NAASA 2019  
Business Meeting: October 4, 2019  
Board Slate  

FOR PRESIDENT: heather ahtone  

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

FOR VICE-PRESIDENT: Hulleah J. Tsinnhajinnie  

Hulleah J. Tsinnhajinnie: Born into the Bear clan of the Taskigi, descendent of the Hvteyievke band of the Seminole Nation of Oklahoma. Enrolled in the Navajo Nation, born for Tsi’naajinii, and formally adopted in to the Keet Gooshi Hit (Killer Whale Fin House), and the Laxsgiik (Eagle Clan) of Metlakatla. Tsinnhajinnie has served as board member on the following organizations, American Indian Contemporary Arts, San Francisco, CA, Intertribal Friendship House, Oakland, CA, Gay American Indians, San Francisco. Tsinnhajinnie currently serves as professor in the Department of Native American Studies and Director of the C.N. Gorman Museum at University of California Davis.

Appointment announcement (completing mid-term vacancy):  

Christina E. Burke is Curator of Native American and Non-Western Art at the Philbrook Museum of Art in Tulsa. A cultural anthropologist with degrees from the University of Rochester (NY) and Indiana University, she served on the NAASA board (2001-2009) and Tulsa Artist Fellowship, juried Native art shows, and curated exhibitions including the retrospective, Impact: The Philbrook Indian Annual, 1946-1979. She contributed to Hearts of Our People: Native Women Artists (Minneapolis Institute of Art) and The Plains Indians: Artists of Earth and Sky (Nelson-Atkins Museum of Art). Publications include the exhibition catalogue for Impact (2014), articles and essays on historical and contemporary Native art, as well as contributions to the edited volumes The Year The Stars Fell: Lakota Winter Counts at the Smithsonian (2007), The Eugene B. Adkins Collection: Selected Works (2011), and The James T. Bialac Native American Art Collection: Selected Works (2012).
FOR OPEN BOARD POSITIONS (5):

Amy Lonetree (re-election for 2nd term)
Amy Lonetree is an enrolled citizen of the Ho-Chunk Nation and an Associate Professor of History at the University of California, Santa Cruz. Her research focuses on Indigenous history, visual culture studies, and museum studies. She has received fellowships from the School for Advanced Research, Newberry Library, Bard Graduate Center, Georgia O’Keeffe Museum Research Center, Institute of American Cultures at UCLA, and University of California, Berkeley Chancellor’s Postdoctoral Fellowship Program. Publications include, Decolonizing Museums: Representing Native America in National and Tribal Museums (2012); co-edited book with Amanda J. Cobb, The National Museum of the American Indian: Critical Conversations (2008); and co-authored volume, People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942 (2011). She is a co-editor of a special issue of the online journal Arts entitled, “Native Survivance and Visual Sovereignty: Indigenous Visual and Material Culture in the 19th and 20th Century.” Amy was elected to the NAASA Board in 2015, and has served on program, lifetime achievement award and nominations committees, and was chair of the both the 2019 travel award and lifetime achievement award committees. She welcomes an opportunity to continue to serve this important organization that has played a critical role in the development of the field of Indigenous art history, museum studies, and visual culture studies.

Miranda Belarde-Lewis
Miranda Belarde-Lewis (Zuni/Tlingit), PhD is an Independent Curator and an Assistant Professor at the University of Washington. Since entering the museum field in 2000, Miranda has worked with tribal, local, state and national museums in the areas of curation, education, and publications. She has curated contemporary Native art exhibitions for the Frye Art Museum in Seattle (artists: Storme Webber and Alison Marks); and at the Museum of Glass in Tacoma (artist: Preston Singletary). As a scholar, Miranda focuses on the ways Native artists create pieces that communicate information and knowledge, both intergenerationally and cross-culturally. Miranda is the Northwest regional representative for First American Art Magazine. Miranda’s father is from Zuni Pueblo, where she was born and raised; her mother is Tlingit from Juneau, Alaska. She and her family get to live in gorgeous Suquamish, Washington.

John Lukavich
John P. Lukavich is the Andrew W. Mellon Curator of Native Arts at the Denver Art Museum and serves as department head. John is also responsible for DAM’s collaboration with Native American communities and the implementation of the Native American Graves Protection and Repatriation Act. He has curated the exhibitions Jeffrey Gibson: Like A Hammer (2018), Super Indian: Fritz Scholder, 1967-1980 (2015), and Revolt 1680/2180: Virgil Ortiz (2015) among many others. Before joining the Museum in 2012, he received his Ph.D. in
Cultural Anthropology at the University of Oklahoma where he conducted his fieldwork with Southern Cheyenne moccasin makers and religious leaders. In 2018 he was selected for the Getty Leadership Institute at Claremont Graduate University’s NextGen program for emerging museum leaders. 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. Within the Colorado community, John serves as a Board member for the Denver Indian Center, Inc. John served on the host committee for the 2009 NAASSA conference (Norman, OK), and chaired the host committee for the 2013 NAASSA conference (Denver, CO).

Alexandra Kahsenni:iio Nahwegahbow
Alexandra Kahsenni:iio Nahwegahbow is Anishinaabe and Kanien’kehá:ka, and a member of Whitefish River First Nation with roots in Kahnawake Mohawk Nation. She is currently a PhD candidate at Carleton University’s Institute for Comparative Studies in Literature, Art and Culture where her research examines Indigenous art from her traditional territories surrounding the Great Lakes region. She has held a Fellowship at the Peabody Essex Museum, been trained through the Otsego Institute for Native American Art History, and has worked as an independent curator on exhibitions of Indigenous art through Canada Council for the Arts, the Carleton University Art Gallery, and the Rodman Hall Art Centre. She has spoken on Indigenous art internationally, and contributed to academic journals, including RACAR and the National Gallery of Canada Review, and written for exhibition catalogues for Karsh-Masson Gallery and the Minneapolis Institute of Art. She is a member of the Great Lakes Research Alliance for the Study of Aboriginal Art and Culture (GRASAC), currently acts as the Vice-President for the Board of Directors at Gallery 101 Artist Run Centre, and was recently appointed Associate Curator of Historical Indigenous Art at the National Gallery of Canada in 2018.

Rebecca Trautmann
Rebecca Head Trautmann is an assistant curator at the Smithsonian National Museum of the American Indian (NMAI), where she has worked with modern and contemporary art since 2003. She is currently serving as the project curator for the National Native American Veterans Memorial, is co-curator of Stretching the Canvas: Eight Decades of Native Painting (opening November 2019), and is organizing a major retrospective exhibition of the work of Ho-Chunk artist Truman Lowe. Trautmann curated the NMAI exhibitions Vantage Point: The Contemporary Native Art Collection (2010-11) and Making Marks: Prints from Crow’s Shadow Press (2013-14), and organized the first U.S. performance by Canadian artist Kent Monkman (Cree) in 2012. She earned her B.A. in Humanities at the University of Texas at Austin and did graduate work in art history at the University of New Mexico. She worked previously at the Museum of Indian Arts and Culture in Santa Fe, New Mexico, and at the University of New Mexico’s Maxwell Museum of Anthropology. Trautmann has been a member of NAASSA for 20 years and served as the organization’s treasurer from 2011 to 2015.