Celebrate NAASA's 30th in Ottawa
17th Biennial Meeting

Our local hosts at the Canadian Museum of Civilization and Carleton University are making arrangements for members to explore the diverse cultural creativity of the region, past and present. Activities will include visits to world-renowned collections of Aboriginal Canadian art, archaeology, and history in art galleries and museums in the city of Ottawa and surrounding region. Building on successful features from recent meetings, many conference activities will take place in a single facility. The Crowne Plaza conference hotel will provide lodging and meeting rooms. A restaurant is available in the hotel, and there are many other dining options within walking distance in downtown Ottawa.

The Local Organizing Committee is partnering with the Aboriginal Curatorial Collective (ACC) on the opening plenary session. The remainder of the program will include a mix of organized sessions and volunteered papers. We encourage you to send in an abstract for an organized or open session. Back by popular demand: we will also have at least one evening open for an informal late evening session. Artists are welcome to show their work and scholars to discuss research and projects. More details to follow in the next newsletter.

Elsewhere in this newsletter:
- Call for paper submissions (June 15 deadline)
- Application instructions for Travel Awards (June 15 deadline)
- Call for nominations for officer and board positions (June 15 deadline)
- Call for 2013 conference hosts
- Information on travel and lodging
**NAASA Turns 30!**

Our 2011 conference will mark the 30th Anniversary of NAASA’s first meeting in 1980. The NAASA Board will produce a short visual tribute to the history of our organization, to be shown as part of the banquet program.

We are seeking contributions of photographs and digitized images of memorabilia of past conferences, as well as of pre- and post-conference tours. If you have a story to tell us about your favorite experiences with NAASA, we want to hear that too! Please contact Kate Morris at klmorris@scu.edu.

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**Call for Paper Submissions**

**June 15 deadline**

The NAASA program committee (Kathleen Ash-Milby, Kate Morris, and Michelle McGeough) invites you to submit a paper for the sessions listed below as well as for open sessions at the 2011 conference in Ottawa, Ontario.

Please note that if a proposed session below fails to fill, or we do not receive the required information from the session organizer in time to include it in the schedule, we reserve the right to merge the proposed papers with another session or consider them for an open session.

To submit abstracts, please comply with the following instructions:

1. All abstracts must be received by June 15, 2011, whether they are sent to a session organizer (papers to be considered for that session) or to the Program Committee (papers to be considered for Open Sessions).

2. An abstract may be no more than 100 words long. It must clearly define your subject, explain your purpose and describe your methodology.

3. To submit a paper for a session described below, send your abstract directly to the session organizer/ chair. The organizer(s) of each session will notify both session participants and the Program Committee of the papers accepted for that session. Any paper not accepted for an organized session will be forwarded to the Program Committee for consideration for open sessions.

4. The Program Committee welcomes submissions of papers covering topics not included in the proposed sessions (see following pages). To submit a paper for an Open Session, send your abstract directly to Kate Morris at klmorris@scu.edu. Sending papers by e-mail is preferred.

If you do not have e-mail access, contact Kate Morris (Santa Clara University, Department of Art and Art History, 500 El Camino Real, Santa Clara, CA 95053-0264, 408-554-5509) for the session organizer's postal address.
Session Proposals
Seeking Paper Submissions

Haudenosaunee Artistic Practices: Visualizing Culture, Tradition, and Meaning
Chair: Lisa Roberts Seppi, State University of New York at Oswego

The Haudenosaunee or Iroquois Confederacy can boast of one of the oldest governmental institutions still maintained in its original form in North America. Similarly, ongoing artistic practices refer to an authentic identity rooted in the awareness, celebration, and commitment to Haudenosaunee cultural foundations expressed in, for example, the Creation Story, Great Law of Peace, Wampum, and the Prayer of Thanksgiving. In addition to a profound sense of historical consciousness that reinforces concepts of tradition and cultural identity, contemporary Haudenosaunee visual artists are producing some of the most dynamic art of the 21st century as they engage with a range of traditional and newly emerging media, methods, and theories.

This panel invites papers from artists and scholars that address the ways Haudenosaunee artistic practices have developed in response to social and historical conditions. Speakers might consider such questions as how do artists merge ancient, fundamental philosophies and oral narratives with contemporary beliefs and realities? How does the production of art forms like beadwork and basketry maintain a sense of identity and how are they merged with new media like photography, digital imagery, and video/film to serve the same function? What role do mythology, history, and land play in the definition of a Haudenosaunee aesthetic?

Submit 100-word abstract for session Haudenosaunee Artistic Practices: Visualizing Culture, Tradition, and Meaning by June 15, 2011 directly to: Lisa Roberts Seppi at lisa.seppi@oswego.edu

New Forms, New Ideas: Contemporary Native Print Making
Chairs: Suzanne Newman Fricke, University of New Mexico & Deborah Jojola, Institute of American Indian Art

In the Native American art world, printmaking often serves as a bellwether for new ideas in terms of subject matter and style. The innovation and popularity of Inuit stone cut prints from Cape Dorset by artists including Kenojuak Ashevak, Pitsolok Ashoona and others beginning in the 1950s, of serigraphs by Northwest Coast artists like Tony Hunt and Robert Davidson from the 1960s and 70s, and of the lithographs by Fritz Scholder and R.C. Gorman from the 1970s suggest how printmaking often ushered in new ideas for Native art.

This session will look at contemporary Native American printmaking from professional print studios like the Tamarind Institute and Crow’s Shadow Institute of the Arts, and work from academic studios, including the Institute of American Indian Art and other universities. Exhibitions like the 2006 “Migrations: New Directions in Native American Art” show, which was printed at the Tamarind and Crow’s Shadow, demonstrate the innovation and stylistic advancement of the form where prints are often displayed in combination with other media, like Marie Watt’s Blanket Stories and Deborah Jojola’s Soul Sister. This session will combine discussions by artists and art historians to gain a better understanding of the role of contemporary Native American printmaking in the history of Native art.

Submit 100-word abstract for session New Forms, New Ideas: Contemporary Native Print Making by June 15, 2011 directly to: Suzanne Newman Fricke, at Suzanne@fricke.co.uk

Toward a Theory and History of Métis Art
Chair: Dylan AT Miner, Michigan State University

This panel will expand the recently commenced dialogue on the study of Métis art history from a uniquely Métis perspective. Unlike other studies of Native cultural expressions, art history and
theory have inadequately developed uniquely Indigenous frameworks to interpret contemporary Native artistic production.

In 1999, literary critic Craig Womack (Creek/Cherokee) published *Red on Red: Native American Literary Separatism*, in which he developed two cogent theses on the state of Indigenous literary studies. First, Womack maintained that Indigenous literary production is inherently political and must be analyzed accordingly. Second, he proposed that a nuanced analysis of tribal literatures must develop an inimitably Native literary theory, one that pulls from tribal ontologies and epistemologies, as well as from pan-Indian, indigenist, and Western frameworks.

Keeping these intellectual developments in mind, this panel will pose the following questions, among others: What is Métis art? Who defines what is Métis? How, if at all, is it different from other Native visual art? Can we have Métis art outside Canada? This panel will bring together Métis artists and intellectuals to discuss the history, theory, and discipline of Métis art.

Submit 100-word abstract for session *Toward a Theory and History of Métis Art* by June 15, 2011 directly to: Dylan AT Miner, at dminer@msu.edu

**Re-Placing/In-Placing Aboriginal Art**

Chair: W. Jackson Rushing, University of Oklahoma

Concerning the modern artist George Morrison (1919-2000): more than a decade after his death and seven years after his work was featured in a two person exhibition with Allan Houser that helped inaugurate the NMAI in Washington, D.C., the time is right to assess the state of the scholarship and criticism of his art. The high quality of Morrison’s paintings, drawings, sculptures, and prints—smart, sometimes quirky, often lush, and always inspiring—is such that he deserves a wide audience. His work and his way of being an artist have been profoundly influential, especially since the 1970s, and our understanding of modern and contemporary art will be greatly enriched by finely focused studies of his values, choices, materials, and the aesthetic results.

Papers should reflect new sources, methods, and critical strategies for investigating Morrison’s intentions and achievements. Topics might include his iconographies, his intellectual life, or the regional and (inter)national contexts for the reception of his art. Papers that examine understudied aspects of his oeuvre are most welcome, as are those utilizing archival resources and indigenous epistemologies. This session...
anticipates a retrospective currently being organized by the Minnesota Museum of American Art.

Submit 100-word abstract for session *George Morrison: The State of the Art* by June 15, 2011 directly to: W. Jackson Rushing, at jackson_rushing@ou.edu

**Object Lessons: Manifold Meanings in Individual Objects**
*Chair: Janet Catherine Berlo, University of Rochester*

Premise: This session focuses on close examinations of one individual object, and the multiple layers of meanings engendered by its creation, use, and circulation over time and space. I seek contributions on ancient, historical AND contemporary objects; in each case, authors should attempt a deep reading of the complexities of an object’s “cultural biography,” in the words of Igor Kopytoff.

Submit 100-word abstract for session *Object Lessons: Manifold Meanings in Individual Objects* by June 15, 2011 directly to: Janet Catherine Berlo, at janet.berlo@rochester.edu

**Exploring Dynamic Artforms through Technologies for Teaching and Publishing**
*Roundtable Discussion -- Organizer: Kathryn Bunn-Marcuse, University of Washington*

While art history has always privileged the visual form, scholarship on indigenous art has long been cognizant of how visual form is enmeshed with kinetic, oral, and other types of expression. Song, dance, and oratory are critical to meaning for many cultural expressions both past and present. Explorations of contemporary performance art and multi-sensory installations are unjustly served by mere textual description. How can new technologies help to convey original contexts that demand a richer sensory experience?

This session will include 3 short presentations on ways that museum exhibits, teaching, and publishing are using current technologies to more fully explore art in all of its dynamic forms. We will have time to discuss the ideas raised by each presentation as well as additional time for all attendees to brainstorm how we can best use current tools to enrich understanding and communication of art that is woven into larger contexts of speech, music, movement, and environment.

Submit 100-word statement of interest to participate in the Roundtable Discussion *Exploring Dynamic Artforms through Technologies for Teaching and Publishing* by June 15, 2011 directly to: Kathryn Bunn-Marcuse, at kbunn@u.washington.edu

**Archival Interventions: Working with Historical Native American Photographs**
*Chair: Veronica Passalacqua, University of California at Davis*

This session is concerned with the intersections between archives and photographic practices. Viewing both archives (institutional, family, community) and photography (historic, contemporary, new media) quite broadly, this session explores the many lives of images. We welcome papers by or about Native artists whose work intersects the archive; community use of and family relationships with archives; and efforts to reinvigorate images, to take them digital, or to liberate them into larger circulation.

Submit 100-word abstract for session *Archival Interventions: Working with Historical Native American Photographs* by June 15, 2011 directly to: Veronica Passalacqua, vpassalacqua@ucdavis.edu

**Young Scholars Workshop**
*Workshop -- Organizer: Kristine Ronan, University of Michigan*

This workshop is for Ph.D. students, at any stage of their process, who are pursuing Native American art as a primary field of inquiry. Our goal is to foster a dialogue about the state of the field and its related issues. Participants will be asked to read several articles and book excerpts in
advance of the session, in order to discuss issues around several questions: What do we, as future scholars-in-training, think about the state of the field, and where do we see ourselves fitting? How do we approach the narration of Native American art history and individual artists within that history? What role does our own personal situatedness need to play (or not play) in relation to our work and the scholarly enterprise?

Submit 50-word statement of interest to participate in the *Young Scholars Workshop* by June 15, 2011 directly to: Kristine Ronan, at kkronan@umich.edu

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**Globalizing Native Art**
*Chair: Jolene Rickard, Cornell University*

Based on a torrent of international activity Native American, First Nation and Aboriginal artists, curators and art historians are redefining Indigenous autonomy through curatorial collaborations, biennale participation and intellectual exchange. What are the complications of mapping a global Indigenous aesthetic dialogue? How is “Native/ First Nation/ Aboriginal” or “Indigenous” space marked globally? Is there an emergent “theory” of an Indigenous aesthetic and how is it located in a transnational, art world discourse?

This panel will seek to address these issues through the examination of Indigenous art, curating and scholarship that negotiates the local within a global frame. The panel is structured as a balance between theoretical, curatorial and artistic positions including: Jolene Rickard’s recent work on globalization and Indigenous aesthetics, Maximilian Forte’s recent book on *Indigenous Cosmopolitans: Transnational and Transcultural Indigeneity in the Twenty-First Century, 2010*, Gerald McMaster’s perspective as co-Artistic Director of the 18th Biennale of Sydney, Ngahiraka Mason’s theorization of Maori art and Shelly Niro’s experience as an artist with transnational and global experiences.

**Weaving and Wearing: Interdisciplinary Perspectives on Amerindian Textiles and Dress**
*Chair: Cory Willmott, Southern Illinois University Edwardsville*

Like food and shelter, dress is a universal human need. Reaching far beyond mere practical functions, however, it has elaborated aesthetic elements in all times and places. Dress assemblages of clothing, accessories and adornment are unique in their dual economic and symbolic functions. The roles of dress as personal goods, gifts in ceremonial exchanges, and commodities in vast trade networks, have yet to be thoroughly understood. Moreover, as a kind of “second skin,” dress assemblages also function as forms of expressive art that forge, maintain and negotiate social identities, and thereby political power relations, more than any other form of
material culture or art. Amerindian dress includes a vast array of forms and functions across time and space. Amerindian weaving arts also persist and dynamically change from ancient times to present. They have fascinated aboriginal artists, art historians, anthropologists and collectors alike for their technical, economic, social and aesthetic dimensions which reveal interrelationships among people and their behavioral environments. Wearing blankets, in particular, have become iconic with their multivocal messages and controversial political economies of appropriation and counter-appropriation.

This double session examines questions surrounding Amerindian weaving and wearing practices along lines of technical production, economic circulation, the politics of identity, and issues of representation from ethnohistoric and contemporary perspectives.

**Making the Past Present and the Present Contemporary: Curating Art and History from the Northwest Coast Today**

*Chairs: Jennifer Kramer, University of British Columbia & Aaron Glass, New York University*

While objects from the Northwest Coast have been on display in North American museums and galleries for well over a century, and while numerous studies have examined histories of collection, there has been relatively little attention to changing modes of curation. Given the considerable critique of Victorian and Modernist display strategies for Native American arts, this panel asks curators of recent Northwest Coast exhibitions to inspect and compare our practices in the beginning of the 21st century.

What is considered risk-taking curation? If collaborative museology has become the new norm, what may have been abandoned as modes of exhibition? How has the entry of indigenous arts into international art worlds changed the dynamic of exhibiting historical material? Has there been an increase or decrease in the single artist retrospective, or in the thematic exhibition? How has the scholarly rehabilitation of objects of inter-cultural encounter been treated in recent exhibitions? How successful have we been at blurring institutional and disciplinary boundaries and creating new categories of thought?

This panel will include papers that illuminate trends in the way that Northwest Coast objects have been displayed recently, especially those that go beyond the well-worn frames of fine art, ethnographic artifact, or souvenir curio.

**Stand By Me: Activism and Aboriginal Curatorial Practice**

*Chair: Ryan Rice, Museum of Contemporary Native Arts*

Aboriginal curatorial practice has developed consistently since the 1990s and provides a unique position for a Native perspective to be witnessed through artistic practices and accessible through the presentation of curatorial scholarship and research. The presence of a “first perspective” challenges institutional paradigms and monotheism created by conventional ethnographic and anthropologic approaches to Aboriginal art and culture. Many exhibitions developed by Aboriginal curators have shifted the dominant authority of space into sites of intervention within museums, galleries, and/or public venues by means of interrupting the mandated/outdated master narrative. Four curators will present on exhibitions they organized that challenge and affirm an Aboriginal presence that can be positioned as forms of activism and reclamation.

**Case Study for an Exhibition: Why Indigenous, Why Global, Why Now?**

*Chairs: Greg Hill, Candice Hopkins and Christine Lalonde, National Gallery of Canada*

In the summer of 2013, the National Gallery of Canada will mount the first in an ongoing series of international surveys of Indigenous art. This exhibition is a move towards an increasingly global view of art production by Indigenous peoples. As Jolene Rickard so poignantly put forth during the Vision, Space, Desire conference in 2005, “The question may be about the idea of an indigenous presence [being] too local for an international discussion, or perhaps the question is, Where does the presence of indigeneity fit in an international art world that has thus far constructed
Native American existence or reality as an absence?"

This session takes an experimental format. In place of research papers, panelists will each offer concise presentations addressing key issues, among them: Do we need a large-scale exhibition of Indigenous art? Why now? What impact might this exhibition have on contemporary Native art practices in North America? What can the historical precedents for exhibitions of this kind teach us? Panelists will also present brief case studies on large-scale recurrent exhibitions, such as biennials, looking at the politics of these exhibitions with respect to the “local” and the “global”—particularly loaded terms relative to Indigenous art.

Lost in Space: Investigating Sound, Word and Moving Image with Taqralik Partridge, Jeff Thomas, Matthew Nuqingaq, and Vanessa Dion Fletcher
Chair: Anna Hudson, York University

This is a curated art session addressing the correlation between suspended time and spatial displacement. Four artists who deal with words and images in combination will participate: Jeff Thomas (Onondaga artist from Ottawa) will present his photos of archived Aboriginal objects as a storytelling exercise; Vanessa Dion Fletcher (Toronto artist of Lenapi ancestry) will recount the Lenapi prophecy of the four crows alongside a presentation of her video work in Iqaluit; Matthew Nuqingaq's (Iqaluit) will offer a recounting of the figures living in the Northern Lights which he has captured on film; and Taqralik Partidge will read aloud a short story about an Inuit couple living in Montreal.

2011 NAASA Travel Awards
June 15 Deadline

The Native American Art Studies Association is pleased to announce the 2011 NAASA Travel Awards. This year NAASA will present the Allan Houser Prize, the Richard Conn Prize, and the Oscar Howe Prize, as well as General Awards. Each award is $500 for reimbursement of travel expenses to attend the 2011 NAASA Conference in Ottawa, Canada.

All applicants MUST meet the following criteria:
- Applicant is a new or current member of NAASA (dues are $35 for 2 years)
- Applicant has NOT received a NAASA Travel Award to attend either of the previous 2 conferences (2007 – Fairbanks, AK, or 2009—Norman, OK).

Oscar Howe Prize
This award is made possible by the Oscar Howe Memorial Association of the University of South Dakota, and supports a student who is presenting a paper at the 2011 NAASA conference. Oscar Howe, a Yanktonai Sioux artist and educator, was the first Artist Laureate of South Dakota and is perhaps best known for his unique geometric style of painting traditional Indian themes. Preference will be given to a student who is either from the Northern Plains or is presenting a paper focused on Northern Plains Indian art.

Allan Houser Prize
This award supports a Native American student to attend the 2011 NAASA conference. Allan Houser (Apache), a recipient of the National Medal of Arts in 1992, was recognized as a dedicated educator and accomplished artist in both painting and sculpture. Houser’s legacy continues to inspire countless future artists. Preference will be given to applicants presenting papers at the 2011 NAASA conference.

Richard Conn Prize
This award was established to enable young professionals, both scholars and artists, to attend the NAASA biennial conference. As Curator of Native Arts at the Denver Art Museum for over 20
years and a long-standing participant and Board Member of NAASA, Conn was committed to encouraging and mentoring young professionals in the field of Native art studies. Preference will be given to applicants presenting papers at the 2011 NAASA conference.

General Awards
These awards support NAASA members presenting papers at the 2011 NAASA conference. The Travel Awards Committee will grant prizes based on the merits of the applicant’s presentation topic, the applicant’s ability to perform meaningful research in their chosen area, and their financial need.

Applications
All applications MUST include:

- Cover letter describing financial need
- Current curriculum vitae
- If presenting a paper, a copy of paper abstract. Please also include the name of the session and session chair.

Applications for the Allan Houser Prize must also include:

- Certification of tribal affiliation with a United States or Canadian tribe/ nation/ band.
- Verification of current enrollment in a program of higher education (undergraduate or graduate) in a field related to Native American art. This may include a copy of current registration, or a student ID card, etc.
- Please indicate projected date of graduation and expected degree in the cover letter.

DEADLINE
Applications MUST be e-mailed or postmarked by June 15, 2011 and sent to the Travel Awards Committee Chair Rebecca Dobkins at rdobkins@willamette.edu

E-mail applications are strongly encouraged.

For questions about applications or supporting materials, please contact Rebecca through email.

(Note: Rebecca is a visiting scholar at the University of Western Australia January-July 2011; her responses to email may be delayed due to time zone differences).

Send regular mail to: Rebecca Dobkins, Professor of Anthropology & Curator of Native American Art, Hallie Ford Museum of Art, Willamette University, 900 State Street, Salem, OR 97301

Detail of housefront, Grand Hall of CMC.

Call for Nominations
June 15 Deadline

Several Board positions will be open for election at the NAASA business meeting held during the Ottawa conference. The NAASA Board is elected by the membership-at-large. Our by-laws currently specify an executive board of ten members, two of whom are elected officers (President and Vice-President), plus a Secretary-Treasurer, who is appointed by the President. The immediate past President is an advisor to the Board and is invited to attend Board meetings. Board members serve 4-year terms. Elected officers serve 2-year terms. An individual may serve no more than two consecutive terms in any position.

This year there are five positions expiring: three board-level positions that serve four-year terms, and two officer positions, President and Vice President, who each serve a two-year term. The Nominating Committee is currently seeking suggestions for those positions. We invite NAASA members to submit suggestions for potential candidates for board nomination.

Description of Positions
The President is responsible for leadership and general administration of the organization, including identifying the conference site and coordinating with the local host, insuring production of the Newsletter, and recruiting and appointing the Secretary/ Treasurer. The term is for two years.
The Vice President is responsible for overseeing the review, organization, and scheduling of papers for the conference program. The term is for two years. (Note: Both President and Vice-President nominees must have had experience on the NAASA Board. It is helpful for nominees to both of these offices to have organizational support for printing, phone, and postage).

Board Members chair other committees of the Board, and carry out the general work of the Board. All Board members are expected to meet at least once a year. Expenses of travel and accommodations are the responsibility of each member. The term is for four years.

**Status of Positions in 2009**
Officer positions with incumbents eligible for a second term:
- President – Karen Kramer Russell (2009-2011)
- Vice-President – Kathleen Ash-Milby (2009-2011)

Board positions open with incumbents eligible for election to a second term:
- Bill Anthes (2007-2011)
- Norman Vorano (2007-2011)

Board positions open with incumbent not eligible for a second term:

Terms of the following Board members continue until 2013: Rebecca Dobkins, Emil Her Many Horses, Carolyn Kastner, and Michelle McGeough.

**Nominating Procedure**
The Nominating Committee (two board members plus one from the membership at large) will identify promising potential candidates and invite them to place their names on the ballot. The committee will select at least one candidate for each open position. (Note: Nominating Committee members are NOT eligible to be candidates for office in the year in which they serve on the committee.) The 2011 Nominating Committee includes Bill Anthes, Emil Her Many Horse, Carolyn Kastner, and Deana Dartt-Newton.

To be qualified for consideration, nominees must be members of NAASA, have attended at least one prior NAASA conference, and be present at the conference business meeting in which the election is held. Nominees for President and Vice President must have current or previous Board experience.

The membership is invited to submit suggestions for potential candidates to the chairperson of the Nominating Committee (address below). The names of nominees will be published in the NAASA newsletter preceding the conference and brief biographies of candidates will be circulated as a part of the conference packet. Additional nominees may be proposed and seconded from the floor at the business meeting held during the conference. All candidates will make a brief statement to the general membership at the meeting, introducing themselves and explaining what they feel they might contribute to further the purpose of NAASA.

When proposing a nomination, please send a short biographical sketch of the nominee (75-100 words). Include nominee’s full name, address, phone and email if possible, along with a brief statement about why you believe the individual would be a good candidate for the NAASA board. For more information, please see our web site at: [www.nativearts.org/about-naasa/nominations/](http://www.nativearts.org/about-naasa/nominations/)

To nominate a candidate, please e-mail Carolyn Kastner (ckastner@okeeffemuseum.org), Chairperson of the Nominating Committee by June 15, 2011.

**Watch for our early-bird registration rate in the June/July newsletter!**
Hotel Information

The conference will be based at the Crowne Plaza Hotel in Ottawa – a great facility that meets our needs for meeting spaces, meals, accommodations, and budget (see www.cpottawa.com). It is centrally-located in the heart of the downtown area, with many nearby attractions and restaurants within walking distance.

Three types of rooms are being held for us:

- **Delta Room:** $149/night includes complimentary high-speed internet access
- **Premier Room:** $169/night includes complimentary high-speed internet access, local calls, long distance access, upgrade bathroom amenities, and a bottle of water.
- **Deluxe Room:** $189/night includes complimentary local calls, long distance access, upgrade bathroom amenities, a bottle of water, and continental breakfast.

As mentioned in the last newsletter, we strongly encourage members to stay at the conference hotel. This is important because our contract with the hotel guarantees that NAASA guests will meet a certain number of bookings, or room-nights, over the span of the conference. In exchange, the hotel provides us with free or lower-cost conference space and other amenities.

**Book now!** You can make your reservation by telephone or web:

- Toll-free in U.S.: 1-888-890-3222
- Toll-free in Canada: 1-855-330-5360
- Ottawa number: 613-237-3600

When booking by telephone, please quote block code “NAA”

[www.deltaottawacitycentre.com/naa](http://www.deltaottawacitycentre.com/naa)

*Our special group rate will be available until September 25, 2011.*

Travel Details

Ottawa is served by the Ottawa MacDonald-Cartier Airport (YOW) in Ottawa. You can get to the Crowne Plaza by cab, Airport Shuttle, or municipal bus.

**Cab:** A cab from the airport to the Crowne Plaza hotel should cost roughly $36-$40, each way.

Cabs can be found at the arrivals floor of the airport, on the sidewalk. Time is roughly 20 minutes of driving.

**Airport Shuttle:** The YOW Airporter Shuttle loops from the Airport to a group of downtown hotels, including the Crowne Plaza. A one-way ticket to the Crowne Plaza costs $15, or $25 for a return trip (which can be used when you fly home). The shuttle departs 25 minutes after and 5 minutes to the hour, every hour. It’s comfortable and quick and clean. See [www.yowshuttle.com](http://www.yowshuttle.com)

**OC Transpo:** Route 97 of the municipal bus drives from the airport to downtown Ottawa. It is relatively quick, as far as municipal busses go. The cost is $3.25, Canadian cash only. It would take you directly downtown, along Albert Street, and you would get off at Kent Street and walk a little east to the Crowne Plaza. It is a very close drop-off. See [www.octranspo1.com](http://www.octranspo1.com)

More information about travel to and from the airport is available through the airport website: [www.ottawa-airport.ca](http://www.ottawa-airport.ca)

Remember that most travel between Canada and the United States now requires a valid passport. There are a few exceptions, including special driver's licenses issued in Michigan, New York, Vermont and Washington that may be used to enter Canada by land (but not by air). See [www.getyouhome.gov](http://www.getyouhome.gov) for more information.

Call for 2013 Hosts

The NAASA Board invites proposals to host the 2013 conference, and is happy to receive proposals for 2015 as well. Once we learn of your interest in potentially hosting the conference, we can discuss host obligations in greater detail.

Please send an e-mail expressing your institution’s interest to: Karen_Kramer_Russell@pem.org
Anyone interested in Native North American art (north of the Rio Grande and including the First Nations of Canada) is invited to become a member of the Native American Art Studies Association (NAASA). The Association publishes a periodic newsletter, hosts national conferences, and serves as a clearinghouse for information relating to Native American art studies.

**Dues:** All amounts are for two years, from conference to conference

Enclosed is my check for:

- [ ] Regular Member..........$35
- [ ] Sustaining Member......$50
- [ ] Patron..............................$100

*Support beyond regular membership goes toward travel awards to increase student and artist attendance at the conference.*

**Checks payable to:** Native American Art Studies Association or NAASA  
*U.S. currency only, please* (Canadian currency transactions coming soon)

**Send dues and this form to:**
Native American Art Studies Association  
c/o Karen Kramer Russell  
Peabody Essex Museum  
East India Square  
Salem, MA 01970  

Date_______________

Name _________________________________________________________________

Address _______________________________________________________________

City, State, Zip _________________________________________________________

E-mail ________________________________________________________________

*Please print clearly; email is our primary means of communication.*

- [ ] New Member  
- [ ] Renewal