We are excited about the plans for NAASA’s 14th biennial conference and believe you will be also. I’d like to devote this message to conference highlights.

**Keynote and Plenary Sessions**
The conference keynote address and plenary sessions will address the 2005 conference theme: “The Role of Community in Contemporary Art Practice.” The keynote address will be followed by a two-part plenary, a moderated dialogue between six Southwestern artists whose work engages with community and community concerns in a range of ways. The proposed sessions described in this Newsletter suggest program possibilities. I encourage you to submit an abstract for one of these or for open sessions.

**Evening Highlights… Busing Provided**
See old friends and register for the conference at a Board-sponsored reception Wednesday evening on the patio of the Marriott Suites Old Town Scottsdale. On Thursday evening share in a celebratory reception at the Heard Museum, hosted by the museum and American Indian Art Magazine in honor of the museum’s 75th and the magazine’s 30th year. Heard galleries and the gift/book shop will be open. On Friday evening enjoy the opportunity to visit Scottsdale galleries that feature Native American art, and see the heralded Native art collections at Casino Arizona. Travel on Saturday afternoon to the Arizona State University Art Museum for special conference exhibits and the NAASA banquet on the museum's plaza.

**A New Addition: Informal Show-and-Tell Gatherings**
Bring your slides or video and sign up for a time to share your latest project or passion during one of our informal late evening sessions in a meeting room next to the hotel bar and restaurant. Artists are welcome to show their work and scholars to discuss research and projects. Sign-up at Registration for your own 15 minutes.

**Experience the Southwest: Tours and Behind-the-Scenes Museum Visit**
Join your colleagues on a two-day tour to Northern Arizona or a one-day Phoenix Valley tour, both described later in this Newsletter. The Heard Museum will also host behind-the-scenes visits to collections on Sunday morning.

**Conference Registration Fee**
Due to rising costs, we have had to increase the conference registration fee this year. The Early Bird rate is $60 (register by Sept 26, 2005); regular registration is $75; the one-day fee is $30.

— Kate Duncan, NAASA President
ONE-DAY PRE-CONFERENCE PHOENIX VALLEY TOUR

A one-day tour on Wednesday, October 25th, will allow you to experience a taste of Native presence and community in the Phoenix Valley. Leaving the hotel at 8:00 am, tour participants will explore pre-contact culture in the Valley at rock art sites, the Classic period Hohokam site of Pueblo Grande, and Hole in the Rock. After lunch the group will tour the desert peoples and plants trail at the acclaimed Desert Botanical Gardens and visit the Gila River Indian Community's new Huhugam Heritage Center. We will also observe the role that Native art plays in public art in the Phoenix Valley as we return to the hotel in time for the Board-sponsored reception.

The tour cost per person will be approximately $25-30, not including lunch. Further details will be posted on the NAASA website (www.nativearts.org) as they become available.

TWO-DAY PRE-CONFERENCE TOUR TO NORTHERN ARIZONA

Join us for a two-day bus tour to Northern Arizona, leaving Scottsdale at 7:00 am Tuesday, October 25th, and returning Wednesday evening October 26th. We'll drive through the beautiful White Mountains to Ganado and the historic Hubbell Trading Post. From there we will explore the rim of Canyon de Chelly, then head west to the Hopi Mesas, with other stops if time allows. The Hopi Motel and Cultural Center on Second Mesa will be our hosts for dinner and overnight. An evening presentation by a Hopi carver and singer will help us to interpret the cultural and historical landscape.

On Wednesday morning we'll take a walking tour of Walpi on First Mesa and visit with artists there and at local shops and studios elsewhere. On our way south, we'll stop at the Museum of Northern Arizona in Flagstaff (and a Sinagua ruin if time allows) before our evening return to Scottsdale.

The cost per person of $100 includes bus, lodging (one double bed in a two-bed room), special tours and presentations. In order to keep the trip at this price we need at least 24 people to sign up. Registration forms will be available on the NAASA website in mid-May. If you have already notified Mary Everett-Patriquin (mdep@cox.net) of your interest in the trip, you will automatically receive a registration form via email at that time. Due to hotel availability we can take no more than 38 people, so we encourage you to register early.

HOTEL RESERVATION REMINDER

Our host hotel, Marriott Suites Old Town Scottsdale, has offered us an excellent rate for the location and time (October is the beginning of the high tourist season in the Phoenix Valley). The NAASA rate for all rooms is $129, plus tax and fees, for either a double or king room. Every room has an adjacent living room with a sofa bed, large table and desk. A high-speed Internet connection is available for an extra fee. Should you wish an extended stay, the conference rate will be honored from October 24 - 31. Double rooms are limited, so please book early if you prefer one. The hotel is approximately 15 minutes from the Phoenix Sky Harbor Airport.

For reservations, call the hotel directly at (480) 945-1550 (or ask to be connected directly if you use the Marriott toll-free number 1-800-228-9290). In order to receive the conference rate, be sure to state that you are with the NAASA conference. The deadline for reservations at the NAASA rate is September 26, 2005. We encourage you to reserve your room early — even now — and by July 26 if at all possible.
CALL FOR PAPERS

The NAASA program committee, Kathleen Ash-Milby (chair), Candace Greene, Christina Burke, and Kate Morris invite you to submit a paper for the 2005 meetings in Scottsdale. We are accepting potential papers for open sessions and the sessions listed below.

Please note that if a proposed session 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 it with another session or place proposed papers in an open session.

To submit abstracts, please comply with the following instructions:

1. All abstracts must be received by June 15, 2005, whether they are sent to a session organizer (papers to be considered for that session) or to the program committee chair (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. If you are submitting a paper for a session described below, send your abstract directly to the session organizer. If the paper is accepted by the organizer, he or she will notify the program committee. If the paper is rejected, the organizer will forward it to the committee for consideration for an open session. Sending papers by e-mail is preferred if the organizer has an e-mail address. If you do not have email access, please contact Kathleen Ash-Milby for the session organizer's postal address. Kathleen can be reached at 154 Garfield Pl., Maplewood, NJ 07040; phone 973/762-1314.
4. If you are submitting a paper for an open session, send your abstract to Kathleen Ash-Milby at ashmilby@aol.com, or at the postal address above.

VISUAL CURRENCIES
Co-Chairs: Henrietta Lidchi, National Museums of Scotland, UK; Veronica Passalacqua, C. N. Gorman Museum, University of California—Davis; Hulleah Tsinhnahjinnie, C. N. Gorman Museum, University of California—Davis

This session will privilege the art of photography in recognition of the far-reaching influences that photography has had on Native American communities, while also looking at the possibilities that it currently presents. It will explore specifically the values, or currencies, attributed to photographs by practitioners and institutions, be these Native artists, or museums, archives or academicians. It will survey and investigate how these are active at different moments - at the point of production, reception and interpretation. The session will consider and analyze photographs as material objects - as highly arresting, visible, movable and transformational material objects. It will also locate photographs within the institutional domain and assess and analyze their material and representational qualities. Through focusing on institutional and new photographic practices, it will invite discussion into contemporary institutional process, equally changing ideologies in Native American art, questions of identity, and the ethics and politics of cultural representation.

Submit 100-word abstract for "Visual Currencies" by June 15 directly to:

Veronica Passalacqua
Curator, CN Gorman Museum
1316 Hart Hall
University of California
One Shields Avenue
Davis, CA 95616
VPassalacqua@ucdavis.edu

Henrietta Lidchi, Keeper
Department of World Cultures
National Museums of Scotland
Chambers Street
Edinburgh EH1 1JF
United Kingdom
Tel: 0131 247 4235 / Fax: 0131 247 4070
h.lidchi@nms.ac.uk
**VISUAL CULTURE OF INDIAN GAMING**
Chair: Kate Morris, Santa Clara University

This session seeks to explore the myriad effects that the recent boom in Indian Gaming has had on the world of Native American art; we are especially interested in papers that approach the interstices of these two institutions from a theoretical perspective. For example: following the lead of pop culture critics who have defined Las Vegas as a vast simulacrum or virtual reality, a scholar might ask: what vision/version of Native American life and culture is produced/reproduced in casino environments? Papers in this session might consider the built environments of casinos (including architecture, landscape and site planning); the impact of Indian gaming on artistic communities (e.g. the funding of art collections, workshops, artists grants and fellowships); or responses to/resonances of this phenomenon in the work of contemporary artists.

Submit 100-word abstract for "Visual Culture of Indian Gaming" by June 15 directly to:
Kate Morris
klmorris@scu.edu

**WHERE ARE THE GREAT COLLECTIONS OF CONTEMPORARY NATIVE AMERICAN ART?**
Chair: Zena Pearlstone, California State University, Fullerton

Today, Native American artists in the United States often feel that contemporary Indian art suffers from a lack of credibility in the mainstream art world, which does not seriously consider their work. Few Native artists are being collected by mainstream museums, receiving serious mainstream critical writing, or garnering monographs and catalogs. This situation is true for many established artists with name recognition, proper educational credentials, professorships, major galleries and steady exhibition schedules, as well as for the scores of talented young artists struggling to enter the fine art world. I hope that this session will address these circumstances. It might include papers that compare the situation in the United States to that in Canada; include statistics on exhibits and purchases of contemporary Native art in the past 25 years; compare Native American to African American, Latin American and other “ethnic” exhibitions and collections; or disagree with the premise. Museum directors and curators are encouraged to speak about their circumstances.

Submit 100-word abstract for "Where Are the Great Collections…?" by June 15 directly to:
Zena Pearlstone
zpearlstone@fullerton.edu

**ASSESSING THE CANON: NEGOTIATIONS BETWEEN CREATORS AND COLLECTORS**
Chair: Marit Munson, Trent University

The canon of early Native artwork across North America has been constructed from a relatively small number of collections, often commissioned from Native artists in the late 1800s and early 1900s. What is often overlooked in studies of these works of art, however, are the complex histories that lie behind the creation of these collections — the dynamic processes of negotiating cultural differences between Native artists and collectors. The relationships between these individuals reflect a delicate balance between economic benefit, the propriety of creating and/or selling images, and the desire to capture "authentic" expression. Papers in this session will examine these issues through a series of case studies from across North America of the relationships between collectors and creators in the late 1800s and early 1900s. Papers should scrutinize the processes of commissioning and creating artwork through historic documents and through careful consideration of the artwork within its cultural context. Taken in concert, this research constructs more nuanced pictures of the varied goals, concerns, and attitudes of individuals on both sides of the complex historical relationships between artist and collector.

Submit 100-word abstract for "Assessing the Cannon" by June 15 directly to:
NORVAL MORRISSEAU: ARTIST, SHAMAN, PARADOX, ENIGMA
Co-chairs: Greg A. Hill, National Gallery of Canada and Ruth Phillips, Carleton University

Norval Morrisseau is the recognized founder of the Woodland School of painting and has been a tremendous influence on three generations of artists. His career began in the 1950s and he has continued working until only recently. His work has evolved stylistically over the decades while remaining remarkably consistent in its vision and intent. Morrisseau remains a singular and powerful force in the art history of North America and yet there are many aspects of his work and life that are not adequately understood. Papers are invited for this session that could explore but would not be limited to the following suggestions: critical analysis of his work in relation to community, the art world, the media, spirituality, and sexuality. Papers and presentations are invited from a variety of theoretical and cultural positions. We also invite submissions dealing with the development of alternative modernisms that further contextualize Morrisseau’s work.

Submit 100-word abstract for "Norval Morrisseau" by June 15 directly to:
Greg A. Hill
Assistant Curator
Contemporary Art
National Gallery of Canada
380 Sussex Drive
P.O. Box 427, Station A
Ottawa, Ontario K1N 9N4
T:613.949.0327 / F:613.990.8689
ghill@gallery.ca

TRICKSTER AS SOCIAL PRACTICE IN NATIVE AMERICAN ART
Chair: Traci L. Morris-Carlsten, University of Arizona

Trickster traces, not in corporeal form, but in subtle or obvious uses of humor and irony in Native American visual culture, provoke dialogue and provide a critical language for cross-cultural/cross-tribal analysis of Native art. Trickster signs include irony, humor, multiple meanings, subversion of meanings, transgression of cultural boundaries, hybrid or syncretic acts, controversial images, ambiguous meanings, absurd or grotesque meanings; or acts of play, teasing, or satire. These attributes of trickster are non-linear, non-historical, and non-corporeal; they are conceptual attributes, which have recognizable characteristics that leave residue or traces. Referred to as acts of “symbolic inversion,” this expressive behavior inverts, contradicts, or in some way presents an alternative to community-held cultural codes, values and norms, according to theorist Barbara A. Babcock. Contemporary Native artist Jimmie Durham has called this phenomenon “turning around,” stating that irony, humor and subversion are common tactics of Native artists who infiltrate mainstream art with alternative experiences. This session is a call to Native American academics and theorists to discuss uses of tricksterism in art as a social and political practice and to apply this approach as a critical methodology in the analysis of Native American visual culture, from art to literature to film.

Submit 100-word abstract for "Trickster as Social Practice" by June 15 directly to:
Traci L. Morris-Carlsten
traci@theriver.com

MUSEUMS, NATIONALISMS AND NATIVE REPRESENTATION
During the last decade or so, there has been a surge of self-critical scholarship within museum studies that has addressed the ideological implications of cultural display. These studies have taken into account a range of issues, including: collecting practices, restoration and conservation technologies, display strategies, educational programming, and curating as public practice. More recently, there has been particular attention paid to the ways in which museums represent Native cultures, discussions that include an analysis of how Native communities represent themselves within tribal museums. This panel will provide a forum for discussing a variety of issues, which may include: the ideological implications of the production of space within museums; the site-specificity of museums; the tribal museum as tourist site; native national representation within the National Museum of the American Indian; and, more generally, the ways in which Native curating is expanding the field of museum studies.

Submit 100-word abstract for "Museums, Nationalisms..." by June 15 directly to:
Mario A. Caro
250 N. Dos Caminos
Ventura, CA 93003.
(805) 252-2977
mariocaro@visualcultures.net

"ONE OF US:" THE NEW ROLES OF TRADING POSTS IN THE COMMUNITY AND THE MARKETPLACE
Co-Chairs: Barbara Hail, Curator Emeritis, Haffenreffer Museum of Anthropology, Brown University; Margaret Dubin, News from Native California, Berkeley

Much study has been done of turn-of-the century trading posts and curio shops, such as the Hubbell Trading Post in Ganado, Arizona, and Ye Olde Curiosity Shoppe in Seattle, Washington. These venerable institutions — some of which are still in operation and function mainly as tourist attractions — are described in terms of their power to influence the market by defining (and redefining) what is “authentic” and by propagating portrayals of Native Americans that helped in the sale of this artwork; they are also described in terms of their role in the Native American community, usually as an economic broker of sorts. This role depended on a balance of power that favored the traders over the Native American community. In the past three decades — since the renaissance of Native American arts and cultures of the 1970s — this balance has become more equal; this, in turn, has shifted the tone of the relationship between traders/owners and the Native American community from “us” and “them” to “one of us.” Among the new shops that have opened in the past thirty years, some are owned by Native Americans; in others, the non-Native owners have worked to create new kinds of relationships with the surrounding Native communities. This panel will explore the new roles of trading posts and other types of stores in the community and the marketplace.

Submit 100-word abstract for "One of Us" by June 15 directly to:
Margaret Dubin
bigbluecf@earthlink.net

FORMALISM/FORMAL ANALYSIS IN NATIVE AMERICAN ART HISTORY
Chair: Katie Bunn-Marcuse, University of Washington

In the past decade there has been methodological schism within Native American art history, between those involved in critical theory and those working in intensively object-based frameworks. Scholars working on issues of attribution and stylistic change have been outnumbered by those working on the social life of the object often leaning heavily on theoretical language and theories to reexamine modes of production and the wrapping of objects in layers of meaning. To put it simply, formalism was out. However, formalism is making a strong comeback in European art history. Is this true as well in Native American art history? Was it ever truly on the wane? Formal analysis is a key element in the examination of an artwork. It helps to answer some of those most basic questions — what is it? where did it come from? who made it?--that must
be addressed before we can move on to the broader historical or cultural contexts as well as issues of use and meaning. It is methodology unique to art history, setting our studies apart from other fields in an increasingly interdisciplinary academic environment. This session welcomes papers that either demonstrate formal analysis or reflect on the role of formal analysis/formalism in Native American art history.

Submit 100-word abstract for "Formalism/Formal Analysis" by June 15 directly to:
Katie Bunn-Marcuse
kbunn@u.washington.edu

Yakuglas' Legacy
Chair: Charlotte Townsend-Gault, University of British Columbia
Organizer: Pam Creasy, University of Washington

This session will explore the work and legacies of one Kwakiutl Master carver, Charlie James ("Yakuglas"). Besides his traditional role as carver, Yakuglas also filled the role of teacher for his step-son Mungo Martin, granddaughter Ellen Neel, and others. Many of his students also became teachers, as did many of their students. Charlie continued to work and teach despite the 1884 ban on ceremonies, related art and paraphernalia. His innovations and many contributions drive much of today's Northwest Coast art market. Thanks to scholars, many of whom are members of this distinguished group, knowledge about artists is ever-expanding. For this panel, we seek contributions that will supplement that body of work with stories of Charlie James, his work and legacies, the work and legacies of his students (Mungo Martin, Arthur Shaunessy and Ellen Neel included), and their students (the Hunt family, the Neel family, etc.). Each abstract should clearly note the relationship between Charlie James and the paper's object/subject.

Submit 100-word abstract for "Yakuglas' Legacy" by June 15 directly to:
Pam Creasy
pcreasy@u.washington.edu

Early Visual Art From The Eastern Woodlands
Chair: Sylvia S. Kasprycki, University of Frankfurt

In spite of innovative research of the past decades, many exceptional early collections of eastern Woodlands art in American and especially European museums are still awaiting scholarly attention. Detached from their cultures of origin and often lacking adequate documentation, these materials present particular challenges for the reconstruction of their cultural contexts, stylistic traditions, and symbolic meanings. The unravelling of collection histories, research into historical ethnographies, and meticulous stylistic analyses, however, sometimes yield surprising insights into the lifeways and artistic universes of the Native peoples of northeastern North America. The session invites papers that explore the functional, technical, aesthetic, and symbolic aspects of eastern Woodlands art from the 17th to the early 19th centuries.

Submit 100-word abstract for "Early Visual Art..." by June 15 directly to:
Sylvia S. Kasprycki
Fasanenweg 4a
D-63674 Altenstadt, Germany
kasprycki@t-online.de

Fritz Scholder
Chair: Margaret Archuleta, Institute of American Indian Arts
*There will be a session honoring the late Fritz Scholder. If you are interested in participating in this session, please contact Margaret Archuleta at marchuleta@iaia.edu.

SESSIONS SCHEDULED THAT ARE NOT ACCEPTING ADDITIONAL PAPERS INCLUDE:

**AMERICAN INDIAN STUDIES AND NATIVE ART WORLDS**  
Chair: Nancy J. Parezo, University of Arizona

**BEYOND MUSEUM WALLS: COLLABORATIVE COMMUNITY WORK**  
Chair: Bruce Bernstein, National Museum of the American Indian

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Tricia Loscher and Kate Duncan, members of the local organizing committee, check out the gift shop at the ASU Art Museum, the location for special exhibitions and the banquet.
CALL FOR NOMINATIONS TO THE NAASA BOARD

The NAASA Board is elected by the membership-at-large. Our by-laws currently specify an executive board of 10 members, 2 of whom are elected officers (President and Vice-President), and one (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.

The positions of President, Vice President and four Board positions will be open for election at the NAASA business meeting held during the Scottsdale conference.

Job Descriptions:

- **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.

Nominating Procedure:

The Nominating Committee, chaired by a member of the Board, and including individuals from the Board and the membership at large, will identify promising potential Board members and invite them to place their names on the ballot. They 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.) In 2005 the Nominating Committee is composed of Candace Greene, chair, Emma Hansen, Robin Wright, and a non-board member.

The membership is invited to submit suggestions for potential Board members and officers to the chairperson of the Nominating Committee (address below). The names of Board nominees will be published in the last NAASA Newsletter preceding the conference. Additional nominees may be proposed and seconded from the floor at the conference business meeting. Brief biographies of the candidates will be circulated as part of the Conference packets, and biographies of the newly elected Board members will be published in the Newsletter following the conference.

All candidates will make a brief statement to the general membership at the business meeting held during the conference, introducing themselves and explaining what they feel they might contribute to further the purposes of NAASA.

If a vacancy occurs between elections, the President may appoint an alternate to fill the un-expired portion of the term of the position.

Qualifications: All nominees must be members of NAASA and have attended at least one prior NAASA conference. Nominees for officers (President, Vice President) will be drawn from members with current or previous Board experience.
Send suggestions for nominations to the Board by June 15 to:
Candace Greene, Chair NAASA Nominating Committee
Department of Anthropology – MRC 112
Smithsonian Institution
P.O. Box 37012
Washington, D.C. 20013-7012
greenec@si.edu
202-633-1929 (work)
202-357-2208 (FAX)

With the nomination send a biographical sketch of the nominee (75-100 words). Include nominee's full name and address, and a brief statement of why you believe the individual would be a good candidate for the Board.

Status of Current Board Positions:

Officers positions open with incumbents eligible for a second term (2005-2007):
President - Kate Duncan
Vice President - Kathleen Ash-Milby
(Secretary-Treasurer position is appointed by the President)

Four general board positions will be open:

Board positions open with incumbents eligible for second term (2005-2009):
Christina E. Burke
Bill Mercer
Jennifer Vigil

Board Position open with incumbent not eligible for re-election
Candace Greene

Board positions with terms continuing until 2007:
Emma Hansen
Karen Kramer
Kate Morris

NAASA 2005 TRAVEL AWARDS

The Native American Art Studies Association is pleased to announce the 2005 NAASA Travel Awards. This year NAASA will present the Allan Houser Prize, the Richard Conn Prize, the Oscar Howe Prize, and several General Awards. Each award includes $500 to be used for travel expenses to attend the 2005 NAASA Conference.

All applicants must meet the following criteria:
- Applicant is a new, current or lapsed member of NAASA
- Applicant has not received financial support from NAASA to attend either of the past two conferences (2001--Portland or 2003--Salem).

Allan Houser Prize

The Allan Houser Prize supports Native American students in attending the NAASA conference. Allan Houser, 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 2005 NAASA conference.
Richard Conn Prize
The Richard Conn Prize was established to enable young professionals, both scholars and artists, to attend the NAASA conference. As Curator of Native Arts for over 20 years at the Denver Art Museum 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 2005 NAASA conference.

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 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 from the Northern Plains or one who is presenting a paper focused on Northern Plains Indian art.

General Awards
Several NAASA general awards are intended to support NAASA members presenting papers at the conference. In making decisions, the Awards Committee will consider merits of the applicant's proposal abstract and financial need.

Applications for all awards must include:
- A cover letter describing financial need.
- A current curriculum vitae.
- If presenting a paper, a copy of the paper abstract. Please 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/land.
- Verification of current enrollment in an undergraduate or graduate program of higher education in a field related to Native American art history (e.g., copy of current registration, student ID card, etc.). Please indicate projected date of graduation and degree in the cover letter.

Email applications are encouraged and can be sent to burkec@si.edu. Otherwise, applications must be postmarked by June 13, 2005, and sent to the following address:

Christina Burke, Research Collaborator
Department of Anthropology
National Museum of Natural History
Smithsonian Institution
P.O. Box 37012
Washington, D.C. 20013-7012
202-633-1956 (office)
240-460-6329 (cell)

For questions about applications or supporting materials, please contact the Awards Committee chair, Christina Burke, by email: burkec@si.edu. Late applications will not be considered. Applicants will be notified of award decisions by July 20, 2005. Awards will given by check to recipients at the conclusion of their conference presentations.

Call for Hosts for 2007 Conference
The NAASA Board invites proposals for hosting the 2007 conference. We are glad to receive proposals for 2009 as well. If your institution is interested in hosting the conference, please contact Kate Duncan right away at (206) 784-5037 or Kate.Duncan@asu.edu.
Membership Information

This is to remind all NAASA members that membership dues are meant to cover a two year period from conference to conference. If you didn’t renew your membership at the conference in Salem, please do it now! It is important that we keep our membership list current. NAASA is the only professional academic organization that is devoted specifically to the study of Native American art, and membership in NAASA enables individuals to attend the biennial conference. Fees go to help organize the conference and produce the newsletter. Don’t let this be your last newsletter!

You can download a membership renewal form on the NAASA web site: www.nativearts.org. Please make checks payable to: Native American Art Studies or NAASA (U.S. currency only).

Send your renewal form and check to:

Native American Art Studies Association
School of Art
Arizona State University
P.O. Box 871505
Tempe, AZ 85287-1505

Your Membership Expiration Date–Now on Your Mailing Label!

Your expiration date is now included on your newsletter’s mailing label, directly after your name. An expiration date of 2005 means you are paid through this year’s conference.