Salem Conference a Great Success!

The NAASA Board would like to thank all who attended and participated in the 13th biennial conference, November 5-8, 2003. We express our very special thanks to our host, the Peabody Essex Museum (PEM) in Salem, Massachusetts. Thanks to PEM Director Dan Monroe, Curator of Native American Art and Culture John Grimes, Associate Curator Mary Lou Curran, and Assistant Curator Karen Kramer.

Preview of the 2005 Conference in Scottsdale

Arizona State University and the Heard Museum will host the next NAASA conference, October 26-29, 2005. The Marriott Suites Old Town Scottsdale will be the host hotel with sessions held at the adjacent and spacious Sonoran Conference Center. The site is located in Old Town Scottsdale near galleries which will host an art walk, and the Scottsdale Museum of Contemporary Art. Activities will also occur at the Arizona State University Art Museum, which is mounting two special exhibits for the conference, and the Heard Museum, which will have recently opened newly installed permanent exhibitions. The local committee is planning exciting pre-conference activities: a two-day pre-conference tour to Northern Arizona’s Indian country and one or more one-day tours in Southern Arizona, to include museums, archaeological sites and other special places.

The local planning committee includes faculty Kate Duncan, Carol Lujan, Peter Welsh, and Barbara Moulard, and students Judith Patrylak, Aleta Ringlero and Marie Verleure, all of Arizona State University; Joe Baker, Tricia Loscher and Diana Pardue, the Heard Museum; Angelica Docog, Mesa Southwest Museum, and Jennifer Vigil, University of Arizona, Tucson.
Letter from the President

Greetings from your new President and thank you for your confidence. I want to thank Robin on behalf of all of us for her four years of service as NAASA President, four as Vice President, and earlier as a NAASA Board member. Robin led us into the 21st century, and presided over stabilizing and expanding the NAASA website, upon which many of us have come to depend. It has been a pleasure working with her calm, able leadership.

We have now moved the NAASA website to the Arizona State University server, continuing the domain name nativearts.org, which has served us so well. As Robin noted when it was first registered, not only is it an appropriate name, but one that may draw in new members who may be searching the internet by keywords and don't necessarily know about our organization. Thanks to Mary and Michael Everett-Patriquin for donating the Fall 2003 website redesign.

As requested by the membership during the 2003 business meeting, for the foreseeable future the newsletter will continue to be published and mailed in addition to being available on the NAASA website. Although financial considerations involved with printing and mailing may limit the length of the paper newsletter, it will include all essential information. As we begin this new cycle with Volume 15, I welcome comments and suggestions about the content of the newsletter and website. Are there types of newsworthy items that you would like included that are not already offered elsewhere? Please contact me with ideas about what you would like to see in the future, feedback on the Salem conference, and suggestions for the next one.

Kate C. Duncan
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The Changing of the Guard: Board Elections

At the NAASA business meeting held in Salem on November 7, 2003, the members thanked outgoing President Robin Wright, Vice President Kate Duncan, and Board members Alan Hoover and Emma Hansen, for their hard work. Kate Duncan was elected President, and Board member Kathleen Ash-Milby as Vice President, both by acclamation. Board member Emma Hansen was reelected to a four-year term, as were new members Karen Kramer and Kate Morris. Mary Everett-Patriquin and Marie Verleure will act as Co-Secretary-Treasurers.

Kate Duncan has been an active member of NAASA since its inception, presenting papers and chairing sessions, and, since 1995, as a member of the Board. She is Professor of Art History, and affiliate faculty in Indian Studies and in Museum Studies at Arizona State University. Her special interests include the influence of curio shops on Native American art and public perceptions of it; floral beadwork; cultural and cognitive factors in design transfer; and material culture studies.

Kathleen Ash-Milby, Navajo, is currently the curator and co-director of the American Indian Community House (AICH) Gallery in New York City. A NAASA member since 1993 and Board member since 1997, she has served on both the Program and Scholarship Committees. Her research focuses on contemporary Native American art. She recently authored an essay on the work of the little-known expressionistic painter, Bonita Wa Wa Calachaw Nuñez.
Emma I. Hansen, a member of the Pawnee Tribe of Oklahoma, has been Curator of the Plains Indian Museum, Buffalo Bill Historical Center in Cody, Wyoming, since 1991. She has recently completed a reinterpretation of the Plains Indian collections. She received her degree in Anthropology from the University of Oklahoma, where she also taught and worked in the natural history museum. Her research interests include ethnohistorical and material culture studies of the Pawnee and Northern Plains tribes.

Karen Kramer is the Assistant Curator of Native American Art at the Peabody Essex Museum, where she helped to develop the exhibit Gifts of the Spirit: Works by 19th Century and Contemporary Native American Artists. Her hard work was instrumental to the success of the NAASA 2003 Conference. Karen's research interests include contemporary Native art, Northwest Coast arts, Southern Plains ledger drawings, and ethnobotany.

Kate Morris is currently a Visiting Assistant Professor in the Department of Art History at Cornell University. A NAASA member since 1993, Kate received her M.A. in Native American Art History from the University of New Mexico, and her Ph.D. in Contemporary Art History and Theory from Columbia University in 2001. Her writings consider contemporary Native American art practices in the context of the indigenous sovereignty movement; her specific areas of interest include self portraiture and landscape, as well as the intersection of the two in the figuration of identity.

Of Note


2003 NAASA Pre-Conference Tours by Alan Hoover, retiring Board member

Emma Hansen and I joined Mary Lou Curran of the Peabody Essex Museum (PEM) and a group of about 35 conference early-birds for an exciting pre-conference tour. We travelled by bus to the Haffenreffer Museum in Bristol, Rhode Island, where we were met by Deputy Director/Chief Curator Kevin Smith. We enjoyed material culture presentations by students Elizabeth Hoover (Micmac–Mohawk), Philip Sanchez (San Felipe) and Jennifer Edwards (Sioux, Dakota). Curator Emeritus and 2003 Honor Award Recipient, Barbara Hail, gave a very interesting presentation on the Gifts of Pride and Love: Kiowa and Comanche Cradles project.

Next we visited Harvard’s Peabody Museum in Cambridge, Massachusetts. Desiree Martinez introduced us to the collection of California baskets, and Trish Capone discussed the repatriation to the Cape Fox Corporation of a Tlingit totem pole. We saw the Awatobi kiva murals stabilization project with Leslie Rainer, Linda Vagts and Craig Ketlen. Castle McLaughlin discussed the museum’s Lewis and Clark collection, Susan Haskell gave a presentation focusing on cradle boards from a wide range of cultural groups, and designer Sam Tagir discussed the museum’s Mimbres pottery exhibit.

A separate tour visited the Mashantucket Pequot Museum and Tribal Center in Mashantucket, Connecticut, the largest tribally owned and operated museum in the country. Curator Steve Cook led the group through the research facilities and galleries, including a re-created 17th century Eastern Woodlands Indian village. Thanks to the local planning committee, and to the staff and students of all the hosting museums. Their hard work made our tours a memorable experience.
The 2003 NAASA Lifetime Achievement Honor Award

Barbara Hail, Curator Emeritus of the Haffenreffer Museum of Anthropology (HMA), Brown University, was honored at the Salem conference banquet with the 2003 NAASA Lifetime Achievement Award. In an evening that was quite moving, Tom Haukaas spoke of the importance of Barbara's work to the Kiowa people, and read letters from several individuals. He then presented Barbara with a Kiowa-style Black Legs Society doll with beaded cradle board that he had made from buffalo hide. The beads used were contributed by members of the Kiowa and Comanche communities, and Native students at Brown University. Carl and Vanessa Jennings made the lance such as Black Legs women carry in the scalp dance. Afterwards, Kate Duncan, Barbara’s long-time friend and collaborator, presented a slide review of Barbara's life and career. After Barbara spoke, ending with the words of Kiowa artist Vanessa Jennings, all stood while Don Moccasin (Rosebud Sioux) of Sinte Gleska University sang an honor song as his young daughter Jemma stood at Barbara’s side. A traditional receiving line followed.

Barbara Hail, NAASA Honoree for 2003, with Jemma and Don Moccasin, Rosebud Sioux, following an honor song sung by Don. Photo by Margaret MacKichan.

Barbara with the doll presented by NAASA. The bag, a retirement gift from HMA, was discovered on E-Bay. It pictures the cover image of Barbara’s 1981 book *Hau, Kola!*

Barbara Hail’s Nomination by Tom Haukaas

Many of us are aware of Barbara’s long and notable career. Her lectures at NAASA were always extraordinary. They helped set a higher bar for Native arts discourse. Her publications have been equally as impressive. My personal favorite has been the catalog for the *Gifts of Pride and Love* exhibition. It focuses on the history and artistry of Kiowa and Comanche cradles. The exhibit itself was wonderful, in fact I traveled to Norman just to see it. Barbara’s commitment to ensuring accessibility can be noted by the development of an interactive CD-ROM. This raises the bar for Native arts studies as well.
While these credentials attest to her eminence in our world there are other aspects that impress me more. The obvious is a great inner strength, but there are also the great warmth, compassion and thoughtfulness I have noted for years. This is not reserved for those in the field. It also extends towards many Native artists and Native communities. I particularly want to note how Barbara has sought to maintain and promote the Native arts, artists and communities of New England for quite some time.

**Barbara Hail's Thanks to NAASA Delegates**

I am so touched by this wonderful honor that you have bestowed on me. Thank you all: Tom Haukaas, Kate, my children who are here, the NAASA Board, the Peabody Essex Museum, and all of my friends in NAASA. But, in fact, the true honor is in having had the privilege of working with wonderful Native artists, scholars, communities, and colleagues in pursuit of a better understanding of Native American art and culture. As many of you know, my husband Ted and I were a team, working and playing together, and so Ted became a part of this NAASA family along with me. This past year and a half has been one of transitions. Ted passed away very suddenly in May of 2002. I retired from the Haffenreffer Museum in June; and last week I moved from our home of 35 years.

Transitions can be difficult, and so the sustaining thread of my lifelong commitment to Native American art and culture, and my long and strong friendships with many of you, are a bright, bright spot in my life. After listening to the presentations of the past few days, I have been reminded that this is indeed a nurturing organization. With its diverse make-up, it is a wonderful atmosphere in which to work. As a Santa Clara potter said about the collaboration of seven potters on a single sculptural figure through the School of American Research (SAR) project described today by Kathy Whittaker, we inspire ourselves by working together and sharing our knowledge. There is a sense of fellowship among us, and a common purpose. A vital part of the strength of NAASA is the consistent involvement and vital presence of Native scholars and artists. I miss former mentors who are no longer with us: Jack Ewers of the Smithsonian; Alice Blue Legs of Pine Ridge, South Dakota; Dick Conn of the Denver Art Museum; and Kate Peck Kent of SAR. In the tradition of elders, they passed down their knowledge to my generation, just as the senior scholars among you today make every effort to encourage younger ones.

And so, on behalf of myself and the other elders in this room, I would like to address the young people in our group, using the words of Kiowa cradle maker Vanessa Jennings:

One lesson that has stayed with me all these years is in the words of my grandmother. “No one lives forever. Pay attention because you are the one who will take my place.” I understand now that culture is a conscious, consistent, deliberate passing on of knowledge taught every day by an older generation to the next generation. Everything has a time—a beginning, a middle, and an end. Your time is beginning now—fresh, young, and strong. Remember us. You are taking our place. Live a good life and enjoy it. Make us proud!
Is it Time to Renew Your NAASA Membership?

This is to remind all NAASA members that membership dues are meant to cover a two year period from conference to conference. If you didn’t renew your membership at the conference in Salem, please do it now! It is important that we keep our membership list current. NAASA is the only professional academic organization that is devoted specifically to the study of Native American art, and membership in NAASA enables individuals to attend the biennial conference. Fees go to help organize the conference and produce the newsletter. Don’t let this be your last newsletter!

You can download a membership renewal form on the NAASA web site at: www.nativearts.org. Please make checks payable to: Native American Art Studies Association or NAASA (U.S. currency only).

Send your renewal form and check to:
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