21st Biennial NAASA Conference
Tulsa, OK, October 25-29, 2017

The local host committee is hard at work preparing for the 2017 conference in Tulsa, Oklahoma. This newsletter contains the individual call for papers for the conference, information about the May deadlines, directions for booking hotel rooms at the conference group rate, and travel award application instructions. Look forward to our June newsletter for conference registration, information on the keynote speaker, and tours. Keep your browser tuned to www.nativearts.org for updates as the conference approaches.

May Deadlines
● Individual Paper Proposals (May 22)
● Nominees for Board Elections (May 22)
● Travel Award Applications (May 31)
Call for Papers
Submission Deadline May 22, 2017

The NAASA program committee (Henrietta Lidchi, Amy Lonetree, Heather Igloliorte and Deana Dartt) invites you to submit a paper for the sessions listed below, as well as for open sessions at the 2017 conference in Tulsa, Oklahoma.

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 22, 2017**, 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 Henrietta Lidchi at h.lidchi@nms.ac.uk, copied to Amy Lonetree at lonetree@ucsc.edu.

**In order to give as many members as possible the opportunity to participate, you may only participate as a presenter in one session per conference.**

Sending abstracts by e-mail is preferred. If you do not have e-mail access, contact Amy Lonetree (University of California, Santa Cruz, Humanities 1, Academic Services, 1156 High Street, Santa Cruz, CA 95064, 831-459-3098, 831-459-1925 fax) for the session organizer's postal address.
Session Proposals
Seeking Paper Submissions

Indigenous Printmaking: Inkslingers United!
Co-Chairs: Heather Ahtone (University of Oklahoma); Rebecca Dobkins (Willamette University)

While several exhibitions in recent years have focused on the medium of printmaking and the related community of Indigenous artists, the medium remains largely absent from the broader scholarship on Native arts despite the network of artists who have integrated Indigenous cultural principles into the often communal practice. This panel discussion will consider the state of the medium, discuss its historical presence/absence in scholarship, present research and projects being developed, and initiate dialogue about future visions for the practice, study and exhibition of indigenous printmaking. The remaining time will be devoted to a discussion amongst panelists and audience members to identify what needs exist and best practices to address them.

Submit 100-word abstract for session Inkslingers United, by May 22, 2017 directly to: Heather Ahtone h.ahtone@ou.edu and Rebecca Dobkins rdobkins@willamette.edu

Native American Art History and the "Nonhuman Turn"
Co-Chairs: Bill Anthes (Pitzer College); Jessica L. Horton (University of Delaware)

Much scholarship in the humanities and social sciences in the past decade or more has taken a “nonhuman turn.” Significant works have addressed climate change and environmental crises in a period of human culpability commonly referred to as the “anthropocene,” recognized the capacities and ethical/legal standing of nonhuman plants and animals, and challenged a fundamental capitalist distinction between “nature” and “culture.” However, the nonhuman turn, which encompasses a variety of distinct perspectives such as the “new materialisms” and “object oriented ontology,” has been characterized in most cases by a distinctly European intellectual genealogy. As artists and scholars in the framework of Native studies have long recognized, indigenous epistemologies assert the power and agency of “other than human” beings and value the integrity of particular lands and places beyond their utility for humans. Additionally, many in our field have sought to raise these perspectives in a dialogue with or as a challenge to philosophies and research methodologies with European and settler colonial roots. As Idle No More, NoDAPL, and other indigenous environmental justice movements continue to grow, panelists are invited to explore the contributions and challenges that Native American art history and indigenous studies bring to conversations about the “nonhuman.”

Submit 100-word abstract for session The "Nonhuman Turn" by May 22, 2017 directly to: Bill Anthes bill_anthes@pitzer.edu

Curating Now – Practice, Assumptions, and Responsibilities
Co-Chairs: Katie Bunn-Marcuse (Burke Museum, University of Washington; Karen Kramer (Peabody Essex Museum)

This session invites institutional and independent curators as well as artists and others who have collaborated with curators in any capacity to discuss what constitutes curatorial responsibilities when working with Native American and First Nations artwork, artists, and communities. Where are the lines of accountability and authority between museum staff and guest or co-curators? How does the permanent nature of an institutional appointment versus a guest curator affect decision making, planning, and post-opening critique? How do curators balance artist and community expectations with those of the museum audience, including patrons and/or funders? How does insider/outsider status impact curatorial voice, authority, and decision-making (including the difficulties of curating material from one’s own community)? How do these considerations differ when planning a permanent exhibit versus the transitory nature of a temporary exhibit? How is the curator’s role changing? What exhibition models have been successful, and are there new models to consider?
This round-table format will allow each discussant 8-10 minutes to present a past or upcoming exhibit, focusing on how the grappled with curatorial responsibility. We encourage examples that reveal successes, challenges, and/or failures.

Submit 100-word abstract for session Curating Now, by May 22, 2017 directly to: Kathryn Bunn-Marcuse kbunn@uw.edu and Karen Kramer karen_kramer@pem.org

‘The Force Will Be With You … Always’: Science Fiction Imagery in Contemporary Native American Art
Chair: Suzanne Newman Fricke (Santa Fe University of Art and Design)

Over the past few decades, Native American artists have been incorporating images from popular science fiction television series and films, such as Star Wars, Star Trek, Doctor Who, and Transformers. Artists including Ryan Singer, Debra Yepa-Pappan, Rory Wakemup, Jeffrey Veregge, Steven Paul Judd, Nicholas Galanin, Will Wilson, Marcus Amerman, and Andy Everson, have appropriated popular settings and characters in their art to create worlds in which the Starship Enterprise flies over a group of tipis or Mos Eisley cantina regulars move through Tuba City. These works, like the blending of Princess Leia with a Hopi butterfly maiden, suggest a multi-layered Postmodern use of narrative as described by Postmodern theorists Frederic Jameson, Jean-Francois Lyotard, and others. Each image references many ideas, from personal family relationships to ecological disaster and misuse of political power. The images mix the past, present, and future to create a new history of the future or nostalgia of things to come an idea considered by Grace Dillon’s term “indigenous futurism.” They are at one and the same time: “critical theory and science fiction to speculate about the future,” as Karl Freedman notes, Papers for this session should consider the various themes raised by the use of science fiction images in Native art.

Submit 100-word abstract for session Science Fiction Imagery in Contemporary Native American Art, by May 22, 2017 directly to: Suzanne Fricke suzanne@fricke.co.uk

Subtle Voices: Beadwork and Social Change
Chair: Steven L. Grafe (Maryhill Museum of Art)

Native North American bead embroidery has historically been associated with clothing and accessories that offer clues to the social identity of the maker and/or wearer. During the twentieth century, the art form evolved to include a higher percentage of idiosyncratic expressions. The academic canon often ignored these later stylistic changes and with the exception of select individuals, modern beadwork continues to be overlooked. Contemporary artists have nonetheless seized opportunities provided by the medium and pushed against the art form’s historic boundaries. Old and new techniques are now combined into works that preserve and adapt traditional and contemporary images and provide a diverse array of fresh creative expressions. Many of these works may be measured by the rule of expanding traditions while others are completely new forms that may be appreciated as mainstream fine art. The session will include 20 minute papers/presentations, followed by a question and answer discussion.

Submit 100-word abstract for session Subtle Voices, by May 22, 2017 directly to: Steve L. Grafe steve@maryhillmuseum.org

Northwest Coast Art History Now
Chair: Aldona Jonaitis (Director, University of Alaska Museum of the North, Fairbanks, Alaska)

Over the years, Northwest Coast art has been approached from numerous art historical and anthropological perspectives, thoroughly presented in the monumental 2013 Native Art of the Northwest Coast: A History of Changing Ideas, edited by C. Townsend-Gault, J. Kramer and Ki-ke-in. Now we ask: where does scholarship go from here? This session invites papers presenting new research on Northwest Coast art, from prehistoric to contemporary works. It welcomes papers on: tangible and intangible heritage, collaborative scholarship; artist biographies; museum exhibitions; theoretical investigations of artistic traditions;
repatriation activities and other innovative approaches. We especially welcome submissions by emerging scholars who can bring fresh perspectives. Each participant will give a 15 minute presentation on his or her research followed by 5 minutes of discussion by Katie Bunn-Marcuse.

Submit 100-word abstract for session Northwest Coast Art History Now, by May 22, 2017 directly to: Aldona Jonaitis ajonaitis@alaska.edu

**Tracing Connections: New Approaches to the Study of Nineteenth Century Plains Indian Drawings**  
*Chair: Michael Paul Jordan (Texas Tech University)*

This session explores new methods for approaching the study of nineteenth century Plains Indian drawings that focus on the social connections, past and present, that give these images meaning. The papers build from an increasingly solid history of scholarship on individual books and particular artists to explore the wider dynamics of historic production and the continued value placed upon this art by Native communities today. Each of the four papers focuses on a particular “connection” that illuminates dynamic relationships. Candace Greene looks at a series of drawings and hide paintings that emerged out of the shifting relationships between the tribes of the Upper Missouri (Arikara, Hidatsa, and Mandan) and EuroAmericans between 1822 and 1876 – and considers how this material is viewed in those communities today. Michael Jordan looks at internal relationships within the Southern Cheyenne community during the turbulent reservation years as expressed across several sets of drawings. Ross Frank explores intergenerational relationships and their influence on the work of Native students enmeshed in Western educational systems. George Levi continues the theme of intergenerational connection, explaining how “ledger art” is used in contemporary Plains Indian communities and the power of connections between past and present.

Submit 100-word abstract for session Tracing Connections, by May 22, 2017 directly to: Michael Paul Jordan Michael.jordan@ttu.edu

**Indigenous Art: New Media and the Digital**  
*Chair: Julie Nagam (University of Winnipeg and Winnipeg Art Gallery)*

This panel will reflect on Indigenous Art: New Media and the Digital, which brings forth urgent conversations about resistance to colonial modernism, and highlights the historic and ongoing use of technology by Indigenous communities and artists as vehicles of resilience and cultural continuity. This group will begin to ignite productive dialogue around the definitions of new and digital media art and practice-based work within the framework of Indigenous art and theory. While showcasing Indigenous artists’ work, it also probes the significant ways that this work contributes to—yet also intervenes on—the fields of art history, visual, cultural and media studies. This session invites papers that investigate contemporary Indigenous digital and new media art’s relationships with sovereignty, self-determination, and nationhood. Our discussion will illustrate the ways that Indigenous new media art can dynamically activate and embody Indigenous epistemologies, cosmologies, and methodologies. The session will include 20 minute papers/presentations, followed by a question and answer discussion.

Submit 100-word abstract for session New Media and the Digital, by May 22, 2017 directly to: Julie Nagam j.nagam@uwinnipeg.ca

**Indigenizing the History of American Modernism**  
*Chair: Sasha Scott (Syracuse University)*

The field of American art history has yet to fully come to terms with its rootedness in colonialism, a problem magnified by the marginalization of American Indian art history within the larger study of art production in lands controlled by the United States. In recent years, scholars have been challenging the divide between the fields of American art history and American Indian art history, in part by emphasizing the importance of Native perspectives on history and art and by disrupting traditional and often colonial narratives about American art. This session is in step with this
trend and highlights 1) that American Indian artists, voices, and histories are integral to understanding the history of American modernism and 2) the importance of understanding American modernism through the lens of indigenous studies. This session invites papers that underscore Native artists’ centrality to and engagement with modernity and modernism and/or that draw from scholarship and methodologies in American Indian and indigenous studies in order to challenge standard (colonial) narratives about American modernism produced by non-Native artists. The session will include four 15-18 minute papers, followed by a question and answer discussion.

Submit 100-word abstract for session Indigenizing American Modernism, by May 22, 2017 directly to: Sasha Scott sscott04@syr.edu

**Revisiting Indigenized Monuments and Memorialization**

*Co-Chairs: Laura Smith (Michigan State University); Rebecca Head Trautmann (National Museum of the American Indian)*

The launch of the National Native American Veterans Memorial project provides an opportunity to explore the subjects of Indigenous memorials and acts of commemoration. This project echoes many current endeavors giving visual form to Indigenous heritage and experiences, both epic and violent, that are generally excluded from national narratives. Drawing from a conversation held at the Stronger than Stone: (Re)Inventing the Indigenous Monument symposium in 2014 (http://strongerthanstone.org/about/), the goal for this panel is to examine and provide frameworks for conceptualizing new Indigenous memorials and monuments that protest injustices, revise historical records, and foster renewed relationships between people, land, and collective memory/histories. While recognizing that Indigenous peoples have long used performance, stories, and visual forms to animate memories and preserve their histories, this international, interdisciplinary, and ‘papers only’ panel focuses on contemporary artistic works and institutional projects. Papers address topics such as commissioning and producing "indigenized" memorials, memorializing frontier violence, as well as recent artistic interventions to settler monuments of Indians and their pedagogical dilemmas.

Submit 100-word abstract for session Revisiting Indigenized Monuments and Memorialization, by May 22, 2017 directly to: Laura Smith smit1550@msu.edu

**Southeastern Woodlands: Modern and Contemporary Art Histories**

*Chair: Candessa Tehee (Northeastern State University)*

The Southeastern United States is home to 20 tribes, including the largest tribe in the country, the Cherokee Nation, and third largest, the Choctaw Nation of Oklahoma. While this region elicited minimal interest from anthropologists, and the lack of published scholarly literature has daunted art historians, the Southeast has been highly active in community arts and engaged in the art world, with Southeastern artists influencing the course of Native art. Chickasaw and Cherokee men were among the earliest Native filmmakers, a Cherokee woman was the earliest known Native photographer in the US, a Chickasaw woman founded the first Native art museum, a Muscogee-Pawnee man directed the longest-running college Native art program, Eastern Cherokee artists founded the first Native artist cooperative, and a Cherokee man cofounded the Institute of American Indian Arts. Artists have researched their art histories to revive shell engraving, Caddo pottery, and Southeastern Woodland beadwork, but the lack of scholarly writing hamstrings deeper understanding of the aesthetics, iconography, and art theory across art media over the last 150 years.

This session invites papers from art historical perspectives with any applicable theoretical frameworks. The session format allocates 15 minutes per paper followed by 8-10 minutes for discussant summary and closes with a roundtable discussion.

Submit 100-word abstract for session Southeastern Woodlands, by May 22, 2017 directly to: Candessa Tehee teheec@nsuok.edu
Folk vs Modern: Re-thinking Twentieth-Century Histories of Native North American Art

Co-Chairs: Ruth Phillips (Carleton University, Ottawa); Norman Vorano (Queens' University)

This panel invites papers that reconsider the 'folk' classification as it has been applied to Native North American artists by critics, curators and scholars, and especially in relation to constructs of the modern, modernity and modernism. Categorization as 'folk art' occurs in writing on a large and diverse group of artists active in the late 19th and 20th centuries. It has been applied to individual artists ranging from Frederick Alexee (Tsimshian), Earnest Spybuck (Shawnee), Frank Day (Maidu), and Angus Trudeau (Anishinaabe) to groups such as Pueblo, Kiowa, Inuit and Eskimo painters and graphic artists. Yet when judged from within histories of Native North American artistic production, neither the works nor the makers fit key criteria established by scholars of folk art. They are not 'traditional' in relation to historical Native American arts, but, rather, innovative and expressive of experiences of living in modernity. Nor can the artists be considered untrained, for many were exposed to art teaching in boarding and public schools and art programs created for Native American artists. Papers are invited which explore the historiography of the 'folk' label in relation to contemporary discourses developed around these arts and their place within the modern history of Indigenous arts. The session will consist of four short papers with an introduction and a discussion/question period.

Submit 100-word abstract for session Folk versus Modern, by May 22, 2017 directly to: Ruth Phillips ruth.phillips@carleton.ca and Norman Vorano norman.vorano@queensu.ca

Additional Sessions (Closed for submissions)

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

Collection Collaborations between Native Communities and Museums

Chair: Cynthia Chavez Lamar (National Museum of the American Indian)

Oceti Sakowin Aesthetics

Chair: Andrea Ferber (University of South Dakota)

Trans-Temporal Harmonics and Indigenous Futurism

Co-Chairs: Cassandra Smith (School of the Art Institute of Chicago); Andrea Carlson (artist and writer)

What do Historical Native North American arts want?
Chair: Jolene Rickard (Cornell University)

Return from Exile: Contemporary Southeastern Indian Art

Chair: Christina E. Burke (Philbrook Museum of Art)

Unsettled Territories: Art that Interrupts the Colonial Narrative
Chair: Anya Montiel (Yale University)

Thinking through the Museum: Decolonizing Curatorial Pedagogies in Canada
Chair: Heather Igloliorte (Concordia University)
Elections in 2017 – Call for Nominations
Nomination Deadline May 22, 2017

The membership-at-large elects new officers and several new board members during our business meeting at each conference. Our by-laws specify an executive board of ten members. In 2017, 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.

The Nominations Committee (Ryan Rice, chair; Joe Horse Capture, Amy Lonetree) 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, Ryan Rice at ryrice@gmail.com. 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 for nominations is May 22, 2017.

For more information, please visit our web site https://nativearts.org/about-naasa/nominations/
The 2017 conference host hotel is the Hyatt Regency, which is located in the heart of downtown Tulsa’s vibrant business, entertainment, and cultural districts, and is only eight miles from Tulsa International Airport. Conference facilities are on site. Group rate reservations are $89/night for a single or double room, not including taxes. This rate is guaranteed until September 24, 2017, pending availability, so reserve early!

**Reservations:** To reserve your room, use this link [https://aws.passkey.com/go/NAASA](https://aws.passkey.com/go/NAASA)
Travel Awards
Application Deadline May 31, 2017

The Native American Art Studies Association is pleased to announce the competition for the 2017 NAASA Travel Awards. This year NAASA will present the Kate C. Duncan Travel Award, Oscar Howe Award, Allan Houser Award, the Richard Conn Award as well as NAASA Travel Awards.

Each award is $1000 for reimbursement of travel expenses to attend the 2017 NAASA Conference in Tulsa, OK. We invite applications from students, emerging and established scholars, and Native American artists who do not have institutional support (or very limited support) for professional travel. The deadline for all applications is May 31, 2017.

New or current members of NAASA are eligible.

The Oscar Howe Award was established 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 Award 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 Award 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.

For the Kate C. Duncan Travel Award preference will be given to a scholar of Native American art (any field) who is pursuing an academic career and is presenting a paper.

NAASA Travel 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. NAASA strongly encourages applications from sessional/adjunct, part-time and contract instructors, and other members without institutional support for conference travel. All recipients will also receive complimentary Registration and a ticket to the banquet.

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

DEADLINE: The 2017 travel awards competition will close on May 31, 2017

To Apply: All applications MUST include a cover letter describing financial need as well as a current curriculum vita. If presenting a paper, include a copy of paper abstract and the name of the session and session chair. (Please also inform the session chair of your application for a Travel Award.) Applications for the Allan Houser Award 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 (2013 in Denver; 2015 in Santa Fe).

Recipients of the awards will be announced in the summer of 2017. Please e-mail application to Heather Igloliorte, chair, Travel Award Committee, at: chairtravelawards@gmail.com
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 publishes 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

Email: Country:
Phone:

Choose your conference-to-conference membership level: Enter Amount

Patron - $135 or higher Standard - $50
Basic/Student/Independent - $35 $ 

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: $ 

Email naasamail@gmail.com to pay via PayPal, or print and mail with check or money order payable to “NAASA”:

c/o Kate Morris
Department of Art and Art History
Santa Clara University
500 El Camino Real
Santa Clara, CA 95053