Ethics and Aesthetics in Indigenous Arts and Research:
A Public Roundtable

October 15, 2011
1:00 pm – 3:00 pm
Newberry Library, Ruggles Hall

RSVP by October 7, 2011: mcnickle@newberry.org

This free event will consist of short presentations by each participating speaker followed by a round-table discussion. Our main topic will focus on those moments that require contemporary artists and scholars to consider the place of community-based ethics in their creative work or scholarship—whether these concern family traditions, cultural sensitivities, or traditional religious taboos.

Mique’l Dangeli
Tsimshian Nation of Metlakatla, Alaska PhD candidate in First Nations Art History at the University of British Columbia
Her work on the complexities of community-based and archival research utilizing historical images of Native communities can be found in the edited volume, Visual Currencies: The Native Photograph in Museum and Galleries (2010). She also serves as the Director of the Duncan Cottage Museum in Metlakatla and Co-Leader, Git Hayetsk Dancers.

Castle McLaughlin, PhD
Social anthropologist and Associate Curator of North American Ethnography at Harvard’s Peabody Museum of Archaeology and Ethnography
She has conducted fieldwork on Native American ranching, wild horses, and the contemporary Native American art market. Her recent work has focused on the Lewis and Clark expedition and bicentennial. She is the author of Arts of Diplomacy: Lewis and Clark’s Indian Collection and co-curator, with Butch Thunder Hawk, of Wiyohpiyata: Lakota Images of the Contested West.

Victor Masayesva
Hopi independent filmmaker and life-long advocate for the implementation of the indigenous aesthetic in multimedia productions
He has curated at the Museum of Modern Art in NYC and served as artist in residence at the School of Art Institute of Chicago, Walker Art Center, Banff Centre for the Arts and as a jurist and featured director at the Yamagata International Film Festival, and the CLACPI Festival in La Paz, Bolivia. His publications include, Husk of Time (University of Arizona Press) and his work is in the permanent collections at the Center for Creative Photography, Tucson, MoMA, Houston Museum of Art, and the Corcoran Gallery, Washington DC.

Jolene Rickard, PhD
Tuscarora visual historian, artist, and curator interested in the issues of indigeneity within a global context
She is currently the Director of the American Indian Program at Cornell University and an associate professor in the Department of History of Art and Visual Studies. She was also a curator for the Smithsonian’s National Museum of the American Indian inaugural exhibition in D.C., 2004. Recent essays included in South Atlantic Quarterly, Spring 2011, Vol. 110 Issue 2, “Visualizing Sovereignty in the Time of Biometric Sensors” and NMAI exhibition catalog, Hide: Skin as Material Metaphor, essay “Skin Seven Spans Thick,” 2010.

Scott Manning Stevens, PhD
Mohawk scholar and Director, D’Arcy McNickle Center for American Indian and Indigenous Studies
Trained as a literary and cultural historian, his work focuses on representations of the early encounters between indigenous peoples of North America and Europeans. Stevens has taught at Arizona State University and the University at Buffalo in the departments of English and American Studies. Several of his recent essays address the place of museums in indigenous studies and he is the curator of the up-coming exhibit, Indians of the Midwest: An Archive of Endurance.