It’s time!! NAASA 2021 Conference!!

The Board of Directors is ready to conference! The Board has been working diligently for the past 18 months to build a schedule of scholarly sessions and social hours, plus all the usual business.

The conference will take place across four half-days, Wednesday/Thursdays. We recognize that many of us are wrestling with other commitments that make a full day of sitting in a zoom conference untenable. We worked out a schedule that catches all of us during the regular work day, hopefully facilitating strong participation.

Each day will have three sessions, some are concurrent. Please review the attached conference abstracts to start selecting your preferences.

As a member driven organization, the Board relies on paid membership dues. We hope that you will renew your membership, if you have not already. Memberships can now be renewed through the NAASA website: https://nativearts.org. We need your support!

With a virtual conference we have a special opportunity to share our research and work far and wide – after you’ve renewed your membership at our website, please visit the conference home page (link below). We have some special participation opportunities and are working hard to make this accessible to as many as possible.

In this newsletter:
- Message from President
- NAASA Conference Registration Site
- Conference Fees (2021 & 2023)
- 2021 Conference Sessions Abstracts
Message from the President
by heather ahtone

I cannot believe we have made it! I mean that in so many respects. Look at all the ways that our worlds have changed since we last met in Minneapolis. Doesn’t that feel like a decade ago? And my whiter hair proves it! I expect you share my sentiment because so many of us have had to step up to serve as leaders and caretakers in the midst of the world skidding to a stop, then slamming into a new normal. The choice to go virtual for our conference was a difficult decision last year, because we know we love to be together. But given the current circumstances, I’m ever thankful that we can pivot to a new reality, spending time together while protecting one another.

As we move towards the conference, I’d like to give a few notes of gratitude. Getting here has been a herculean task. The Board has worked incredibly hard to get us to this point—each Director has pulled their weight and helped make this conference possible. We have met monthly almost since Minneapolis—with committee meetings on top of that. There are a few who went above and beyond.

So, first props go to Hulleah – the best Vice President anyone could ask for! She worked hard, kept us on schedule, and never let the conference program drop from her sights. She had an excellent Programs Committee (Miranda, Christina, John, Yatika, and Alex) that worked with her through the process and details.

I want to thank Amy for chairing our Lifetime Achievement Award Committee. She received all the nominations and helped the Board maneuver into new territory as we wrestle with the realities of a growing membership. Special props to Chelsea Herr, Secretary, who rebuilt our organizational webpage and brought NAASA into the 21st century! Who could have known she is a secret webmaster? Special Props to Alicia Harris for helping us move the banking into an online platform to create both accountability and transparency for how the organization’s money moves. Thank you to Yatika for arranging the conference art work. Check out our conference merchandise shop, you’ll find the link on the conference website. I can’t wait to wear my shirt!

You should know that we are already working toward 2023. More to come on that at the Business Meeting on 11/11/21 (see conference schedule). I can’t wait to say hello in person!

Our conference is being hosted by Attendify. You’ll be able to manage your registration and participation through this site. This is new for many of us, so plan to visit the site early so you can see how to move between sessions. See you soon. We hope you plan to join us!

NAASA 2021
Conference Registration is open:
https://attendify.co/PgSNbPb

Conference fees for the virtual year have been drastically reduced.
We hope this will make it affordable for many despite the tough economic environment. We also want to let you know that when we return to in-person conferences, the fees will need to be altered to keep up with inflation. We have explored some different fee structures and have arrived at the following:

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<tr>
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<th>2021 Fees</th>
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If you are an instructor who would like to have your class attend a session, please email naasamail@gmail.com with a request.
ABSTRACTS – WEDNESDAY, NOVEMBER 3, 2021
(All times are PM in Central Standard Time)

12:00 – 12:30 Welcome & Blessing: NAASA Board

12:30 – 1:30 Keynote Address

1:30 – 2:30 Video Gamers / Miranda Belarde-Lewis

2:30 – 4:00 CONCURRENT SESSIONS

Creating and Engaging Virtually: A Conversation with Alaska Native Artists and Alaskan Museum Anthropologists
Chair: Dawn Biddison, Smithsonian Arctic Studies Center

Honoring safety precautions during the COVID-19 pandemic has led to professional limitations but also professional expansion through the increased use of digital communication and online platforms. Remotely collaborating, conducting outreach and engaging audiences – though not equivalent to in-person work – is of ongoing value, especially in regions with geographically distant communities and travel limitations. In the future, remote work could open up more opportunities and resource sharing within limited budgets and family/community responsibilities. Working remotely in the arts also makes clear the value of cultural heritage work that strives to be inclusive and interdisciplinary. This session brings together two Indigenous artists and two museum anthropologists working in Alaska to address: How does their work contribute to ongoing decolonization efforts? How does their work deal with cultural appropriation or stereotyping? What other issues or limitations related to remote work do we need to consider and act on? What “best practices” can we bring into our work? Each participant will give a short presentation followed by a panel discussion with audience participation.

Participants:
Dawn Biddison, Smithsonian Arctic Studies Center
Dawn Biddison is the Museum Specialist at the Alaska office of the Smithsonian Arctic Studies Center. She collaborates with Alaska Natives on community-based heritage projects that include residencies, workshops, public programs, video documentation and online resources.

Amy Phillips-Chan, PhD, Carrie M. McLain Memorial Museum
Amy Phillips-Chan is Director of the Carrie M. McLain Memorial Museum in Sitkasuaq/Nome, Alaska, a research collaborator with the Smithsonian Arctic Studies Center, and Board President of Museums Alaska. She works with artists and community members in Northwest Alaska on multi-disciplinary projects that explore museum collections and their connection to traditional knowledge and oral narratives.
Maureen Gruben (Inuvialuk)
Maureen Gruben is an installation, performance and textile artist born and based in Tuktoyaktuk, NWT. Working primarily with fur, hides, skins and manufactured materials, she forges a link between land and community by activating themes around environmentalism, melting ice and Indigenous hunting rights.

Sonya Kelliher-Combs (Iñupiaq/Athabascan)
Through visual art, community engagement, curation and advocacy Sonya Kelliher-Combs works to create opportunity and feature Indigenous voices and the work of contemporary artists who through their work inform and encourage social action. Her personal mixed-media visual art focuses on the changing north and our relationship to nature. Kelliher-Combs lives and works in Anchorage, Alaska.

Layering Renewal: (En)Gendered Contexts of Place in Native Arts of Turtle Island
Chair: Michelle Lanteri, University of Oklahoma

Throughout the world, Indigenous artists enact (en)gendered practices that renew connections to places of home and to experiences in places visited. As its area of focus, this roundtable centers upon the ways that Native artists of Turtle Island layer a wide range of place contexts into their artworks through a gendered lens. With an emphasis on the intersections of clay, painted, and sculptural arts, we offer a prismatic dialogue that looks at the specificity of Native artists’ practices in building upon familial and ancestral legacies through gendered ways of being. From a variety of cultural and professional standpoints, featured presenters closely consider Native artists and artworks from both historical and contemporary periods in relation to layered contexts that fuse (en)gendered relationships with place and associated performances of renewal. These facets include social patterning, intentional materiality, overlapping time, interdisciplinary practice, intergenerational knowledge, place-based worldview, and cross-cultural exchange.

Participants:
Deborah A. Jojola (Isleta/Jemez Pueblos) Artist, Curator, Researcher
Deborah Jojola’s artworks include installations, contemporary Pueblo frescos, and willow weavings. She explores the unique position held by Pueblo women artists and curators as essential keepers of tradition and cultural identity, while also taking a leading role in sharing this living culture with the world. Jojola is an independent curator for the State of New Mexico’s Intertribal Ceremonial Office, and her work is in the New Mexico Art in Public Places collections, specifically the Kuaua Ancestral Site (Coronado Historic Site) in Bernalillo.

Jami Powell (Osage Nation), Hood Museum of Art, Dartmouth College
Jami Powell is the curator of Indigenous art at the Hood Museum of Art at Dartmouth College where she also teaches in the Native American and Indigenous Studies department. Previously, she served as a faculty lecturer at Tufts University, a research assistant at the Denver Museum of Nature and Science, and a Mellon Fellow at the Peabody Essex Museum. Powell’s research examines the representations of Indigenous peoples in museums and the interventions contemporary Indigenous artists make through creative acts of self-representation.
Cassandra Smith, University of Illinois at Chicago & Pueblo of Isleta Department of Cultural and Historic Preservation

Cassandra Smith is the archivist for the Pueblo of Isleta Department of Cultural and Historic Preservation and a PhD candidate at the University of Illinois at Chicago. Her dissertation, “Kiwa Murals at Pottery Mound: A Consideration of a Trans-temporal Performativity in a Puebloan Life World,” and her research focus on the intersections between Native American art, performance, and Indigenous studies. She is also a Mellon Digital Knowledge Sharing Fellow at the American Philosophical Society Library and Museum Center for Native American and Indigenous Studies.

Michelle J. Lanteri, Millicent Rogers Museum & University of Oklahoma

Michelle Lanteri is the curator of collections and exhibitions at the Millicent Rogers Museum, in Taos, NM, where she centers community dialogue as a site of collaboration. This fall, she will complete her PhD at the University of Oklahoma with her dissertation focused on Native women’s arts and exhibitions in northern New Mexico. Lanteri has served in curatorial roles at the Couse-Sharp Historic Site, Institute of American Indian Arts, and New Mexico State University Art Gallery and Museum. She also writes for First American Art Magazine.

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**Land Acknowledgments: The Pros, Cons, and NAGPRA**

Chair: Gracie Horne (Dakota/Lakota), Artist, Independent Curator

With the recent trend of land acknowledgements for state legislatures, institutions, public schools, colleges, universities, and non-profits. How is this changing the acceptance of truth and admission of fault of Native American past and current issues? This is a theoretical approach to what the future holds to acknowledging Native American history which is inclusive to culture and most important historical territories. The Native American Graves Protections and Repatriation Act has been helpful as well as restrictive for tribes. One stipulation of protection that is conducive to tribes is that in order to repatriate sacred objects and remains they must be federally recognized. How does a land acknowledgement for extinct or non-federally recognized tribe’s effect repatriation? Tribes have been influential in the protection of Grandmother Earth and continuity of the preservation of sacred sites. How can land acknowledgements potentially challenge exploitation of natural resources such as pipelines, uranium mining, etc.

Participants:

**Gracie Horne (Dakota/Lakota), Artist, Independent Curator**

Hapistinna [female given name; Dakota for third born girl] Graci Horne, was born and raised in Mnisota [Minnesota]. Her bands are the Sisseton Wahpeton Dakota people and Hunkpapa Lakota and Dakota people. She is a multi-disciplinary artist, specializing in painting, print making, puppet making, photography, film, and poetry. Horne holds a degree in Museum Studies from the Institute of American Indian Arts in Santa Fe, NM. Her work is defined by landscape hues and the colors of water and is often rooted in undertones of Dakota culture and social themes. Horne is an Independent Curator and works full time as a Community Artist teaching workshops to ages 5-100 years of age.

**American Meredith (Cherokee Nation), Artist, Curator and Publishing Editor, First American Art Magazine**
America Meredith is the publishing editor of *First American Art Magazine* and an art writer, critic, visual artist, and independent curator, whose curatorial practice spans 28 years. Based in Norman, she earned her MFA degree from the San Francisco Art Institute and taught Native art history at the Institute of American Indian Arts, Santa Fe Community College, and Cherokee Humanities Course.

**Brian D. Vallo (Acoma), Governor, Pueblo of Acoma**
A member of the Pueblo of Acoma tribe in New Mexico, Governor Brian Vallo has over 30 years’ experience working in areas of museum development, cultural resources management, repatriation of ancestors and cultural patrimony, historic architecture preservation, the arts, and tourism. Prior to his appointment as Governor, he served as Director of the Indian Arts Research Center at the School for Advanced Research in Santa Fe. Governor serves as an advisor to Chicago’s Field Museum and the de Young Museum in San Francisco. A self-taught painter and potter, Governor Vallo is inspired by the natural environment which he incorporates into his multimedia paintings.

**Jill Ahlberg Yohe, Associate Curator of Native American Art, Minneapolis Institute of Art**
Jill Ahlberg received her Ph.D. from the University of New Mexico and her dissertation was a focus on the social life of Navajo weaving. Ahlberg Yohe is committed to new initiatives and collaborative curation, scholarship, research, and community partnerships. She has co-curated many exhibitions and installations at Mia, including *Hearts of Our People: Native Women Artists* with Teri Greeves (Kiowa) and a 20-member Curatorial Advisory Board of Indigenous artists, curators, scholars, and non-Native scholars dedicated to Native women's art.
ABSTRACTS – THURSDAY, NOVEMBER 4, 2021
(All times are PM in Central Standard Time)

12:00 – 1:30  Artist Plenary
1:30 – 2:30  DJ Dance Hour

2:30 – 4:00  CONCURRENT SESSIONS

Photography as Reclamation
Co-Chairs: Amy Lonetree (Ho-Chunk), Associate Professor of History, University of California, Santa Cruz
Sascha Scott, Associate Professor of Art History, Syracuse University

Scholars have long understood photography as a technology and visual practice that has firm roots in colonial ways of seeing and knowing, and as employed to classify, dehumanize, and stereotype Indigenous peoples. Yet, from its inception, Indigenous sitters and photographers have mobilized the medium to assert self-representation and to claim their sovereignties. This session highlights recent scholarship on photography that places Indigenous practitioners and perspectives at its center. Papers accentuate the work of Native photographers, both historical and contemporary, considering how Indigenous artistic production seeks to transform previous reductive practices. Panelists reflect on how Indigenous photographers have manipulated, exploited, and disrupted master narratives and challenged dominant assumptions, and how Indigenous epistemologies and approaches have changed the practice of photography and the meaning and material significance of photographs. Papers also address the complexities of Indigenous self-representation in historical photographs taken by non-Native photographers. Panelists consider how Indigenous sitters asserted their presence in order to uphold their own way of life and culture, how photographs and photography have been used by Native communities, scholars, and artists for the purposes of reclamation, and the generative meanings located in these photographs today.

Papers:
The Tongva Community in Late Nineteenth-Century Photographs
Yve Chavez (Tongva/Akimel/Tohono O’odham), Assistant Professor of History of Art and Visual Culture, University of California, Santa Cruz

Through close analysis of photographs taken by non-Native photographers, this paper argues that Tongva sitters asserted their presence in the built landscape of late nineteenth-century Los Angeles to document their simultaneous maintenance of Indigenous cultural knowledge and accommodation of colonial lifestyles. The Tongva sitters within the photographs at the center of this paper displayed an awareness of non-Native expectations, particularly misguided assumptions that placed Tongva material culture in a pre-colonial past. Investigation of historic photographs of our ancestors allows the living Tongva community to underscore the ongoing presence we have maintained within our homelands where we are often rendered invisible.
Future Thinking: The Indian Congress, Redux
Alicia Harris (Assiniboine), Assistant Professor of Native American Art History, The University of Oklahoma

Over 500 individuals from 35 tribes were assembled in Omaha for four months in 1898 at the Indian Congress, which was part of the Trans-Mississippi and International Exposition. Organizers of the Congress, including ethnologists and the Office of Indian Affairs, sought to create a spectacular display of the “conquered race” as entertainment for white spectators. Participants of the Congress were extensively photographed. In this paper, I reflect on the role of these images of our photographed ancestors, which function like love letters to the future: they aide us in reclamations of history, identity, and sovereignty. I focus photographs featuring my direct ancestor Red Dog (Assiniboine) and also examine Wendy Red Star’s (Apsálooke) recent installation The Indian Congress, which uses many of the photographs.

Reclaiming the Present: Photographs of the 1925 Santa Barbara earthquake by Nabor Feliz Netzahault (Laguna Pueblo)
Nicole Dawn Strathman, Lecturer, Department of Art History, University of California, Riverside

Nabor Feliz Netzahault (Laguna Pueblo), a traveling circus performer, documented the aftermath of the magnitude 6.8 earthquake that hit Santa Barbara, California, in 1925. His photographs of the event provide us with a poignant example of Native amateur photojournalism, thus subverting the notion that American Indians are both part of the ethnographic past and not actively involved in photography. Taken following his arrest for “degenerate behavior” under the Venice Beach pier, the photographs can further be read as symbolic of queer trauma. This paper will explore how the present is reclaimed by Netzahault’s images and connect the photographs of destruction with his own personal turmoil at the time.

Imaginary Lakota/Lakota Imaginary
Angela Parker (Mandan/Hidatsa/Cree), Assistant Professor of History, University of Denver

Lakota communities and particularly the Oglala Lakota Nation on the Pine Ridge Reservation loom large in the popular imaginary as ultimate examples of Native savagery, nobility, alcoholism, poverty, or hopelessness. The photographic record generated by non-Native photographers largely reflects and industriously circulates such colonial wet dreams. This paper considers three moments in the photographic history of Pine Ridge -- the Wounded Knee Massacre in 1890, the 1973 AIM occupation at Wounded Knee, and the photographic projects of Aaron Huey (2010s), and contrasts them with contemporary photographic sovereignty projects by Lakota photographers such as Willi White and Angel White Eyes.

Material Expressions of Indigenous-Caribou Relationalities
Chair: Christina Williamson, PhD Candidate, Cultural Mediations, Institute for Comparative Studies in Literature, Art and Culture, Carleton University; Research Associate, Métis Archival Project, Faculty of Native Studies, University of Alberta

Caribou were once so numerous in the Canadian north that a migration of caribou appeared to observers like the earth itself was moving. In the last two decades alone, caribou herds have declined by over 50 percent, and many local herds have disappeared completely. This loss is largely the result of climate change and resource extraction. Colonial interests in mining have disturbed migratory routes
and have impeded the well-being of caribou both on the tundra and in the boreal forests they call home. Warmer temperatures have disrupted the caribou’s right to be cold.

Dene, Gwich’in, Inuit, Innu, Cree and Métis, among other Indigenous peoples, have a close connection to caribou. This session examines how artistic practices express the relationships between caribou, land and people. We ask, how caribou are a materially, spiritually, and economically significant aspect of artistic productions of northern communities, both historic and contemporary. How have relationships with caribou changed in the face of climate change? In the face of enormous pressures from industry and environmental change, how do community leaders and artists advocate for caribou? We encourage both artists and scholars to participate in this session as we discuss culturally-specific relationships between communities and caribou.

Papers:

**Vadzaih, Storied Narratives, and Material Relationality among Teetł’it Gwich’in**

Elaine Alexie (Teetł’it Gwich’in First Nation), Curator, Indigenous Studies, Royal Alberta Museum;
PhD Student, Faculty of Native Studies, University of Alberta

Climate change is altering the physical landscape of the Mackenzie Delta region in the NWT, homeland of the Teetł’it Gwich’in. As the land changes, so does the mobility of vadzaih, or caribou, as a food source and material for artistic production. Learning from the Gwich’in oral tradition’s narratives of heroism and survival, vadzaih holds a deep connection with the Gwich’in. This connection fosters a web of relations, including ties to land that is expressed through Gwich’in material culture. Material culture made from vadzaih represents Gwich’in spiritual, cultural and social philosophies situated in place and community. No part of vadzaih is wasted and Gwich’in make beautiful things to express their love for each other and the land. Today, as climate change threatens vadzaih, it also affects the continuum of Gwich’in land-based practices, including sourcing materials from vadzaih that connects Teetł’it Gwich’in to land, culture and land-based governance.

**Tuktu and Kivallirmiut Traditional Knowledge**

Krista Ulujuk Zawadski (Inuk), Curator of Inuit Art, Government of Nunavut; PhD Candidate, Carleton University

Tuktu are important to the lives of Inuit across the Arctic, and particularly to the Inuit in the Kivalliq. We rely on tuktu for subsistence and for clothing, and inspiration by tuktu is evident in artistic practices of Inuit in the Kivalliq, including in our clothing. Inuit are continually passing on traditional knowledge about tuktu and amiliriniq (caribou skin preparation) through passing on and sharing knowledge within families and peers, as well as holding culture-based camps where Inuit knowledge transmission is facilitated in a large group setting with Elders and young Inuit. With added pressure from industry - the Kivalliq having two open-pit gold mines in operation - and climate change across the Arctic, the relationship we have with tuktui is changing, specifically added pressure from adjacent regions who have limited tuktu populations and restrictions imposed on hunting.

**Caribou and Social Sharing in the Subarctic**

Abra Wenzel, PhD Candidate, Carleton University

In the NWT, caribou are a key resource for Dene, Métis, and Inuvialuit. For hair tufters, caribou serves as a vital material and medium, supplying artists with hides, hair, and sinew to create items from traditional moccasins to fine jewelry, providing income to support families and communities. And far from least, caribou is representative of a deeper symbolic connection between makers and the Land.
The Subarctic has seen substantial environmental change due to climate warming, causing local decline, if not disappearance, of caribou. As a result, artists have turned to online social sites to obtain and share now scarce materials. This shift to online networking between otherwise geographically isolated artists and communities helps artists to maintain cultural and economic sovereignty.

nandokawechige: Building The Morrisseau Project: 1955-1985
Co-Chairs: Dr. Carmen Robertson, Carleton University
Dr. Ruth Phillips, Carleton University

Nandokawechige is an Anishnaabemowin term meaning s/he looks for tracks. The legacy of pioneering Anishinaabe artist Norval Morrisseau has been under siege over the past fifteen years due to an active forgery ring, ongoing litigation, and a lack of engagement with the artist’s work that has been impeded by these factors. *The Morrisseau Project: 1955-1985*, comprised of a research team of scholars, curators, and members of the Norval Morrisseau Heritage Society, is assembling a comprehensive database of the artist’s work to look for tracks and investigate all aspects of the artist’s impact during this period to reliably establish Morrisseau’s major contributions to the history of Indigenous and world art.

This 90-minute roundtable discussion, foregrounded by four works by Morrisseau, prompts scholarly conversations about how the building of a database of art and archival materials for the Morrisseau Project activates knowledge concerning his life and arts practice, and his place within the history of Indigenous art. It also explores the innovative and sometimes seemingly unorthodox research processes undertaken to gather the narrative strands of his artistic legacy.

Participants: Morrisseau Project Team Members

**Stacy Ernst, PhD Candidate (ABD), Carleton University**
Stacy Ernst is a PhD candidate (ABD) in Cultural Mediations at the Institute of Comparative Studies in Literature, Art, and Culture at Carleton University in Ottawa. Her current research examines intersections between modernisms, nationalisms, sovereignty, and decolonization in the context of art made north of the 49th parallel by Indigenous and non-Indigenous artists. She works on the digital knowledge sharing project for *The Morrisseau Project*.

**Dr. Christopher Green, Lake Forest College**
Christopher Green is the Visiting Assistant Professor of Art History at Lake Forest College. He received his Ph.D. from the Graduate Center, CUNY, where his doctoral research focused on twentieth century Northwest Coast Native art and its interrelation with Euro-American modernism. In early 2021 he curated "Speculations on the Infrared" at the Elizabeth Foundation for the Arts, New York.

**Linda Grussani (Algonquin), PhD student, Queen’s University**
Linda Grussani (Kitigan Zibi Anishinabeg/Italian ancestry) is a curator, art historian, and former arts administrator, born and raised on Anishinabe Aki/Ottawa, Canada. She is currently a PhD Candidate in Cultural Studies at Queen’s University researching Indigenous representation in museums.
Franchesca Hebert-Spence (Anishinaabe), PhD student, Carleton University
Anishinaabe-kwe from Sagkeeng First Nation in Manitoba, Franchesca Hebert-Spence holds The Morrisseau Project Fellowship through the Cultural Mediations program at Carleton University and is working with archival documents from various museum holdings to for digital knowledge sharing of The Morrisseau Project database.

Dr. Kate Higginson, Morrisseau Project Manager, Carleton University
Kate Higginson is the project manager and database facilitator for The Morrisseau Project. She has a PhD in Canadian and Indigenous literatures and has worked for several years on Indigenous research and digital humanities initiatives, including the Great Lakes Research Alliance for Indigenous Arts & Cultures, the Anako Indigenous Research Institute, and the Transgender Media Portal.

Dr. Michelle McGeough (Métis/Cree), Assistant Professor, Concordia University
Originally from Amiskwaciwâskahikan, located in the treaty six region of what is currently referred to as Alberta, Michelle McGeough is currently an Assistant Professor at Concordia University and her research interests focus on the Indigenous two-spirit/Indigiqueer identity. McGeough’s research on Morrisseau has centered on his “erotic” works and what this imagery reveals about an Anishinaabe understanding of the body, gender and sexuality.

Dr. Gerald McMaster (Plains Cree), Curator and Professor, OCAD University
Curator, artist, author, and professor of Indigenous Visual Culture and Critical Curatorial Studies, Gerald McMaster received his PhD from the University of Amsterdam School for Cultural Analysis, Theory, and Interpretation. McMaster has over 30 years international work and expertise in contemporary art, critical theory, museology and Indigenous aesthetics. He has curated, written about, and collected Morrisseau’s art since the 1980’s.

Dr. Ruth Phillips, Professor Emerita, Carleton University
Ruth Phillips is Canada Research Chair and Professor of Art History Emerita at Carleton University, Ottawa. She continues to work with PhD students and research and publish on critical museology and Indigenous arts, primarily of the Great Lakes region. Her recent publications include Native North American Art (2nd edition) with Janet Catherine Berlo; Museum Pieces: Toward the Indigenization of Canadian Museums; and Mapping Modernisms: Art, Indigeneity, Colonialism, co-edited with Elizabeth Harney.

Dr. Carmen Robertson, Professor of Art History, Carleton University
Carmen Robertson is the Canada Research Chair of North American Indigenous Art and Material Culture at Carleton University. She and Ruth Phillips lead The Morrisseau Project: 1955-1985 team of scholars, curators, and members of the Norval Morrisseau Heritage Society. Her recent publications include Norval Morrisseau: Art and Life; and Mythologizing Norval Morrisseau: Art and the Colonial Narrative in the Canadian Media.

Lisa Truong, PhD student (ABD), Carleton University
Lisa Truong is a doctoral candidate at Carleton University’s Institute for Comparative Studies in Literature, Art and Culture. Her research is an institutional history of the Ojibwe Cultural Foundation in M’Chigeeng, Manitoulin Island as part of the larger history of indigenous cultural centre development in Canada since the 1960s. She has worked on digital knowledge sharing projects with the Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures, currently with The Morrisseau Project.
ABSTRACTS – WEDNESDAY, NOVEMBER 10, 2021
(All times are PM in Central Standard Time)

12:00 – 1:30 CONCURRENT SESSIONS

Native American Art in German Ethnographic Museums
Chair: Andrea L. Ferber, Andrew W. Mellon Foundation Fellow for Prints, Drawings, and Photographs, Saint Louis Art Museum

This panel will feature brief presentations by three curators engaged with collections of Native American art in German ethnographic museums. Many European museums are developing creative partnerships with artists and tribal representatives to better understand collections and present audiences with more accurate narratives. Of over sixty ethnographic museums in Europe, over one-third are in Germany; thus the new approaches implemented in Germany could influence institutions elsewhere on the continent. Panelists will address how museums are reframing colonial narratives, trans-Atlantic collaborations, and repatriation efforts.

Papers:

Status quo: Insights on the Native American Art Collection at the Museum Natur und Mensch
Tina Brüderlein, Curator of Ethnological Collections, Museum Natur und Mensch, Freiburg
This presentation will introduce the Native American art collection of the Museum Natur und Mensch. Founded in 1895, it is one of the largest communal ethnographic collections in Germany. The ethnographic collection includes objects from Oceania, Asia, Africa, and the Americas. Current debates in the German public, academia, and museum world have centered on new approaches to the role of ethnographic museums, decolonization processes, provenance research, the global accessibility of collections, and the responsibility of ethnographic museums in reconciling the German colonial past. Thus far these debates have largely focused on collections from former German colonies in Africa. How can German ethnographic museums address the fraught histories of their Native American collections? The presentation will provide an introduction to the potential as well as the challenges in managing and re-presenting these collections.

Native America in Saxony: Collections in Leipzig, Dresden, and Herrnhut
Frank Usbeck, Curator of the Americas, Museum für Völkerkunde, Leipzig/Dresden/Herrnhut
Frank Usbeck’s presentation will outline the composition and historical context of the American collections at the SES. It will address current issues of his work, such as provenance research, digitization, and collaboration with source communities. Frank will discuss the current processes of “reinventing” the museums, and provide a brief overview of North American exhibitions within the SES system.

Representing Native America in a German Museum: Two Examples from Frankfurt
Markus Lindner, Lecturer in Department of Social and Cultural Anthropology, Goethe University, Frankfurt am Main
The Weltkulturen Museum and the Department of Social and Cultural Anthropology at the Goethe
University (both in Frankfurt) created two different exhibitions on Native North America in 2019 and 2020. The first was a student project (Posted! Reflections of Native North America) on posters from “Indian Country.” The second was titled Let Them Speak! Comments from British Columbia. Originally, it was planned to invite three First Nations artists (Meghan O’Brien, Tommy Hunt Jr, and Christie Lee Charles) to exhibit their art as a response to the museum’s permanent collection. However, the pandemic made this impossible. As an alternative we hired First Nations filmmaker Diana Hellson who created a short documentary, which became the central element of the exhibit complemented by a few objects. The presentation will briefly introduce the Weltkulturen Museum’s North America collection and these two special exhibitions. It will also touch on the recent repatriation of a beaded shirt originally owned by the Sicangu Lakota Chief Hollow Horn Bear, whose great-grandson contributed to Posted!

Attendees are strongly encouraged to watch the documentary ahead of time: "Let Them Speak!": https://youtu.be/vHYtom5JWio (with German subtitles), https://youtu.be/Lvqv6s1zQBw (without subtitles)

Action/Abstraction Redefined: Artists Remember Early Years of IAIA
Chairs: Manuela Well-Off-Man, Chief Curator, IAIA Museum of Contemporary Native Arts
Hannah Klemm, Associate Curator for Contemporary Art, Saint Louis Art Museum
Alex Brier Marr, Assistant Curator for Native American Art, Saint Louis Art Museum

This roundtable convenes artists who trained in and taught abstraction at the Institute of American Indian Arts (IAIA) in the 1960s. During the first decade of the institute, revolutionary pedagogy encouraged experimentation as artists combined New York School art styles and media with non-naturalistic forms based in historic Indigenous art practice. Drawing on their personal experiences at IAIA, participants will reflect on abstraction in the 1960s, the history of the institute, and the ways IAIA shaped their own careers and perspectives and, more broadly, the field of contemporary Native American art.

The exhibition Action/Abstraction Redefined: Modern Native Art, 1940s–1970s presents and analyzes works by these artists, and others. Organized by the IAIA Museum of Contemporary Native Arts in 2018, the exhibition will soon tour multiple venues. The presentation at the Saint Louis Art Museum (summer 2023) features an expanded checklist, providing a critical opportunity to share the early works and stories of IAIA with new audiences and to amplify the voices of IAIA students in narratives of mid-century abstraction.

Participants:
Linda Lomahaftewa (Hop/Ochoctaw)
Linda Lomahaftewa’s (Hop/Ochoctaw) formal training began in 1962 when she attended the newly formed Institute of American Indian Arts high school. Upon graduating from IAIA in 1965, she received a full scholarship to attend the San Francisco Art Institute where she earned her BFA and MFA in painting in 1971. Lomahaftewa taught art at several California colleges and universities for four years before moving back to Santa Fe to teach in the IAIA studio art department, 1976–2017. Over the course of her education and teaching, Lomahaftewa has created and exhibited her work both nationally and internationally including Women of Sweetgrass, Cedar and Sage, Shared Visions: Native
Anita Fields (Osage/Muskogee Creek)
Born in Oklahoma, artist Anita Fields creates works of clay and textile that reflect the worldview of her Native Osage culture. Fields is a 2021 National Endowment of the Arts Heritage Fellow, the invited artist for the 2021 Eiteljorg Fellowship, and a fellow with the Kaiser Foundation Tulsa Artist Fellowship. Her work has been featured in American Craft, Ms Magazine, American Style, and First American Art. The collections of the Minneapolis Institute of Art, Museum of Art and Design, Museum of Contemporary Native Arts, Crystal Bridges Museum of American Art, Heard Museum, and the National Museum of American Indian include her work. Fields attended the Institute of American Indian Arts and received a BFA from Oklahoma State University.

Earl Eder (Yanktonai Sioux)
Earl Eder, born 1944 in Poplar Montana, is a recognized Yanktonai Sioux painter and sculptor. He is a graduate of the first class of the Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico. After studying at the IAIA, Eder continued his work at the San Francisco Art Institute. He was a key figure in the contemporary Indian art movement in Santa Fe during the 1960s. His works are included in the collections of the Bureau of Indian Affairs in Washington, DC, the Heard Museum in Phoenix, AZ and the IAIA Museum in Santa Fe, NM.

Alfred Young Man (Cree)
Alfred Young Man (Cree), PhD or Kiyugimah (Eagle Chief), born in 1948, is an artist, writer, educator, and an enrolled member of the Chippewa-Cree Rocky Boy Indian Reservation in Montana. Young Man attended the Institute of American Indian Arts, 1963–1968; the IAIA Museum of Contemporary Native Arts (MoCNA) retains a considerable number of his paintings. Young Man then studied painting, film history, and photography earning a Dip. A.D. at the Slade School of Fine Arts, University College London, 1968–1972. Young Man earned his MA at the University of Montana in 1974 and graduated with his PhD in Anthropology from Rutgers University in New Jersey in 1997.

Claiming Craft?
Moderator: Dr. Emily Moore, Gregory Allicar Museum, Colorado State University

"Craft" is a contentious word for many makers and scholars of Indigenous objects. Imposing Western distinctions of the utilitarian versus the supposedly cerebral category of "fine art," craft has also been weaponized as a racist and sexist term to deny Indigenous creation the status historically accorded to objects made by White men. Yet a radical reevaluation of craft has taken place in contemporary art and criticism in recent years, one that honors the labor and wisdom of material-based practices, respects the communal and intergenerational passage of knowledge, and celebrates the conceptually-rich possibilities of the "head" and the "hand" working together. Given this wider recalibration of craft, is it time to reconsider the use of this Western term in Indigenous contexts as well? Could a new discourse of craft help translate the values of many Indigenous makers, or does the term have too much baggage to be useful?
Participants:

**Emily L. Moore, Associate Professor of Art History, Department of Art & Art History: Associate Curator of North American Art, Gregory Allicar Museum, Colorado State University**

Emily Moore is associate professor of art history at CSU, where she teaches courses in Native American and U.S. art history, as well as a new course, Craft: History, Theory, Method, with Professor of Pottery Sanam Emami. Raised in Ketchikan, Alaska, Emily researches carving and weaving with Tlingit and Haida communities and studies the inclusion (and exclusion) of Indigenous arts in U.S. and world art histories.

**Cannupa Hanska Luger (Mandan/Hidatsa/Arikara/Lakota/European), Multidisciplinary Artist**

Cannupa Hanska Luger is a multidisciplinary artist who uses social collaboration in response to timely and site-specific issues. Through monumental installations that incorporate ceramics, video, sound, fiber, steel, technology and repurposed materials, Luger interweaves performance and political action to communicate stories about 21st Century Indigeneity. Raised on the Standing Rock Reservation in North Dakota, he is an enrolled member of the Three Affiliated Tribes of Fort Berthold and is of Mandan, Hidatsa, Arikara, Lakota and European descent. Luger combines critical cultural analysis with dedication and respect for the diverse materials, environments, and communities he engages and provokes diverse audiences to engage with Indigenous peoples and values apart from the lens of colonial social structuring, often presenting a call to action to protect land and water from capitalist exploits. His work has been exhibited internationally, including at the Gardiner Museum, Museum of Modern Art, Denver Art Museum, Art Mûr, Crystal Bridges Museum of American Art and the National Center for Civil and Human Rights. He lectures and produces large-scale projects around the globe and his works are in many public collections. Luger is a recipient of a 2021 United States Artists Fellowship Award for Craft and was named a 2021 GRIST Fixer, he is a 2020 Creative Capital Fellow, a 2020 Smithsonian Artist Research Fellow, and the recipient of the Museum of Arts and Design’s 2018 inaugural Burke Prize, among others.

**Anya Montiel (Mexican/Tohono O’odham), Curator, National Museum of the American Indian**

Anya Montiel, PhD is a curator at the Smithsonian’s National Museum of the American Indian in Washington, D.C. Previously she was Curator of American and Native American Women’s Art and Craft, a joint position between the Renwick Gallery and the National Museum of the American Indian and funded by the Smithsonian American Women’s History Initiative. Anya also served as assistant professor of art history at the University of Arizona, teaching courses in Native American art, global arts and crafts, Indigenous feminisms, and museum studies.

**Rose B. Simpson (Santa Clara Pueblo), Artist**

Rose B. Simpson is a multidisciplinary artist and mama who lives and works at Santa Clara Pueblo, NM. She has an MFA in Ceramics from the Rhode Island School of Design (2011) and an MFA in creative writing from IAIA (2017).

**Marie Watt (Seneca/German-Scot), Artist**

Marie Watt (b. 1967) is an American artist. She is citizen of the Seneca Nation of Indians and also has German-Scot ancestry. Her interdisciplinary work draws from history, biography, Iroquois protofeminism, and Indigenous teachings; in it, she explores the intersection of history, community, and storytelling. Through collaborative actions she instigates multigenerational and cross-disciplinary
conversations that might create a lens and conversation for understanding connectedness to place, one another, and the universe.

Namita Gupta Wiggers, Director, MA in Critical Craft Studies, Warren Wilson College
Namita Gupta Wiggers is an artist, curator, educator and writer based in Portland, OR. She is the founding director of the MA in Critical Craft Studies, a low residency program focused on critical theory and craft history at Warren Wilson College, NC. Wiggers is the director and co-founder of Critical Craft Forum, an online and onsite platform for exchange.

1:30 – 2:30  Artist Studio Visits

Kevin Pourier (Oglala Lakota)

Sarah Biscarra-Dilley (yak tit’yu tit’yu yak tilhini Northern Chumash)

2:30 – 4:00  CONCURRENT SESSIONS

Chair: Jami Powell (Osage), Curator of Indigenous Art, Hood Museum of Art, Dartmouth College

Bringing together curators, artists, educators, and museum professionals, this roundtable conversation will explore the scholarly contributions and legacy of Kiowa scholar Jenny Tone-Pah-Hote. Though trained as a historian, Tone-Pah-Hote specialized in the study of material and expressive culture, with an emphasis on the southern Plains and the Kiowa Nation in particular. Her 2019 book, Crafting an Indigenous Nation: Kiowa Expressive Culture in the Progressive Era, examines how Kiowa creative expression (beadwork, metalwork, painting, and dance) served as a means for intergenerational knowledge transmission and as a tool for nation-building. Reflecting on Tone-Pah-Hote’s important contributions to this scholarship, participants will discuss the connections between creative expression and sovereignty as well as the importance of legacy families within southern Plains Native art. The roundtable will begin with brief presentations from participants, followed by a substantial and engaging conversation among the panelists and audience members, many of whom may also wish to contribute to the dialogue on Dr. Tone-Pah-Hote’s legacy.

Participants:
Jami Powell (Osage), Curator of Indigenous Art, Hood Museum of Art, Dartmouth College
Jami C. Powell (Osage) is the Curator of Indigenous at the Hood Museum of Art as well as a faculty lecturer in the Native American and Indigenous Studies Program at Dartmouth College. She earned her PhD in anthropology from the University of North Carolina at Chapel Hill and has served as faculty lecturer in the American Studies Program at Tufts University, a research assistant at the Denver Museum of Nature and Science, and as a Mellon Fellow at the Peabody Essex Museum. She focuses her research on American Indian expressive forms through an interdisciplinary lens and has published articles in Museum Anthropology, Journal of Anthropological Research, Museum Management and
Christina E. Burke, Curator of Native Art, Philbrook Museum of Art
Christina E. Burke has been Curator of Native Art at Philbrook Museum of Art in Tulsa, OK since July 2006. As a cultural anthropologist, she focuses on exploring Indigenous creative traditions and their contemporary expressions. She is particularly interested in collaborative projects with Indigenous people including developing Native language curriculum materials as well as collections research and exhibition development. Among her exhibition projects are Impact: The Philbrook "Indian Annual," 1946 to 1979 (2014), and contributions to Hearts of Our People: Native Women Artists (2019-2021) and the upcoming Oscar Howe retrospective.

Jordan Poorman Cocker (Kiowa/Tongan), Henry Luce Curatorial Scholar of Indigenous Art, Gilcrease Museum
Jordan Poorman Cocker is an Indigenous curator and artist from the Kiowa Tribe and the Kingdom of Tonga. Cocker holds a Master of Museum and Heritage Practice from Victoria University of Wellington as well as Bachelor of Design from Auckland University of Technology in New Zealand. Jordan’s artwork has been exhibited at local and international institutions including the Jacobson House 2016, New Zealand Architecture Week 2014, and the Prague Quadrennial 2015. She currently works with the Gilcrease Museum as the Henry Luce Curatorial Scholar of Indigenous Art.

Teri Greeves (Kiowa), Artist and Independent Curator
Teri Greeves, artist and co-curator of the traveling exhibition, Hearts of Our People: Native Women Artists, was born on the Wind River Reservation. Recognition for her beadwork includes SWAIA Best of Show and the 2016 USA Distinguished Fellow in Traditional Arts. She has been featured on PBS’s Craft In America series. Her beadwork is found in the collections of the National Museum of the American Indian, the British Museum, the Heard Museum, the Brooklyn Museum, and the Museum of Arts and Design.

Michael P. Jordan, Associate Professor of Anthropology, Texas Tech University
Michael Paul Jordan is an associate professor of cultural anthropology at Texas Tech University. He is also a research associate at the National Museum of Natural History and the Denver Museum of Nature and Science. His research focuses on the ethnohistory and expressive culture of Southern Plains Indigenous nations, and he has worked with the Kiowa tribe for more than two decades. His current projects examine nineteenth century Kiowa and Cheyenne drawings, the role of museum collections in Indigenous communities’ ongoing efforts to preserve and promote cultural heritage, and Indigenous nations’ ties to public lands.

Tribal Archives and Community Relations
Chair: Cassandra Smith
Tribal archival records are a significant cultural and educational resource for community members and students, an important foundation for language preservation and revitalization, and a vital resource for tribal legal claims, including land and water rights, cultural resource protection, and repatriation. Focusing upon creative, and often hands-on, knowledge-sharing approaches, this panel provides an opportunity for participants to discuss a range of community-based programs that they have helped to
facilitate in order to develop collaborative, reciprocal—and, most importantly—living archival projects. Relationship to land, intergenerational cultural transmission, understanding and application of appropriate cultural protocols, tribal law, and collaborative digital and multi-media technologies all figure as prominent themes in our discussion.

Participants:

**Cassandra Smith**, Archivist, Pueblo of Isleta Department of Cultural and Historic Preservation; PhD Candidate, University of Illinois at Chicago; 2020-2021 Andrew W. Mellon Foundation Digital Knowledge Sharing Fellow, American Philosophical Society Library and Museum Center for Native American and Indigenous Studies

Cassandra’s work at the Pueblo of Isleta is focused upon the creation of a collaborative, community-accessible and community-generated tribal archive. Additional projects currently underway include the creation of a community heritage garden, the drafting of a tribal cultural resources protection code, and the establishment of a resident archivist internship program.

**Felicia Bartley (Pueblo of Isleta)**, Graduate Student, John Nicholas Center for Public Humanities and Cultural Heritage, Brown University

Felicia Bartley is a graduate student at Brown University. Her master’s thesis investigates the development of the Indian Pueblo Cultural Center in Albuquerque. This past summer, she fulfilled practicum requirements for her degree working as an intern archivist at the Pueblo of Isleta’s Yonan An Cultural Center.

**Adolfo Iván Batún Alpuche (Yucatec Maya)**, Professor, Administración Publica, Universidad de Oriente in Valladolid, Yucatán; Affiliated Researcher, InHerit: Indigenous Heritage Passed to Present, University of North Carolina Chapel Hill

Adolfo Iván Batún Alpuche is licensed in Archaeology by the Universidad Autónoma of Yucatán with graduate degrees from the University of Florida, Gainesville. Dr. Batún Alpuche’s studies focus on Maya economics and agrarian practices during prehispanic and colonial periods with research methodologies that follow community collaborative and decolonizing approaches.

**Heather Bruegl (Oneida/Stockbridge-Munsee)**, Director of Education, Forge Project

Heather Bruegl is an enrolled citizen of the Oneida Nation of Wisconsin and first line descendant Stockbridge-Munsee. As a historian, Heather focuses in on Federal Indian Policy and treaty rights. In addition to that, she works with cultural institutions on decolonizing efforts and creating more inclusive histories.

**Khristin Landry-Montes, Ph.D., University of Illinois at Chicago; Affiliated Researcher, InHerit, Indigenous Heritage Passed to Present, University of North Carolina Chapel Hill**

Khristin Landry-Montes is an art historian with a background in anthropology, archaeology, and museum studies. Her areas of research include intersections between ancestral Maya art, architecture, and landscapes in Yucatán. Dr. Landry-Montes is currently Visiting Professor of Art History at Gustavus Adolphus University.

**Patricia A. McAnany, Kenan Eminent Professor and Chair of the Anthropology Department, University of North Carolina at Chapel Hill; Co-Director of Proyecto Arqueológico Colaborativo del Oriente de Yucatán—a community-archaeology project at Tahcabo, Yucatán, México**

Patricia McAnany co-founded and directs InHerit: Indigenous Heritage Passed to Present, a UNC
program that generates collaborative research and education projects on topics of cultural heritage with communities in North Carolina and the Maya region. She is the author of several books, notably *Maya Cultural Heritage: How Archaeologists and Indigenous Peoples Engage the Past*.

**Blaire Topash-Caldwell (Pokagon Band of Potawatomi), Assistant Professor, Department of Anthropology, University of Massachusetts-Boston**

Blaire Topash-Caldwell is an enrolled citizen of the Pokagon Band of Potawatomi and Assistant Professor in the Department of Anthropology at the University of Massachusetts - Boston. Her research interests are in Indigenous science fiction and futurisms, traditional ecological knowledge, geographic information systems, and digital heritage.

**OPEN PAPERS SESSION**

Moderator: Hulleah Tsinhnahjinnie, Vice President, NAASA

**Entangled Walls**

Dakota H. Stevens, Curatorial Track PhD Student and Andrew W. Mellon Fellow, University of Delaware

Street art and murals are becoming synonymous with our experience of the built environment. The works exist as flashes of color and symbolism, intervening in the sensory experience of the cityscape. Each piece is intimately connected to the earth beneath by its placement on a wall. This link between wall and earth, and the entanglement of the two structures, will be considered in this paper. Examining Indigenous street art and murals, I look to explore the connections between the earth and wall as they form a space where indigenous presence is made known and stolen land is reclaimed.

**Truthiness, Alternative Facts, and Ersatz Truths: Andrea Carlson’s Exploration of Settler Cultural Cannibalism in her Windigo Series**

Olivia von Gries, University of Oklahoma

In this paper, I focus on Truthiness, a work from Andrea Carlson’s (Grand Portage Ojibwe) Windigo Series, as a case study to illustrate the contexts for Carlson’s repeated artistic engagement with “cultural cannibalism.” Specifically, in Truthiness, Carlson confronts settlers’ past and ongoing cultural consumption, including their opportunistic museum acquisitions and role surrounding the Dakota Uprising. For my analysis, I draw from iconography, semiotics, and an interview that I conducted with Carlson. I aim to emphasize how, in Truthiness, Carlson flips the historical narrative that labeled Indigenous peoples as cannibals to label settlers as windigos, insatiable monsters who consume without consequence.

**Lindsay McIntyre: Indigenous Handmade Cinema**

Kristin Dowell, Associate Professor of Contemporary Native American Art & Film, Florida State University

Lindsay McIntyre is an award-winning analogue experimental filmmaker of Inuk and Scottish heritage who has contributed a body of knowledge to the practice of silver gelatin emulsion making and coating for motion picture film. Drawing upon interviews, I explore how her analogue filmmaking practice Indigenizes handmade cinema as she breaks settler colonial silences to recuperate her Inuk matrilineal family history and cultural knowledge through film. Making her own film stock and film emulsions is an act of creative sovereignty and a way to reclaim 16mm film from the apparatus of the film industry.
while exerting control over the means of production of her artistic materials. There is a rich materiality to her films as her high contrast 16mm film stock shows traces, textures and the mark of her own hand while also bearing the marks of the environmental conditions under which it was filmed, including those films shot on her traditional territory in Qamani’tuaq ᐸᒪᓂᑦᑐᐊᖅ (Baker Lake), Nunavut. McIntyre’s inventive celluloid-based artistic practice reveals 16mm film to be a dynamic and vibrant resource that speaks to Indigenous resiliency and creativity.

**Chronicling Native Women’s Voices During the Pandemic**
Emily Buhrow Rogers, Indiana University

This paper will focus on the Native women artists featured in Smithsonian Folklife Magazine’s “Chronicling Culture in Crisis Series.” This collection of interview-based articles explored the social power of community arts by talking with makers, performers, and community leaders about their lives before and after the onset of the public health crisis. The series also sought to highlight the unique experiences of Native women, including artists Nora Naranjo Morse, Lily Hope, and Carolyn Smith. This talk will take a closer look at the themes that arose in these interviews and will discuss the dynamic and insightful ways these women reimagined their lives and futures.

**Recovering Agency in the Life and Art of We’Wha**
Victoria Sunnergren, University of Delaware

We’Wha (Zuni, 1849-1896), a two-spirit potter and weaver, worked with anthropologists in Washington, D.C. amid federal assimilation policy and rapid expansion at the Smithsonian Institution. Drawing on archives, attributed pots, and interviews with contemporary two-spirit potters, I locate her agency in negotiating the relationship between the Zuni and agents of assimilation. I consider the role of the pottery itself in these relationships, taking seriously Indigenous understandings of the agency in clay and the environment. I reposition We’Wha not as a passive informant, but as an active agent who determined which artworks and cultural knowledge could be archived for future generations.

**Hearing Witness: The Wičhówoyake of Matȟó Nážiŋ’s Little Bighorn Muslins**
Ramey Mize, PhD Candidate, Art History, University of Pennsylvania

Around the turn of the twentieth century, Mnikhówožu Lakȟóta leader Matȟó Nážiŋ channeled his memory of the Battle of the Little Bighorn in compositions on muslin, producing these works in the context of social gatherings and inflecting them with wičhówoyake (“true experiences/true stories”) of fellow veterans who shared his experience. In this paper, I engage the testimonial valences of wičhówoyake explored by Elizabeth Cook-Lynn (Crow Creek Sioux Tribe), as well as Indigenous “storywork” methodologies contributed by Dr. Jo-ann Archibald (Stó:lō and St’at’imc First Nations). These frameworks open opportunities to listen for the verbal frequencies that animated Matȟó Nážiŋ’s paintings—to see hearingly, so to speak. By grounding his visual images in the aural, communal dimension of listening, Matȟó Nážiŋ challenges Western concepts of the singular “eyewitness,” embodying instead Lakȟóta values of relationality—and what Candice Hopkins (Carcross/Tagish First Nations) has called “the sound of the sovereign.”
ABSTRACTS – THURSDAY, NOVEMBER 11, 2021
(All times are PM in Central Standard Time)

12:00 – 1:30  Business Meeting

1:30 – 2:30  Lifetime Achievement Awards:
Dr. Jackson Rushing / Joyce Growing Thunder Fogarty

2:30 – 2:45  Announcement of Board Election

2:45 – 4:15  Building Space for Indigenous Presence in Museums

While issues of diversity and agency remain critical social concerns, three museums opening in 2021 have taken direct aim at Indigenizing gallery spaces and collections processes to engage the Indigenous community. The presenters will share how they effected change to museum protocol internally and externally to benefit the gallery installation and supported these institutions to build relationships between the works, the cultures, and the Indigenous peoples. Following brief video tours of the installations, the curators will engage in a discussion about how they employ theoretical frameworks applied to the practice of curating to effect long-term change for their institutions.

Participants:
heather ahtone, Ph.D., Senior Curator, First Americans Museum
heather ahtone is Senior Curator at First Americans Museum (FAM) in Oklahoma City, Oklahoma. She examines the intersection between Indigenous cultural knowledge and contemporary art. Working in the Native arts community since 1993, she has curated numerous exhibits, publishes regularly, and continues to seek opportunities to broaden discourse on global contemporary Indigenous arts. She is a citizen of the Chickasaw Nation and descended from the Choctaw Nation.

Heather Igloliorte, Ph.D., Concordia University Research Chair in Circumpolar Indigenous Arts and lead guest curator, Qaumajuq/ Winnipeg Art Gallery
Dr. Heather Igloliorte, an Inuk and Newfoundlander from Nunatsiavut, is the Tier 1 University Research Chair in Circumpolar Indigenous Arts at Concordia University in Tiohtiá:ke/ Montreal, where she leads the Inuit Futures in Arts Leadership SSHRC Partnership Grant and Co-Directs the Indigenous Futures Research Centre. Igloliorte has been a curator for sixteen years; she is a founding member of GLAM Collective and is one of four guest curators of INUA, the inaugural exhibition of the new Inuit art centre, Qaumajuq, which opened in Winnipeg in March 2021. Igloliorte is the President of the Inuit Art Foundation and also serves as the Co-Chair of the Indigenous Circle for Qaumajuq/ Winnipeg Art Gallery; on the Board of Directors for the Native North American Art Studies Association; and sits on the Faculty Council of the Otsego Institute for Native American Art History at the Fenimore Art Museum in Cooperstown, New York, among others.

John Lukavic, Ph.D., Andrew W. Mellon Curator of Native Arts, Denver Art Museum
As Andrew W. Mellon Curator of Native Arts at the Denver Art Museum, John Lukavic serves as department head and conducts and presents scholarly research, develops exhibitions, and collects
Native arts. He is the organizing curator for Each/Other: Marie Watt and Cannupa Hanska Luger (2021) and the past exhibitions Jeffrey Gibson: Like a Hammer (2018), Super Indian: Fritz Scholder, 1967-1980 (2015), and Revolt 1680/2180: Virgil Ortiz (2015). Lukavic was lead curator for DAM’s reinstallation of the Indigenous Arts of North America gallery (2021) and for the exhibition Stampede: Animals in Art (2017). Dr. Lukavic received his Ph.D. in Cultural Anthropology at the University of Oklahoma (2012) and his MA in Museum Science from Texas Tech University (1999). In 2018, he was selected for the Getty Leadership Institute at Claremont Graduate University’s NextGen program for emerging top talent in the museum field. In 2019 he received an Award for Excellence from the Association of Art Museum Curators for his essay in the Jeffrey Gibson: Like a Hammer exhibition catalogue. He serves on the Board of Directors for the Native American Art Studies Association, as well as for the Denver Indian Center, Inc.