Resist. Protect. Love. Repeat. These words from Mechoopda/Maidu artist Jacob Meders serve not only as the logo of the 21st biennial meeting of the Native American Art Studies Association, but they encompass the spirit in which this conference has been organized. In this newsletter, the members of the NAASA Board and Tulsa Local Organizing Committee are pleased to present a preview of the full conference program of nearly two dozen sessions touching on the most important issues in our field, including “Art and Activism,” “Revisiting Indigenized Monuments and Memorialization,” “The Legacies of Women’s Work: Art, Community Engagement, and Hidden Knowledge,” “Messages Across a Cultural Divide: Patrons, Artists and Sovereignty,” “Unsettled Territories: Art that Interrupts the Colonial Narrative,” and many more. In these challenging times, the resistant spirit of indigenous art and scholarship past and present must continue to come to the fore.

Also in this edition:
- Lifetime Achievement Award Announcement
- Preliminary Program
- Nominations for Officer and Board Positions
- Conference Registration and Hotel Booking Information

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Announcing 2017 NAASA Lifetime Achievement Award

The NAASA Board is pleased to announce that we will honor Kay WalkingStick with the 2017 NAASA Lifetime Achievement Award. WalkingStick, a citizen of the Cherokee Nation, is best known for her large format, multi-layered diptych paintings that pair abstract images and symbols with representational figures and impressions of the landscape. Probing the boundaries between nature and culture, material and spirit, Native and non-Native identity, WalkingStick’s diptychs are a manifestation of what the artist refers to as “a life-long love affair with paint.” By every measure, WalkingStick’s career as a Native American artist has been one of constant innovation and momentous achievement. Her work is featured in numerous groundbreaking shows of contemporary Native American art from the 1980s through today, including The Decade Show in New York City, Shared Visions at the Heard Museum, Land Spirit Power at the National Gallery of Canada, Pathbreakers at the Eiteljorg Museum of American Indians and Western Art, and Vantage Point at the National Museum of the American Indian, to name but a few. In 2015, NMAI mounted a full-scale retrospective of WalkingStick’s illustrious career: Kay WalkingStick: An American Artist, showcasing works spanning nearly five decades, will open at the Gilcrease Museum in mid-October, just in time to coincide with our Tulsa conference.

WalkingStick’s selection as the 2017 NAASA Lifetime Achievement Award winner is but the latest in a string of accolades for the artist; these include the Lee Krasner Award for Lifetime Achievement from the Pollock-Krasner Foundation (2011-2014), the Distinguished Artist Award / Eiteljorg Fellowship for Native American Fine Artists (2003-2004), and a Joan Mitchell Foundation Award in Painting (1995-1996). NAASA will host Kay and her wonderful husband, artist Dirk Bach, at our closing banquet to be held on Saturday night at Post Oak Lodge. Tickets for the banquet must be purchased in advance, as part of conference registration (details on the last page of this newsletter, or at http://naasa2017.eventzilla.net/).
Preliminary Schedule

WEDNESDAY, October 25

Pre-Conference Tour I:
Cherokee Heritage Center and Tahlequah, OK
(Pre-registration required)
8:00am to approximately 5:00pm

Pre-Conference Tour II:
Osage Nation Museum, Pawhuska, OK
(Pre-registration required)
8:00am to approximately 5:00pm

10:00am-12:00pm Collections Tour I:
Gilcrease Museum of the Americas, Tulsa

2:00-4:00pm Collections Tour II:
Philbrook Downton, Tulsa

5:00-8:00pm Registration
Hyatt Regency Downtown Tulsa

6:00-8:00pm Board Reception
Hyatt Regency Downtown Tulsa

THURSDAY, October 26

All events in Hyatt Regency Hotel unless otherwise noted.

8:00am-4:00pm Registration

8:15-9.00am Coffee/tea

8:40-9:00am Welcome and Blessing

9:00-10:00am
Keynote Address

10:00-10:15 Break

10:15-11:45am
Plenary Session: Tulsa Artist Fellowship
Chair: Christina E. Burke, Philbrook Museum of Art

Participants:
Anita Fields (Osage)
Yakita Fields (Osage/Cherokee/Muscogee-Creek)
Monty Little (Diné)
Arigon Starr (Kickapoo)
Nathan Young (Delaware/Pawnee)

11:45am-1.00pm Break / Lunch

1:00-2:30pm Concurrent Sessions

Art and Activism
Chair: Hulleah Tsinhnahjinnie (Diné/Tuskegee), University of California at Davis

Participants including:
Jacob Meders (Mechoopda/Maidu), Artist

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

Friends/Enemies; Partners/Competitors: Arikara, Hidatsa, and Mandan Depictions of Interactions with EuroAmericans
Candace Greene, National Museum of Natural History

Nineteenth Century Southern Cheyenne Drawings: Documenting Tsistsistas History and Culture
Michael Paul Jordan, Texas Tech University

The Power of Words: Written English as a Sign of Accommodation not Assimilation in the Fort Marion Ledger Drawings
Dakota H. Stevens, Independent Scholar

“I make some pictures in this little book”: Two Suggestive Examples of Ledger Drawing Transmission in the 1880s
Ross Frank, University of California San Diego

Ledger Art and the Contemporary Cheyenne Community: Art and Historical Memory
George Levi (Cheyenne and Arapaho)

2:30-3:00 Break

3:00-5:00pm Concurrent Sessions

Northwest Coast Native Art History Now I
Chair: Aldona Jonaitis, University of Alaska Museum of the North

Reassembling The Social Organization: Uniting Museums, Archives, and Indigenous Knowledge around Franz Boas’s 1897 Monograph
Aaron Glass, Bard Graduate Center

Stewarding Tlingit Art Histories: Preserving Legacies/Building Futures
Lucy Fowler Williams, University of Pennsylvania

The Social Life of Stones: Haida argillite carving and the paradox of inalienable commodities
Kaitlin McCormick, Brown University
David Lyle Neel: Mediating the Impact of Colonialism in 1950s Vancouver
Carolyn Butler-Palmer, University of Victoria

The Vexed Identity of Don “Lelooska” Smith as a “Northwest Coast” Carver
Janet Catherine Berlo, University of Rochester

Curating Now - Practice, Assumptions, and Responsibilities
Chairs: Katie Bunn-Marcuse, Burke Museum, University of Washington; Karen Kramer, Peabody Essex Museum
Participants:
heather ahtone, Fred Jones Jr. Museum at the University of Oklahoma
Nika Collison, Haïda Gwaii Museum
Veronica Passalacqua, C.N. Gorman Museum
Mindy N. Besaw, Crystal Bridges

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

Jackson Sundown and the Origins of Rodeo-Motif Beadwork in the Pacific Northwest
Steven L. Grafe, Maryhill Museum of Art

Beaded Commentary: Social and Environmental Themes in the Pictorial Beaded Arts of Angela Swedberg
John P. Lukavic, Denver Art Museum

The Day My Photographs Danced: Beading Photographs of My Anishinabe Family Members
Celeste Pedri-Spade (Lac des Mille Lacs First Nation), Laurentian University

QR Codes in Contemporary Native Beadwork: Embedding Text in Symbolic Forms
Molly Murphy Adams (Oglala Lakota), Artist, Tulsa

Beading Disease/Beading Change
Carmen Robertson, University of Regina

5:30 Evening Reception at Philbrook Museum of Art
**Tuba City Spaceport**  
Ryan Singer (Diné), Arizona State University

**Kill the Idiot Save the Fan**  
Rory Wakemup, (Anishinabe (Minnesota Chippewa Tribe)), University of Wisconsin

**The Dark Side**  
Hoka Skenadore (Oneida-Oglala Lakota-Luiseño), Institute of American Indian Arts

Commentary by Chelsea Herr (Choctaw Nation of Oklahoma), University of Oklahoma

**10:30-10:45am Break**

**10:45-12:15 Concurrent Sessions**

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

Participants:  
Carla Taunton, Nova Scotia College of Art and Design University (NSCAD) and Queens University  
Michelle LaVallee, MacKenzie Art Gallery  
Kaila Schedeen, University of Texas at Austin  
Heather Iglooliote (Inuit, Nunatsiavut), Concordia University  
Lindsay Nixon (Cree-Saulteaux-Métis), Concordia University  
Jaimie Isaac, Winnipeg Art Gallery

**Folk vs Modern: Re-thinking Twentieth-Century Histories of Native North American Art**  
Chairs: Ruth Phillips, Carleton University; Norman Vorano, Queens’ University

**Restoring Indigenous Voice and Meanings: Pueblo Painting of the Early 20th Century**  
Bruce Bernstein, Ralph T. Coe Foundation for the Arts

**Making a Market: Art and Labor in Western Oklahoma**  
Jenny Tone-Pah-Hote, University of North Carolina

**Folk Art and Insurgent Practices on the Northwest Coast**  
Karen Duffek, University of British Columbia  
Museum of Anthropology

**Modern, not "Folk": Four Native North American Painters**  
Ruth B. Phillips, Carleton University

**Messages across a cultural divide: patrons, artists and sovereignty**  
Chair: Elizabeth Hutchinson, Barnard College, Columbia University

**12:15-1:15pm Lunch**

**1:15-2:45 Concurrent Sessions**

**Southeastern Woodlands: Modern and Contemporary Art Histories**  
Chair: Candessa Tehee ᏜᎣᏫ (Cherokee Nation), Northeastern State University

**Sarah Sense: Weaving the “Palette of Our People”**  
Michelle J. Lanteri, University of Oklahoma

**Cherokee Typographic Design from 1828 to the Present**  
Roy Boney, Jr. ᎣᎣᏫ ᎠᎣ Ꮴ (Cherokee Nation)

**Mvskoki Bandolier Bags**  
Tahnee Ahtoneharjo-Growing Thunder, Artist

**Strung Together: A New Era of Southeastern Woodland Beadwork**  
America Meredith (Cherokee Nation), First American Art Magazine

**Collection Collaborations between Native Communities and Museums**  
Chair: Cynthia Chavez Lamar, National Museum of the American Indian

Participants:  
Cynthia Chavez Lamar, National Museum of the American Indian  
Brian D. Vallo, Indian Arts Research Center, The School for Advanced Research  
Landis Smith, Indian Arts Research Center, The School for Advanced Research

**2:45-3:00pm Break**

**3:00-4:30pm Business Meeting**
4:30-6:00pm  
What do Historical Native North American Arts Want?  
Chairs: Jolene Rickard, Cornell University; Ruth Phillips, Carlton University

Participants:
Aaron Glass, Bard Graduate Centre  
Brian D. Vallo, Indian Arts Research Center, The School for Advanced Research  
Katie Bunn-Marcuse, Burke Museum, University of Washington, Dakota Hoska, Minneapolis Museum of Art  
Denise Green, Cornell University

Book Launch  
Indigenous Art: New Media and the Digital

6:00pm Otsego Event

6:30pm onwards Brady Arts District  
Food Trucks at Guthrie Green, Downtown Philbrook and Art Gallery Receptions

SATURDAY, October 28

8:00am-4:00pm Registration  
8:00-8:45am Coffee/tea  
8:45-9:00am Announcements (Election Results)  
09:00-10:30am Concurrent Sessions

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

Liminal Objects of Settler Encounters: Metal Gorgets and the Indigenous Reclamation of the Colonial Past in Australia  
Anya Montiel, Yale University

Memories in the Dirt: Trans-Indigenous Land Memory in Two Parts  
Alicia Harris, University of Oklahoma

The Evolution of Revolution: Virgil Ortiz’s Pueblo Revolt 1680/2180 and Indigenous Futures  
Chelsea Herr (Choctaw Nation of Oklahoma), University of Oklahoma

Speaking Outside: Collaboration as Strategic Intervention  
Toby Lawrence, Kelowna Art Gallery; University of British Columbia Okanagan

Questioning the artist: indigenous and non-indigenous strategies and practices  
Chair: Deana Dartt, Indian Art Research Center

Contemporary Primitivism and Indigenous Art: Reversing the Colonial Gaze  
Jean-Philippe Uzel, Université du Québec à Montréal

Indigeneity and Modernity in the Art of Frank Overton Colbert  
Brian Hearn, University of Missouri-Kansas City

glu-it: forcing Inuit art into settler creations  
Aylan Couchie, OCAD University, Toronto

Graphic Design for Cultural Perpetuation and Identity Affirmation: Atikamekw Youth and the Tapiiskwan Collective  
Solen Roth, Université de Montréal

10:30-10:45am Break

10:45am-12:25pm Concurrent Sessions

Indigenous Printmaking: Inkslingers United!  
Chairs: heather ahtone, University of Oklahoma; Rebecca Dobkins, Willamette University

Crow’s Shadow Institute of the Arts at 25: A Reservation-based Print Studio Comes of Age  
Rebecca Dobkins, Willamette University

Cultural imPRINT: Northwest Coast Prints: An Exhibition at Tacoma Art Museum  
Faith Brower, Tacoma Art Museum

Towards a Global Indigenous Printmaking: The Case of Canada and Australia  
Norman Vorano, Queen’s University

Global Discussion, Local Impressions: International Indigenous Printmaking Collaborations  
Marwin Begaye, University of Oklahoma

The Legacies of Women’s Work: Art, Community Engagement, and Hidden Knowledge  
Chair: Amy Lonetree, University College Santa Cruz

Porcupine Quills and Birch Bark: The Rice Lake Gifts  
Lori Beavis, Independent Scholar

Niviatsianaq and the Hidden History of Inuit Women’s Whaling Work  
Christina Williamson, Carleton University
Floral Footprints: The Emergence and Development of Floral Beadwork among the Apsáalooke
Nina Sanders, Smithsonian National Museum of Natural History / Summer Institute of Museum Anthropology

Culture, Continuity and Creativity in Contemporary Haudenosaunee Beadwork
Wahsontiio Cross (Mohawks of Kahnawà:ke), Carleton University

12:30-1:45pm Lunch

1:45-3:15pm Concurrent Sessions

Thinking through the Museum: Decolonizing and Indigenizing Arts Institutions in Canada
Chair: Heather Igloliorte (Inuit, Nunatsiavut), Concordia University

Participants:
Jade Nasogoluak Carpenter (Inuit), Artist and Curator, Calgary/Banff
Rachelle Dickenson (British, Irish and Cree-Métis), Carleton University
Travis Wysote (Listuguj Mi’gmaq), Concordia University
Alexandra Kahsenni:no Nahwegahbow (Anishinaabe/Kanien’kehá:ka), Carleton University
Amy Prouty, Concordia University

Native American Art History and the “Nonhuman Turn”
Chairs: Bill Anthes, Pitzer College; Jessica L. Horton, University of Delaware

Contested Relations
Jessica L. Horton, University of Delaware

Animate Matters: Revisiting Native American Art Curation, Theory, and Practice
Jill Ahlberg Yohe, Minneapolis Institute of Art

Defend Sacred Mountains: On Settler Knowledge and Indigenous Political Ecology
Bill Anthes, Pitzer College

3:15-3:45pm Break

3:45-5:15 Concurrent Sessions

From The Community: Southeastern Indian Artists Tell Their Own Stories
Chair: Christina E. Burke, Philbrook Museum of Art

Participants:
America Meredith (Cherokee Nation)
Bobby C. Martin (Muscogee Creek)
Tony Tiger (Muscogee Creek/Seminole/Sac & Fox)

Indigenizing the History of American Modernism
Chair: Sascha Scott, Syracuse University

The ARTiface of American Modernism: Restoring the Multidimensional Narrative of American Art History
Lisa Roberts Seppi, SUNY @ Oswego

Kay WalkingStick and the Multi-Cultural Moment: 1985 - 1995
David Penney, National Museum of the American Indian

O’Keeffe’s Hawai’i?: American Modernism in Colonial Spaces
Sascha Scott, Syracuse University

Officially Native: Some Aesthetic Implications of the Indian Arts and Crafts Board and the Indian Arts and Crafts Act
Scott Manning Stevens, Syracuse University

6:00-9:30pm Banquet, Post Oak Lodge
Board of Director Nominations

The NAASA Board is elected by the membership-at-large attending the biennial conference. Our bylaws specify an executive board of ten members, consisting of seven board members, two elected officers (President and Vice President), and at least one appointment (Secretary-Treasurer). The immediate past president is an advisor to the Board, and is invited to attend the annual Board meetings. Board members serve four-year terms; officers serve two-year terms. An individual may serve no more than two consecutive terms in any position.

Six Board positions expire in 2017: four Board positions with four-year terms, and two officer positions of Vice-President and President with two-year terms. Balloting is conducted during the business meeting on Friday afternoon. The Nominations Committee (Ryan Rice, chair; Amy Lonetree, Kathleen Ash-Milby and Joe Horse Capture) submits the following nominations for officers and board members:

**Presidential nominee:**
Kate Morris (Board member, 2003-2011; Vice President 2011-2015; President 2015-2017)

**Vice Presidential nominee:**
Henrietta Lidchi (Board member, 2011-2015; Vice President 2015-2017)

Additional nominees may be proposed and seconded from the floor at the business meeting. All candidates will make a brief statement, introducing themselves and explaining what they might contribute to NAASA. All nominees must:
- be in attendance at the business meeting and agree to run for office,
- be members of NAASA, and
- have attended at least one prior NAASA conference.
In addition, nominees for officers must have current or previous Board experience.

**Biographies of Officer Nominees**

**President:**
Kate Morris

Kate Morris is an Associate Dean of Arts and Sciences, and Associate Professor of Art and Art History, at Santa Clara University. She earned her PhD in Native American Art History from Columbia University in 2001, was a Mellon Postdoctoral Fellow at Cornell University from 2002-2004, and a Scholar in Residence at the Georgia O’Keeffe Research Center in Santa Fe in 2014. Kate had two significant publications in 2017: *Native Art Now!*, from the Eiteljorg Museum of American Indians and Western Art, co-edited with Veronica Passalacqua, and a special issue of *Art Journal* devoted solely to contemporary Indigenous art, co-edited with Bill Anthes. Her book, *Shifting Grounds: Landscape in Contemporary Native American Art* is due out from University of Washington Press in 2018. Kate has been a member of the NAASA Board of Directors since 2003, and has been President of the Board since 2015.

**Vice President:**
Henrietta Lidchi

Henrietta Lidchi is Chief Curator at the Nationaal Museum van Wereldculturen in the Netherlands. Prior to this she worked at the National Museums Scotland as Keeper of the Department of World Cultures, and at the British Museum as curator of North American collections, and as the Deputy Keeper of the former Department of Ethnography. She earned her phd at the Open University. Henrietta holds an Honorary Professorship in the School of Political and Social Sciences, University of Edinburgh, is Principal Investigator for a research grant on military collecting held at the National Museums Scotland and is a visiting fellow at the Centre for Anthropological Research in Museums and Heritage, Humboldt University, Berlin. She is co-editor of the journal *World Art*. Henrietta has worked on a number of galleries and exhibitions including the JP Morgan Chase Gallery of North America (1999), British Museum and more recently at the National Museum of Scotland. She has co-edited *Imaging the Arctic* (1999 with JCH King), *Visual Currencies* (2009...
with Hulleah Tsinhnahjinnie) and recently published *Surviving Desires: making and selling Jewellery in the American Southwest* (2015). Current publications are on museums and cosmo-optimistic futures in museums (a special issue of *Museum Worlds*), the work of Keri Ataumbi (*Journal of Modern Craft*) and on military collecting. Henrietta has been a member of the NAASA Board of Directors since 2011, and has been Vice President since 2015.

**Biographies of Board Nominees**

**Deana Dartt**

Dr. Deana Dartt (Coastal Band, Chumash) received her bachelor’s, master’s, and doctoral degrees in Anthropology with an emphasis in Museum Studies from the University of Oregon in 2008. She served as Curator of Native American Ethnology at the University of Washington’s Burke Museum of Natural History and Culture and assistant professor of American Indian Studies until 2012 when she began her position as Curator of Native American Art at the Portland Art Museum (Oregon), a position vacated in September 2016. Dartt manages her business, Live Oak Curatorial Consulting, an exhibit research and design firm in Portland. Dartt’s research over the past twenty years has examined the disenfranchisement of the Chumash, beginning with the Spanish Mission system. Her dissertation titled, “Negotiating the Master Narrative: Museums and the Native Communities of California’s Central Coast,” examined public education sites whose exhibits and programming serve to further alienate living communities from their lands and lived histories. Her research has also explored how Native communities who operate their own Tribal museums and author their own narratives, have lower suicide rates, less addiction issues and lower rates of domestic violence. Dartt contends that to recover from historic, intergenerational trauma, communities must have control over their own stories. Dartt seeks to work with Native people to develop spaces (in museums and public history sites) that serve to illumine hidden colonial histories in context with the powerful and dynamic lived experiences, authentic histories and cultural knowledge of those communities.

**heather ahtone**

heather ahtone is the James T. Bialac Associate Curator of Native American and Non-Western Art for the Fred Jones Jr. Museum of Art at the University of Oklahoma. Ahtone completed her associate’s degree in Creative Writing at the Institute of American Indian Arts (1993), bachelor’s degree in Printmaking at the University of Oklahoma, and her master’s degree in Art History from the University of Oklahoma (2006). Ahtone has worked

with the Institute of American Indian Arts Museum and the Southwestern Association of Indian Arts in Santa Fe, New Mexico, as well as for Ralph Appelbaum Associates in New York. She continues to curate independent exhibitions, in addition to her work with the collections at the FJJMA.

She has published numerous essays for journals and exhibition catalogues, including Indian Market Magazine, *International Journal of Arts in Society*, Wicazo Sa, and for the Eiteljorg Contemporary Art Fellowship. Her 2013 exhibition, Hopituy: Hopi Art From the Permanent Collections, received positive scholarly reviews and publication awards. In 2015, she presented Enter the Matrix: Indigenous Printmakers, an exhibition that explored the medium of printmaking and the Indigenous artists who use it internationally. This exhibition was selected by First American Art Magazine as one of the top ten Native art events in the Americas. In 2017 ahtone’s work with Navajo photographer Will Wilson to create the body of imagery was exhibited in PHOTO/SYNTHESIS at the FJJMA. She is a member of the Chickasaw Nation and also of Choctaw descent with relatives in the Kiowa community.

**Julie Nagam**

Dr. Julie Nagam is the Chair in the History of Indigenous Art in North America this is a joint appointment with the University of Winnipeg and the Winnipeg Art Gallery. She is an Associate Professor in the faculty of History. As a scholar, curator and artist she is interested in revealing the ontology of land, which contains memory, knowledge and living histories. Her practice is investigating Indigenous stories of place to visually demonstrate alternative cartographies that can challenge myths of settlement situated in the colonial narratives of space and place. Her current SSHRC projects include: The Transactive Memory Keepers: Indigenous Public Engagement in Digital and New Media Labs and Exhibitions and The Kanata Indigenous Performance, New and Digital Media Art (www.transactivememorykeepers.org). She is a co-applicant in partnership grant Initiative for Indigenous Futures (http://abtec.org/iif/). She has co-edited Indigenous Art New Media and the Digital as a special issue of PUBLIC journal. Nagam has published, Deciphering the refusal of the digital and binary codes of sovereignty/self-determination and civilized/savage (2016); be polite….because the settlers might be listening and watching (2016); Traveling soles: Tracing the footprints of our stolen sisters (2016); The Occupation of Space: Creatively Transforming Indigenous Living Histories in Urban Spaces (2015); A Home for Our Migrations: The Canoe as Indigenous Methodology (2014); Charting Indigenous Stories of Place: An alternative cartography through the visual narrative of Jeff
Thomas (2013) and (Re)Mapping the Colonized Body: The Creative Interventions of Rebecca Belmore in the Cityscape (2012). She has curated and exhibited in ImagineNATIVE Film + Media Arts Festival and in 2013 she curated Lisa Rehiana’s new media installation in pursuit of venus at A-Space Gallery in Toronto, Canada. Currently she is curating a public art installation for a Reconciliation walk at the Forks in Winnipeg and leading a team to create an Indigenous App for Winnipeg’s art, architectural and place-based history. She is co-curating INSURGENCE/RESURGENCE, exhibition at the Winnipeg Art Gallery in fall 2017. Her artwork where white pines lay over the water, was shown in, Toronto, Ontario, San Paulo, Brazil, Lyon, France, Wellington, New Zealand. Her installation singing our bones home, was shown in Markham, in London, England and in Winnipeg. Nagam is creating new artwork for Winnipeg Arts Council, Nuit Blanche in Toronto and Smithsonian in New York for 2017.

Heather Igloliorte

Heather Igloliorte is an Inuk scholar and independent curator who holds the University Research Chair in Indigenous Art History and Community Engagement at Concordia University, which is seated on unceded Indigenous lands of the Kanien’kehá:ka Nation, who are recognized as the custodians of the lands and waters of Tiohích:ke/Montreal. This area is historically known as a gathering place for many First Nations; today, it is home to a diverse population of Indigenous and other peoples.

Heather's research and curatorial practices center on Inuit and other Native North American visual and material culture, circumpolar art studies, performance and media art, the global exhibition of Indigenous arts and culture, and issues of colonization, sovereignty, resistance and resurgence. She is the current Lead or Co-Investigator on several funded research projects related to this work. Some of her recent publications related to this work include journal articles in Artlink (2017) and Art Journal (2017); co-editing special issues of RACAR (2017) and PUBLIC (2017); the catalogues SakKijâjuk (2017) and Inuit Art. The Brousseau Collection (2016) and essays in Negotiations in a Vacant Lot: Studying the Visual in Canada (2014); Manifestations: New Native Art Criticism (2012); Changing Hands: Art Without Reservation 3 (2012); Curating Difficult Knowledge (2011); and Inuit Modern (2010). In addition to the nationally touring exhibition SakKijâjuk: Art and Craft from Nunatsiavut, her recent curatorial projects include the permanent exhibition Ilippunga: The Brousseau Inuit Art Collection at the Musée National des Beaux-Arts du Québec (2016); aboDIGITAL: The Art of Jordan Bennett (2012), and Decolonize Me (Ottawa Art Gallery, 2011 - 2015).

Igloliorte is a current member of the Board of Directors for the Native North American Art Studies Association. She also serves as the Co-Chair of the Indigenous Circle for the Winnipeg Art Gallery, working on the development of the new national Inuit Art Centre; the Editorial Advisory Committee of Inuit Art Quarterly; and the Faculty Council of the Otsego Institute for Native American Art History at the Fenimore Art Museum in Cooperstown, New York. Heather has previously served as an Executive Member of the Board of Directors for the Aboriginal Curatorial Collective (2005 - 2011) and as the President of artist-run-centre Gallery 101 (Ottawa, 2009 - 2011) in addition to other advisories, juries and councils.

Jill Ahlberg Yohe

Jill Ahlberg Yohe is the Assistant Curator of Native American Art at the Minneapolis Institute of Art. Current projects include creating a major traveling exhibition dedicated to Native Women Artists across time and place, co-curated with Teri Greeves, Kiowa scholar and artist, and a Board of 20 esteemed Native artists, scholars, and non-Native art scholars. Current scholarship focuses on indigenous understandings of art, meta-curatorial practices that seek to create new spaces for Native artists and scholars in museums, and the intersections between Native American and American Art. Ongoing research includes Navajo weaving, particularly the social lives of blankets across Native America and beyond. Ahlberg Yohe received her Ph.D. in anthropology from the University of New Mexico. She lives in Excelsior, Minnesota with her husband, two children, two dogs, and two hamsters.
Business Meeting

The NAASA biennial business meeting will be held on Friday, October 27, as part of our Tulsa conference. All members, including those attending their first conference, are strongly encouraged to attend.

Elections: New officers and board members are elected at each conference. Elections are critical to ensuring NAASA’s continued success as an organization. Individuals who serve on the Board provide leadership and direction for NAASA; in addition, these volunteers carry out a substantial amount of work on behalf of the organization.

Please carefully consider the candidates presented (above) by the Nominations Committee and help keep NAASA strong by voting in the elections.

Financial and membership report: The Secretary and the Treasurer will present reports on the current membership and the state of NAASA finances. As costs escalate, it becomes increasingly important that NAASA members understand the financial implications of different conference options so that we are well equipped to make responsible decisions for the future.

Selection of 2019 conference venue: We will hear and vote upon a proposal for the location of the 2019 conference.

Other business: Other issues of concern to the membership may be raised at the Business Meeting. In order to run an efficient meeting, members are encouraged to contact Board members prior to the meeting about any issues that they wish to have discussed, and to submit any formal motions to the Secretary prior to the meeting. Contact information for the Board is listed on the front page of the newsletter, as well as the website. If you need help determining whom to contact, email: NAASAmal@gmail.com

Hyatt Regency, Tulsa
100 East Second Street, Tulsa, OK 74103

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

Reservations: To reserve your room, use this link: https://aws.passkey.com/go/NAASA
# Conference Registration

Name (for badge):

Affiliation (for badge):

Street Address:

City, State, Zip:

Email:  
Phone/cell:

### Membership – 2017 to 2019 (required). Choose your level:

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If you are at Patron level, may we acknowledge you by name?  
Yes / No

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

- Early Bird (through Sept 8) - $105
- Regular (Sep 9-Oct 13) - $130
- Late (Oct 14-25) - $155

### Banquet  
____ tickets x $35 (must be received by Oct 13)

### Tours: Number attending:

- 1. Pre-Conference, Cherokee Nation, Oct 25 (reserve by Oct. 13) - $45
- 2. Pre-Conference, Osage Nation, Oct 25 (reserve by Oct. 13) - $60

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

Total to be paid in U.S. dollars:  
$

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To register online and pay by credit card:  

To pay by check or money order:  
US Funds only, payable to “NAASA”  
Mail with completed form to:  
NAASA c/o Kate Morris  
Associate Dean, College of Arts & Sciences  
Santa Clara University  
500 El Camino Real  
Santa Clara, CA 95053

Memberships are non-refundable.  
Registration, Tours, and Banquet are not refundable after October 13.