Register Now! 20th Biennial Meeting
Santa Fe, NM Sep. 30-Oct. 3, 2015

The NAASA Board and Local Organizing Committee have been working hard to pull together another informative and exciting conference! We encourage you to consider one or both of our special tours, re-connect with colleagues and friends during our evening receptions while you see the latest and greatest in Santa Fe galleries and museums, and of course attend our jam-packed program, including the keynote address by the artist Bob Haozous. We think the best way for you to enjoy all the conference has to offer is to stay at the conference hotel, the Hilton Santa Fe Buffalo Thunder. Rooms are booking fast, so please reserve your rooms soon. Finally, we are pleased to announce Diné artist David Sloan as the creator of the conference design (above).
Announcing: Anne Fienup-Riordan Honor Award 2015

At each conference NAASA honors an individual in recognition of her or his contribution to the study and understanding of Native American art and material culture. We are delighted to announce that this year’s Lifetime Achievement Honor Award goes to Ann Fienup-Riordan. Fienup-Riordan is an independent scholar who has worked closely with Yup’ik colleagues and communities in southwestern Alaska for over 40 years. Since completing her graduate studies at the University of Michigan (M.A. 1973) and the University of Chicago (PhD 1980), Fienup-Riordan has carried out numerous projects in historical research, community fieldwork, and museum collections, resulting in a series of publications produced collaboratively with Yup’ik colleagues. These comprise an exceptional record of the cultural legacy of the Yupiit Nation.


This award acknowledges the continuing vitality and dedication of Ann Fienup-Riordan’s research and the strength of her contributions to the Yupiit Nation and to the cultural history of Arctic peoples.

Photo: Ann Fienup-Riordan at fish camp with Laurentia Waska
Business Meeting

The NAASA biennial business meeting will be held on Friday, October 2, as part of our Santa Fe 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.

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

Selection of 2017 conference venue: We will hear and vote upon a proposal for the location of the 2017 conference.

Future changes for NAASA? Due to the growth of the organization, it may be prudent to discuss changes to the format of the NAASA conference to better meet the needs of our membership. Kate Morris, Program Chair, will lead a discussion about the challenges we face with increasing participation. We are interested in hearing your opinions.

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 whom to contact, email: NAASAmail@gmail.com
Preliminary Schedule

WEDNESDAY, September 30

Pre-Conference Tour: Albuquerque Native Arts
(pre-registration required) 8:00am to approximately 5:00pm

5:00-8:00pm Registration
Hilton Santa Fe Buffalo Thunder Hotel Conference Lobby

6:00-8:00pm Board Reception
Hilton Santa Fe Buffalo Thunder Hotel Terrace on the Jemez Terrace; Hors d’oeuvres and cash bar

THURSDAY, October 1

All events in Hilton Santa Fe Buffalo Thunder Hotel, Conference Level unless otherwise noted.

8:00am-4:00pm
Registration

8:40-9:00am
Welcome and Blessing

9:00-10:00am
Keynote Address by Bob Haozous
(Warm Springs Chiricahua Apache and Navajo Artist)

10:15-11:45am
Plenary Session I: Artists

Jamison Chas Banks (Seneca-Cayuga/Cherokee)
David Gaussoin (Navajo/Picuris)
Roxanne Swentzell (Santa Clara Pueblo)
Christine McHorse (Navajo)
Moderator: Karen Kramer
(Curator, Peabody Essex Museum)

1:00-2:30pm Concurrent Sessions

1:00pm-2:30pm
Plenary Session II: Museums and Collections

Manuelito Wheeler
(Director, Navajo Nation Museum)
Tatiana Lomahaftewa-Singer
(Curator of Collections, Museum of Contemporary Native Arts)
Karl Duncan
(Curator, Buffalo Thunder)
Ken Williams
(Wheelwright Museum–Trading Post)
Moderator: Ryan Rice
(Chair, Indigenous Visual Culture Program, Ontario College of Art and Design University)

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

“Monumental Personhood: When and How Objects Speak Out”
India Rael Young, University of New Mexico

“An Unbroken Line of Tradition”
Lou-ann Neel, University of Victoria

“Where it Stands: In Contemplation of Context for a Totem Pole”
Devorah Romanek, University of New Mexico

2:45-4:45pm Concurrent Sessions

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

Panelists:
Marie Watt (Seneca)
Sonya Kelliher-Combs (Iñupiaq/Athabaskan)
John Feodorov (Navajo)
Raven Chacon (Navajo)

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

Panelists:
Katie Elizabeth Apsey,
University of Wisconsin-Madison
Tanya Lukin Linklater, Queen's University
Melissa Henry, Red Ant Films
Alfredo Pérez, Red Ant Films
Mark Watson, Clayton State University
Cassy Smith, University of Illinois at Chicago
Archival Interventions: Writing Visual Histories
Chairs: Amy Lonetree, University of California at Santa Cruz; Nancy Marie Mithlo, Occidental College

“Pass Me That Camera! Portraying our History as Ourselves”
Ngarino Ellis, University of Auckland

“Theorizing Indigenous Engagements with Photography: Writing a Ho-Chunk History through the Images of Charles Van Schaick, 1879-1942”
Amy Lonetree, University of California at Santa Cruz

“The Encyclopedic Gaze: American Indian Photographers’ Re-appropriations”
Nancy Marie Mithlo, Occidental College

“Re-examining Anthropological Archives/Reconstructing Native Histories”
Emily L. Voelker, Boston University

Discussants:
Miranda Belarde-Lewis, A:Shiwi A:wan Museum and Heritage Center
Matt Hooley, Texas Tech University
Brittany Watson, Carleton University

THURSDAY EVENING, October 1
5:30-9:00pm
Downtown Gallery Walk and Museum Receptions

FRIDAY, October 2
9:00-10:30am Concurrent Sessions

The 'Modern' and the 'Modernist' in Native North American Art, Part I: Negotiating Modernism(s) in the Arctic and Northwest Coast – Case Studies
Chairs: Ruth Phillips, Carleton University; Norman Vorano, Queen's University

“James Kivetoruk Moses, Inupiaq Graphic Artist”
David Mollett, University of Alaska

“Rupture and Recognition: Bill Reid, Henry Speck, and the Terms of Northwest Coast Modernism”
Karen Duffek, University of British Columbia

“Primitivism, Inularik & Immaaluk—A Study of Cross-Cultural Meanings”
Norman Vorano, Queen's University

“Rhetorics of Value: Indigenous Modernity and Kwakwaka’wakw Artist Doug Cranmer”
Jennifer Kramer, University of British Columbia

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

“Another Look at Klukwan Interior Screens and House Posts”
Aldona Jonaitis, University of Alaska Museum of the North

“Northwest Coast Halibut Hooks: Collections Research and Native Source Communities”
Jonathan Malindine, University of California at Santa Barbara

“Copper Seaweed and Woven Octopus Bags: Shgen George and the Art of Resilience”
Megan Smetzer, Independent Scholar

“Columbia River-Style Mountain Sheep Horn Bowls: 200 Years of Chinookan Cultural Exchange”
Bridget Johnson, University of Washington
Open Session
Chair: Jill Ahlberg Yohe, Minneapolis Institute of Arts

“Finding Stories About Hanoolchaadi, or Chief Blankets in Native Country”
Jill Ahlberg Yohe, Minneapolis Institute of Arts; Roshii Montano, Amy Biehl High School

“Beyond Demonstration: Native American Artists at Hopi House”
Alexander Brier Marr, University of Rochester

“Coats and Slippers Along the Missouri: Tracing Eagle Woman’s Artistic Production in the Fur Trade World”
Adriana Greci Green, National Museum of Natural History

“Counting Coup and Stealing Horses: Uncovering the Tracks of Sorrel Horse”
Kerrie Monahan, Independent Scholar

10:45am-12:15pm  Concurrent Sessions

The 'Modern' and the 'Modernist' in Native North American Art, Part II: Gender, Genre, and Contemporary Legacies of Modernism
Chairs: Ruth Phillips, Carleton University; Norman Vorano, Queen’s University

“Glimmerings of Modernism: Southwestern Jewellery in the 1940s and 1950s”
Henrietta Lidchi, National Museum of Scotland

“Multi-Modern: Ellen Newman Neel”
Carolyn Butler-Palmer, University of Victoria

“Not Just ‘Our Corner of the World’: Re-evaluating the Feminine, the Decorative, and the Indigenous Legacy in Western Modernism”
Lisa Roberts Seppi, State University of New York at Oswego

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

“Dance Group Performances as Art History in Motion”
Mique’l Dangeli, University of British Columbia

“A Catalyst for Change: The Work of Lawrence Paul Yuxweluptun”
Jasmine Inglis, Carleton University

“Northwest Coast First Nation Art of British Columbia: Defying Expectations”
Kristina Myer, Missoula Art Museum

“Tlingit Button Robes: Materials that Move”
Fiona McDonald, New Knowledge Organization

Open Session: Breaking With Convention: Innovative Indigenous Art
Chair: Solen Roth, Université de Montréal

“Tapiskwan: Intergenerational Workshops for the Future of Atikamekwi Material Culture”
Solen Roth, Renata Marques Leitão, Anne Marchand, and Cédric Sportes, Université de Montréal

“Stereo View: Kay WalkingStick’s Diptychs of the late 1980s and early 1990s”
David Penney, National Museum of the American Indian
Museum of Contemporary Art, Institute of American Indian Arts, collections storage.

“History Re-distanced: Kent Monkman’s The Triumph of Mischief”
Krista Broeckx, Carleton University

“Comic Art Indigène: Native Art and Comics from the Margins”
Tony Chavarria, Museum of Indian Arts and Culture

1:30-3:00pm Concurrent Sessions

Creative Histories, Part I
Chair: John Lukavic, Denver Art Museum

“Constructing Histories: Contemporary Reimagining of the Past, Present, and Future Through Art”
John Lukavic, Denver Art Museum

“Re-Imagining Pueblo History: The Prints of Floyd Solomon”
Joyce M. Szabo, University of New Mexico

“Miss Chief’s Campground: Performing Queer Indigenous Aesthetics and Politics”
Bradley A. Pecore, Smithsonian National Museum of the American Indian

“Robert Houle’s Paris/Ojibwa: Re/signifying the American West through Parody”
Ashlea Guernsey, University of Oklahoma

Indigenous Art in Public Spaces, Part I
Chairs: Heather Igloliorte, Concordia University; Carla Taunton, NSCAD University

“How to Act on Indigenous Acts”
Charlotte Townsend Gault, University of British Columbia

“Kiowa Painters: Innovation in Art and Dance, 1928-1940”
Jenny Tone-Pa-Hote, University of North Carolina

“Talkin’ Back to Johnny Mac”
Erin Sutherland, Queen’s University

“Weaving A Public Art Wampum”
Vanessa Dion Fletcher, Art Institute of Chicago

Open Session
Chair: Alison Fields, University of Oklahoma

“Memory and Cultural Survival in Post-Apocalyptic Landscapes: Will Wilson’s Auto Immune Response and Nanobah Becker’s The Sixth World”
Alison Fields, University of Oklahoma

“Crash: Kent Monkman’s Casualties of Modernity”
Kate Morris, Santa Clara University

“Kay WalkingStick and Art History’s Tangled Legs”
Jessica Horton, University of Maryland

“Rewalking History: Lisa Myers and a Family History of Residential School”
Lori Beavis, Concordia University
3:15-4:45pm Concurrent Sessions

Creative Histories, Part II
Chair: John Lukavic, Denver Art Museum

“The Spirit of Cooperation’: Abraham Anghik Ruben’s Vision of Inuit-Norse Contact”
Amy Prouty, Carleton University

“The Five Village Alliance and Numak’aki Buffalo Robes, 1781–1837”
Kristine K. Ronan, University of Michigan

“Written on the Skin: Histories of Indigenous Tattoos in the Work of Sonya Kelliher-Combs and Erica Lord”
Mariah Carrillo, University of New Mexico

“The Importance of Place: History and Place in the Works of Three Contemporary Artists”
Leah Cluff, Mira Costa College

Indigenous Art in Public Spaces, Part II
Chairs: Heather Igloliorte, Concordia University; Carla Taunton, NSCAD University

“Peter Morin and the ‘Dream Team’—Indigenizing Rural Community and Arts Education through Collaborative Public Performance”
Cathy Mattes, Brandon University

“Recovered Pasts, Imagined Futures: Reclaiming North America as Indigenous Space”
Wahsontiio Cross, Carleton University

“Transforming the Public: Indigenous Artists Excavating Stories of Place”
Julie Nagam, University of Winnipeg

“Feeling the City’s Welcome: The ‘Right to the City’ Unceded Coast Salish Territory”
Dylan Robinson, Queen's University

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

Panelists:
Stephen Farthing, Royal Academy of Arts, London and St Edmunds Hall, Oxford
Ruth B. Phillips, Carleton University, Ottawa
Kathleen Ash-Milby, National Museum of the American Indian
Ryan Rice, Ontario College of Art and Design University
Candice Hopkins, Museum of Contemporary Native Arts, Institute of American Indian Arts
Emil Her Many Horses, National Museum of the American Indian

FRIDAY EVENING, October 2

5:00-6:00pm NAASA Business Meeting

6:00-9:30pm Museum Hill and School for Advanced Research Receptions

SATURDAY, October 3

9:00-10:30am Concurrent Sessions

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

“Painting Native America: Oscar Howe and the New Deal”
Nicolas G. Rosenthal, Loyola Marymount University

“Development of a Style: Oscar Howe’s 1953 Master’s Thesis”
Mark White, University of Oklahoma

“Case in Point (and Line): Oscar Howe and the Philbrook Indian Annual”
Christina E. Burke, Philbrook Museum of Art

“Preserving the Legacy of Oscar Howe at the University of South Dakota”
Sarah A. Hanson, Michelle St. Vrain, and Cory Knedler, University of South Dakota

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

“Merging Minds and Reclaiming ‘The Ways’: Two Beaded Hoods at the Aanischaukamikw Cree Cultural Institute”
Lisa Truong, Carleton University

“Conversations with Museum Collections Revealed”
H. J. Tsinhnahjinnie, University of California at Davis

“Beyond Consultation: Toward an Artist-centered Narrative in the Art Museum”
Deana Dartt, Portland Art Museum

“Here & Now: Native Artists Inspired”
Katie Bunn-Marcuse, University of Washington
Portraits and History
Chair: Zena Pearlstone, California State University, Fullerton

“Contemporary Agency and the Complicated Past of Photographic Portraiture”
Jean C. Merz Edwards, Bethany College

“Interior Light/Interior Life: The Luminescent Portraits of Plains Cree Artist George Littlechild (Swiftchild Nenekawasis)”
Allan J. Ryan, Carleton University

“Faithfully Rendered: Naturalism in Contemporary Native American Portrait Painting”
America Meredith, First American Art Magazine

“A Historical Continuum?
The Portraits of Brian Honyouti”
Zena Pearlstone, California State University, Fullerton

10:45am-12:35pm Concurrent Sessions

Open Session
Chair: Marla Redcorn-Miller, Museum of Indian Arts and Culture

“Spencer Asah: Kiowa Self-Representation in Modern Spaces”
Marla Redcorn-Miller, Museum of Indian Arts and Culture

“Velino Shije Herrera: An Artist In Between”
Sascha Scott, Syracuse University

“Studio (54) Style: RC Gorman Pops!”
Sam Watson, University of Wisconsin at Sheboygan

“The G.I. Bill and Modern Native American Art”
Elizabeth Murphy, University of Southern California

“Creating and Connecting is a Constant: The Significance of the Indigenous Fine Arts Market”
Nanibaa Beck, New Mexico Highlands University

Made for Multivalence:
The Vase Floral Arrangement Motif in Great Lakes Indigenous Art
Chairs: Annette de Stecher, Laval University; Crystal Migwans, Columbia University

“The Flowering Vase: A Recurring Motif in Metis Beadwork and Textile Arts”
Sherry Farrell Racette, University of Manitoba

“Mothers, Markets, and Mobility: Montreal-Area Floral Cradleboards”
Crystal Migwans, Columbia University

“Anishinaabe ‘Picture Chains’: Cosmological Geometrics Meet Miniature Pictorial Motifs in Fashion Fad Necklace Style”
Cory Willmott, University of Illinois Edwardsville

“Mobility in the Miniature: Intercultural Engagement and Innovation in Indigenous Souvenir Arts”
Anne de Stecher, Université Laval

“Made to Carry and Hold: Anishinaabe Containers and Translations of the Floral Vase Motif”
Alexandra Nahwegahbow, Carleton University

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

“Revisiting Kiowa Drawings from Fort Marion: Agency, Intentionality, and the Pursuit of Social Status”
Michael Paul Jordan, Texas Tech University

“War Books v. Ledger Art”
Castle McLaughlin, Peabody Museum, Harvard University

“Display and Discourse: Sitting Bull and the Agency of Art”
Candace Greene, Smithsonian National Museum of Natural History

“Scares the Enemy’s Sketchbook: Cultural Production and Tribal Nation in the Maw of the American Empire”
Ross Frank, University of California at San Diego
1:45-3:15pm Concurrent Sessions

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

Panelists:
- Jordan Wilson, University of British Columbia
- Heather Ahtone, Fred Jones Jr. Museum of Art
- Dan Swan, Sam Noble Museum of Natural History
- Joe Horse Capture, National Museum of the American Indian

Visualizing Indigenous Governance
Chair: Jolene Rickard, Cornell University

Panelists:
- Stacy Ernst, Carleton University
- Susan Kennedy Zeller, Brooklyn Museum
- Will Wilson, Santa Fe Community College
- Jolene Rickard, Cornell University

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

Panelists:
- Elysia Poon, School for Advanced Research
- Cynthia Chavez Lamar, National Museum of the American Indian
- Ray Garcia, San Felipe Pueblo
- Geraldine Lovato, San Felipe Pueblo
- Daryl Candelaria, San Felipe Pueblo

3:30-5:30pm Concurrent Sessions

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

- “‘Pageant of the Pacific’: Native American Art at the San Francisco World’s Fair, 1939–40” Ira Jacknis, Hearst Museum of Anthropology
- “A New Visualization of Native Art: Navajo Demonstrators at the 1939 Golden Gate International Exposition” Hadley W. Jensen, Bard Graduate Center
- “‘A Mystery and a Half with Every Souvenir’: René d’Harnoncourt & Alaska’s Model Totem Poles” Emily Moore, Colorado State University
- “The Long of It (Eighty Years of the IACB)” Bruce Bernstein, Ralph T. Coe Foundation for the Arts
- “From Termination to Self-Determination: Vincent Price’s Tenure on the Indian Arts and Crafts Board” Anya Montiel, Yale University

Return to The Land of the Head Hunters: Indigenous Agency in the Making and Remaking of Edward Curtis’s Landmark Film

Film screening and panel discussion moderated by Aaron Glass, Bard Graduate Center, and Gerald McMaster, Ontario College of Art and Design University

Panelists: To be announced

SATURDAY EVENING, October 3

6:00-9:30pm Banquet
Hilton Santa Fe Buffalo Thunder Hotel
Pueblo Ballroom

SUNDAY, October 4

Post-Conference Tour
Pojoaque Pueblo Day
(pre-registration required)
8:00am to approximately 5:00pm

Museum Day in Santa Fe
Board of Director 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 at least 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 2015: three Board positions with four-year terms, and two officer positions of Vice-President and President with two-year terms. Balloting is conducted during the business meeting on Friday evening. The Nominations Committee (Emil Her Many Horses, chair; Norman Vorano and Deana Dartt) submits the following nominations for officers and board members:

**Presidential nominee:**
Kate Morris (Board member, 2003-2011; Vice President 2011-2015)

**Board nominees:**
Ryan Rice (Board member, 2011-2015)
Joe Horse Capture
Jennifer Kramer

**Vice Presidential nominee:**
Henrietta Lidchi (Board member, 2011-2015)

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 might contribute to NAASA.

Please note: All 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

**President: Kate Morris** is an Associate Professor of Art and Art History at Santa Clara University. She earned her PhD in Native American Art History from Columbia University in 2001 and was a Mellon Postdoctoral Fellow at Cornell University from 2002-2004. Kate was a Scholar in Residence at the Georgia O’Keeffe Research Center in Santa Fe in Spring of 2014, writing her book, *Shifting Grounds: Framing the (Post) Colonial Landscape in Contemporary Native American Art* (forthcoming, University of Washington Press, 2016). Her writings on contemporary Native American art have also been published in *American Indian Quarterly*, *American Indian Art Magazine*, and NMAI’s *American Indian* magazine. Kate has been a member of the NAASA Board of Directors since 2003, and has been Vice President of the Board since 2011.

Biographies of Board Nominees

Ryan Rice, a Mohawk of Kahnawake, Quebec, is the Delaney Chair of Indigenous Visual Culture at the Ontario College of Art and Design University (Toronto, ON). His curatorial career spans 20 years in museums and galleries. Most recently he was the Chief Curator at the IAIA Museum of Contemporary Arts in Santa Fe, NM. He also held curatorial positions at the Aboriginal Art Centre (Ottawa, ON), named curatorial fellowships with the Art Gallery of Greater Victoria (Victoria, BC) and the Walter Phillips Gallery (Banff, AB), and Curator-In-Residence at the Carleton University Art Gallery. 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. Rice’s writing on contemporary Indigenous art has been published in numerous periodicals and exhibition catalogues, and he has lectured widely. Some of his exhibitions include ANTHEM: Perspectives on Home and Native Land; Oh So Iroquois; Scout’s Honour; LORÉ; Hochelaga Revisited; ALTERNATION; Soul Sister: Re-imagining Kateri Tekakwitha; Counting Coup; Stands With A Fist: Contemporary Native Women Artists; and ARTiculations in Print. Rice was also a co-founder and former director of the Aboriginal Curatorial Collective and currently sits on the Native American Arts Studies Association board.


Jennifer Kramer holds a joint position at the University of British Columbia as Associate Professor in the Anthropology Department and Curator, Pacific Northwest, at the UBC Museum
of Anthropology. She strives to be both a collaborative and a critical museologist. In this way, Jennifer merges practitioner/curator and theoretician/critic as she partners with Indigenous artists and communities to create exhibitionary displays that try to feel true as self-representation, but are also aware and reflexive of the histories, structural inequalities, and contemporary politics in which we are all embroiled. She would be honored to serve on the NAASA board. Recent publication include the 2015 article “Möbius Museology: Curating and Critiquing the Multiversity Galleries at the Museum of Anthropology at the University of British Columbia” in International Handbooks of Museum Studies – Museum Transformations, Annie Coombes and Ruth Phillips (eds); the 2014 article “Appropriation (?) Of the Month: The Bet of the Broncho and the Raven,” IPinCH (Intellectual Property Issues in Cultural Heritage: Theory Practice, Policy, Ethics) Digest; Native Art of the Northwest Coast: A History of Changing Ideas, co-edited with Charlotte Townsend-Gault and Ki-ki-in (2013) and awarded the 2015 Canada Prize, Federation for Social Sciences and Humanities; Kesu’: The Art and Life of Doug Cranmer, with Solen Roth and Gloria Cranmer Webster (2012); and Switchbacks: Art, Ownership, and Nuxalk National Identity (2006).

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

The 2015 conference host hotel is the Hilton Santa Fe Buffalo Thunder, featuring multiple dining options and access to resort facilities and the Buffalo Thunder Casino.

Conference facilities are on site.

The hotel is only 15 minutes from downtown Santa Fe. Group rate reservations are $129/night for a single or double room, not including taxes. Free parking and free in-room internet access are included with this rate.

This rate is guaranteed until Sept 8, 2015, pending availability, so reserve early!

Reservations: 877-848-6337, (press 1, press 2) between the hours of 7 am and 11 pm MOUNTAIN TIME. Ask for the “NAASA” Group Rate.

See our website for a direct link to book online or go to: http://tinyurl.com/NAASA15
**Conference Registration**

| Name (for badge): |  |
| Affiliation (for badge): |  |
| Street Address: |  |
| City, State, Zip: |  |
| Email: | Phone/cell: |

**Membership – 2013 Conf to 2015 Conf (required).** Choose your level:

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

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**Banquet**

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**Box Lunch ($18 /per person /per day)**

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

**To be paid in U.S. dollars:** $ 

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- **Memberships are non-refundable.**
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