The 22nd Biennial Meeting of the Native American Art Studies Association

October 2-6, 2019
Minneapolis, Minnesota

We are pleased to announce the dates for the 22nd Biennial NAASA conference. The conference will be held at the Hyatt Regency Minneapolis October 2-6, 2019. Local Organizing Committee Chair Joe Horse Capture is working with his amazing team at the Minnesota Historical Society to plan an exciting series of events at local museums and Native organizations throughout the Twin Cities. Conference information will be updated in subsequent newsletters and on the NAASA website. See the Call for Session Proposals in this edition, below.
Message from the President and Vice President
Kate Morris and Henrietta Lidchi

This past June, the NAASA Board of Directors convened in Minneapolis to preview hotels and event facilities for our 2019 conference. The meeting was planned by our local hosts Jill Ahlberg Yohe of the Minneapolis Institute of the Arts, and Lydia Four Horns of the Shakopee Mdewakanton Sioux Community. We had a great stay at Shakopee’s Mystic Lake Casino Hotel, located some 20 miles southwest of the city center, and were honoured to be greeted there by Mystic Lake board member Ashley Cornforth.

It was everyone’s expressed hope that we would be able to convene the NAASA conference at Mystic Lake in 2019, however, scheduling constraints proved insurmountable. We extend our warmest appreciation to the Shakopee community and congratulate them on the construction of Hocokata Ti, their fantastic new community center that will open next year. Thanks also to Rory Wakemup, All My Relations Gallery, Birchbark Books & Native Arts, and Bockley Gallery for their generosity in hosting the Board in June.

In the recap of the 2017 Tulsa conference that follows in this newsletter we report on the election of new members to NAASA’s Board of Directors, and their biographies are included below. Here we wish to acknowledge the departure of Board members Emil Her Many Horses, Deana Dartt and Sherry Farrell-Racette, as well as our secretaries Rosanna Nicolson and Maggie Briggs, both of the National Museums of Scotland. We extend our heartfelt thanks to all of these colleagues for their commitment to NAASA over the years. As we go forward, the inimitable Maggie Wander will continue in her role as Treasurer. We are seeking nominations (and self-nominations) for persons interested in serving the organization as Secretary through the 2019 conference. Please send inquiries to Kate Morris at klmorris@scu.edu.

Meet the Board

heather ahtone is the Senior Curator at the American Indian Cultural Center and Museum (AICCM) in Oklahoma City, Oklahoma. She has worked in the Native arts community since 1993 as a curator, arts writer, and researcher. ahtone has worked at the Institute of American Indian Arts Museum (now MoCNA), the Southwestern Association of Indian Arts (Santa Fe, New Mexico), on contract with Ralph Appelbaum Associates (New York), and in several positions at the University of Oklahoma, where most recently she served as the curator of Native American art at the Fred Jones Jr. Museum of Art for over six years. ahtone earned an associate degree in Creative Writing at the Institute of American Indian Arts, a BA in Printmaking, an MA in Art History, and a PhD in Interdisciplinary Studies (Art History, Anthropology, Native American Studies) all from the University of Oklahoma. Her current research explores the intersection between tribal cultural knowledge and contemporary arts. She is committed to serving the arts community of Oklahoma and is a member of the Chickasaw Nation and also of Choctaw descent with relatives in the Kiowa and Navajo communities.

Joe D. Horse Capture (A'aninin) is the Director of Native American Initiatives at the Minnesota Historical Society, St. Paul, MN. Horse Capture has been in the museum field for 20 years and has worked at the Minneapolis Institute of Arts (Associate Curator), and the National Museum of the American Indian (Associate Curator). He is widely published in his field and specializes in the work of the northern plains. He mostly works with Native American community engagement and is currently organizing an exhibition titled, Our Home: Native Minnesota.
**Heather Igloliorte.** (Inuk, Nunatsiavut) is an Associate Professor in the Department of Art History at Concordia in Montreal, Quebec, where she holds a Concordia University Research Chair in Indigenous Art History and Community Engagement. Heather has published extensively on Inuit and other Indigenous arts in academic journals such as PUBLIC, Art Link, TOPIA, Art Journal, and RACAR and in texts such as Negotiations in a Vacant Lot: Studying the Visual in Canada (2014), Manifestations: New Native Art Criticism (2011), and Curating Difficult Knowledge (2011). Heather also maintains an active curatorial practice. In 2016 she curated the permanent collection of Inuit art at the Musée National des Beaux-Arts du Québec, Ilippunga, and launched the nationally touring exhibition SakKijajuk: Art and Craft from Nunatsiavut; forthcoming projects include Among All These Tundras (2018) and Alootook Ipellie: Walking Both Sides of an Invisible Border (2018), and the inaugural exhibitions of the Winnipeg Art Gallery’s Inuit Art Centre, opening 2020. Heather also serves on the Faculty Council of the Otsego Institute for Native American Art History and on the Board of Directors of the Inuit Art Foundation.

**Amy Lonetree** is an enrolled citizen of the Ho-Chunk Nation and an Associate Professor of History at the University of California, Santa Cruz. She received her Ph.D. in Ethnic Studies from the University of California, Berkeley. Her scholarly research focuses on Indigenous history, visual culture studies, and museum studies, and she has received fellowships in support of this work from the School for Advanced Research, the Newberry Library, the Georgia O'Keeffe Museum Research Center, the Institute of American Cultures at UCLA, and the University of California, Berkeley Chancellor's Postdoctoral Fellowship Program. Her publications include, Decolonizing Museums: Representing Native America in National and Tribal Museums (University of North Carolina Press, 2012); a co-edited book with Amanda J. Cobb, The National Museum of the American Indian: Critical Conversations (University of Nebraska Press, 2008); and a co-authored volume, People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942 (Wisconsin Historical Society Press, 2011). Amy is currently working on two new projects. The first is a visual history of the Ho-Chunk Nation. This research explores family history, tourism, settler colonialism, and Ho-Chunk survivance through an examination of two exceptional collections of studio portraits and tourist images of Ho-Chunk people taken between 1879-1960. The second research project is a historical study documenting the adoption of Indigenous children throughout the twentieth century.

**Ryan Rice.** Kanien’kehá:kaof Kahnawake, is an independent curator and the Delaney Chair in Indigenous Visual Culture at the Ontario College of Art and Design University (Toronto). His curatorial career spans over 20 years in museums and galleries. Rice served as the Chief Curator at the IAIA Museum of Contemporary Native Arts in Santa Fe, NM and also held curatorial positions at the Aboriginal Art Centre (Ottawa), named curatorial fellowships with the Art Gallery of Greater Victoria (Victoria) and the Walter Phillips Gallery (Banff), and Aboriginal Curator-In-Residence at the Carleton University Art Gallery. He 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 Onkwehonwe 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, Flying Still: Carl Beam 1943-2005, Oh So Iroquois, Scout’s Honour, LORE, Hochelaga Revisited, ALTERNATION, Soul Sister: Re-imagining Kateri Tekakwitha, Counting Coup, Stands With A Fist: Contemporary Native Women Artists and ARTiculations in Print. In the fall of 2017, he presented the inaugural exhibition of the Onsite Gallery in Toronto with his exhibition Raise a Flag: Work from the Indigenous Art Collection 2000-2015.” Rice is currently working on a research project titled Land is Where Your Feet Touch the Ground.
Call for NAASA Conference Sessions 2019

The NAASA Program Committee (Henrietta Lidchi, chair; Ryan Rice, heather ahtone and Hulleah Tsinhnahjinnie) invites formal proposals for organized sessions at the 2019 conference. The call for individual papers will appear in the February 2019 newsletter.

Proposed sessions may focus on a particular body of material and present perspectives for further understanding of a topic. We are open to receiving proposals in the fields of contemporary and traditional art, or interdisciplinary panels that encourage dialogue among artists, anthropologists, collectors, museum professionals and art historians. Standard-format sessions (90 minutes) should allow a maximum of four presentations, each no more than fifteen to twenty minutes in length. We welcome proposals for alternative-format sessions, such as roundtable discussions, workshops, interviews, film screenings, etc. Session Organizers should send session abstracts of up to 200 words in length. Session abstracts must define the central issue clearly and identify intellectual focus of the session (theoretical, descriptive, historical, etc.), and indicate its organization (papers only, papers with discussant, roundtable, workshop, etc.).

Session Organizers are responsible for soliciting a core group of speakers for their sessions. It is not necessary to have all presenters confirmed at this time, however please note the names of potential speakers under consideration and their topics. In principle, Session Organizers should allow additional papers to be included in response to the Open Call published in February 2019. Please bear in mind individual speakers can participate in one session only (though they may Chair one session and speak in another). The standard presentation software provided will be PowerPoint, all other requirements should be indicated in advance so this can be organized. Session Organizers should provide, or arrange for, opening remarks to the session and are expected to run their sessions to the time available.

Session proposal abstracts must be received by December 10, 2018. Direct proposals by email to: henrietta.lidchi@wereldculturen.nl. Accepted session proposals will be announced in the February newsletter along with a call for individual papers for these and for Open Sessions. The Program Committee will organize individually volunteered papers into sessions related by topic, region, or methodology.

Hulleah J. Tsinhnahjinnie. Born into the Bear clan of the Daskigi, and a descendent of the Hvteyievke band of the Seminole Nation of Oklahoma. Born for the Tsi’naajinii (Black-streak clan) of the Diné Nation. Hulleah was formally adopted in to the Keet Gooshi Hit (Killer Whale Fin House), and also adopted into the Ląxsgiik (Eagle Clan) of Metlakatla. Tsinhnahjinnie’s creative work bears witness over 30 years, documenting protest, establishing an archive of friends and family. She has been a recipient of the Eiteljorg Fellowship for Native American Fine Art, a Chancellor’s Fellowship at the University of California Irvine, the First Peoples Community Artist Award, and a Rockefeller artist in residence. She is currently Associate Professor in the Department of Native American Studies and Director of the C.N. Gorman Museum at University of California Davis.
Highlights of the 2017 Conference, Tulsa, Oklahoma

The conference was a lively affair that happened to coincide at the Hyatt Regency Tulsa with a number of other events, including the Arabian and Semi-Arabian Horse Show and a 15K road race. There were many comings and goings. More than 200 members attended the conference, which was a slight dip in attendance from Santa Fe, but well in line with the numbers from our well-attended conferences in Ottawa (2011) and Denver (2013). The program boasted a total of 23 sessions, many of them in blocks of double and triple concurrent sessions, and a full schedule of evening events which included gallery and studio visits in the Brady Arts District, receptions at the Philbrook Downtown and Main campuses, and visits to local museums which were free to all participants during the period of the conference.

We are grateful to Chief Tony Tiger (Muscokee Creek) for inaugurating our conference with a blessing. The keynote was given by Hulleah J. Tsinhnahjinnie (Daskigi/Dine’) whose talk “Witnessing Sustained Resistance” traced her career documenting activism across indigenous North America, from Alcatraz to the Idle No More and No DAPL protests of recent years. Tsinhnahjinnie noted that in her photographic documentary work, she focuses on the strength of people, a strength that is unbreakable. Her lecture concluded with an invitation to stand and sing the Women’s Warrior song, led by Miqu’el Askren, to remember and honour all the missing and murdered indigenous women.

The keynote was followed by a plenary session that featured Anita Shields (Osage), Yakita Fields (Osage/Cherokee/Muscogee-Creek), Monty Little (Diné), Arigon Starr (Kickapoo) and Nathan Young (Delaware/Pawnee) in a discussion moderated by Christina Burke focusing on the vision and impact of the Tulsa Artist Fellowship. The TAF was praised by the participants for allowing them the opportunity to work as an artistic community while advancing the direction of their individual work. After two and a half days of session programming, the conference concluded in traditional fashion with a Saturday night banquet held at Post Oak, a rustic retreat in the Osage hills. During the banquet a warm, eloquent and thoughtful blessing was given by Board member Emil Her Many Horses and the NAASA Lifetime Achievement Award was presented to Erica Echols Lowry who accepted on behalf of her mother, Kay WalkingStick. The evening concluded with a performance by DJ Werewulf.

Thanks go to all those who helped secure such a dynamic conference, especially Christina Burke and the local organizing committee. Thanks also to Jacob Meders for contributing the artwork for conference bags and programs. We are grateful to all the sponsoring organizations, NAASA members who have joined at the Patron level, and those individuals who gave travel awards.
2017 Lifetime Achievement Recipient Kay WalkingStick

The 2017 NAASA Lifetime Achievement Award was presented to Cherokee artist Kay WalkingStick. Kay was unable to travel to Tulsa, but she sent along a videotaped address and acceptance speech. At the ceremony, Kay’s daughter Erica Echols Lowry accepted the award on behalf of her mother. The following remarks are excerpted from the presentation given by Kathleen Ash-Milby and David Penney.

“Kay WalkingStick hails from an esteemed Cherokee family whose roots in this region run generations deep. While one part of her family travelled on the Trail of Tears, others were Old Settlers, arriving in the years preceding removal. The Walkingsticks were a family of leaders and politicians, and Kay’s parents raised her four siblings in Talequah throughout the 1920s and early 1930s. Kay’s mother, Emma McKaig was Scottish-Irish descent, and returned to her family in Syracuse, New York, shortly after her marriage dissolved and Kay was born in 1935.

In writing her biography for the Kay WalkingStick: An American Artist exhibition catalogue, learning more about her childhood and speaking to her relatives, it became clear to me that she had an incredible sense of self and security in her identity even as a small child. She was only 11 or 12 years old when she decided to change the spelling of her last name, capitalizing the “S”, as part of her ownership of her Cherokee heritage. It was this confidence and her own personal drive that kept her going through the trials and tribulations of pursuing an art career in New York City in the 1960s and 1970s as a woman artist with an Indian name. But she persisted. She came from a family of leaders who knew how to get things done, and they didn’t give up, they did the hard work. At the same time, she was also raising a family in northern New Jersey, after marrying young. Somehow she managed to be a mom to David and Erica, and to launch her career as an artist, while teaching along the way as well.

What most distinguishes Kay are the relationships she has formed over the course of her career. She is a one of those people who is truly generous with her time, her intellect and her humor. She treats everyone with whom she works with incredible respect and humility. For our exhibition she was as generous with the conservation staff who were obsessed with her process in creating her acrylic and wax emulsion as she was with the guards who kept her work secure in the gallery. All Kay fangirls, by the way!

But this is who she is, forming deep and lasting relationships with those of us who have studied her work over the years, as graduate students and writers, and with institutions and the people who work there. The Heard Museum and the Montclair Art Museum are two institutions that have longstanding relationships with Kay as an exhibiting artist, as an artist represented in their collections, and for Montclair, also as a museum trustee. Of course, her relationships in the Native art community have helped define who she is from her early years in the Native art scene in New York City, where she first met Jaune Quick-to-See Smith, to her participation in important Native art exhibitions throughout the United States and Canada. Like Jaune and other artists of their generation, Kay is a fierce advocate for the recognition and support of Native art. She is a role model to all of us with her determination, her integrity and beauty she brings to our world as an artist and as a person.”
2017 Business Meeting

President Kate Morris led the biennial business meeting on Friday, October 27 at the Tulsa Hyatt. Secretary Maggie Briggs and Treasurer Maggie Wander prepared the following report for the business meeting.

Membership
173 members registered for the Tulsa conference. Of this total, 20 members signed up at the patron level, 96 registered at the standard level, and 57 enrolled at the basic membership level (the Association offered 17 complimentary memberships to keynote and plenary speakers as well as travel awardees).

Financial
Total expenses for the Tulsa conference (including catering, audio/visual, conference programs and bags, travel awards, speaker honoraria, buses to events, and banquet) amounted to $38,664. The total income (including conference registrations and membership fees, banquet tickets, and travel award donations) was $36,550. The conference deficit of $2104 was due primarily to the increased cost of buses for evening events and by the Board’s decision to subsidize banquet costs in order to keep ticket prices low and thus promote inclusion at the conference’s closing event.

Elections
Nominations Committee Chair Ryan Rice oversaw the elections for President, Vice President, and Board members (four four-year positions). Kate Morris was re-elected President and Henrietta Lidchi re-elected as Vice President; they will serve two-year terms (2017-2019). Heather Igloliorte was also elected to a renewed four-year terms as a Board member. New Board members elected to four-year terms were Hulleah Tsinhnahjinnie, heather ahtone, and Jill Ahlberg Yohe.

In June of 2018 Jill Ahlberg Yohe resigned her position on the Board. The NAASA By-Laws allow the Board President to fill such a vacancy by appointment; President Morris has asked the full Board to decide whether to fill this vacancy by appointment or by general election at the 2019 conference. The decision of the Board will be announced in the February newsletter.

Travel Awards
Thanks to the generosity of NAASA members and supporters, the travel award committee was able to grant a total of seven travel awards this year. Each award consisted of a cash prize of $1000 (USD) to offset the cost of conference travel, in addition to complimentary registration and banquet entry. The following individuals were supported by NAASA Travel Awards in 2017: Lori Beavis, Miranda Belarde-Lewis, Aylan Couchie, Toby Lawrence, Nina Sanders, Kaila Schedeen, Yvonne Tiger and Rory Wakemup.

The Travel Award Committee would like to especially thank our NAASA members who renewed at increased membership levels, and those who donated specifically to the Travel Award Fund, including: Denver Art Museum (Richard Conn Award), Friends and Colleagues of Kate Duncan, American Indian Art Magazine, Bill Anthes, Kathleen Ash-Milby, Janet Catherine Berlo, Kathryn Bunn-Marcuse, Aylan Couchie, Lucy Fowler Williams, Suzanne Fricke, Barbara Hail, Mary Hamilton, Jessica L. Horton, Brian Heard, Elizabeth Hutchinson, Jason Jones, Karen Kramer, Susan Kennedy Zeller, Toby Lawrence, Loren G. Lipson, Melissa Melero-Moose, America Meredith, Emily Moore, W. Jackson Rushing III, Joyce Szabo, and Rebecca Trautmann.