The Native American Literature Symposium

Isleta Resort & Casino
Albuquerque, NM

March 17-19, 2016
Studies in American Indian Literatures

Edited by Chadwick Allen

A journal of American Indian literatures, defined broadly to include all written, spoken, and visual texts created by Native peoples.

SAIL is the official journal of the Association for the Study of American Indian Literature. Members receive the journal as a benefit of membership.

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The Native American Literature Symposium is organized by an independent group of Indigenous scholars committed to making a place where Native voices can be heard. Since 2001, we have brought together some of the most influential voices in Native America to share our stories—in art, prose, poetry, film, religion, history, politics, music, philosophy, and science—from our worldview.

Gwen N. Westerman, Director
Minnesota State University, Mankato

Virginia Carney, Tribal College Liaison
Leech Lake Tribal College, President Emerita

Gordon Henry, Jr., Publications Editor
Michigan State University

LeAnne Howe, Arts Liaison
University of Georgia, Athens

Evelina Lucero, Site Coordinator
Institute of American Indian Arts

Tria Wakpa Blue, Vendor/Press Coordinator
University of California, Berkeley

Margaret Noodin, Awards
University of Wisconsin, Milwaukee

Niigaanwewidam James Sinclair, Book Blitz
University of Manitoba

Denise Cummings, Film Wrangler
Rollins College

Theo Van Alst, Film Wrangler
University of Montana

Dennis Scott Herbert, Assistant to the Director
Minnesota State University, Mankato

Jill Doerfler
University of Minnesota, Duluth

Jodi Byrd
University of Illinois, Urbana-Champaign

[Image]
We thank the sponsors of the 2016 Symposium for their generous funding and continued support that made everything possible.

**The Pueblo of Isleta**

*Eddie Paul Torres, Governor*

**Isleta Resort and Casino**

*Pamela Gallegos, CFO*

*Victor Sanchez and Tammy Abeita, Resort Sales*

The American Indian Studies Series, Michigan State University Press

Department of Native Studies, The University of Manitoba

The Association for the Study of American Indian Literatures

Institute of American Indian Arts

University of Nebraska Press

We also extend our gratitude to the following people who work behind the scenes at Minnesota State University, Mankato to keep everything functioning and who provide invaluable encouragement for our cause:

**Department of English**

*Matthew Sewell, Chair*

*Liz Olmanson*

**College of Arts and Humanities**

*Kimberly Contag, Interim Dean*

And we appreciate the kindness of the following people who contributed support for our student participants:

*Becca Gercken*

*Martha Viehmann*
Haŋ mitakuyapi / Hello my relatives,

We meet again at a crossroads—the Paak’u region of the Southwest. We come from the four directions, to the homelands of the Pueblo peoples, to share stories that transcend place and time. As travelers, we thank the people of the Pueblo of Isleta for welcoming us back to their conference facilities here in Albuquerque, and for their continuing support since our first visit here in 2009.

Our regular schedule will begin in a good way on Thursday with a roundtable discussion of sovereignty and the power of words. We are pleased that the program this year features stories of every kind and shape, from poetry to visual art to history, and film to theory to graphic novels. Our film session focuses on the cutting-edge work of Steven Paul Judd. We are honored to also hear the wonderful voice of the Navajo Nation’s first Poet Laureate, Luci Tapahonso. Craig Howe will bring our focus to the great work that is being done in Indian country. Once again, the variety of topics in our panel sessions demonstrates breadth and depth of what it means to be involved in Native Studies today.

Since 2001, NALS has been a place where Native worldviews can be expressed and considered in all their variations. The collective impact we have had is measurable in the community we have created, and the way we have shifted authority to our own Native perspectives. We have come a long way, literally and figuratively, from that first NALS in Puerto Vallarta when we were warned against riding the bus with “those local workers,” who looked remarkably like our own relatives, and witnessed the lasting influence of colonialism evident right down to the uniforms of the Mexican staff who served us. We have helped make the field of Native Studies a better place through our collective efforts. We remember the voices of those who have made our paths easier—we stand on the shoulders of incredibly strong indigenous people who sacrificed in ways we may never know. We honor our warrior legacy in those family members and friends who are in war-torn and desperate places. And we continue to travel on routes that were laid out generations ago as we share our stories.

Wopida ota. Many thanks.

Gwen Westerman
**Book Exhibits and Vendors**

Visit the vendors and book exhibits in Grand Ballroom B.
Thursday and Friday 9:00 am to 5:00 pm
Saturday 9:00 am to 3:00 pm

Thank you to the following presses and vendors for their contributions:

**Presses**

Michigan State University Press  
University of Arizona Press  
University of Nebraska Press  
University of New Mexico Press  
University of Oklahoma Press

**Vendors**

Institute of American Indian Arts  
JJ Ahboah and Elle Curley-Jackson  
Cassandra Billy, Cassy’s Arts & Craft

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**Conference Rooms**

Meals will be in Grand Ballroom C

**Breakout Session Rooms**  
Session A - Bosque  
Session B - Manzano  
Session C - Rio Grande

**Vendors & Exhibitions**  
Grand Ballroom B
### Thursday, March 17

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<td>9:00 am</td>
<td>Welcome and Traditional Blessing</td>
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<td><strong>Red Pens, White Paper:</strong> Wider Implications of Coulthard’s Call to Sovereignty</td>
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<td>Theo Van Alst, <em>University of Montana</em></td>
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<td>Carol Warrior, <em>Cornell</em></td>
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<td>Brian Burkhart, <em>California State University, Northridge</em></td>
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<td>Billy J. Stratton, <em>University of Denver</em></td>
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<td>9:30 - 10:45</td>
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<td><strong>Unsettling Genre Fiction</strong></td>
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|               | “Gothic Silence: Alice Callahan’s Wynema, the Battle of Little Bighorn, and the Indigenous Unspeakable”
|               | Amy Gore, *University of New Mexico*                                   |
|               | “Tracing Blood and Brotherhood: The (Re-)Negotiation of the Indigenous Masculine in Indigenous Graphic Novels”
|               | Niigaanwewidam James Sinclair, *University of Manitoba*                 |
|               | “Transnational Transformations: Radiation Monsters and Indigenous Ethics in William Sanders’ Billy Badass”
|               | Miriam Brown Spiers, *University of California, Merced*                |
| 11:00 - 12:15 | Session 2                                                               |
|               | **A (Bosque)**                                                          |
|               | Unsettling Genre Fiction                                                |
|               | “Gothic Silence: Alice Callahan’s Wynema, the Battle of Little Bighorn, and the Indigenous Unspeakable”
|               | Amy Gore, *University of New Mexico*                                   |
|               | “Transnational Transformations: Radiation Monsters and Indigenous Ethics in William Sanders’ Billy Badass”
|               | Miriam Brown Spiers, *University of California, Merced*                |
|               | **B (Manzano)**                                                         |
|               | Gendered Identity                                                       |
|               | “Reading Bad Indians as a Model for Revitalizing the Language We Use to Talk about Gender”
|               | Alicia Cox, *University of California, Davis*                          |
|               | “Tracing Blood and Brotherhood: The (Re-)Negotiation of the Indigenous Masculine in Indigenous Graphic Novels”
|               | Niigaanwewidam James Sinclair, *University of Manitoba*                 |
|               | “Transnational Transformations: Radiation Monsters and Indigenous Ethics in William Sanders’ Billy Badass”
|               | Miriam Brown Spiers, *University of California, Merced*                |
|               | **C (Rio Grande)**                                                      |
|               | Lifting Up Young Native Scholars I                                      |
|               | “Who’s Story: Native Youth Explore the History of Boarding Schools”     |
|               | Sarah Caldwell and Students, *Native American Community Academy, Albuquerque* |
|               | “Transnational Transformations: Radiation Monsters and Indigenous Ethics in William Sanders’ Billy Badass”
|               | Miriam Brown Spiers, *University of California, Merced*                |
|               | "Reading Bad Indians as a Model for Revitalizing the Language We Use to Talk about Gender”
|               | Alicia Cox, *University of California, Davis*                          |
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Thursday, March 17

Session 3: Lunch
The Institute of American Indian Arts Creative Writing Program
Student Reading with Q&A

Session 4

A (Bosque)
Visual Stories: Contemporary Indigenous Art and Emerging Artists
Chair: Becca Gercken, University Minnesota, Morris
Liv Klemek
Michelle Richotte
Nina O’Leary
ASAIL Pedagogy Panel

B (Manzano)

C (Rio Grande)
Linda LeGarde Grover: Short Talks and Author Reading
“Redemption: A Modern Creation Account”
Betty Donohue
Independent Scholar

“Dale Anne’s Resilience in The Road Back to Sweetgrass”
Martha Viehmann
Sinclair Community College

“Aankoobijiganag: Anishinaabe Intergenerational Identity”
Margaret Noodin
University of Wisconsin, Milwaukee

Linda LeGarde Grover, University of Minnesota, Duluth

3:00 - 3:30
Break and Book Signing

Thursday Night’s Special Guest
Steven Paul Judd, Filmmaker

Steven Paul Judd (Kiowa/Choctaw) is a writer, director, actor, and visual artist from Oklahoma. His feature film “The Butchers” was released in 2014 and his short film “Ronnie BoDean,” starring Wes Studi, was released in 2015. Judd was the winner of the 2009 Creative Spirit Award and his work has been included in an installment at the Smithsonian National Museum of the American Indian. Although known primarily for his work in film, Judd is a prolific visual artist whose mashups merge Native experiences with the disposable nature of American pop culture.
Thursday, March 17

Session 5: Plenary (Breakout Rooms)

Sacred and Secular Mystery in Native American Literature

“Sacred and Secular Mystery in Native American Novels,”
Frances Washburn, University of Arizona

“Tracing the Mystery of Memory, Story, & Presence in Stephen Graham Jones’s Growing Up Dead in Texas,”
Billy J. Stratton, University of Denver

“The Osage Rose: Two Worlds of Murder and Mystery,”
Sherrie Stewart, University of Arizona

“Using Pretexts to Subvert, Undermine, and Rewrite: The Liminal Spaces of Dreadfulwater Shows Up,”
Mary Stoecklein, University of Arizona

“Elsie’s Business, A Catalyst for Conversation,”
Vanessa DeCardenas, University of Arizona

5:00 - 6:00

Dinner on your own

Session 6

The NALS Annual Film Night

Presented by
Denise Cummings and Theo Van Alst

Featuring:
Steven Paul Judd and his film, Ronnie BoDean

Plus film shorts:
“Neil Discovers the Moon,” “Six Pack and Gas Money,”
“RoundDance,” and “World's Best Indian Taco”
**Friday, March 18**

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<td><strong>Maaazinaate Book Blitz (Vendor &amp; Exhibit Hall)</strong></td>
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**MCs: Niigaanwewidam James Sinclair & Tria Andrews**

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<td>Roundtable: Film Discussion</td>
<td>Native Absence in Literature</td>
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<td>Steven Paul Judd, <em>Writer, Director</em></td>
<td>Makina Moses, <em>Emory University</em></td>
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<td>“Voices Taken from Native Characters in Children’s Literature: Nonverbal Depictions of First Meetings of Female Indigenous Characters by White Authors”</td>
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<td>Dawn Quigley, <em>University of Minnesota</em></td>
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<td>Melissa Michal Slocum, <em>Arizona State University</em></td>
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**Statement on Ethnic Fraud**

*The Native American Literature Symposium supports the Indigenous Professors Association Statement on Ethic Fraud*

“We the Indigenous Professors Association hereby establish and present our position on ethnic fraud and offer recommendations to ensure the accuracy of American Indian/Alaska Native identification in American colleges and universities. This statement is developed over concern about the racial exploitation of American Indians and Alaska Natives in American colleges and universities. We think it is necessary to establish our position on ethnic fraud because of documented incidents of abuse.

This statement is intended to assist universities in their efforts to develop culturally diverse campus communities. The implications of this statement are threefold: (1.) to assist in the selection process that encourages diversity among students, staff, faculty, and administration; (2.) to uphold the integrity of institutions and enhance their credibility with American Indian/Alaska Nations/Tribes; and (3.) to recognize the importance of American Indian/Alaska Native Nations/Tribes in upholding their sovereign and legal right as nations to determine membership.

The following prioritized recommendations are intended to affirm and ensure American Indian/Alaska Native identity in the hiring process. We are asking that colleges and universities (1.) Require documentation of enrollment in a state or federally recognized nation/tribe with preference given to those who meet this criterion; (2.) Establish a case-by-case review process for those unable to meet the first criterion; (3.) Include American Indian/Alaska Native faculty in the selection process; (4.) Require a statement from the applicant that demonstrates past and future commitment to American Indian/Alaska Native concerns; (5.) Require higher education administrators to attend workshops on tribal sovereignty and meetings with local tribal officials; and (6.) Advertise vacancies at all levels and on a broad scale and in tribal publications.”

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**8:00 - 8:45**

Maazinaate Book Blitz (Vendor & Exhibit Hall)

**MCs: Niigaanwewidam James Sinclair & Tria Andrews**
**Friday, March 18**

### Session 8

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| “In Postcolonial Love and War”  
  Becca Gercken,  
  *University of Minnesota, Morris* |
| “We will plant songs where there were curses: The Power of Songs and Singing in Conflict Resolution for Holy Beings”  
  Nancy J. Peterson,  
  *Purdue University* |

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<th>B</th>
<th>Lifting Up Young Native Scholars II</th>
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| “Writing Ourselves as Heroes: 8th Grade Girls’ Responses to Bruchac’s *Killer of Enemies*”  
  Michelle Sprouse & Students  
  *Native American Community Academy* |

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<th>C</th>
<th>Contemporary Native Studies in Theory and in Practice</th>
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| “Native Theory, Native Pragmatism”  
  Reginald Dyck,  
  *Capital University* |
| “Emptying the Toy Box and the Bookshelf of Manifest Destiny”  
  Rick Waters,  
  *San Juan College* |
| “In Good Company: Akicitapi kiŋ Win Decolonization Battles in Academia”  
  Grace Chaillier,  
  *Northern Michigan University* |

### Session 9: Lunch (Grand Ballroom)

**Margaret Noodin** (Anishinaabe) is an poet and Anishinaabemowin language teacher. She is an Assistant Professor of English and American Studies at the University of Wisconsin–Milwaukee. Margaret is the editor of ojibwe.net and led a weekly Ojibwe language group at the University of Michigan–Ann Arbor, where she served as Director of Comprehensive Studies. She is the author of *Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature* (2014) and *Weweni: Poems in Anishinaabemowin and English* (2015).
### Session 10

#### A  Working on Our *Night Moves*: A Richard VanCamp Roundtable

Moderator:
Scott Andrews,  
*California State University, Northridge*

Angela Semple,  
*Trent University*

Nancy Van Styvendale,  
*University of Saskatchewan, Canada*

Miriam Brown Spiers,  
*University of California, Merced*

John Kalb,  
*Salisbury University*

#### B  Obligations of Belonging

“Ghost-lings: Invisibility, Death, and Hauntings in Indigenous Poetry”  
Eman Ghanayem,  
*University of Illinois Urbana-Champaign*

“Zitkala Ša and the Politics of Hospitality”  
Lewis S. Gleich,  
*University of Maryland, College Park*

“Blood Memory: Acts of Remembering in Joy Harjo’s *Crazy Brave*”  
Olena McLaughlin,  
*Oklahoma State University*

#### C  Reading and Teaching the Works of Power, Tapahonso, and Tohe

“All Matter Matters’: Abundant and Ambivalent Intertextuality in Susan Power’s *The Grass Dancer, Roofwalker, and Sacred Wilderness*”  
Jungmin Kim,  
*Cornell University*

“Looking for the Blue Dress at the Field Museum: Susan Power’s ‘Museum Indians’ and Travel-Learning”  
Karen M. Poremski,  
*Ohio Wesleyan University*

“‘We Walked Steadily’: Land, Movement, and Memory in Long Walk Poetry by Luci Tapahonso and Laura Tohe”  
Amy T. Hamilton,  
*Northern Michigan University*

### Session 11

**Plenary Roundtable: Transatlantic Reciprocity—Contextualizing Exchanges between the Choctaw and the Irish**

Speakers:
Padraig Kirwan, *Goldsmiths, University of London* and LeAnne Howe, *University of Georgia*

Respondents:
David Stirrup, *Kent University* and Theo Van Alst, *University of Montana*

### Break

**Break and Book Signing**

**Break**

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The Native American Literature Symposium 2016
Luci Tapahonso (Navajo) is professor of English Literature and Language at the University of New Mexico. In 2013, she was named the inaugural poet laureate of the Navajo Nation. She is the author of three children’s books and six books of poetry, including *A Radiant Curve*, which was awarded the Arizona Book Award for Poetry in 2009. Tapahonso’s work has appeared in many print and media productions in the U.S. and internationally. Her poems have been translated into German, Italian and French. She was featured in Rhino Records’ CDs, “In Their Own Voices: A Century of American Poetry” and “Poetry on Record: 98 American Poets Read Their Work” and in several PBS films.
Saturday, March 19

Session 13 Plenary Panel (Breakout Rooms)

Overwriting Skins--Signs of Native North American Palimpsests

Chair: Gordon Henry
“A Palimpsest Landscape of Dakota History: Restoring Dakota Voices & Restorying Settler-Colonial Accounts,”
Gwen Westerman,
*Minnesota State University, Mankato*

“Vizenor’s Summer in the Spring and Another Version of Anishinaabe Oral Tradition in Tribal Newspapers & Anthropological Texts,”
Gordon Henry,
*Michigan State University*

“How Tough those Roots Had Clung’: Reading The Round House as a Palimpsest,”
Silvia Martinez Falquina,
*University of Zaragoza*

“Killing History, Palimpsests and Power in Anna Lee Walters’s Ghost Singer.”
Jesse Peters,
*University of North Carolina, Pembroke*

Session 14

A (Bosque)
Boundaries of Identity and Jurisdiction

“Métis Indigeneity: Literary, Historical, and Contemporaneous Resistance”
Robin White,
*Independent Scholar*

“The Misfits & the Marginalized: Liminal Space in Blake Hausman’s Riding the Trail of Tears”
Tammy Wahpeconiah,
*Appalachian State University*

“Literary Realities: Trans/National Networks and Tribal Courts”
Joseph Bauerkemper,
*University of Minnesota, Duluth*

B (Manzano)
Visual Conversations

“Images in Conversation: Edward Curtis and Beyond”
Jen McClung-Coppoc,
*Iowa State University*

“Marking the Air: Orlando White’s Poetic Dialectics of Print and Page”
Ryan Rhadigan,
*University of California, Berkeley*

“In Motion Forever: Digital Performance & Activism in the Poetry of Janet Rogers”
Patricia Killelea,
*Northern Michigan University*

C (Rio Grande)
Agency and Rhetoric

“Conversion, Incorporation, and the Political Lives of Indigenized Christianity in the Writings of William Apess and Charles Eastman”
René Dietrich,
*University of Mainz*

Jeremy Carnes,
*University of Wisconsin, Milwaukee*

“American Indians, the Press, and Manifest Destiny in Iraq: An Historical Perspective on the Rhetoric of Cultural Militarism”
Debra K.S. Barker,
*U of Wisconsin, Eau Claire*
Saturday, March 19

12:00 - 1:15  
**Lunch on your own**

12:15 - 1:30  
**Session 15**

**ASAIL Business Meeting (Lunch provided in Sunrise Room)**

12:00 - 1:15  
Lunch on your own

1:45 - 3:00  
**Session 16**

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<td>Brian Burkhart, <em>California State University, Northridge</em></td>
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<td>Sharon Holm, <em>Independent Scholar</em></td>
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<td>“Nobody Dies! Refusing Victimry in <em>Drunktown's Finest</em>”</td>
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<td>John Gamber, <em>Columbia University</em></td>
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3:00 - 3:30  
**Break and Book Signing**
Saturday, March 19

Session 17

A

Reading and Teaching Abenaki Stories

“Memories Whispered in Blood: Language and Legends in Whisper in the Dark”
Kristin Bebout,
California State University, San Marcos

“Decentering Identity in the Common Pot: Melissa Tantaquidgeon Zobel’s Wabanaki Blues”
Mandy Suhr-Sytsma,
Emory University

B

Indigenous Embodiment: Subverting, Communicating, and Queering Sovereignty

‘Indians Playing Indian’ and ‘Indians Playing Black’: Surfacing the Politics of Performance in the Boarding School Setting
Tria Blu Wakpa,
University of California, Berkeley

Makha Blu Wakpa,
University of California, Berkeley

“Queering History through (Miss) Chief: The Art of Kent Monkman
Shannon Toll,
University of Oklahoma

C

Native Literary Legacies

“Encounters in the Archives: Searching for Gowongo Mohawk”
Katy Young Evans,
SUNY Polytechnic Institute

“Writing the Life of John Joseph Matthews”
Michael Snyder,
Oklahoma City Community College

“A Profession of Political and Educational Advocacy: Gertrude and Raymond Bonnin’s Textual Outreach”
Julianne Newmark,
University of New Mexico

5:00 - 6:00

Break

Session 18: Dinner Conversation with Craig Howe

Craig Howe (Oglala Sioux) is director of the Center for American Indian Research and Native Studies, a nonprofit research center committed to advancing knowledge and understanding of American Indian communities and issues important to them. He earned a Ph.D. from the University of Michigan and is a faculty member in the Graduate Studies Department at Oglala Lakota College. He also served as deputy assistant director for cultural resources at the National Museum of the American Indian, Smithsonian Institution, and director of the D’Arcy McNickle Center for American Indian History at the Newberry Library in Chicago. He has developed innovative hypermedia tribal histories projects and creative museum exhibitions, taught Native studies courses in the U.S. and Canada, and authored articles and book chapters on numerous topics, including tribal histories, Native studies, museum exhibitions, and community collaborations. Howe was raised and lives on his family’s cattle ranch on the Pine Ridge Indian Reservation.
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Waters, Rick 8c  
Westerman, Gwen 13  
White, Robin 14a
We Remember Those Who Have Made the Road Easier For Us

**John Trudell**
(1946-2015)
A Santee Dakota activist, artist, actor, and poet, Trudell lived a life dedicated to indigenous human rights as well as land and language issues. Through his belief in the power of the spoken word he helped spark a movement that is a continuation of Native American oral traditions.

**George Billie**
(1927-2015)
Known by many as “Old Man”, George was a family man, a tribe historian, and an interpretive guide at the Ah-Tah-Thi-Ki Seminole Indian Museum. He was an extra in several films, including Gary Cooper's 1951 hit “Distant Drums,” and was instrumental in The News-Press' Voices of the Everglades project.

**Joshua Wheeler**
(1976-2015)
Cherokee Warrior and Master Sergeant, Joshua Wheeler was a highly decorated member of the Delta Force unit. He joined the Army in 1995, the Rangers in 1997, and special ops in 2004. He was deployed 14 times and he received 11 Bronze Stars. He gave his life during a mission to free hostages being held by ISIS.

**Jeri Ah-be-hill**
(1934-2015)
Kiowa-Comanche and fashion icon, Jeri Ah-be-hill oversaw the Native American Clothing Contest at the Santa Fe Indian Market for 17 years. Jeri and her husband started the Washakie Trading Company at the Wind River Reservation. Her daughters plan on establishing a scholarship in Jeri's name at the Institute of American Indian Arts for a Kiowa student.

**George Attla**
(1933-2015)
Unmatched sprint racing champion and one of Alaska's most decorated mushers, George, also knows as the “Huslia Hustler,” was widely considered the best sprint sled dog racer. Attla coached young mushers at the Frank Attla Youth & Sled Dog Care-Mushing program, which he founded and named after his son.

**Darrell Standing Elk**
(1934 - 2015)
Ta Kola Ota (Darrell Dale Standing Elk) was an enrolled member of the Sicangu Lakota Oyate, and a respected leader. Darrell founded the Center for Support and Protection of Indian Religions and Indigenous Traditions.
I am Charlene Teters. I am the Academic Dean at the Institute of American Indian Arts (IAIA). I am a member of the Spokane Nation. I am an artist, an educator, and an activist. I began fighting against stereotyping and the misuse of Native American imagery in 1989 when my children witnessed an "Indian" sports mascot degrading and misrepresenting everything that I had taught them about being Native American. I still create art. I still teach. I still stand against the desecration of the heritage of my people.

What will YOU do when you are IAIA?

IAIA is accredited by the Higher Learning Commission and the National Association of Schools of Art and Design – and is open to all students. Degrees available in Studio Arts, Cinematic Arts & Technology, Museum Studies, Creative Writing, Indigenous Liberal Studies, Business & Entrepreneurship, and Native American Art History.

For more information on the school or Dean Teters visit www.iaia.edu.