

NATIVE AMERICAN *Fashion:*

INSPIRATION, APPROPRIATION, AND CULTURAL IDENTITY

Saturday, April 22, 2017 • 10:30 a.m. to 5:00 p.m.
Diker Pavilion, National Museum of the American Indian
Alexander Hamilton U.S. Custom House
One Bowling Green • New York City

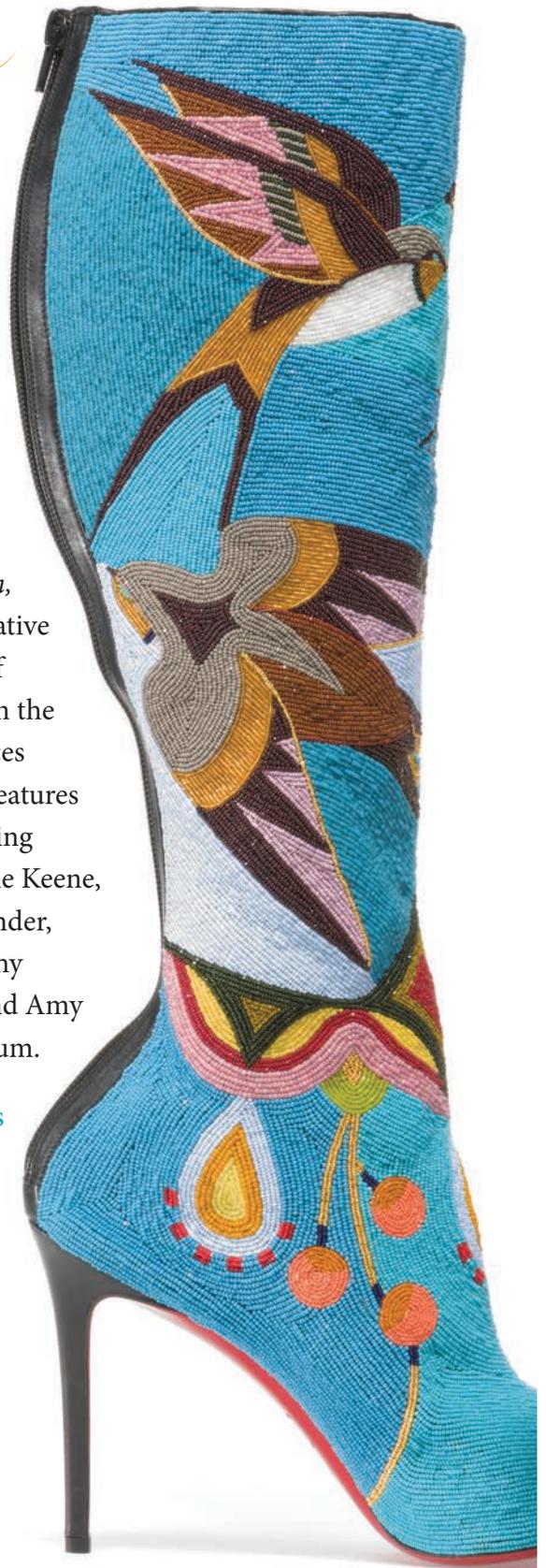
Cosponsored by the Fashion Institute of Technology, State University of New York, *Native/American Fashion: Inspiration, Appropriation, and Cultural Identity* explores fashion as a creative endeavor and an expression of cultural identity, the history of Native fashion, issues of problematic cultural appropriation in the field, and examples of creative collaborations and best practices between Native designers and fashion brands. The program features distinguished scholars, fashion designers, and editors, including Anna Blume, Daniel James Cole, Joe Horse Capture, Adrienne Keene, Karen Kramer, Jessica Metcalfe, Douglas Miles, Lynette Nylander, Virgil Ortiz, Sherry Farrell Racette, Susan Scafidi, and Timothy Shannon. Moderated by Kathleen Ash-Milby, Eileen Karp, and Amy Werbel. Reception in the Rotunda, directly after the symposium.

Live webcast at: AmericanIndian.si.edu/multimedia/webcasts



Smithsonian
National Museum of the American Indian

FIT Fashion Institute of Technology
State University of New York



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PROGRAM

10:30 a.m. **Welcome**

Kevin Gover, National Museum of the American Indian

Ronald Milon, Fashion Institute of Technology, State University of New York

10:35 a.m. **Opening Remarks**

Kathleen Ash-Milby, National Museum of the American Indian

10:45 a.m. **MOBILITY AND CULTURAL IDENTITY THROUGH FASHION**

Fluidity of Referents: Maya Appropriations and Adornments

Anna Blume, Fashion Institute of Technology, State University of New York

Clothes along the Mohawk: Fashion, Exchange, and Appropriation among the Peoples of Early New York

Timothy Shannon, Gettysburg College

Ball Gowns, Moccasins, and Black Beaver Hats: York Factory and Red River as Sites of Fashion Innovation

Sherry Farrell Racette, University of Manitoba

Everything's Better with War Bonnet on It!

Daniel James Cole, Fashion Institute of Technology, State University of New York

Moderated by Amy Werbel, Fashion Institute of Technology, State University of New York

12:15 p.m. **Lunch on your own**

1:30 p.m. **PROBLEMATICS OF CULTURAL APPROPRIATION IN CONTEMPORARY FASHION**

"Navajo" Underwear and Headdresses on the Runway:

A Look at the Last Five Years of Cultural Appropriation in Fashion

Adrienne Keene, Brown University

Non-Natives as Native Americans: “I’m an Indian Too”

Joe Horse Capture, Minnesota Historical Society

Cultural Appropriation or Appreciation? A Modern-Day Critique

Lynette Nylander, writer, editor, and creative consultant

Style on Trial: Cultural (Mis)Appropriation and Fashion Law

Susan Scaffidi, Fashion Law Institute at Fordham Law School

Moderated by Kathleen Ash-Milby, National Museum of the American Indian

3:30 p.m. Break

3:45 p.m. CREATIVE COLLABORATIONS

Panel Discussion

Jessica Metcalfe, founder and owner, Beyond Buckskin

Douglas Miles, artist and designer

Virgil Ortiz, artist and designer

Moderated by Eileen Karp, Fashion Institute of Technology, State University of New York

4:45 p.m. Closing Remarks

Karen Kramer, Peabody Essex Museum

**5:00 p.m. Symposium concludes
Reception in the Rotunda, Second Floor**

Native/American Fashion: Inspiration, Appropriation, and Cultural Identity is held as a part of the exhibition *Native Fashion Now* currently on view at the museum on the second floor. The symposium is cosponsored by the Fashion Institute of Technology, State University of New York.

Native Fashion Now is organized by the Peabody Essex Museum, Salem, Massachusetts. The Coby Foundation Ltd. provided generous support. The New York presentation of this exhibition and related programming is made possible through the generous support of Ameriprise Financial and the members of the New York Board of Directors of the National Museum of the American Indian. Additional funding provided by Macy’s.

Cover image: Jamie Okuma (Luiseño/Shoshone-Bannock), *Boots*, 2013–14. Glass beads on boots designed by Christian Louboutin. Museum Commission with support from Katrina Carye, John Curuby, Karen Keane and Dan Elias, Cynthia Gardner, Merry Glosband, and Steve and Ellen Hoffman. Peabody Essex Museum, 2014.44.1AB. © 2015 Peabody Essex Museum. Photo by Walter Silver (detail).

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BIOGRAPHIES

Kathleen Ash-Milby (Navajo) is an associate curator at the National Museum of the American Indian in New York and organizer of the New York presentation of the *Native Fashion Now* exhibition. She has organized numerous contemporary art exhibitions at the museum, including *Kay WalkingStick: An American Artist* (2015) with co-curator David Penney, *Glittering World: Navajo Jewelry of the Yazzie Family* (2014) as curatorial liaison, *C. Maxx Stevens: House of Memory* (2012) and *Off the Map: Landscape in the Native Imagination* (2007). Ash-Milby is a recipient of two Secretary of the Smithsonian's Excellence in Research Awards for her exhibition and publication *HIDE: Skin as Material and Metaphor* in 2011 and for the publication *Kay WalkingStick: An American Artist* in 2016.

Anna Blume is a professor in the History of Art Department at the Fashion Institute of Technology, State University of New York, where she teaches courses on pre-Columbian and South Asian cultures with a particular focus on the relationship between photography and archaeology and art and ethics. She recently studied ancient monumental architecture and sculpture in the Mississippi Valley and is working on a long-term project at the American Museum of Natural History on archaic Native North American lithics. Previous studies have included Maya concepts of zero and pre-Columbian images of human animal hybridity.

Daniel James Cole teaches in the Fashion Design program at the Fashion Institute of Technology, State University of New York, and in Graduate Costume Studies at New York University. He is co-author, with Nancy Deihl, of *The History of Modern Fashion* (Laurence King, 2015) and has presented at academic conferences internationally. His areas of expertise include religiously motivated dress, and Malaysian and Indonesian dress and textiles. He has curated two exhibitions for OPERA America/National Opera Center: *Martin Palkednaz: A Tribute* (2013) and *Divas of the Gilded Age* (2015). Earlier this month, Cole presented the paper "Indigenous Invention: Hide Clothing of the Plains Indians as a Sustainability Paradigm" at New York University at another symposium in conjunction with the *Native Fashion Now* exhibition.

Kevin Gover (Pawnee), director of the Smithsonian's National Museum of the American Indian, has guided the museum through the opening of several critically acclaimed exhibitions and major initiatives since he began as director in 2007. A former professor of law at the Sandra Day O'Connor College of Law at Arizona State University, he served on the faculty of the university's Indian Legal Program. Before joining the university faculty, Gover served as assistant secretary for Indian Affairs in the U.S. Department of the Interior from 1997 to 2000. A presidential appointee, he was responsible for policy and operational oversight of the Bureau of Indian Affairs, where he oversaw programs in Indian education, law enforcement, social services, treaty rights, and trust asset management.

Joe D. Horse Capture (A'aninin) has been involved with museums for more than 18 years. A second-generation curator, Horse Capture was the associate curator of Native American Art at the Minneapolis Institute of Arts, associate curator at the National Museum of the American Indian, and is currently the director of Native American Initiatives at the Minnesota Historical Society. He is widely published in the field of Native American art and culture and has served as a consultant for several projects in the United States and Europe.

Eileen Karp is chairperson and assistant professor in the Fashion Design Department of the School of Art and Design at the Fashion Institute of Technology (FIT), State University of New York. Prior to this, she was the department's International Coordinator for fashion design study abroad programs and taught a variety of fashion design courses for the apparel area. She developed a new bachelor of science program in Technical Design for FIT's School of Business and Technology, and also led revisions to the Fashion Design AAS, BFA, and Menswear programs. Karp has over three decades of professional experience in creative apparel design, patternmaking, and technical design management careers and concurrent adjunct faculty experience in fashion design at FIT.

Adrienne Keene (Cherokee Nation) is assistant professor of American Studies at Brown University. A Native scholar, writer, blogger, and activist, she is passionate about reframing how the world sees contemporary Native cultures. She is the creator and author of *Native Appropriations*, an internationally recognized blog discussing cultural appropriation and stereotypes of Native peoples in fashion, film, music, and other forms of pop culture. Through her writing and activism, Keene questions and problematizes the ways indigenous peoples are represented, asking for celebrities, large corporations, and designers to consider the ways they incorporate "Native" elements into their work. She is interested in the way Native peoples are using social and new media to challenge misrepresentations and present counter-narratives that showcase true Native cultures and identities.

Karen Kramer, curator of Native American and Oceanic Art and Culture at the Peabody Essex Museum, has helped produce ten major exhibitions on Native American art and culture at the museum. She curated *Native Fashion Now*, a nationally traveling, groundbreaking exhibition celebrating contemporary Native American fashion, and the paradigm-shifting *Shapeshifting: Transformations in Native American Art*, which dismantled stereotypes and explored concepts of change, worldview, and politics in historical and contemporary Native art. Kramer directs the Peabody Essex Museum's innovative Native American Fellowship program, which provides training for rising Native American leaders in the museum, cultural, and academic sectors.

Jessica R. Metcalfe (Turtle Mountain Chippewa) is the owner and author of the website *Beyond Buckskin*, which focuses on all topics related to Native American fashion, including historical adornment, contemporary design, and issues related to cultural appropriation in the fashion industry. She is the owner of the *Beyond Buckskin Boutique*, which promotes and sells Native American-made couture, streetwear, jewelry, and accessories, and is based out of the Turtle Mountain Indian Reservation in Belcourt, North Dakota. Metcalfe, who wrote her doctoral dissertation on Native designers of high fashion, has co-curated exhibitions and taught college courses in Native American studies, studio art, art history, and literature. Her current work focuses on American Indian art, clothing, and design from all time periods, with an emphasis on contemporary artists.

Douglas Miles (San Carlos Apache/Akimel O'odham) fuses bold, graffiti-inspired graphics with Apache iconography and language. Years ago he painted his first skateboard, for his son. His brand, Apache Skateboards—the first Native-owned skateboard company—grew from that deck, and soon it included a line of streetwear. In 2009–10, Miles collaborated with the internationally popular sportswear brand Volcom. His designs for Volcom's Stone-Age line of clothing and accessories brought Apache design to contemporary skate culture. His mission is to empower Native youth and highlight social issues that confront their communities today.

Ronald Anthony Milon is the chief diversity officer at the Fashion Institute of Technology, State University of New York. Milon is a graduate of the College at Brockport of the State University of New York system. He holds master's degrees from the New School in New York and the University at Buffalo, and earned his PhD from Capella University.

Lynette Nylander is a writer, editor, and creative consultant living in London. Recently named to the Forbes 30 Under 30 Europe list, she previously held the position of deputy editor of prestigious style bible *i-D*; she continues to contribute to both *i-D* and the biannual *Industrie* magazine. She regularly contributes to *Elle UK*, *The Guardian*, and *Refinery29*, and has spoken at the British Film Institute and the Victoria and Albert Museum on race, gender, and pop culture.

Virgil Ortiz (Cochiti Pueblo), contemporary Native American artist and fashion designer, grew up in New Mexico in a family of Cochiti Pueblo potters in which telling stories, collecting clay, gathering wild plants, and producing figurative pottery all were part of everyday life. After a highly successful collaboration with fashion icon Donna Karan, during which he developed boldly patterned textiles based on his graphic decorative painting, Ortiz has since launched his own fashion line. His designs, such as sharp laser-cut leather jackets, swinging taffeta skirts, cashmere sweaters, and silk scarves, echo the voluminous contours and sinuous motifs of Pueblo pottery while showcasing the richness of indigenous high fashion and compelling storytelling of Pueblo culture and history.

Kyunghee Pyun is an assistant professor in the History of Art Department at the Fashion Institute of Technology, State University of New York. Her scholarship focuses on the history of collecting, reception of Asian art, diaspora of Asian artists, and Asian American visual culture. Her publications include “Asian Art in the Eyes of American Collectors, 1880–1920: Antimodernism and Exotic Desire”; “A Journey through the Silk Road in a Cosmopolitan Classroom”; and “Collectors of Asian Crafts in North America: Passion for Porcelain.” Forthcoming is the co-edited book, *Fashion, Identity, and Power in Modern Asia*, which focuses on modernized dress in early 20th-century Asia (Palgrave Macmillan, 2018). She is a Leon Levy fellow in the Center for the History of Collecting at the Frick Collection. She serves as a member in the Diversity Council at FIT. Professor Pyun, along with FIT colleague Amy Werbel, collaborated with the National Museum of the American Indian’s Kathleen Ash-Milby in organizing this symposium.

Sherry Farrell Racette (Timiskaming First Nation) is an interdisciplinary scholar with an active arts practice. Recent curatorial and artistic projects include *We Are Not Birds* (2014) and *From Here: Story Gatherings from the Qu’Appelle Valley* (2015). Racette teaches at the University of Manitoba, but is currently in Toronto as the 2016–2017 Distinguished Visiting Indigenous Faculty Fellow at the Jackman Humanities Institute and Visiting Resident Scholar at Massey College.

Susan Scafidi is the first law professor ever to offer a course in Fashion Law and is internationally recognized for her leadership in establishing the field. She has testified regarding the proposed extension of legal protection to fashion designs and continues to work actively with members of Congress and the fashion industry on this and other issues. Scafidi founded and directs the nonprofit Fashion Law Institute, established with the generous support and advice of the Council of Fashion Designers of America and its president, Diane von Furstenberg, and located at Fordham Law School. Scafidi is the author of *Who Owns Culture? Appropriation and Authenticity in American Law* (2005) and also founded a blog on fashion and intellectual property, Counterfeit Chic.

Timothy J. Shannon is a professor and chair of the History Department at Gettysburg College, where he teaches early American and Native American history. His books include *Iroquois Diplomacy on the Early American Frontier* (Penguin, 2008) and *Indians and Colonists at the Crossroads of Empire: The Albany Congress of 1754* (Cornell, 2000), which won the Dixon Ryan Fox Prize from the New York State Historical Association and the Distinguished Book Award from the Society of Colonial Wars. His book *Indian Captive, Indian King: Peter Williamson in America and Britain* will be published by Harvard University Press in fall 2017.

Amy Werbel is an associate professor in the History of Art Department at the Fashion Institute of Technology, State University of New York. Her scholarship focuses on gender, sexuality, and censorship in American art. Her books include *Thomas Eakins: Art, Medicine, and Sexuality in Nineteenth-Century Philadelphia* (Yale, 2007) and *Lust on Trial: American Art, Law, and Culture during the Reign of Anthony Comstock*, to be published by Columbia University Press in 2018. She served as a Fulbright Scholar in China, teaching American Studies at Guangdong University of Foreign Studies in Guangzhou from 2011–12, and is currently a Fulbright Alumni Ambassador. Her book, *Lessons from China: America in the Hearts and Minds of the World’s Most Important Rising Generation* (2013), reflects on these cross-cultural experiences.