Acknowledgments

The board of the Native American Art Studies Association wishes to extend appreciation and thanks to all of those who have contributed time, energy, and thoughtful effort to making this conference a success. Thanks especially to Joe Horse Capture for his work leading the Local Organizing Committee, and also to Jim Denomie for his contribution of original artwork for the 2019 NAASA logo.

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WEDNESDAY, OCTOBER 2

5:00-8:00pm Registration
Hyatt Regency Minneapolis, Lobby

6:00-8:00pm Board Reception
Hyatt Regency Minneapolis, Prairie Patio

THURSDAY, OCTOBER 3

All events in Hyatt Regency Hotel unless otherwise noted.

8:00am-4:00pm Registration
Location: Greenway Promenade

8:15-8:40am Continental Breakfast
Location: Greenway Promenade

8:40-9:00am Welcome and Blessing
Location: Greenway C-H

9:00-10:00am
Keynote: The Long Game
Dyani White Hawk (Sičáŋǧu Lakota)
Location: Greenway C-H

10:00-10:15am Coffee Break

10:15-11:45am
Re-energizing Our Histories: Native Arts of the Upper Midwest
Chair: Joe Horse Capture
Location: Greenway C-H

Panelists:
Denise Lajimodiere (Turtle Mountain Band of Chippewa)
Holly Young (Dakota from Standing Rock Reservation)
Sarah Agaton Howes (Ojibwe from Fond du Lac Reservation)

11:45am-1:00pm Lunch Break

1:00-2:30pm
Concurrent Sessions

Stroke of Genius: Native Women Painters
Push Beyond the Picture Plane
Chairs: Dakota Hoska, Denver Art Museum; Kerrie Monahan, Tulsa Community College
Location: Greenway C-H

Some Thoughts on Process, Abstraction, and Influence: Considering Emmi Whitehorse’s (Navajo) Recent Work
Iris Colburn, Independent Scholar

Early Native Women Painters of Oklahoma, prior to 1941
America Meredith (Cherokee Nation), First American Art Magazine

Transcending Narratives: Examining the Work of Joan Hill
Kerrie Monahan, Independent Scholar

Andrea Carlson: Layered Visuals and Global Conversations
Dakota Hoska, Denver Art Museum

A Grounded Revolution: Jody and Susan Folwell and the Making of an Avant Garde Pottery Movement
Jill Åhlberg Yohe, Minneapolis Institute of Art

Writing Indigenous Art Histories Out of Bounds: Circulation, Archives, Afterlives
Chair: Gloria Bell (Métis), McGill University
Location: Greenway A

Imaging Indigeneity in the Eternal City: Pablo Tac, Edmonia Lewis, and Jacob White Eyes
Gloria Bell (Métis), McGill University

Time Travel and Lakota Cosmopolitanism: Arthur Amiotte’s Collages of Buffalo Bill’s Wild West Performance
Emily Burns, Auburn University
In Order to Survive, We Create:
Re-Mobilizing Colonial Archives as Arts of Resistance
Jennifer Kramer, University of British Columbia

Affective Translations: Remaking Umo"ho" Archival Material in the Present
Emily L. Voelker, Vassar College

The Present of the Future: A Roundtable Discussion about Indigenous Futurisms in Visual Arts
Chair: Suzanne Newman Fricke, Institute of American Indian Arts
Location: Greenway J
Panelists:
Skawennati (Mohawk), Initiative for Indigenous Futures (IIF)
Chelsea Herr (Choctaw Nation of Oklahoma), University of Oklahoma
Amber Hickey, Colby College
Yvonne Tiger (Cherokee, Muscogee and Seminole Nations), University of Lethbridge

2:30-3:00pm Coffee Break

3:00-5:00pm Concurrent Sessions

Co-Chairs: Amy Lonetree, (Ho-Chunk), University of California, Santa Cruz; Sascha Scott, Syracuse University
Location: Greenway C-H

George Morrison and Tonita Peña: The Power and Presence of Water in Modern American Indian Painting
Patricia Marroquin-Norby, (Purepecha), National Museum of the American Indian, New York

From "Autoethnography" to "Anaethnography": Rethinking Indigenous Ethnographic Labor and Self-Representation
Sascha Scott, Syracuse University

Ho-Chunk Survivance and the Visual Archive: Reclaiming Early Twentieth Century Photographic Collections
Amy Lonetree (Ho-Chunk), University of California, Santa Cruz

Alan Michelson at the Venice Biennale 2019
Scott Manning Stevens (Akwesasne Mohawk), Syracuse University

Northwest Coast Women’s Art
Chair: Aldona Jonaitis, University of Alaska Museum
Location: Greenway A

Naaxiin Tunic
Evelyn Vanderhoop, Haida master weaver, and Emily Moore, Colorado State University

Salish Wool Weaving in the Gallery
Alison Ariss, University of British Columbia

Grandmother Moon, Earth, Dream, Visions: The Fibrous Assemblages and Abstractions of NWC Women’s Art in the 1980s
Christopher Green, The Graduate Center, CUNY

Gifts from Their Grandmothers: Contemporary Tlingit Artists Evolve the Matrilineal
Megan Smetzer, Capilano University

“Ancient Couture” and the Northwest Coast
Laura Allen, Bard Graduate Center and Meghan O’Brien (Haida and Kwakwaka’wakw)

Curating Now II: Exhibitions, Collections, and Community Engagement
Location: Greenway J

The Northwest Coast Art Gallery at the new Burke Museum
Kathryn Bunn-Marcuse, Burke Museum and University of Washington

Native / American art collection reinstallation at PEM
Karen Kramer, Peabody Essex Museum

What does it mean to “Decolonize a Museum” and how can an institution Indigenize its practices – AICCM case study
heather ahtone (Chickasaw, Choctaw), American Indian Cultural Center and Museum (AICCM)
The Power of Place: Contemporary Native American Art at the Hood Museum
Jami Powell (Citizen of the Osage Nation), Hood Museum of Art

The Mille Lacs Indian Museum and Trading Post, Telling the Story of a Living Culture
Travis Zimmerman (Grand Portage band of the Ojibwe), Mille Lacs Indian Museum and Trading Post, Minnesota Historical Society

6:00-7:00pm Evening Reception, Minneapolis Institute of Art (galleries open until 9:00pm)

7:00pm Additional Event: University of Minnesota, American Indian Studies Department Screening of Skawennati’s She Falls for Ages, The Peacemaker Returns, and Words Before All Else, followed by artist Q&A

Transportation for Thursday night events is not provided by NAASA.

FRIDAY, OCTOBER 4

8:00am-4:00pm Registration

8:00-9:00am Continental Breakfast

8:45-9:00am Announcements
Location: Greenway C-H

9:00-10:30am Concurrent Sessions

Art in the Great Lakes I: Dialogues Across Time and Space
Chair: Ruth Phillips, Carleton University
Location: Greenway C-H

Introduction: Dialogues Across Time and Space in Great Lakes Arts
Ruth Phillips, Carleton University

Anishinaabe Weaving: Recovering Traditions in the Museum and the Community
Renee Wasson Dillard (Anishinaabe of Little Traverse Bay Bands of Odawa), independent artist, and Crystal Migwans (Anishinaabe of Wiikwemkoong Unceded), Columbia University

Collaborating to Revive the Anishinaabe Strap Dress
Cory Willmott, Southern Illinois University Edwardsville, and Siobhan Marks (Milwaukee Anishinaabe)

Mmaandaawziwin: Art and Language Revitalization
Alan Corbiere (Anishinaabe of M’chigeeng), York University

New Native Painting
Co-chairs: Yatika Fields (Osage/Cherokee/Muscogee-Creek), Tulsa Art Fellow; Kathleen Ash-Milby (Diné), Portland Art Museum
Location: Greenway A

Panelists:
Yatika Fields (Osage/Cherokee/Muscogee-Creek)
Haley Greenfeather English (Red Lake and Turtle Mountain Ojibwe)
Matthew Kirk (Navajo)
Keith BraveHeart (Oglala Lakota)

Open Session: Materialities
Chair: Bruce Bernstein, Pueblo of Pojoaque and Coe Center
Location: Greenway J

Back Into the Center Place: Collaborative Tewa Pottery Research
Bruce Bernstein, Pueblo of Pojoaque and Coe Center

Métis Crafting: From Souvenir Object to Transformative Art
Abra Wenzel, Carleton University

Inuit Fashionistas from 1870 to Today: Kivallirmiut Arnait and a brief history of sewing
Christina Williamson, Carleton University

10:30-10:45am Coffee Break
10:45am-12:15pm Concurrent Sessions

Art in the Great Lakes II: Dialogues Across Time and Space
Chair: Ruth Phillips, Carleton University
Location: Greenway C-H

How to make a pair of moccasins: creative research in museum collections
Wahsontiio Cross (Mohawk of Kahnawake), Carleton University

Beads need Threads
Lisa Myers (Anishinaabe of Beausoleil First Nation), York University

Enduring Needle: Repetitive Gestures and Old Techniques in Contemporary Anishinaabekwe Art
Sherry Farrell-Racette (Metis/Algonquin Anishinaabe), University of Regina

Discussant: Alexandra Nahwegahbow (Anishinaabe, Whitefish River First Nation), National Gallery of Canada

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

Lilian St. Cyr (Ho-Chunk) aka Red Wing: Crafting an Indian Heroine in Early Silent Westerns
Linda Waggoner, Independent Scholar

Looking Back: Southern Plains Elders, Alice Marriot, and the American Indian Arts and Crafts Board in Oklahoma
Jenny Tone-Pah-Hote, University of North Carolina at Chapel Hill

‘Indian Lore Made Real’: American Indian Hobbyists, Craftwork, and the Creation of the Ideal Indian, 1940-1970
Clyde Ellis, Elon University

Nostalgia’s Emporium: Prairie Edge Trading Company and the Replication of Native Art by Non-Natives
Janet Catherine Berlo, University of Rochester

Indigenous Art as Transpedagogy
Chair: Cathy Mattes, Brandon University
Location: Greenway J

Panelists:
Erin Sutherland, University of Alberta
Fran Hebert-Spence, curator and writer
Melissa Wilk, University of Alberta
Emily MacMillan, University of Alberta

12:15-1:15pm Lunch Break

1:15-2:45pm Concurrent Sessions

Open Session: Landmarks: Claiming Space in Public Places and Histories
Chair: Rebecca Head Trautmann, Smithsonian National Museum of the American Indian
Location: Greenway C-H

Indigenizing Urban Landscapes: Northwest Coast Artists and Cities in the Twentieth Century
Nicolas G. Rosenthal, Loyola Marymount University

Visible on Ancestral Lands: Coast Salish Public Art
Crisca Bierwert, University of Washington

From celebration to commemorations, how Wabanaki perspectives and input changed Maine’s Bicentennial and museum methodologies
James Francis (Penobscot), Penobscot Nation
Tilly Laskey, Maine Historical Society

Designing a Memorial to Honor All Native American Veterans
Rebecca Head Trautmann, Smithsonian National Museum of the American Indian

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

The Worthy and Beautiful: Indian Arts and Crafts Board Programs in the Era of Alaska Native Land Claims
Christopher W. Smith, University of British Columbia
**Broken Pottery: The Material Failures of Glazed Pottery at Laguna Pueblo, 1899-1910**  
Victoria Sunnergren, University of Delaware

**Cooperativos and Indigenous Feminisms: Craft and Social Activism in Chiapas, Mexico**  
Amanda Thompson, Bard Graduate Center

**In Progress – Exchange: The Sharing of Stories Across Community**  
Chair: Hulleah Tsinhnahjinnie (Taskigi/Dine’), University of California, Davis  
Location: Greenway J

**Panelists:**  
- Kazua Melissa Vang, Saint Paul  
- Karen Barret and Rayna Lussie (Red Lake Reservation)  
- Nicole Staples (Leech Lake Reservation)  
- Cecilia Martinez (Bois Forte Reservation)  
- Monique Arguelles (Crookston)

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

**3:00-4:30pm**  
**NAASA General Business Meeting**  
**Location:** Greenway C-H

**4:30-6:00pm Plenary**  
**Sustenance: Native Artists of the Twin Cities**  
Chair: Taylor R. Payer (Turtle Mountain Anishinaabe), Brown University  
**Location:** Greenway C-H

**Panelists:**  
- Rory Wakemup (Bois Forte Ojibwe)  
- Chholing Taha (Cree First Nations)  
- Jim Denomie (Lac Courte Oreilles Ojibwe)  
- Maggie Thompson (Fond Du Lac Ojibwe)

**7:00-9:00pm Evening Reception, Highpoint Center for Printmaking**  
Native Printmakers exhibition, *Transference: Printmakers in Mni Sota Makoce*

**SATURDAY, OCTOBER 5**

**8:00am-12:00pm**  
**Registration**

**8:00-9:00am Continental Breakfast**

**8:45-9:00am**  
**Announcements (Election Results)**  
**Location:** Greenway C-H

**09:00-10:30am Concurrent Sessions**

**Plotting a New Way to See the World, and Be Seen**  
Moderator: Carmen Robertson (Scots Lakota), Carleton University  
**Location:** Greenway C-H

Navigating the gallery scene: Norval Morrisseau and Art Dealers in the 1960s and 1970s  
Carmen Robertson (Scots Lakota), Carleton University

What Big Teeth You Have Grandfather: Trauma and Rage in Art of Norval Morrisseau  
Richard Hill, Emily Carr University

Erotic Affections: Norval Morrisseau’s Influence on the Artist Production of Contemporary Artists Jason Baerg and Rosalie Favell  
Michelle McGeough (Metis), University of British Columbia

Seeing Indigenous Women’s Work in Settler Museums I: Engaging with Collections  
Chair: Elizabeth Hutchinson, Barnard College/Columbia University  
**Location:** Greenway A

Women’s Words Beyond Women’s Work  
Karen Duffek, Museum of Anthropology, University of British Columbia

Gender Confines/Emergent Themes: Two Approaches to Presenting Work by Contemporary Native American Women Artists  
Netha Cloeter, Plains Art Museum

Buses leave Hyatt at 6:30pm.
Reindeer: Should People Have Antlers? – Looking at Gender in Aslaug M. Juliussen’s Art
Charis Gullickson, Nordnorsk Kunstmuseum, Tromsø, Norway

Beyond Weaving, Beyond Gender: New Approaches to Curating Northwest Coast Art
Chris Patrello, Denver Art Museum

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

Material Rarity in Choctaw Arts
Emily Buhrow Rogers, Indiana University

At the Crossroads: Climate Change and Karuk Basketry
Carolyn Smith (Karuk), University of California, Berkeley

Beargrass Harvesting as an Act of Sovereignty: Northwest Weavers in an Age of Climate Change
Rebecca Dobkins, Willamette University

10:30-10:45am Coffee Break

10:45am-12:25pm Concurrent Sessions

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

Introductory remarks
Jean-Philippe Uzel, Université du Québec à Montréal.

Art Outside the City
Édith-Anne Pageot, Université du Québec à Montréal

Digging into Alika Webber’s Collection at the Musée de la Civilisation à Québec: The Buried Heritage of Atikamekw Women’s Art
Julie Bruneau, Université du Québec à Montréal

Exhibitions Without Walls: Spotlight on Atikamekw Contemporary Art
Solen Roth, Université de Montréal

The Competition of Sovereignties? The situation of Indigenous Artists in French-speaking Quebec
Jean-Philippe Uzel, Professor, Art History, Université du Québec à Montréal

Seeing Indigenous Women’s Work in Settler Museums II: Artists’ Interventions
Chair: Elizabeth Hutchinson, Barnard College/Columbia University
Location: Greenway AF

Manon Gaudet, Yale University

Bodies, Boundaries, Lines: Native Women Artists Reclaiming Indigenous Place
Kendra Greendeer (Ho-Chunk), University of Wisconsin, Madison

Visual Sovereignty Talks Back: Artistic Intervention into the Epidemic Violence Against Indigenous Women and Girls
Annie Booth, Florida State University

mazinigwaaso/to bead: Beading Practice as Methodology and Inquiry
Lori Beavis, Tiohtià:ke/Montreal

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

Culture Jamming
Marwin Begaye (Navajo), University of Oklahoma

Constant Grieving, Constant Healing: The Role of Native American Art in the Recovery Process after 9/11
Dakota H. Stevens, National September 11 Memorial & Museum

Insatiable Consumption: the Art of Andrea Carlson, Museum Culture, and Postmodern Appropriation
Lisa Roberts-Seppi, State University of New York, Oswego
RedCan Graffiti Jam: Street Art as Expressions of Sovereignty
Hoka Skenandore (Oneida, Oglala Lakota, La Jolla Band of Luiseño and Chicano), University of Oklahoma

12:25-1:30pm Lunch Break

1:30-3:30pm Concurrent Sessions

New Directions in Navajo Weaving Studies: A Tribute to Nancy Blomberg
Co-Chairs: Diane Dittemore, University of Arizona; John P. Lukavic, Denver Art Museum
Location: Greenway C-H

Writing our Stories. Spider Women’s Children: Navajo Weavers Today
Lynda Teller Pete (Diné) and Barbara Teller Ornelas (Diné)

The Art of Making and the Making of an Art Form: A New Exhibition on Navajo Weaving
Hadley W. Jensen, Bard Graduate Center/American Museum of Natural History

New Methods for Historical Market Research: The Warren Dale Hollister Collection
Alexander Brier Marr, Saint Louis Art Museum

Nancy Blomberg’s Contributions to the Museum Display of Indigenous Arts
John P. Lukavic, Denver Art Museum

Navajo Weaving in 3D: The Indigenous Archival Turn and Keystone View Company Stereographs
Laura E. Smith

Minnesota’s Legacy for Contemporary Art: George Morrison, Patrick DesJarlait, and Beyond
Moderator: Bill Anthes, Pitzer College
Location: Greenway A

Panelists:
Andrea Carlson, Artist
Miskwa DesJarlait, Artist
Angela Two Stars, All My Relations Arts

Indigenous Moving Image Arts
Chair: Kristin Dowell, Florida State University
Location: Greenway J

Panelists:
Joseph Erb (Cherokee Nation of Oklahoma), University of Missouri
Marcella Ernest (Ojibwe), University of New Mexico
Adrienne Huard (Anishinaabekwe), OCAD University
Jules Koostachin (MoshKeKo Cree), University of British Columbia

3:30-6:30pm: Free time for gallery touring: Bockley Gallery, All My Relations Gallery, Birchbark Books & Native Arts, Walker Art Center

Transportation to galleries is not provided by NAASA.

6:30 –7:00pm: Closing Reception, Hyatt Regency Room Foyer
7:00 –9:00pm: NAASA Banquet and Presentation of NAASA Lifetime Achievement Award, Hyatt Regency Room
Let’s Lead Together
Native American Fellowship Program
Cultivating Innovators | Amplifying Voices | Sustained Commitment

Apply for a fully paid summer fellowship at the Peabody Essex Museum (PEM), one of the oldest and fastest growing art museums in the country.

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## Sessions At-A-Glance

**THURSDAY, OCTOBER 3**

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<td>Keynote</td>
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<td>10:15-11:45am</td>
<td>Re-energizing Our Histories</td>
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<td>1:00-2:30pm</td>
<td>Stroke of Genius</td>
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<td>3:00-5:00pm</td>
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**FRIDAY, OCTOBER 4**

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<td>Art in the Great Lakes I</td>
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<td>10:45am-12:15pm</td>
<td>Art in the Great Lakes II</td>
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**SATURDAY, OCTOBER 5**

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<td>A New Way to See the World</td>
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<td>Wake of Environmental Change</td>
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<td>10:45am-12:25pm</td>
<td>Bridging Linguistic Divides</td>
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