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

October 2-6, 2019
Minneapolis, Minnesota

The 22nd Biennial NAASA conference will be held at the Hyatt Regency Minneapolis October 2-6, 2019. The NAASA Program Committee has identified a full slate of sessions for the conference and is now pleased to issue the call for individual paper submissions. Individual paper proposals are due March 22, 2019. See details in this edition.

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Call for Papers
Submission Deadline March 22, 2019

The NAASA Program Committee (Henrietta Lidchi, chair; Heather Ahtone and Hulleah Tsinhnahjinnie) invites submissions of papers for the sessions listed below, as well as for Open Sessions at the 2019 conference.

Please note that if a proposed session fails to fill, or we do not receive the required information from the session organizer in time to include it in the conference schedule, we reserve the right to merge proposed papers with another session or consider them for inclusion in an Open Session.

To submit abstracts, please comply with the following instructions:

- All abstracts must be received by March 22, 2019, 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).
- An abstract may be no more than 100 words long. It must clearly define your subject, explain your purpose and describe your methodology.
- To submit a paper for a session described below, send your abstract directly to the session organizer/chair. The organizer(s) or 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 in an Open Session.
- The Program Committee welcomes submission 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 henrietta.lidchi@wereldculturen.nl

In deciding which papers to accept, we encourage session chairs to think creatively about timing and participation. The Programming Committee believes that engendering and reserving time for discussion is essential, therefore we encourage shorter presentations wherever possible. Ideally, we would also like to see sessions that are inclusive of less-established scholars in order to provide opportunity for the kind of mentorship that has always been part of the NAASA tradition to come to the fore. On a practical note: this year, podiums in the conference rooms will be equipped with timers, and session chairs will be expected to start and conclude sessions on time!
Session Proposals Seeking Paper Submissions

**Pop Culture, Pop Art, Postmodernism: How They Intersect in Contemporary Native American Art**  
*Chair: Faith Brower, Tacoma Art Museum*

It’s been fifty years since Fritz Scholder, Jaune Quick-to-See-Smith, and other artists began to impress us with their appropriations of popular culture in contemporary art. Today Gregg Deal, Bunky Echo-Hawk, Frank Buffalo Hyde, Steven Paul Judd, and Alison Marks, as well as numerous other artists, are further exploring how pop culture can influence artistic production. This session aims to explore Native artists working with pop cultural references that inform the legacy of pop art in a postmodern world. The session invites papers that address various aspects of popular culture from social and political entanglements and issues of appropriation to representing and combining both Native and American iconography.

This is a standard format session. We welcome 20-minute paper proposals. Submit 100-word abstract for this session by March 22, 2019, to Faith Brower, fbrower@TacomaArtMuseum.org

**Native American Arts in the Wake of Environmental Change**  
*Chairs: Emily Buhrow Rogers, Indiana University; Carolyn Smith (Karuk), University of California, Berkeley*

The recent 4th National Climate Assessment report, released by the US Global Change Research Program, recognizes that the livelihoods and economies of Native peoples are disproportionately impacted by the effects of climate change. Moreover, this report underscores the myriad ways in which land use changes and institutional impediments have hindered Native practices, lifeways, and expressive culture.

Given the potentially dramatic decline in natural materials available to Native artists, this discussion will grapple with how environmental change influences Native arts, such as basketry. Questions that we will discuss include: How do artists navigate these challenges, and how do they adapt their practices to perpetuate their traditions? How does this influence the artworks they create? In what ways have environmental changes influenced traditional ecological knowledge? How can artists, community leaders, anthropologists, and art historians work together to address and draw attention to these issues? Additionally, what are some ways that Native artists are working within their own communities to address the impacts of environmental change on their gathering spaces? Ultimately, the goal of this roundtable is to raise awareness of the obstacles that artists are facing and the strategies they have developed to respond to them.

This will be a round-table discussion in which participants are expected to do a short presentation, followed by discussion. Submit 100-word abstract for this session by March 22, 2019, directly to Emily Buhrow Rogers, ebuhr@indiana.edu; Carolyn Smith, casmith@berkeley.edu

**New Directions in Navajo Weaving Studies: A Tribute to Nancy Blomberg**  
*Chairs: Diane Dittemore, Arizona State Museum, University of Arizona; John P. Lukavic, Denver Art Museum; Ann Lane Hedlund, Arizona State Museum, University of Arizona*

This session will explore innovative research about Navajo weaving in honor of the contributions of Nancy Blomberg, Chief Curator and inaugural Andrew W. Mellon Curator of Native Arts at the Denver Art
Museum (DAM). Blomberg was a long-time NAASA member who passed away in 2018. “New Directions in Navajo Weaving Studies” will emphasize the enlarging roles of Navajo weaver-scholars, which Blomberg and others pioneered at DAM with support from the NEA in 1992. “New Directions in Navajo Weaving Studies” will explore this history as well as new theoretical and practical movements. The format will include illustrated papers with a discussant.

This is a standard format session. We welcome 20-minute paper proposals. Submit 100-word abstract for this session by March 22, 2019, directly to Diane Dittemore, dddittem@email.arizona.edu

Art Craft and Cultural Representation
Chair: Clyde Ellis, Elon University

Our session will examine the intersections between art, craft, and the cultural representation of 20th century Native people. Each paper incorporates examples from a variety of performative and artistic traditions. Our session examines a number of critical questions such as how have Native cultural producers and artists represented themselves? How have discourses of “art” and “craft” shaped the ways that popular audiences view Native visual culture? How were these discourses created and deployed by Native and non-Native actors? Papers will examine visual and expressive culture through interdisciplinary methods and sources ranging from field notes, letters, and other primary sources.

This is a standard format session. We welcome 20-minute paper proposals. Submit 100-word abstract for this session by March 22, 2019, directly to Clyde Ellis, ellisrc@elon.edu

Seeing Indigenous Women’s Work in Settler Museums
Chair: Elizabeth Hutchinson, Barnard College/Columbia University

As settler museums undertake reinstallations of their collections of Native American art, curators have updated the wall labels. Where once the “tombstone” identified works as the anonymous collective product of a tribal nation or geographic region, curators now strive to give the most complete identification possible, seeking out the names, clan affiliations, communities or at least the gender of the maker of a piece. As a result, at a time when museums are criticized for not collecting or exhibiting women’s work enough, displays of Native American collections showcase women’s work prominently alongside men’s. But what does it mean to see Indigenous women’s work in a settler gallery? How can an understanding of varied Indigenous gender frameworks vex mainstream feminist expectations about what women’s work looks like? How might seeing Indigenous women’s work demand grappling with how gender intersects with other Indigenous epistemologies, such as those of land, time, and relation? What kinds of material practices and social relations are necessary to understand to see Indigenous women’s work? This panel invites scholars to offer case studies of exhibitionary practices (good, bad and potential) that bring out important dimensions of Indigenous women’s artwork for the viewer.

This is envisaged as having shorter papers within the session to allow for discussion. Submit 100-word abstract for this session by March 22, 2019, directly to Elizabeth Hutchinson, ehutchin@barnard.edu
Women's Art of the Northwest Coast  
*Chair: Aldona Jonaitis, University of Alaska Museum of the North*

Although Northwest Coast Native women have been producing art for thousands of years, relatively little has been written about it as compared to art by men, and most exhibits display few examples, once again, compared to men's art. According to most past literature, women's art is purely decorative, without any of the deep social and religious meaning of men's art. Supposedly, the only meaningful art is the Chilkat blanket, which illustrates crest images designed by men. This is of course erroneous and reflects a patriarchal bias that is being increasingly challenged with analyses of Northwest Coast women's art--baskets, beadwork, weaving--with its profound, although often subtle, meaning. In conjunction with the historic Native women's art at MIA, this session will represent new perspectives on the art of Northwest Coast women. We will encourage both artists and scholars to participate in this session.

This is a standard format session. I welcome 20-minute paper proposals. Submit 100-word abstract for this session by March 22, 2019, directly to Aldona Jonaitis, ajonaitis@alaska.edu

Art in the Great Lakes: Dialogues Across Time and Space  
*Chair: Ruth Phillips, Carleton University*

In the Great Lakes region, for more than four centuries, the production of aesthetically resonant things has been an active and fertile locus of exchange amongst Indigenous peoples and between Indigenous and non-Indigenous peoples. Whether we speak of the spread of wampum as a medium of peace-making and alliance amongst nations or of innovative and finely made market-oriented beadwork, weaving, and quillwork, the products of Great Lakes Indigenous artists have served as communicators amongst peoples who often lacked common languages and world views. These dialogues, however, have not always been lucid and fully comprehensible. On the one hand, different assumptions about art, authenticity, and spirituality have given rise to mis-understandings of meaning and value and to hegemonic and racialized representations of Indigenous arts by colonizers and settlers. On the other hand, lack of documentation has frustrated contemporary attempts to understand and recover the technologies and ideologies embedded in historic items. Currently, Indigenous artists’ encounters with ancestral works are facilitating the recovery of Indigenous knowledge and teaching. This panel invites speakers to explore different kinds of dialogues conducted across the lines of cultural difference. Papers are invited that examine ‘conversations’ that have taken place between Indigenous art traditions, between Indigenous and non-Indigenous artists and makers, between contemporary makers and the living things that reside in museum collections, and between contemporary artists and ancestral works.

Submit 100-word abstract for this session by March 22, 2019, directly to Ruth Phillips, Ruth.Phillips@carleton.ca

Native Art, North American Governments, and the Politics of Control  
*Chairs: Nancy Palm Puchner, The University of North Carolina at Pembroke; Alexander Brier Marr, Saint Louis Art Museum*

Federal initiatives sought to shape and support Native art in Mexico, the United States, and Canada in the twentieth century. Mexican programs arose from a recent revolution, US efforts responded to the Great Depression and shifts in federal
policy, and Canadian measures followed the collapse of the Arctic fur trade. Goals and approaches differed and concepts of indigeneity varied between regions. Each program sought to transform national identities by bolstering Native art. We invite papers which address institutionalized arts programs organized under the rubrics of “indigenismo” and “mestizaje” in Mexico, New Deal cooperatives intended to revive historic means of production in the United States, or Inuit art workshops that introduced new techniques such as printmaking in Canada. We welcome broader connective topics, including federal impulses to regulate Native identity, sovereignty, and artistic expression; fluid conceptions of “modern” and “traditional”; and the roles of markets in creating sustainable economies for Native art.

This is a standard format session. We welcome 20-minute paper proposals. Submit 100-word abstract for this session by March 22, 2019, directly to Nancy Palm Puchner, nancy.palm@uncp.edu; Alexander Brier Marr, alex.marr@slam.org

Writing Indigenous Art Histories Out of Bounds: Circulation, Archives, Afterlives
Chair: Gloria Bell, McGill University

This historical and theoretical panel interprets how the writing of transnational art history can unsettle colonial archives and conceptualize Indigenous archives as travellers, ancestors and cultural belongings. How does uncovering mobility both within the late nineteenth century and of the archive today encourage a re-thinking of Indigenous cosmopolitanism? This reimagining of archives provides a basis for reimagining the discipline of art history by underscoring coeval representation and the reinvigoration of the archive as it re-circulates today within Native communities.

This is a standard format session. We welcome 20-minute paper proposals. Submit 100-word abstract for this session by March 22, 2019, directly to Gloria Bell, gloria.bell@mcgill.ca

Bridging Colonial Linguistic Divides in Indigenous Arts Studies
Chairs: Solen Roth, Université de Montréal; Jean-Philippe Uzel, Université du Québec à Montréal

One of the multiple ways artists gain recognition in the art world is through the attention their work garners from academics in universities, museums, and galleries. This attention has been and continues to be unequally distributed, historically resulting in the marginalization of artists who are not straight white men. Within the field of Indigenous arts more specifically, which itself has had to fight to gain its rightful place in art history, important work has been undertaken to bring more balance to the state of institutional recognition with, for instance, increasing emphasis on women, LGBTQ+ artists, and artists of lesser known styles and regions. However, there remain linguistic divisions within academic/curatorial work that have placed limitations on the discussion and circulation of works by Indigenous artists who do not have English as a second, or first, language, and therefore tend to be in dialogue primarily with non-Anglophone researchers and curators. This session thus aims to put a spotlight on the works and careers of non-Anglophone Indigenous artists north of the Rio Grande.

This is a standard format session. We welcome 20-minute paper proposals. Submit 100-word abstract for this session by March 22, 2019, directly to Solen Roth, solen.roth@alumni.ubc.ca; Jean-Philippe Uzel, uzel.jean-philippe@uqam.ca
Additional Sessions (Closed for Submissions)

In addition to the sessions that are accepting individual paper submissions, the following ten sessions will also be on the Minneapolis program. These sessions are closed to additional submissions because individual papers have already been identified.

**George Morrison, Patrick DesJarlait, and Beyond: Minnesota’s Importance for Native American Art History**  
Chair: Bill Anthes, Pitzer College, Claremont, CA

**Curating Now 2019: Exhibitions, Collections, and Community Engagement**  
Co-chairs: Kathryn Bunn-Marcuse, Burke Museum/University of Washington; Karen Kramer, Peabody Essex Museum

**“plotting a new way to see the world, and be seen”**  
Chair: Carmen Robertson, Carleton University, Ottawa

**The Present of the Future: A Roundtable Discussion about Indigenous Futurisms in Visual Arts**  
Chair: Suzanne Newman Fricke, Institute of American Indian Arts, Santa Fe

**In Progress: Youth Media Artists**  
Chair: Hulleah Tsinhnahjinnie, University of California at Davis

**Stroke of Genius: Native Women Painters Push Beyond the Picture Plane**  
Co-chairs: Kerrie Monahan, Tulsa Community College; Dakota Hoska, Minneapolis Institute of Art

**New Native Painting**  

**Art, Land and Relationship-Building: Indigenous Art as Transpedagogy**  
Chair: Cathy Mattes, Brandon University, Manitoba

**Native Survivance and Visual Sovereignty: Indigenous Visual and Material Culture in the 20th Century**  
Co-chairs: Amy Lonetree, University of California, Santa Cruz; Sascha Scott, Syracuse University, New York

**Indigenous Moving Image Arts**  
Chair: Kristin Dowell, Florida State University
Lifetime Achievement Honor Award 2019
Call for Nominations
Nominations Deadline March 22, 2019

At each conference NAASA honors an outstanding individual who has made a longstanding and dedicated contribution to the creation, study or promotion of Native American art. The Lifetime Achievement Honor Award is bestowed on a living individual. Previous Honor Award holders are: Bill Holm (1991); Gloria Cranmer-Webster (1993); Bud Whiteford (1995); Pablita Velarde and J.J. Brody (1997); Arthur Amiotte (1999); Mary Hamilton (2001); Barbara Hail (2003); Jaune Quick-to-see Smith (2005); Naomi Pascal (2007); Benjamin Harjo, Jr. (2009); Robin Wright (2011); DY Begay (2013); Anne Fienup Riordan (2015); and Kay WalkingStick (2017).

The NAASA Board invites you to forward your nominations for the 2019 Lifetime Achievement Honor Award. This should include a statement explaining why this person should be honored which should include biographical details of the nominee (up to four pages). Nominations from the membership are brought together for consideration by the Board and determined by a majority vote of Board members. Please e-mail your nominations and explanatory statement to Amy Lonetree, chair, Honor Award Committee at lonetree@ucsc.edu. Nominations must be received by March 22, 2019.

Elections in 2019 – Call for Nominations
Nominations Deadline May 22, 2019

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 2019, 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 (Heather Igloliorte, chair; Hulleah Tsinhnahjinnie) 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, Heather Igloliorte at heatherigloliorte@concordia.ca. 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, 2019.

For more information, please visit our web site https://nativearts.org/about-naasa/nominations/
The 2019 conference host hotel is the Hyatt Regency Minneapolis, located in the heart of the Twin Cities’s vibrant business, entertainment, and cultural districts. Conference facilities are on site. Group rate reservations are $164/night for a single or double room, not including taxes. This rate is guaranteed until September 10, 2019, pending availability, so reserve early!

Reservations
To reserve your room, use this link: https://www.hyatt.com/en-US/group-booking/MSPRM/G-NATV