Greetings to all of our members, and a special welcome to new members who have recently joined NAASA. Planning for the 17th Biennial conference is in full swing and the Program and Local Organizing committees have been hard at work putting finishing touches on a terrific program. They've been collaborating with the Aboriginal Curatorial Collective on the keynote and plenary session, as well as a special afternoon artists' panel.

The conference opens on Wednesday evening with a reception from 7-9 pm. The full preliminary program is included in this edition of the newsletter and, as you'll see, it's packed with a diverse mix of speakers, panels, late-night sessions, and receptions. The conference is capped off with the gala banquet and celebration of NAASA's 30th anniversary at the Canadian Museum of Civilization on Saturday evening. And don't forget the tours before and after the conference, to Kahnawake and behind-the-scenes in Ottawa museums.

Many thanks to those of you who have already registered. Please remember that all attendees must be current members of NAASA; those of you who are participating in the program must register in advance. The new system of registration via email and paying via PayPal seems to be working well; of course, your comments or suggestions are welcome. Looking forward to seeing you in Ottawa!

Karen Kramer Russell  
President

Elsewhere in this newsletter:
- The preliminary program
- Details of Pre- and Post-Conference tours
- Nominations for Officer and Board positions
- Conference registration & hotel booking information
Richard William Hill to Speak

Richard William Hill, Cree curator, critic, and art historian, will open the conference with a keynote address titled, *Indigenous Cosmopolitanism: Jimmie Durham in Europe*. Hill is an assistant professor of art history at York University in Toronto and an independent critic and curator.

As a curator at the Art Gallery of Ontario, he oversaw the museum’s first substantial effort to include North American Aboriginal art and ideas in permanent collection galleries and also curated *Kazuo Nakamura: A Human Measure*, a survey of the artist’s work. In 2005 he co-curated, with Jimmie Durham, *The American West* at Compton Verney, England. His most recent curatorial project, *The World Upside Down*, originated at the Walter Philips Gallery and traveled to a number of Canadian venues.

Hill’s essays on art have appeared in numerous books, exhibition catalogues and periodicals. He has a long association with the Canadian art magazine *Fuse*, where he was a member of the board and editorial committee and remains a contributing editor. He is currently working on a book on the question of agency in the art of Jimmie Durham, the subject of his Ph.D. thesis.

Plenary Session

Then and Now: A Short History of Aboriginal Art in Canada

The Plenary session is being organized with the Aboriginal Curatorial Collective (ACC), a Canadian-based arts organization that provides professional development opportunities to First Nations, Inuit and Métis artists and curators.

*Then and Now* will open the conference on Thursday morning with an overview of key moments in the recent history of Aboriginal art in Canada. Participants will discuss individual practices, collective activism, shifts in institutional frameworks and the involvement of Aboriginal curators over the past 30 years.

The Plenary will be moderated by Lee-Ann Martin (Canadian Museum of Civilization) and among the several panelists participating will be Barry Ace (artist and founder, ACC), Tom Hill (artist and curator), Jim Logan (Canada Council), and Wanda Nanibush (Association for Native Development in the Performing and Visual Arts). A second ACC co-organized session, on Thursday afternoon, will be chaired by Daina Warren (artist and curator). It includes presentations by artists from the region working in a variety of media, including Bear Witness (experimental media), Rosalie Favell (photography), Mary Anne Barkhouse (sculpture and installation) and Michael Belmore (sculpture).
Business Meeting

NAASA's biennial business meeting will be held on Friday, October 28, as part of the Ottawa 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. Of course, nominations from the floor are always welcome.

Conference venue for 2013: In the midst of our current meeting, we also need to consider the location of the next conference, to be held in 2013. Potential hosts who have been reviewed by the Board will offer brief presentations about their locations, followed by a vote of the membership to select the next venue.

Financial and membership report: The Secretary/Treasurer will present reports on the current membership and the state of NAASA finances. As conference 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.

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 who to contact, email NAASAmail@gmail.com.

Board of Directors 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.

Five Board positions expire in 2011: three positions for Board members who serve four-year terms and two officer positions, Vice-President and President, with two-year terms. Balloting is conducted during the business meeting on Friday evening.

The Nominating Committee (Carolyn Kastner, chair; Bill Anthes; Emil Her Many Horses; Deanna Dartt-Newton) submits the following nominations for officers and board members:

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

Vice Presidential nominee:
Kate Morris (Board member, 2003-2011)
Board nominees:
Barbara Brotherton
Dylan A.T. Miner
Ryan Rice
Norman Vorano (Board member, 2007-2011)

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 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

Kathleen Ash-Milby is currently serving the NAASA Board as Vice President. She attended her first Native American Art Studies Association conference in 1993 while a graduate student, and served on the board from 1997-2003, and as Vice President from 2003-2005, and again from 2009-2011. Kathleen is an Associate Curator at the Smithsonian National Museum of the American Indian (NMAI) in New York.

A member of the Navajo Nation, Kathleen earned her master of arts from the University of New Mexico in Native American art history. She 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 2000–05. 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 Aboriginal Curatorial Collective since 2007.

Kate Morris is an Assistant Professor of Art and Art History at Santa Clara University. She has been a member of the NAASA Board of Directors since 2003. She has served on the following NAASA Committees: Program Committee in 2005 (Scottsdale, AZ), 2007 (Fairbanks, AK), 2009 (Norman, OK), and 2011 (Ottawa); Anniversary Committee, 2009-2011; Nominations Committee, 2007-2009; Honor Award Committee, 2005-2007; By-Laws Committee, 2003-2005.

Biographies of Board Nominees

Barbara Brotherton, Ph.D., is Curator of Native American Art at the Seattle Art Museum, where she has collaborated with Native and First Nations communities on a host of exhibitions, including the first major travelling Coast Salish exhibition, S’abadeb: The Gifts. In 2010, she partnered with the Quileute Nation to present a counterpoint to their depiction as “werewolves” in the Twilight books and films. She was a tenured university professor of indigenous art history and is currently an officer of Lushootseed Research (dedicated to the preservation of Puget Salish language and culture) and working with Native and civic organizations to build a Native cultural center in downtown Seattle.

Dylan A.T. Miner (Métis) was raised along the US-Canada border and spends his time traversing the contested and colonial borders of North America. He is Assistant Professor of Transcultural Studies at Michigan State University. His writing has appeared in Third Text, CR: The New Centennial Review, Aztlán: A Journal of Chicano Studies, and International Journal of the History of Sport, as well as numerous books, edited volumes, and encyclopedias, including Manifestations: New Native Art Criticism. His book Creating Aztlán will be published by University of Arizona Press as part of the First Peoples initiative.

As an artist, Dylan has exhibited extensively and was awarded an Artist Leadership Grant from the National Museum of the American Indian.
(Smithsonian Institution). In 2010, he had five solo exhibitions. He is a founding-member of the artists’ cooperative Justseeds.

**Ryan Rice**, a Mohawk of Kahnawake, Quebec is an artist and curator. Rice received a Master of Arts degree in Curatorial Studies from the Center for Curatorial Studies, Bard College, New York, graduated from Concordia University with a Bachelor of Fine Arts and received an Associate of Fine Arts from the Institute of American Indian Arts, Santa Fe, New Mexico. He has worked for the past 17 years within the museum/art gallery milieu at various centres including the Iroquois Indian Museum, Indian Art Centre, Carleton University Art Gallery and the Walter Phillips Art Gallery. He has published articles in the periodicals *Canadian Art, Spirit, Fuse, Muse* and *Blackflash*.

Rice is also a co-founder and former director of the Aboriginal Curatorial Collective. His exhibitions include *ANTHEM: Perspectives on Home and Native Land, Oh So Iroquois, Scout’s Honour, Lore, Hochelaga Revisited, Alternation* and *Soul Sister: Re-imagining Kateri Tekakwitha*. In 2009, he joined the Museum of Contemporary Native Arts in Santa Fe, New Mexico as Chief Curator.

**Norman Vorano** has served on the NAASA Board of Directors since 2007. He is the organizer and host of NAASA’s 17th Biennial Conference in Ottawa. He is the Curator of Contemporary Inuit Art at the Canadian Museum of Civilization, Canada’s national museum. A graduate of the Program in Visual and Cultural Studies at the University of Rochester, New York, his areas of research include historic and contemporary Inuit arts from across Canada, with wider interests in North American Indigenous arts. He is on the editorial advisory board of the *Inuit Art Quarterly* and is a Fellow of the Royal Canadian Geographic Society.

Norman recently completed the traveling exhibition and catalogue, *Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic*, now touring North America. He is currently producing an exhibition and catalogue on contemporary artists from Cape Dorset.

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**Featured Evening Activities**

**Opening Reception**  
Weds. Oct. 26th

Join the NAASA Board for an opening reception with light snacks, soft drinks, and a cash bar. We hope you’ll stop by to pick up your program and conference abstracts, visit with friends, and meet your Board members.

**National Gallery of Canada Reception**  
Thurs., Oct. 27th

The National Gallery of Canada is sponsoring a reception for NAASA conference attendees! Come marvel at their world-renowned collection of Indigenous art, as well as their incredible galleries of contemporary, international, and Canadian art and architecture. Bus service will be provided.

**Exploring Ottawa Galleries**  
Friday, Oct. 28th

You will have many options for exploring Ottawa on your own on Friday evening, with helpful suggestions from the Local Organizing Committee. The possibilities include special receptions generously hosted for NAASA by the Ottawa Art Gallery (OAG) and Gallery 101.
Banquet in the Grand Hall
Saturday, Oct. 29th

Join us as we celebrate our organization’s 30th anniversary in style! The 17th biennial conference culminates in a banquet held in the magnificent Grand Hall of the Canadian Museum of Civilization. This beautiful venue will be set up for mingling with friends and colleagues and enjoying a delicious buffet dinner, including wine with dinner. The evening is capped off with several special events:

- The presentation of NAASA’s 2011 Lifetime Achievement Award to Robin Wright
- A special program and slideshow to look back on NAASA’s history and consider the future
- Musical entertainment.

Please join us for what will surely be a memorable evening of great food, fun, and festivities.
Preliminary Program for 2011  
(subject to revision)

WEDNESDAY, October 26

Pre-Conference Tour: Kahnawake, 8:00 am to about 6:00 pm (pre-registration required)
Registration, 5-6:00 & 7-9:00 pm
Board Reception, 7-9:00 pm

NAASA Board: (back, L to R) Bill Anthes, Carolyn Kastner, Rebecca Dobkins, Emil Her Many Horses, Kathleen Ash-Milby, Michelle McGough, Kate Morris; (front): Norman Vorano, Marit Munson, Candace Greene, Karen Kramer Russell.

THURSDAY MORNING, October 27

Welcome and Blessing

Keynote Address by Richard W. Hill (Cree curator, critic, art historian)

ACC Plenary: Then and Now: A Short History of Aboriginal Art in Canada
Chair: Lee-Ann Martin (Canadian Museum of Civilization)

Tom Hill (artist, curator and former director, Woodland Cultural Centre)
Barry Ace (artist and founder, ACC)
Jim Logan (artist/ former co-chair, SCANA/ Canada Council)
Wanda Nanibush (University of Toronto / Independent Curator / Executive Director, ANDPVA)

Lunch Break

THURSDAY AFTERNOON

Concurrent Sessions

ACC Organized Session: Native Artist Presentations
Chair: Daina Warren (ACC Plenary Committee)

Bear Witness (experimental media, Ottawa, ON)
Michael Belmore (sculpture, Minden, Ontario)
Rosalie Favell (photography, Ottawa, Ontario)
Mary Anne Barkhouse (sculpture & installation, Minden, ON)

Object Lessons: Manifold Meanings in Individual Objects, Part 1
Chair: Janet Catherine Berlo (University of Rochester)

Janet Catherine Berlo (University of Rochester)
"Dennis Cusick’s Mission Box: Global and Local Meanings at Seneca Mission in 1821"

Anne de Stecher (Carleton University)
"A Huron-Wendat ‘Tapestry’: The Drama of Identity"

Bernadette Driscoll Engelstad (Arctic Studies Center, Smithsonian) & Bernadette Dean (Rankin Inlet, Nunavut)
"Nivisanaaq’s Parka"

Laura Peers (Pitt Rivers Museum, Oxford)
"Animate Ancestors: Blackfoot Shirts"

Object Lessons: Manifold Meanings in Individual Objects, Part 2

Elizabeth Kalbfleisch (Independent Scholar)
"My Parka: Affective Objecthood, from Community to Museum"

Carolyn Butler Palmer (University of Victoria)
"From Chinoiserie to Kwakiutl: Ellen Neel’s Red Velvet Suit"
Jennifer McLerran (Northern Arizona University)  
"The History and Progress of the Navajo People: Dual Signification in Gerald Nailor’s Navajo Council House Murals"

Megan A. Smetzer (University of British Columbia)  
"From Souvenir to Embodied History: Transforming Mid-Century Tlingit Moccasins"

PANEL: Case Study for an Exhibition: Why Indigenous, Why Global, Why Now?  
Chairs: Greg A. Hill, Candice Hopkins, & Christine Lalonde (National Gallery of Canada)

Arpana Caur (Independent curator and artist, New Delhi, India)
Brenda Croft (Independent curator and Lecturer, Art and Aboriginal Art, University of South Australia, Adelaide, Australia)
David Elliott (Writer and independent curator, Berlin, Germany)
Irene Snarby (PhD Fellow, Sami Art Research Project, University of Tromsø, Norway)
Megan Tamati-Quennell (Curator Contemporary Māori and Indigenous Art, Te Papa Tongarewa Museum, Wellington, New Zealand)

Respondent: Jolene Rickard (Associate Professor, Department of History of Art & Visual Studies, American Indian Program, Cornell University)

FRIDAY MORNING, October 28

Concurrent Sessions

Globalizing Native Art  
Chair: Jolene Rickard (Cornell University)

Jolene Rickard (Cornell University)  
"Complications of Theorizing Indigenous Aesthetics in a Global Context"

Maximilian C. Forte (Concordia University)  
"Indigenous Cosmopolitanism and the Aesthetics of Carib Identity"

Shelley Niro (Filmmaker/Artist)  
"Translating Haudenosaunee Aesthetics in "Kissed By Lightening"

Jim Logan (Artist/Canada Council)  
"The New Dele-Nation – An Overview of the Aboriginal Curators Delegations to Venice and Sydney"

Gerald McMaster (Biennale of Sydney/Art Gallery of Ontario)  
TBA

Making the Past Present and the Present Contemporary: Curating Art and History from the Northwest Coast Today, Part 1  
Chairs: Aaron Glass (Bard Graduate Center); Jennifer Kramer (University of British Columbia)

Cécile Ganteaume (National Museum of the American Indian)  
"Infinity of Nations: Selecting a Northwest Coast Focal Object"

Aaron Glass (Bard Graduate Center)  
"Objects of Exchange: Collaborative Curation and Digital Media in the Relational Exhibit"

Michael Hall (Columbus Museum of Art); Pat Glascock (Independent Scholar)  
"Carvings and Commerce: Model Totem Poles 1880 – 2010"

Reception- 
National Gallery of Canada, 6-8 pm

View the National Gallery's famed collection of Indigenous art during a reception for NAASA members only. Bus service provided.
Martha Black (Royal British Columbia Museum) "This Must Be the Place: S’abadeb in Seattle and Victoria"

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**Case Studies: Beadwork and Quillwork**
Chair: Emil Her Many Horses (National Museum of the American Indian)

Kate Duncan (Arizona State University) "Silent Messaging: 19th Century Dena'ina Quill and Beadwork as Communication"

Emil Her Many Horses (National Museum of the American Indian) "Origins of the Double Woman Design in Lakota Quillwork"

John P. Lukavic (University of Oklahoma) "Lessons in Beadwork: education, identity and agency from an orthodox Southern Cheyenne perspective"

Alexandra Nahwegahbow (Carleton University) "The Cradleboard of Madeline Katt Theriault: Serving as testimony to the Anishinabe values of family, maternal relationships, and perseverance"

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**PANEL: Stand By Me: Activism and Aboriginal Curatorial Practice**
Chair: Ryan Rice (Museum of Contemporary Native Art, Santa Fe)

Ryan Rice (Chief Curator, MoCNA)
Wanda Nanibush (University of Toronto / Independent Curator / Executive Director, ANDPVA)
Cathy Mattes (Independent Curator/Art History Lecturer, Brandon University)
Jeff Thomas (Artist and Independent Curator)

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**Making the Past Present and the Present Contemporary: Curating Art and History from the Northwest Coast Today, Part 2**

Barbara Brotherton (Seattle Art Museum) "Curating Contemporary Responses: Quileute and Twilight"

Charlotte Townsend-Gault (University of British Columbia) "Hanging Curtains, Hanging History – Nuuchaanulth Thliitsapılıthim at UBC"

Jennifer Kramer (University of British Columbia) "Exhibiting Kesu’: Doug Cranmer - Indigenous Modern Artist?"

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**Archival Interventions, Part 1: Interrogating Historical Archives**
Chair: Veronica Passalacqua (CN Gorman Museum, Univ. of California-Davis)

Veronica Passalacqua (CN Gorman Museum, University of California-Davis) "Artist Interventions and New Dialogues"

Mique’l Dangeli (University of British Columbia) "Dancing Our Archive: Bringing to Life B.A. Haldane’s Photography"

Devorah Romanek (British Museum/University College London) "Still Images, Liquid Archives"

Hulleah J. Tsilnahnajinnie (CN Gorman Museum, University of California-Davis) "Bequeathing Visual Legacies"

Lunch Break

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**FRIDAY AFTERNOON**

**Concurrent Sessions**

**Archival Interventions, Part 2: Creating New Archives**

Carol Payne (Carleton University) "Inuit Interventions into the Photographic Archive"

Julie Nagam (Ontario College of Art and Design University/York University) "(Re) imaging the Living Archive through the Performed Interventions of Rebecca Belmore"

Melissa Leal (University of California-Davis) "Ernie Paniccioli and the 5th Branch of Hip Hop: The Hip Hop Archive via an Indigenous Lens"
Natalie Robertson (Auckland University of Technology)  
"Decolonising Perspectives of Photography in Te Ao Maori"

**Weaving and Wearing: Interdisciplinary Perspectives on Amerindian Textiles and Dress, Part 1: Ethnohistoric Perspectives**  
Chair: Cory Willmott (Southern Illinois University Edwardsville)

Marshall Becker (West Chester University)  
"Native Identity in Southern New Jersey: The Lenopi Shift to European Clothing Styles, 1700-1800"

Cory Willmott (Southern Illinois University Edwardsville)  
"Anishnaabe Ceremonial and Performance Regalia of the Reservation Era, c.1870s – 1930s"

Alan Corbiere, (Ojibwe Cultural Foundation)  
"Gikinwaaji’on: The Chiefs’ Medal Viewed through Ojibwe Language and Petitions"

Ira Jacknis (University of California at Berkeley)  
"Rediscovering a Lost Classic: Mary Lois Kissell and the Study of Northwest Coast Textiles"

**Lost in Space: Investigating Sound, Word, and Moving Image**  
Organizer: Anna Hudson (York University)

Jeff Thomas (Ottawa, Artist/Photo and Storytelling)  
Vanessa Dion Fletcher (Toronto, Artist/Print, Film and Performance)  
Nelson Tagoona (Iqaluit, Artist/Music, Dance, and Beatbox)  
Taqralik Partridge (Montreal, Artist/Poet)

**Open Session: Mapping Knowledge: Cultural and Disciplinary Boundaries**  
Chair: Karen Duffek (Museum of Anthropology, University of British Columbia)

Michelle LaVallee (MacKenzie Art Gallery & University of Regina)  
"Outside the Borders: Directions in Aboriginal Curatorial and Art Historical Methodologies"

Maureen Matthews (University of Oxford)  
"Naamiwan's Mitigwaakik: The Cultural Biography of an Ojibwe Water Drum"

Emily L. Moore (University of California-Berkeley)  
"John Wallace's Howkan Eagle"

Karen Duffek (UBC Museum of Anthropology)  
"This Song is a Museum: Contemporary Art, Ethnology Museums, and the Mapping of Cultural Knowledge"

**Weaving and Wearing: Interdisciplinary Perspectives on Amerindian Textiles and Dress, Part 2: Contemporary Perspectives**

Kathy M'Closkey (University of Windsor)  
"Weaving a Web of Relations: Navajo Weavers and K’e"

Jessica R. Metcalfe (University of Arizona)  
"Going Back to the Blanket: The Pendleton in Contemporary Native Fashion and Streetwear Design"

Solen Roth (University of British Columbia)  
"Technologies of Mass Reproduction and Ready-To-Wear Northwest Coast Fashion"

Sherry Farrell Racette (University of Manitoba)  
"‘The Repatriation Project’: Painting and Sewing as a Reclamation Strategy"

**Friday Evening**

**NAASA Business Meeting**, 5-6:30  
**Gallery Walk (G-101, OAG, & more)**, 7-9 pm

**G-101**
WORKSHOP: Emerging Scholars (pre-registration required), 7-9:00 pm

Late Night Show & Tell, 9-11:00 pm

SATURDAY MORNING, October 29

Concurrent Sessions

George Morrison: The State of the Art
Chair: W. Jackson Rushing (University of Oklahoma)

Netha Cloeter (University of Oklahoma)
"To Be in This Place: The Localized Space and Active Presence of George Morrison’s Red Rock Variations"

Peter Spooner (Tweed Museum of Art)
"Morrison’s North Shore Iconography"

Samantha Harris Still (Oklahoma Visual Arts Coalition)
"The Language of George Morrison’s Horizon"

David Martinez (Arizona State University)
"This Is (Not) Indian Art: George Morrison and Modernity"

Re-Placing/In-Placing Aboriginal Art, Part 1:
Disrupting Modernist Narratives
Chairs: Ruth Phillips (Carleton University); Carmen Robertson (University of Regina)

Ruth B. Phillips (Carleton University)
"Two Modes of Inclusion: Revising the History of Canadian Art at the National Gallery of Canada and the Art Gallery of Ontario"

Bill McLennan (Museum of Anthropology, University of British Columbia)
"Signed without Signature, Works by Charles & Isabella Edenshaw," A Postscript for an Exhibit"

Carmen Robertson (University of Regina)
"The Mishomis in Black and White: Constructions of Norval Morrisseau in Media Coverage of his Retrospective Exhibition"

Stacy Ernst (Carleton University)
"The Artist Always Flying"

Sheena Ellison (Carleton University)
"Towards Inclusion: Re-Placing History in Contemporary First Nations Art"

Theory/Praxis: Perspectives on Indigenous Art
Chair: Sam Watson (University of Wisconsin-Sheboygan)

Sam Watson (University of Wisconsin-Sheboygan)
"OUTing the Tupilak: A Case for Queering the Discourse"

Cynthia Fowler (Emmanuel College)
"Native Women Artists and American Modernism"

Jane Horner (Carleton University)
"Carl Beam's Time Warp, 1984: A Meditation on Time"

Kate Morris (Santa Clara University)
"Rising Into Ruin: A Closer Look at Dystopic Landscapes"

Re-Placing/In-Placing Aboriginal Art, Part 2:
(New) World Art Histories

Jessica Horton (University of Rochester/CASVA)
"New Delhi, New Mexico: Fred Kabotie's Memory Painting and Global Modernism"

Amy Chan (Arizona State University)
"Incorporating 'Quliaqtuaq': Inupiat Narratives within Exhibitionary Practices"

Nancy Mahaney (The Spencer Museum of Art, University of Kansas)
"Passages: Persistent Visions of a Native Place"

Henrietta Lidchi (National Museums Scotland)
"Re-shaping the world? The location of Aboriginal/Indigenous art in new displays in Scotland"

Lunch Break
**SATURDAY AFTERNOON**

**Concurrent Sessions**

**Haudenosaunee Artistic Practices: Visualizing Culture, Tradition, and Meaning, Part 1**

Chair: Lisa Roberts Seppi (State University of New York-Oswego)

Lisa Roberts Seppi (State University of New York-Oswego)
"Virtual Beads: Real and Represented Beadwork as Cultural Signifier in Contemporary Haudenosaunee Art"

Mark Watson (Columbia University)
"Alan Michelson's Third Bank of the River: Diplomatic Aesthetics and Globalization"

Kevin J. White, (State University of New York-Oswego)
"Skywoman: Haudenosaunee Creation in Artistic Expressions and Oral Tradition"

Colette Lemmon (Independent Scholar)
"The Unexpected Canvas: Challenge and Affirmation in Contemporary Haudenosaunee Quilts"

**Open Session**

Chair: Katie Bunn Marcuse (Burke Museum, University of Washington)

Katie Bunn Marcuse (Burke Museum, University of Washington)
"Visual Fieldnotes from Fort Rupert: Studies of Kwakiutl Dance and Movement by Franz Boas"

Adriana Greci Green (Independent Scholar)
"Among the ‘Hiawatha Players' at Wayagamug’: Portraits from the Odawa Performances"

Allan J. Ryan (Carleton University)
"It’s a Bird, It’s a Plane, It’s Muttonman (and Friends)!

Nadia Jackinsky-Horrell (University of Washington)
"Pictographs and Petroglyphs from Kachemak Bay to the Kodiak Archipelago"

**Haudenosaunee Artistic Practices: Visualizing Culture, Tradition, and Meaning, Part 2**

Carla Goodleaf Hemlock (Artist)
"Through Our Lens"

Deborah Holler (State University of New York-Empire State College)
"Fashion, Nationhood and the Feminine Ideal: The Artistry of Caroline Ga-hah-no Parker Mountpleasant (Seneca Wolf Clan) 1826-1892"

Alisdair MacRae (Carleton University)
"From Orange Lodges to Photograph: The Adaptive Nature of Haudenosaunee Culture As Seen In the Beaded Crown Headdress and the Art of Shelley Niro"

Linda Scarangella McNenly (Independent Scholar)
"Postcard as Object – Object in Postcard: Images of Mohawk Performer ‘Scar Face’"

**New Forms, New Ideas: Contemporary Native Print Making**

Chairs: Deborah Jojola & Suzanne Newman Fricke (Institute of American Indian Art)

Marjorie Devon (Director, Tamarind Institute)
India Young (University of New Mexico)
Deborah Jojola (Institute of American Indian Art)
Rebecca Dobkins (Hallie Ford Museum of Art, Willamette University)

**SATURDAY EVENING**

**Banquet & Anniversary Celebration at the Canadian Museum of Civilization, 6:30-9:00 pm**
SUNDAY, October 30

Post Conference Tour of Ottawa Museums, 9:25 am - 5:30 pm (pre-registration required)

The 2010 poster from the youth program at CIEM.

Pre- & Post-Conference Tours
Kahnawake
Wednesday Oct. 26th

Join NAASA members as we take a pre-conference day-trip to the Mohawk Territory of Kahnawake, two hours east of Ottawa, to visit the Kanien'kehaká Onkwawén:na Raotitióhkwa Language and Cultural Center. Visitors will be given tours of the centre’s permanent exhibit beginning with the Haudenosaunee (Iroquoian) Confederacy to the 1990 Oka Crisis.

We will also see an exhibit of contemporary prints created by youth from the Quebec Mohawk community of Kanesatake (produced in conjunction with CIEM, the Centre de L’Image et de l’Estampe de Mirabel studio).

The tour will include meet-and-greet opportunities with Kahnawake artists, and include stops at craft shops to browse (and buy!) some of the community’s many fine arts.

We will then drive to the nearby St. Francis-Xavier Church for a guided tour of the Shrine of Blessed Kateri Tekakwitha (1656-1680), the first Native American to be Beatified by the Catholic Church. The historic Church includes one of the earliest Jesuit paintings of Iroquoian peoples, dating to 1716.

Cost: $55 per person (lunch not included).
Maximum registration of 26 people

Ottawa Museums Behind-the-Scenes
Sunday Oct. 30th

Following the conference, spend the day touring Ottawa’s unrivalled public collections of contemporary and historical Canadian Aboriginal arts with guided curatorial tours through exhibitions and vaults at the Canadian Museum of Civilization and the National Gallery of Art, Canada’s premiere cultural attractions of Native history, culture and art.

We’ll lunch in the city's market district at the delectable Sweetgrass Aboriginal Bistro, where visitors can sample fresh, creative interpretations of traditional Aboriginal cuisine from across the continent (offering a variety of seasonal menu options).
Parr, untitled, no date (Carleton University Art Gallery, Drew and Carolle Anne Armour Collection of Inuit Art).

After lunch, the Carleton University Art Gallery will host us for a special guided visit of an Inuit drawing exhibition, "Parr and Luke Anguhadluq: Drawing from Life." Sticking with the Arctic theme, the day will conclude with a tour of the Inuit Art Foundation, a non-profit arts-service organization for Inuit artists, which also boasts one of the best Inuit art and craft shops outside the Arctic.

Cost: $55 per person, including lunch. Maximum registration of 26 people

Registration Information
We are rolling out a three-tiered approach to conference registration fees; an early-bird “discount” rate was available from July through August 15. The regular rate is now in effect through the end of September; a higher last-minute rate will apply in October.

Registration rates:
- Early-bird (July-August 15): $100
- Regular (August 16-Sept. 30): $125
- Last-minute (October): $140

Registration includes:
- Access to the keynote, plenary sessions, and all of the paper presentations
- Opening reception & special receptions for NAASA members at the National Gallery, the Ottawa Art Gallery, and Gallery 101
- Morning and afternoon coffee breaks each day
- Book tables for browsing the latest offerings from some of your favorite publishers.

Email Registration
To register via email, download the registration form from our website: www.nativearts.org/conferences/registration. Simply fill in the relevant information, save the form, and email it to naasamail@gmail.com. We will email an invoice for the options you have chosen, payable on receipt. To pay, just click on the link provided in the email and enter your credit card information on PayPal. You do not need to hold a personal PayPal account to pay via credit card.

PayPal deducts a small fee for each transaction; please help us minimize the number of transactions as much as possible.

Note that you will not be officially registered until we have received your payment in full.

Currencies
Conference attendees may register and pay for the conference, banquet, tours, and membership fees in either US or Canadian dollars. (The quoted hotel rates and any other costs that you encounter within Canada will, of course, be in Canadian dollars.) The US and Canadian dollars have been essentially at par for some time now, so NAASA fees will be the same regardless of which currency is used. However, to minimize confusion, you must declare which currency you wish to use and must make all of your registration/ membership payments in a single currency.

We can no longer accept checks drawn on Canadian banks, due to high bank fees for handling them. If you are a Canadian member, we request that you pay by credit card. If this causes a hardship, please contact Secretary/ Treasurer Marit Munson (naasamail@gmail.com) to make other arrangements.
Registration via mail is still possible for those who prefer to pay by check; just see the registration form on the final page of the newsletter.

Hotel Information

The conference will be based at the Crowne Plaza Hotel in Ottawa (www.cpottawa.com), centrally-located in the heart of the downtown area with many attractions and restaurants within walking distance.

Three types of rooms are being held for us:

- Delta Room: $149/night includes complimentary high-speed internet access
- Premier Room: $169/night (like Delta, with free local calls, long distance access, upgrade bathroom amenities, and a bottle of water)
- Deluxe Room: $189/night (like Premier, with additional free continental breakfast)

(If you are booking on-line, note that complimentary internet access will not show until you reach the "terms and conditions" page of the hotel website.)

**Book now!** You can make your reservation by telephone or web:

- From U.S.: 1-888-890-3222
- From Canada: 1-855-330-5360

When booking by telephone, please quote block code “GNAA”

www.deltaottawacitycentre.com/naa

*Our special group rates will be available until September 25, 2011.*

Travel Details

**Updated (as of Aug. 19)**

Ottawa is served by the Ottawa MacDonald-Cartier Airport (YOW) in Ottawa.

**Airport Shuttle:** Although their website is still up and accessible, the YOW Airporter Shuttle is no longer in service. You will need to get to the Crowne Plaza by cab or municipal bus.

**Cab:** A cab from the airport to the Crowne Plaza hotel should cost roughly $36-$40, each way.

*OC Transpo:* Route 97 of the municipal bus drives from the airport to downtown Ottawa. It is relatively quick, as far as municipal busses go. The cost is $3.25, Canadian cash only. It would take you directly downtown, along Albert Street, and you would get off at Kent Street and walk a little east to the Crowne Plaza. It is a very close drop-off. See [www.octranspo1.com](http://www.octranspo1.com)

More information about travel to and from the airport is available through the airport website: [www.ottawa-airport.ca](http://www.ottawa-airport.ca)

Passport, Please!

Remember that most travel between the United States and Canada now requires a valid passport. There are a few exceptions, including special driver's licenses issued in Michigan, New York, Vermont and Washington that may be used to enter Canada by land (but not by air). See [www.getyouhome.gov](http://www.getyouhome.gov) for more information.
Name (for badge): ________________________________________________________
Affiliation (for badge): ____________________________________________________
Street Address: __________________________________________________________
City, State, Zip/Postal Code: ______________________________________________
Email: _________________________________  Phone: _________________________
  (please type or print clearly)

**Membership** (required to attend) for 2011 through 2013. Dues beyond Basic level support Travel Awards that enable artists & new scholars to participate.

____ $35 Basic
____ $50 Supporting  Supporting or Patron: Acknowledge by name
____ $100 Patron  in newsletter/ program? ____

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

____ $100 through Aug. 15; $125 from Aug. 16-Sept. 30, $140 in October

**Banquet:** Number of tickets needed: 
____ $65 per person, including wine with dinner

**Tours:** Limited to 26 people. Number of individuals attending:

____ Pre-conference trip to Kanawake, Weds., Oct. 26, $55/ person
____ Post-conference tours of Ottawa museums, Sun., Oct. 30, $55/ person

**Donation** to Travel Awards to support new scholars and artists.

____ Enter $ amount. Acknowledge by name in newsletter/ program? ____

____ Total to be paid in ___ Canadian dollars or ___ US dollars.

**To pay by credit card:**
Download form at [www.nativearts.org](http://www.nativearts.org) and send to naasamail@gmail.com to receive an email invoice and to pay with a credit card via PayPal. You do not need to have your own PayPal account.

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

**To pay by check:**
Print form and mail with check to NAASA c/o Karen Kramer Russell
Peabody Essex Museum, East India Square
Salem, MA 01970

Checks (payable to NAASA) in **US dollars, drawn on a US bank.** Contact us for options if this causes hardship.