sioux Vietnam Veterans. Her Many Horses 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.

Carolyn Kastner, (M.A. and Ph.D. Art History, Stanford University; B.A. and M.A. Political Science, University of Colorado). Carolyn’s research, writing, and curating is focused on the diversity of American art, particularly Native American art. She has taught art history at the California College of the Arts and most at the College of Santa Fe. Her course offerings include Native American art, the art of dissent, and contemporary art theory. As a curator, she organized exhibitions that include: *Fusing Traditions: Transformations in Glass by Native American Artists; Río Grande Traditions in Fiber and Clay; Death and Memory: Mexico’s Día de los Muertos*; and most recently *M. Lee Faderree’s Photography: Evidence of Artists at Work 1978-2007*. She has published exhibition catalogues, as well as essays and articles on Native American art. Her current research is focused on the artwork of Jaune Quick-to-See Smith.

Henrietta Lidchi is Keeper, Department of World Cultures, National Museum of Scotland, where she also serves as curator of the North American collections and has done much to support researchers working with those collections. After receiving her Ph.D. from the Open University she worked at the British Museum, co-organizing a number of exhibitions and landmark conferences related to the museum’s North American collections, including *Imaging the Arctic*. Since 1997, Lidchi has been conducting fieldwork and research on the commercialization of Native jewelry of the Southwest. At the NAASA conference in 2005, Lidchi co-Chaired with Hulleah Tsinhnahjinnie a double session on Indigenous photographers.

Marla Redcorn-Miller is Kiowa, Osage and Caddo. At present, she is a doctoral candidate in Art History at Columbia University. She has been awarded a Dissertation Fellowship from the Ford Foundation for her dissertation on early 20th century Kiowa painting. Prior to attending graduate school, she worked at the Philbrook Museum, the Gilcrease Museum, and the museum of the Institute of American Indian Art. She was appointed to the NAASA board in 2008 to fill the remaining year in the term of a board member who had resigned. During that period she assisted the local organizing committee with tour planning.
Preliminary Program for 2009 Conference
(subject to revision)

WEDNESDAY, OCTOBER 21

Registration opens

Pre-conference tour

Evening Welcome Reception at the Embassy Suites

THURSDAY, OCTOBER 22

Welcome by Local Hosts

Keynote Address: Anita Fields (Osage/Creek)

Thursday Morning Sessions

‘Cultural Transvestites’ and Other Vexed Identities in Native American Visual Culture
Chair: Janet Catherine Berlo (Univ. of Rochester)
Discussant: Bill Anthes (Pitzer College)

“Reginald and Gladys Laubin and Indian Dance Performance in the 1930s-50s”
Janet Catherine Berlo (University of Rochester)

“If It’s Not Parodic, Is It Kitsch?; Other Questions, Sources, and Meanings for Alex Janvier’s Plains Indian Representations”
Chris Dueker (Columbia University)

“Mistaken Identity: Examining the Performative of the Indian Princess in the Work of Kent Monkman”
Tammi Hanawalt (Arizona State University)

“Not at Home: Jimmie Durham’s Marginal Practice”
Jessica Horton (University of Rochester)

“A ‘Playing Indian’ in Great Britain”
Silvia Koros (University of Washington)

Art Value(s): Meaning, Transmission, and Money in Traditional and Contemporary Indian Art
Chair: John P. Lukavic, University of Oklahoma

Roundtable discussion:
Bruce Bernstein (Southwestern Association for Indian Arts)
Tom Farris (Cherokee/Otoe-Missouria)
John P. Lukavic (University of Oklahoma)
America Meredith (Cherokee, Institute of American Indian Arts)
Jenny Tone-Pah-Hote (Kiowa, University of Minnesota)
Gordon Yellowman (Cheyenne-Arapaho)

Lunch and Round Table Discussions

Thursday Afternoon Sessions

Intellectual Property and Artistic Production in Kiowa Society
Chair: Michael P. Jordan, University of Oklahoma
Discussant: Daniel C. Swan, Univ. of Oklahoma

“Celebrating the Warrior Tradition: Painting a New Kiowa Black Leggings Warrior Society Tipi”
Sherman Chaddlesone (Kiowa Tribe of Oklahoma)

“Clothed in Valor: A Kiowa Dress with Battle Pictures”
Vanessa Jennings (Kiowa Tribe of Oklahoma)
“Set-tante’s Shield: 21st Century Dispute over 19th Century Kiowa Tradition”
Ronald McCoy (Oklahoma State University)

“Art, Intellectual Property Rights, and Historical Consciousness in Kiowa Society: An Overview”
Michael P. Jordan (University of Oklahoma)

**Native American Painting in the 21st Century**
Chair: W. Jackson Rushing III, Univ. of Oklahoma

“21st Century Native Painting from An Artist’s Perspective”
Jeffrey Gibson (Mississippi Band of Choctaw Indians)

Dylan Miner (Michigan State University)

“Postmodern Allegorists: The Painted Worlds of Norman Akers, Mario Martinez and Kay WalkingStick”
Lisa Roberts Seppi (State University of New York, Oswego)

**Plenary Session: Oklahoma Artists Panel**
Jereldine Red Corn, Caddo – ceramic artist
Nathan Hart, Cheyenne – wood sculptor
Bill and Demos Glass, Cherokee – glass artists
Richard Ray Whitman, Euchi – photographer
Mary Aitson, Cherokee – basketry artist

**Reception at Fred Jones Jr. Museum of Art, University of Oklahoma**

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**Thursday Late-night Session**
Open for sign up during registration.

**FRIDAY, OCTOBER 23**

**Friday Morning Sessions**

**Unchained Legacies Part Two: The Effects of Collectors, Collecting, and Curation on Interpretation and Meaning**
Chair: Ann McMullen, National Museum of the American Indian, Smithsonian

“The Moral Dilemma of Collecting One’s Culture: Louis Shotridge and the University of Pennsylvania Museum of Archaeology and Anthropology”
Ashley Verplank McClelland (University of Washington)

“The Collection of Father Lindesmith, CSC, Chaplin for the 7th Cavalry”
Joanne M. Mack (University of Notre Dame)

“Paul Dyck’s Plains Indian Buffalo Culture Collection”
Emma I. Hansen (Plains Indian Museum, Buffalo Bill Historical Center)

“Of Ceremonies and Hopi Jewelry”
Zena Pearlstone (California State Univ. Fullerton)

“Untangling Collector Complexities to Find New Understandings in the Bishop Henry Whipple Collection of American Indian Art”
Marcia Anderson (Minnesota Historical Society), and Tilly Laskey (Science Museum of Minnesota)

“Artists, Deans, and Chambermaids: Researching The University of Victoria’s Michael Collard Williams Art Collection”
Carolyn Butler Palmer (University of Victoria)
“The Earls of Caledon: Two 19th century Irish Soldiers and Adventurers in North America”
Judy Hall (Canadian Museum of Civilization)

“Back in the Picture: Revealing the Sources for Museum of the American Indian Collections”
Ann McMullen (National Museum of the American Indian)

Artistic Traditions in the ‘Greater' Great Lakes
Chair: Ruth Phillips, Carleton University

“Artistic Traditions as Seen through Scots Collections”
Henrietta Lidchi (National Museums of Scotland)

“Inscribing Identity: Anishinaabe Pictographs and Great Lakes Political History”
Heidi Bohaker (University of Toronto)

“Wiiwkwaan: Anishinaabe Headgear Historical and Contemporary Perspectives”
Alan Corbiere (Ojibwa Cultural Foundation)

“Plains Dress for the Wild West?: The Diversity of Performance Regalia, late 1800s, early 1900s”
Linda Scarangella-McNenly (Carleton University)

“Shape, Rattle and Roll: Forms and Functions of Metal in Anishinaabe Aesthetic Traditions”
Cory Willmott (Southern Illinois University, Edwardsville)

“The Social Lives of Seneca Dolls”
Stacey Loyer (Carleton University)

“Huron-Wendat Souvenir Arts: Continuity of Aesthetic Vision and Worldview in a Changing Political Landscape”
Anne De Stecher (Carleton University)

“Contemporary Anishinaabe Quill Art Traditions”
Adriana Greci Green (Northern Michigan Univ.)

“Economic Indianness: Handicraft Projects of the Welfare & Training Division of the Department of Indian Affairs, Canada”
Trudy Nicks (Royal Ontario Museum)

Lunch and Round Table Discussions

Friday Afternoon Sessions

Appropriations Gone Wild
Chair: Robin K. Wright, University of Washington

“Vampires, Werewolves and, Oh Yes, Real Quileutes!”
Barbara Brotherton (Seattle Art Museum)

“Pueblos, Moundbuilders, Frogs, and the White City”
Katharine W. Fernstrom (Towson University)

“Re-appropriations: A New Look at the New Deal Totem Parks”
Emily Moore (University of California, Berkeley)

“Billikens, Buddhas, and Godzilla – Appropriations Gone Wild”
Robin K. Wright (University of Washington)

“A Modern Guide: How Not to Do a Tipi”
Susan Kennedy Zeller (Brooklyn Museum)

Open Session
Chair: Elizabeth Hutchinson, Columbia University

“Steel Commentary: the Art of Bob Haozous”
Samantha Harris (University of Oklahoma)

“So You Think You Can Dance? Anna Tsouhlarakis at Remix”
Elizabeth Kalbfleisch (Concordia University)
“Shifting Landscapes: Alan Michelson’s Third Bank of the River”
Kate Morris (Santa Clara University)

“Healing a Nation: Native American Artists Respond to 9/11”
Barbara K. Robins (Univ. of Nebraska, Omaha)

“Time, Memory, and the Spaces of Contemporary Native Art”
Mark Watson

Border Crossings
Chair: Megan A. Smetzer, Independent Art Historian

“Mary Lois Kissell: Crossing Disciplinary Borders in the Study of Native American Baskets and Textiles”
Ira Jacknis (University of California, Berkeley)

“Frederick Alexcee's Baptismal Font: Sculpting Identities in Changing Cultural Contexts”
Kaitlin McCormick (Carleton University)

“Double Crossings: Competing Colonialisms and Indigenous Cultural Practices on the Northwest Coast”
Megan A. Smetzer (Independent Scholar, Vancouver, BC)

“Cape Dorset Cosmopolitans: Sōsaku Hanga at the Sanaunguablik, ca. 1959”
Norman Vorano (Canadian Museum of Civilization)

Horace Poolaw – Critical Perspectives
Chair: Laura E. Smith, Indiana University, Bloomington

“Imaging Indians and the Counter-Narratives of Visual Sovereignty: Some Thoughts on “Taking” Pictures vs. Giving the Gift of Imagery”
Morgan Bell (University of Washington)

“Kiowa America: The “Camera-Eye” of Photographer Horace Poolaw, 1925 – 1950”
Jerman Hadley (University of Oklahoma)

"Horace Poolaw: Photographer, Mentor, Grandfather”
Thomas Poolaw (Kiowa Tribe of Oklahoma)

“Modernity, Multiples, and Masculinity: Poolaw’s Postcards of Elder Kiowa Men”
Laura E. Smith (Indiana University, Bloomington)

Friday Evening Session

New Trends in Indigenous Media
Co-Chairs: Randolph Lewis, University of Oklahoma, and Kristin Dowell, University of Oklahoma

Note: This session will include video clips and a possible short film and Q&A with filmmaker

Kristin Dowell (University of Oklahoma)

“Smoke Signals, YouTube, and the Re/production of Native Cinema”
Joanna Hearne (University of Missouri)

“Cinema/Nation: A Question of Aesthetics “
Randolph Lewis (University of Oklahoma)

Saturday Morning Sessions

Opening the Circle: A Decolonial Imaginary
Co-Chairs: John Grimes (Cook Inlet Tribal Council) and Diane Karp (Santa Fe Art Institute)
“Opening the Circle: A Decolonial Imaginary”
Roberto Bedoya (Tucson Pima Arts Council) and
Estevan Rael-Galvez (State of New Mexico)

“The Vision Project at IAIA “
Ann Filemyer (Institute of American Indian Arts)

“Contact and Contract: Developing Respect between Museums and Native American Artists”
Merry Glosband (Peabody Essex Museum) and
John Grimes (Cook Inlet Tribal Council)

“Sovereign Context: An Initial Framework for Native American Creativity in Museums”
John Grimes (Cook Inlet Tribal Council) and Diane Karp (Santa Fe Art Institute)

“A Brand of Privilege: A Marketing Perspective on Contemporary Native American Art in Museums”
Mark Minelli (Minelli, Inc.)

“Native American Art and the Brooklyn Museum”
Nancy Rosoff (Brooklyn Museum)

“Questionable Authenticity: Critiquing the Viewer’s Bias of Contemporary Native Art”
Megan Rothstein (University of Oregon)

“Cowboys, Indians, Museums: Retrofitting Art History at the Autry National Center”
Amy Scott (Autry National Center)

A New Look At Old Things: Methodological Issues In Researching Museum Collections
Chair: Nancy Parezo, University of Arizona

“The Smithsonian Institution’s Summer Institute in Museum Anthropology”
Nancy Parezo (University of Arizona)

“Arctic Origins of Carved Ivory Objects in Museum Collections”
Amy E. Chan (Arizona State University)

“The Preservation of Meaning: An Integrated Methodology for the Conservation of Alaska Native Objects”
Landis Smith (National Museum of Natural History, Smithsonian)

“On the Semiotic Construction of a Sioux Elk Whistle”
Bryce Peake (University of Oregon)

“Examining the Native Science and Negotiating Material Culture into the Science Classroom”
Heather Ahtone (University of Oklahoma)

“Plains Indian Children and Montana’s Mission School: Historical Messages of the Ursuline Sisters’ Collection”
Kristi D. Scott (Montana State University)

“Found in a File: American Indian Snapshots at the Smithsonian”
Nicole Dawn Goude (University of California, Los Angeles)

“Making Old and Forgotten New Again: The Curse of the Unknown Pueblo Pottery”
Bruce Bernstein (Southwestern Association for Indian Arts)

“A New Talk with Old Things: Enlarging the Discourse of Hopi Pottery through Cultural Heritage Collaboration”
Lea S. McChesney (Peabody Museum, Harvard University and University of Toledo) and Karen K. Charley (Hopi, Sitsomovi Village, Arizona)

Visualizing the Sacred: Native Americans and Cosmic Visions at the Mississippian Period Site of Spiro, OK
Chair: F. Kent Reilly, III, Texas State University-San Marcos

“Regalia at Spiro and its Associations”
James Brown (Northwestern University)
“Style and Technique: Woven Baskets from the Craig Mound at Spiro”
Duncan McKinnon (University of Arkansas)

“Spiro Shells: Death, Resurrection, and the Raccoon Motif”
Greta Murphy (Northern Arizona University)

“Reviving Traditional Caddo Pottery through Spiro Symbols”
Jereldine Redcorn (Caddo, Norman, Oklahoma)

“Deities and Sacred Bundles: The Imagery of Ritual in Mississippian Art”
F. Kent Reilly, III (Texas State University)

“Pre-Columbian Art and Artistic Vision in the Central Arkansas Valley”
George Sabo (Arkansas Archaeological Survey)

“Mississippian Regalia and the Natural World”
Robert V. Sharp (The Art Institute of Chicago)

“The Iconography of Power: Revisiting Structure, Context and Motif in Imagery Associated with the So-called ‘Birdman’”
Amelia Trevelyan (University of North Carolina, Pembroke)

“Context and Content: Revisiting Spiro Mound Imagery”
Lee Anne Wilson (Independent Scholar)

Leah Cluff (Univ. of California, San Diego)

“Virgil Ortiz: Reinventions in Clay and Cloth”
Alison Fields (University of Oklahoma)

“The Tradition of Speaking Cross-Culturally: Revisiting the Totem Poles of Charlie James”
Ronald Hawker (Zayed University, Dubai, UAE)

“Jaune Quick-to-See Smith: Telling a Trickster Story of Survivance”
Carolyn Kastner (Santa Fe)

“Marie Watt”
Rebecca Head Trautmann (National Museum of the American Indian, Smithsonian)

Open Session
Chair: Mark A. White, University of Oklahoma

“Are you going to sit here and watch, or are you going to pick up a knife and start carving?”
Nadia Jackinsky-Horrell (Univ. of Washington)

“Something Else Again: The New Sun Conference on Aboriginal Arts”
Allan J. Ryan (Carleton University)

“Processing Poolaw: Changing Mediums, Shifting Focus”
Yvonne N. Tiger (University of Oklahoma)

Title forthcoming
Ukjese Van Kampen (Leiden University)

“Native American Art and the University of Oklahoma”
Mark A. White (University of Oklahoma)

“Identity Inscribed: Tattooing, Piercing, and other Body Arts”
Chair: Kathryn t-Marcuse, University of Washington
“Identity Inscribed: Bracelets and Tattooing on the Northwest Coast”  
Kathryn Bunn-Marcuse (Univ. of Washington)

“To’li’ Chikashsha inaafokha : Chickasaw Stickball Regalia”  
Joshua D. Hinson (Chickasaw Nation)

“What You See is Who I Am: Some Native Jewelry and Identity”  
Beverly Twitchell Marchant (Marshall University)

“Native American High Fashion”  
Jessica Metcalfe (Turtle Mountain Chippewa, University of Arizona)

“The Inscriber Inscribed: Tattoos and Labrets as Recorded by Alaskan Yupik Artist Florence Nupok”  
Mary Goodwin (University of Alaska, Fairbanks)

**Saturday Evening**

**Biennial Banquet at Sam Noble Oklahoma Museum of Natural History, University of Oklahoma**

**SUNDAY, OCTOBER 25**

Post-conference tour
REGISTRATION INFORMATION

Membership: Membership is required for conference attendance. If you have any questions about your membership status, please contact Secretary Marit Munson at naasamail@gmail.com.

Support beyond regular membership goes toward awards to increase student and artist participation in the conference.

Registration: Registration fees include a buffet lunch each day as well as coffee breaks.

  Early Registration (post-marked by 15 Sept.)  $95
  Regular Registration (post-marked 15 Sept. - 10 Oct., or on-site)  $110
  Day Registration  $50/day

Banquet: Advance registration is recommended, as only a few spots can be held for on-site registration.

Tours: Tours are an optional addition to the program and are directly supported by participant fees.

Payment: All payments must be in US funds only, with mail-in registration by check preferred. Either cash or check can be accepted for on-site registration; payment by credit/debit card cannot be accepted.

Dates to remember:

  15 September  Final date for “early bird” registration rate
  21 September  Cut off to register for tours
  30 September  Cut off for conference rate at Embassy Suites
  10 October  Final date for registration by mail
              (on-site registration will be available at the conference)
  21 October  NAASA Conference Begins
2009 Conference Registration
Norman, Oklahoma

Name: _________________________________________________________________

Affiliation (for badge): ____________________________________________________

Street Address: __________________________________________________________

City/State/Zip or Postal Code: ______________________________________________

Email: _________________________________  Phone: _________________________
(please print clearly)

Membership:
If you are sending dues but will not be attending the conference, please check here: ___

Basic ($35) _______
Sustaining ($50) _______
Patron ($100) _______

Conference Registration:

Early Registration ($95) _______
Regular Registration ($110) _______
Day Registration ($50/day) _______
(circle day: 22 Oct.; 23 Oct.; 24 Oct.)

Banquet: ____________________________
Saturday, 24 October ($40) _______

Pre-conference tour: ____________________________
Wednesday, 21 October ($70) _______

Post-conference tour: ____________________________
Sunday, 25 October ($55) _______

Total _______

MAKE CHECKS PAYABLE TO:
Native American Art Studies Association or NAASA (U.S. currency only, please)

MAIL THIS FORM WITH YOUR PAYMENT TO:
NAASA, c/o Candace Greene
NMNH – MRC 112
Smithsonian Institution
P.O. Box 37012
Washington, DC 20013-7012