The local host committee is making preparations for the 2013 conference at the Denver Art Museum. This newsletter contains the individual call for papers for the conference, information about the May 15th deadline for board election nominations, directions for booking hotel rooms at the conference group rate, and travel award application instructions. Look forward to our June newsletter for information on conference registration, the keynote speaker, and tours. Also, keep an eye on the website for updates as the conference approaches.

**May 15 Deadlines:** Individual paper submissions, nominations for board elections, and travel award applications.

**Kent Monkman Performance: October 18**

We are pleased to announce that the conference will coincide with an opportunity to attend an original work of performance art by internationally acclaimed Cree artist Kent Monkman. The artist’s work in painting, installation, performance, and video playfully upends colonial portrayals of Native peoples. His investigation of gender and sexuality makes a place for two-spirit identity within Native art.

Kent Monkman will perform at the Denver Art Museum on the evening of Friday, October 18, 2013. More information about tickets and the performance will be available soon.
Call for Papers:
May 15 deadline

The NAASA program committee (Kate Morris, Norman Vorano, Henrietta Lidchi, and Ryan Rice) invites you to submit a paper for the sessions listed below as well as for open sessions at the 2013 conference in Denver, CO.

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, 2013, 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 papers 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.
Session Proposals
Seeking Paper Submissions

The “Safe” Red Road
Chair: Clayton Windatt, Aboriginal Curatorial Collective

The “Safe” Red Road is a statement on the success of recent emerging Aboriginal artists as an excellent step forward in the art world but not the “end all” answer to the needs of the Aboriginal arts community and not the end of the development work needed from the greater arts community in acknowledging and respecting Aboriginal arts. The development and emergence of Aboriginal artists and curators presents a focus for arts institutions across the country to present and promote more Aboriginal content as well as the need to develop self governed advocacy and designated spaces to exhibit. Organizations and institutions will need to strategize for development, investment and support of emerging Aboriginal artists and curators to effectively respond to the burgeoning population and challenges. The rise of more Aboriginal people in the art world will challenge the current states of marginality and will forge new territories of contemporary art criticism and production.

The ACC/CCA proposes a panel discussion on how to best create opportunities for emerging Aboriginal artists and curators within the art world. How can we best serve the needs of our communities and how can we encourage arts organizations to better serve emerging Aboriginal artists and curators? How can non-Aboriginal and Aboriginal arts groups work together to accommodate the future generations in development and sustainability?

Submit 100-word abstract for session The “Safe” Red Road, by May 15, 2013 directly to: Clayton Windatt at coordinator@aboriginalcuratorialcollective.org

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

In 1985, I chaired a session at NAASA entitled “Native American Art History: Reassessing the Early Years,” resulting in an edited volume in 1992 that focused principally on the years before 1930. Much more remains to be done in assessing the development of this field prior to the establishment of NAASA in 1981. I seek papers that examine in detail individual authors, collectors, curators, artists, and other animateurs whose work significantly expanded the public understanding of Native art as art during the fifty-year period from 1930-1980. This session aims to be both reflexively critical and historically precise about the development of our field and its methods and materials.

Submit 100-word abstract for session Native American Art History, by May 15, 2013 directly to: janet.berlo@rochester.edu
Mobilizing Community Voice through Artistic Knowledge

Chairs: Alison Brown, University of Aberdeen; Sherry Farrell Racette, University of Manitoba

This session addresses the potential of community-focused arts projects to raise public awareness of social and political issues, especially those commonly marginalized by the mainstream media. Such projects, which include bead circles, hide tanning classes, and responses to photographic imagery, provide opportunities for people to come together to take creative and peaceful action to confront pressing concerns that affect us all: violence against women; environmental destruction; the impact of disconnection from heritage items now in museums upon indigenous communities, etc. Using recent arts projects as case studies, participants will discuss how art has the capacity to mobilize and empower peoples whose perspectives are often silenced, as well as to generate healing and promote artistic skills within and beyond their immediate communities. Topics may include: the role of social media; the place of museums within community-based arts projects; sponsorship and promotion, etc.

Submit 100-word abstract for session Mobilizing Community Voice Through Artistic Knowledge, by May 15, 2013 directly to: alison.brown@abdn.ac.uk

Engaging the Intangible

Chair: Katie Bunn-Marcuse, Bill Holm Center, Burke Museum

The visual aspects of Indigenous arts are fundamentally tied to movement, song, and language. This session asks how scholars invested in object-based research engage with the performative contexts that are critical to the dynamic nature of those objects—contexts that have been long acknowledged but rarely fully explored as a central part of art historical inquiry. Interdisciplinary by nature, Indigenous art history often necessitates forays into anthropology, ethnomusicology, linguistics, and most importantly, community-based research in order to deeply investigate the role of any given object in its original context. How can the connections that material objects have with intangible cultural property—dance, song, names, even foods and geographic environment—be explored, explained, or re-established? How can the relationships between objects and ephemeral performances push art historical inquiry and writing into broader understandings of function and context? Explanations of these relationships may be enhanced by new options in electronic publishing platforms that can embed video and audio into written and visual text providing opportunities to engage with song, dance, movement and environment directly in publications. Presenters may consider this question at a theoretical level or provide concrete examples of how this has been put into practice from their own research and writing.

Submit 100-word abstract for session Engaging the Intangible, by May 15, 2013 directly to: kbunn@u.washington.edu

Objects in Motion

Chair: Karen Kramer, Peabody Essex Museum

Cultural objects emerge and exist in multiple realms – personal, communal, ceremonial, commercial, academic, and more – sometimes in combination, and other times autonomously or sequentially. As anthropologist Arjun Appadurai’s work follows objects on their journeys, in motion on paths and diversions, revealing their social lives and biographies, so will the papers in this session work to amplify and expand the voices, histories, and meanings associated with objects. This session seeks papers about objects, singular or plural, historical or contemporary, that demonstrate cultural, material, and artistic layering and hybridity, and that reconnect objects to the many points in their multifaceted lives.

Submit 100-word abstract for session Objects in Motion, by May 15, 2013 directly to: karen_kramer@pem.org
Gendering Native Modernisms
Chair: Cynthia Fowler, Emmanuel College

Recent scholarship on Native Modernisms has revealed the far more complex ways in which Native artists have actively defined and shaped Modernist art movements than has been previously recognized when relying solely on the lens of primitivism. In this scholarship, the agency of Native artists in defining modernism on their own terms has been recognized and relationships between Native and non-Native artists and collectors are now being more comprehensively understood through the lens of transcultural exchange. But the role that gender plays in these new narratives about modernism needs further exploration. To what extent are Native women artists included in these new narratives? To what extent do the gender biases of art museums influence the construction of these new narratives as art historians rely on existing collections in constructing them? How did gender constructions in Native communities affect the creation and distribution of Native modern art and how do they continue to influence these new narratives today? Overall, the panel will attempt to consider the impact of historical and contemporary gender constructions on emerging narratives about Native Modernisms.

Submit 100-word abstract for session Gendering Native Modernisms, by May 15, 2013 directly to: fowlecy@emmanuel.edu

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

The circulation of art, including its production, dissemination, and reception, depends upon practices of patronage. While academia often focuses on exhibition practices and the critical assessment of works of art, it less frequently considers an examination of those processes that enable, and at times determine, art production. Patronage in contemporary Native arts practice connotes competing registers of thought. For some, a focus on commerce de-legitimates the perceived uniqueness of Native arts as the timeless, land-based and spiritual manifestation of Native culture. For others, exposure of the financial aspects of Native arts manufacture, reception and circulation is a necessary step towards full parity with other contemporary art forms.

Panelists will be asked to review the current state of the field, addressing the variables of roles, responsibilities, and ethics in Native arts patronage. Is it the responsibility of the artist, tribal governments, state art agencies or large private foundations to support the exhibitions, acquisitions, publications, workshops and residencies so necessary to the health of the field? What are the most effective strategies to expand support to practicing artists? Are we seeing an increase in the amount of support for Native arts in general?

Submit 100-word abstract for session The Patronage of Native Arts, by May 15, 2013 directly to: mariocaro@visualcultures.net

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

Consistent across time and cultures is the use of the body to communicate and express—to tell stories, participate in the cycles of nature, mourn, pray, and celebrate. Throughout the Native North America dance—the rhythmic movement of the body in time through space—has always been an essential part of the spiritual, cultural and social lives of Native peoples. Often the time of a performance, direction of a dance, number of dance phrases, musical instruments, words of songs, and ceremonial dress are highly symbolic and are tied to a community’s cosmology and most deeply held beliefs. And everywhere dance is found, it is accompanied by distinctive Native musical styles. Images are dance are well known from Plains ledger art and 20th century paintings, notably in Southwest art. Yet,
interestingly, it appears that dance is depicted fairly infrequently in pre-19th and 20th century Native art. This session concerns the relatively rare instances in which dance is depicted in pre-19th century Native art, and meaning those dances held (or may have held) for people who depicted dance in visual form on pottery, shell, rock, ivory, or other materials.

Submit 100-word abstract for session *The Depiction of Dance in Pre-19th Century Native Art*, by May 15, 2013 directly to: GanteaumeC@si.edu

"It's Complicated: The On and Off Relationship Between Native and American Art"
*Chair: Emily Moore, University of Alaska Anchorage*

The arts of Native North America have a complicated relationship with American art history, included at times in the narrative of a national art and ignored—or outright rejected—at others. From the championing of Native art as the "most American" of arts in the 1920s to the struggles of artists to drop the “Native” from “Native American artist” in the 1970s, this panel considers moments of inclusion and exclusion of Native American art from American art movements. When and why have Native arts been incorporated into a narrative of American art (itself a contested canon)? What were the motivations of the players involved in these acts of incorporation or expulsion? Given the transcultural realities of settler colonialism in the United States, how can scholars responsibly position Native North American art in relationship to American art history? Papers that focus on specific cases of inclusion or exclusion of Native arts from American art narratives are welcome, as are papers that present theoretical or methodological strategies for positioning Native art in relationship to American art history.

Submit 100-word abstract for session *It's Complicated: The On and Off Relationship Between Native and American Art*, by May 15, 2013 directly to: elmoore2@uaa.alaska.edu

**Rethinking Abstraction from Indigenous Perspectives**
*Chairs: Steven Loft, Ryerson University; Lee-Ann Martin, Canadian Museum of Civilization*

Artist and educator Bob Boyer once said, “I consider myself an abstract painter using a very ancient Northern Plains tradition of abstraction that modern artists dipped into and copied. So the history of this is older than modern abstraction. Where I’m coming from is more deeply rooted.” Although Aboriginal symbolism in the work of non-Aboriginal modernist artists is well documented, less well known is the history of Aboriginal artists working in abstraction. Often viewed through the lens of specific ideological canons, Indigenous abstraction has direct references in ancient symbologies and historical and contemporary expressive culture. Many Indigenous abstract artists explore explicit themes such as landscape, Aboriginal cosmology and political and social histories in their work. This panel will critically view the rise of Indigenous contemporary art, while also examining the historical aesthetic roots of abstract imagery in Indigenous cultures. As Rachelle Dickenson has noted, “we must deconstruct the notion of the hallowed institution of abstract art in the modernist western context… and inscribe the notion that abstraction in art has existed for aboriginal people from time immemorial.”

Panelists in this session on Indigenous abstraction will be looking at artists whose use of colour, line and form communicate their political, social and cultural concerns.

Submit 100-word abstract for session *Rethinking Abstraction from Indigenous Perspectives*, by May 15, 2013 directly to: Lee-Ann.Martin@civilisations.ca
Power in Collaboration
Chair: Veronica Passalacqua, C.N. Gorman Museum, University of California, Davis

Within the arts and the academy, markers of success and achievement are based on an individual’s accomplishments. The artist must establish themselves, garnering recognition through competition, exhibitions, and the all important solo-shows. As graduate students, art historians are taught to find their own voice and perspectives, distinguishing their work through publications in journals, anthologies, and later the requisite single-author book. This session takes an Indigenous approach to examine the transformative power that emerges from collective collaboration. The panel will include artists and curators who have undertaken projects with underlying currents of creating strength and unity with results of empowerment.

Submit 100-word abstract for session Power in Collaboration, by May 15, 2013 directly to: vpassalacqua@ucdavis.edu

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

This panel theorizes the need to expand art criticism and visual theory to include a discourse read across Indigeneity, colonization and sovereignty. The term “global Indigenous art” encompasses artists whose works show an acknowledgement of the ongoing conditions of colonial settler nations, the continuing dispossession of land and resources, and an awareness of Indigenous worldviews as part of the future of global cultures. The emergence of global Indigenous art has run in parallel to the transition of other Indigenous cultural and political mappings including, the field of Native and American Indian Studies, the development of Indigenous Studies, and the establishment of the United Nations Permanent Forum on Indigenous Issues (UNPFII). Influenced by Reyna Ramirez’s research on “native hubs” as transit zones, Robert Warrior’s refusal of “transnationalism,” and Aileen Moreton-Robinson’s “embodied sovereignty” the role of the United Nations Permanent Forum on Indigenous Issues (UNPFII) as a network for global cultural autonomy for Indigenous artists will be considered. This panel is open to receiving proposals that are both theoretically engaged and informed by current global exhibitions.

Submit 100-word abstract for session Tactical Refusal: Global Indigenous Art, by May 15, 2013 directly to: jkr33@cornell.edu

Reservation Xplicit: The Artistic Influence of Specific Place
Chairs: Zena Pearlstone, Professor Emerita, California State University, Fullerton; Jessica Welton, Virginia Commonwealth University

In 1998, Gerald McMaster and colleagues described the art of Reservation X, a place with no fixed address or as a way of looking. Alternately, this session will address contemporary artistic content that emerges from reservations with fixed addresses rather than from Reservation X (generalized Indianness) or no reservation. We are interested in issues of artistic difference between those artists who now live full or part time on their reservation of birth and artists who do not live on-reservation. Without discussing (for now) those artists who seldom leave their reservation and make low-cost art mainly for tourists, we can consider if in North America, an area with amorphous cultural boundaries, persons still exist who can be called reservation artists. Participants may address one artist, a number of artists, or the artistic influence of a specific reservation(s). Papers should go beyond the issues of “tradition” and “centrality of place.” Rather, the presentation should indicate how these concepts have been used to expand artistic boundaries.

Submit 100-word abstract for session Reservation Xplicit: The Artistic Influence of Specific Place, by May 15, 2013 directly to: zpearlstone@verizon.net
Bentley Spang, Cheyenne
*Modern Warrior Series: War Shirt #4 - National Sacrifice*, 2010
glass beads, velvet, silk plant leaves, rubber figures, color photographs, Ethernet cord, SD card, plastic packaging, hemp cord
William Sr. and Dorothy Harmsen Collection, by exchange, 2010.491

### Additional Sessions
(closed for submissions)

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

**Questioning Authority: Bringing Community Knowledge to the Museum**
*Chairs: Annette de Stecher and Crystal Migwans, Carleton University*

**Creative Continuum: Historic and Contemporary Beadwork**
*Chair: Steven L. Grafe, Maryhill Museum of Art*

**Pioneering the Denver region’s role as an American Indian Arts center**
*Chair: Joyce Herold, Curator Emerita of Ethnology, Denver Museum of Nature and Science*

**“The Artist is in the House”: American Indian Artists-In-Residence Programs in Museums**
*Chair: John P. Lukavic, Denver Art Museum*

**Current Research in Southwestern Native Art: the James T. Bialac Collection**
*Chair: Jackson Rushing, University of Oklahoma*
Sheraton Denver Downtown Hotel
1550 Court Place, Denver, Colorado 80202

The 2013 conference host hotel is the Sheraton Denver Downtown Hotel. This comfortable hotel features multiple dining options and a fitness center. Located within walking distance of the Denver Art Museum through the lovely Civic Center Park, the hotel is located on the 16th Street Mall, a commercial district filled with restaurants, shops and lively street activity. Group rate reservations are $169/night for a single or double room, not including taxes. Discounted parking and free in-room internet access are included with this rate. This rate is guaranteed, until September 16, 2013 (pending availability—reserve early!).

Visit our website: http://nativearts.org/conferences/hotel-information

Or call the hotel: 888-627-8405*

*Ask for the “Native American Art Studies” Group Rate

Proposed Amendments to By-Laws

At our June 2012 Board meeting, we hosted special guest and legal advisor, Jean Johnston, who helped us review our by-laws, which were enacted in 1983. Together we identified two particular by-laws that are outdated and need amending:

- By-Law 3.04: Auditing
- By-law 9.03: Indemnity of Directors and Officers

Text of the proposed changes to these by-laws will be forthcoming, by way of our ListServ and website, and will be discussed and voted on at the general meeting on Friday, October 18, 2013:

Elections in 2013 – Call for Nominations

At each conference the membership-at-large elects new officers and several new board members, during our business meeting at the conference. Our by-laws specify an executive board of ten members. In 2013, there are six Board positions expiring: four 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.

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 is May 15, 2013.

For more information, please see our web site at: http://nativearts.org/about-naasa/nominations/

The Nominations Committee (Rebecca Dobkins, chair; Ryan Rice, Michelle McGeough, and David Penney) 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, Rebecca Dobkins at rdobkins@willamette.edu.

Photos: Scenes from a NAASA Board Meeting, Denver, CO, 2012
Travel awards: Application Deadline May 15, 2013

The Native American Art Studies Association is pleased to announce the competition for the 2013 NAASA Travel Awards. This year NAASA will present the Oscar Howe Prize, Allan Houser Prize, the Richard Conn Prize as well as General Awards. Each award is $500 for reimbursement of travel expenses to attend the 2013 NAASA Conference in Denver, Colorado. We invite applications from emerging and established scholars and Native American artists. The deadline for applications is May 15, 2013.

The Oscar Howe Prize is made possible 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 Prize 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 Prize 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.

General 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.

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

The Travel Award Committee funds applications from new or current member of NAASA. All applications MUST include a cover letter describing financial need and current curriculum vitae. If presenting a paper, include a copy of paper abstract and the name of the session and session chair.

Applications for the Allan Houser Prize 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 (2009 in Norman, OK, or 2011 in Ottawa, ON).

DEADLINE The 2013 travel awards competition will close on May 15, 2013. Winners of the awards will be announced shortly before the conference is held in October. Please e-mail application to Michelle McGeough, chair, Travel Award Committee, at: mmcgeough@iaia.edu
Native American Art Studies Association

MEMBERSHIP

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

Enter Amount

Membership: $

If you are at Patron level, may we acknowledge you by name? Yes / No

Would you like to donate to the Travel Award fund? $

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

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