**10:45–11:00 a.m.**  
**COFFEE BREAK**  
Diker Pavilion Lobby

**11:00 a.m. –1:00 p.m.**  
**SESSION FOUR**  
**Indigenous Aesthetic Paradigms: Community and the Artist**  
Chair: Robert Jahnke » Te Pūtahi-a-Toi, the School of Māori Studies

Miranda Belarde-Lewis » UNIVERSITY OF WASHINGTON  
A:shiwi Aesthetics: Defining Ourselves

Anna-Marie White, curator » NELSON, NEW ZEALAND  
Good Māori, Bad Māori: Connoisseurship and Contemporary Māori art

Natalie Ball » CHILDOQUIN, OREGON  
Circa Indian

Nicholas Galanin » SITKA, ALASKA  
i Killed an Indian

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**1:00–1:45 p.m.**  
**RESPONDENT AND DISCUSSION**  
Jolene Rickard » CORNELL UNIVERSITY

**1:45 p.m.**  
**CLOSING REMARKS**  
2:00–3:00 p.m.  
**RECEPTION**  
Diker Pavilion Lobby

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**SATURDAY, MAY 7**

**2:00 p.m.**  
**POST-SYMPOSIUM PROGRAM**  
**Seeing Indigenous: Indigenous Art and Media Arts on Film**

Fred Meyers » NEW YORK UNIVERSITY  
Stephen Gilchrist » NATIONAL GALLERY OF VICTORIA  
Mario A. Caro  
(Diker Pavilion)

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**Essentially Indigenous?**

Funding for the *Essentially Indigenous* Symposium generously provided by:

Anonymous  
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Essentially Indigenous?: Contemporary Native Arts Symposium

In the past, many discussions about Native art have focused mostly on the identity of the artist. While Indian identity has a place in the ongoing dialogue about Native art, our intention for this symposium is to break new ground by focusing on the art. What is it about a work of art by a Native artist that makes it Native? Iconography, subject matter, or aesthetic sensibility? Is it a relationship to land or ties to traditional art forms? Is there something essential we can or should define?

Symposium Schedule

THURSDAY, MAY 5

8:15–9:00 a.m.  
REGISTRATION  
Diker Pavilion Lobby

9:00 a.m.  
WELCOME AND OPENING REMARKS  
Kathleen Ash-Milby » NATIONAL MUSEUM OF THE AMERICAN INDIAN

9:15 a.m.  
KEYNOTE ADDRESS  
The Aesthetic of Disappearance  
Robert Houle, artist, scholar, and curator » TORONTO, CANADA

10:00–10:45 a.m.  
SESSION ONE  
Essential Images: On the Critical Production and Reception of Contemporary Native Art  
Chair: Mario A. Caro

David Garneau » UNIVERSITY OF REGINA

Necessary Essentialism and Contemporary Aboriginal Art

Will Wilson » SANTA FE, NEW MEXICO
Indigenous Visuality as Strategic Essentialism within Contemporary Indigenous Art Practice

Andrea Geyer » NEW SCHOOL
Spiral Lands: Un-learning Visual Regimes

Devorah Romanek » BRITISH MUSEUM
Re-framed Essentialism: Native American Artists and Historic Images

10:45–11:00 a.m.  
COFFEE BREAK  
Diker Pavilion Lobby

11:00 a.m. –12:15 p.m.  
SESSION ONE CONTINUED

12:15–1:30 p.m.  
LUNCH BREAK—ON YOUR OWN

1:30–3:15 p.m.  
SESSION TWO  
Essential Place: The Relationship between Native Art and Place  
Co-Chairs: Kathleen Ash-Milby and Gerald McMaster, Art Gallery of Ontario

Gloria Bell » SCHOOL FOR ADVANCED RESEARCH
Meditations on Place: Métis Artistic Expressions in Virtual and Physical Landscapes

Suzanne Morissette » ONTARIO COLLEGE OF ART & DESIGN UNIVERSITY  
Stories of Place and Knowledge: Writing Home and RESERVE (d)

Lisa Seppi » STATE UNIVERSITY OF NEW YORK AT OSWEGO

Julie Nagam » ONTARIO COLLEGE OF ART & DESIGN UNIVERSITY
(Re) imaging the Living Archive through the Performed Interventions of Rebecca Belmore

3:15–3:30 p.m.  
COFFEE BREAK  
Diker Pavilion Lobby

3:30–4:15 p.m.  
RESPONDENT AND DISCUSSION  
Ute Meta Bauer » MASSACHUSETTS INSTITUTE OF TECHNOLOGY

5:30 p.m.  
CURATOR’S TOUR  
Tipi: Heritage of the Great Plains » BROOKLYN MUSEUM (Free for symposium attendees)

FRIDAY, MAY 6

8:15–9:00 a.m.  
REGISTRATION  
Diker Pavilion Lobby

9:00 a.m.  
WELCOME AND ANNOUNCEMENTS  
Kathleen Ash-Milby

9:15–10:45 a.m.  
SESSION THREE  
Blood Memory: Indigenous Genealogies and Imagined Truths  
Chair: Nancy Marie Mithlo » University of Wisconsin-Madison

Dylan Miner » MICHIGAN STATE UNIVERSITY
Against Hybridity: An Indigenist Provocation on Contemporary Art

Sean Teuton » UNIVERSITY OF WISCONSIN-MADISON
Native Literature, Native Art, and How There Might Be Memory in the Blood

Rachel Harris » CONCORDIA UNIVERSITY
Of God, Guns, and Government: Reforming the Non-Inuit Subject Position in the Work of Annie Pootoogook and the Kinngait Avant-Garde