The 2005 NAASA conference will be hosted by the Heard Museum and Arizona State University at the Marriott Suites Old Town Scottsdale, Arizona, October 26-29. Other sponsors include American Indian Art Magazine and Casino Arizona. Thanks to all the members who have submitted paper abstracts and to the Program Committee under Kathleen Ash-Milby for its diligent work on the schedule. This year’s conference promises to be engaging and spirited! Thanks also to NAASA Secretary-Treasurer Mary Everett-Patriquin for her many hours devoted to NAASA business, formatting and preparing the newsletters for publication, and maintaining the website.

For some years the work of artist/writer Nora Naranjo-Morse (Santa Clara Pueblo) has addressed aspects of this year’s conference theme: The Role of Community in Contemporary Art Practice. We are excited to announce that she will open the conference as the Keynote Speaker. The Plenary session following will continue exploration of the theme in a moderated discussion featuring five multi-media artists from Arizona: Terrol Dew Johnson (Tohono O’odham) and Douglas Miles (San Carlos Apache/Akimel O’odham) and others to be announced.

The two late night Show & Tell sessions are new this year. They will provide an informal setting in which to present and exchange ideas. Thursday’s session will focus on Contemporary Art and Friday’s on Collection’s-based Research.

Your NAASA Board and the Conference Local Organizing Committee members look forward to seeing you in Scottsdale!
-- Kate Duncan, NAASA President

HONOR AWARD: JAUNE QUICK-TO-SEE SMITH

The Awards Committee (Emma Hansen, Karen Kramer, Bill Mercer, and Peter Jacobs) is pleased to announce that artist Jaune Quick-to-See Smith will receive the 2005 NAASA Lifetime Achievement Honor Award. This award recognizes her significant contributions to Native American art through her own distinguished artistic career, her work in organizing contemporary art exhibitions and lecturing throughout the world, her role as a spokesperson and advocate for contemporary American Indian art, and her long-time continuing support for Native artists.

Jaune Quick-to-See Smith’s career and lifetime contributions to Native American art will be celebrated at the 2005 Scottsdale NAASA Conference in an exhibit of works on paper at the ASU Art Museum, and at the banquet on Saturday, October 29.
HOTEL RESERVATION REMINDER

Our host hotel is the Marriott Suites Old Town Scottsdale, approximately 15 minutes from Phoenix Sky Harbor Airport. The NAASA rate for all rooms is $129, plus tax and fees, for either a double or king room. The conference rate will be honored from October 24 - 31. The deadline for hotel reservations at the NAASA rate is September 26, 2005. Register early for best availability. 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), then ask for In-house Sales. In order to receive the conference rate, be sure to state that you are with the NAASA conference.

LATE NIGHT SHOW-AND-TELL

The program features two evenings for members to share their art or research in an informal format. The session will be held in the Board Room, next to the hotel's bar & restaurant, on Thursday and Friday evenings. Share your latest project or passion: sign-up at the Conference Registration table for your 15-minutes! Slide projectors and VHS / DVD formats only.

VOLUNTEER OPPORTUNITIES:

NAASA needs volunteers to help with a number of conference-related duties. Positions include registration desk aides, AV aides, and session aides. Qualified volunteers who work a 4 to 5 hour shift will receive complimentary conference registration. Potential volunteers should contact Mary Everett-Patriquin (mdep@cox.net) for further information. Please note that conference volunteers seeking complimentary registration must join NAASA if they are not current members.

PRE-CONFERENCE TOURS

A one-day bus 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 sharp, 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 at the acclaimed Desert Botanical Garden, the group will tour the Desert Peoples and Plants Trail there, then travel to the Gila River Indian Community's new Huhugam Heritage Center. Price for the tour alone is $25. The tour plus a sumptuous lunch is $38. Sign up for your spot on the conference registration form!

The two-day bus tour of Northern Arizona is nearly full. Details and registration forms can be found on the NAASA website (click the Conference link). If you are interested in attending, please email Mary Everett-Patriquin (mdep@cox.net) as soon as possible.

SPECIAL MUSEUM OPPORTUNITIES IN PHOENIX AND TUCSON

Heard Museum
The Heard Museum will host behind-the-scenes collection tours on Wednesday afternoon, Oct. 26. If you would like to participate, contact Diana Pardue at (602) 251-0240 or at dpardue@heard.org.

Arizona State Museum Collections
The Arizona State Museum (www.statemuseum.arizona.edu), on the University of Arizona campus in Tucson, focuses on the peoples of the Greater Southwest. ASM's 26,000 ethnographic objects include extensive Seri materials, Navajo textiles, Western Apache material (including Apache playing cards); Mexican materials and folk art. The museum has graciously agreed to offer a behind-the-scenes tour of their collections for NAASA members attending the conference. If interested please contact Diane Dittemore (520) 621-2079 or ddittem@email.arizona.edu.
The Gloria F. Ross (GFR) Center for Tapestry Studies (www.tapestry.center.org), located in the Arizona State Museum, is preparing a major searchable database containing more than 1,500 Southwest textile analyses by Joe Ben Wheat. To view this database at the GFR Center’s offices, contact Dr. Ann Lane Hedlund at 520-626-8364 or ahedlund@email.arizona.edu.

For an extensive list of museums and other sites of interest in the Phoenix Valley and Tucson, see the NAASA website (www.nativearts.org).

NAASA BOARD NOMINATIONS 2005

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. The Nominating Committee (Karen Kramer, Robin Wright, and Candace Greene, chair) has received acceptances from the following individuals as nominees for NAASA Board positions:

President: Kate C. Duncan (board member 1995-99; VP 1999-2003; Pres 2003-2005)
   Professor of Art History, Arizona State University

Vice-President: Emma Hansen (board member since 1999)
   Curator of the Museum of the Plains Indian, Cody, Wyoming

Board of Directors – Four openings:

Christina Burke (running for 2nd term)
   Research Collaborator, Dept. of Anthropology
   Smithsonian Institution

Greg A. Hill (Kanyen’kehaka – Mohawk)
   Assistant Curator of Contemporary Art
   National Gallery of Canada

Molly Lee
   Curator of Ethnology, University of Alaska Museum of the North
   Professor of Anthropology, University of Alaska

Nancy Parezo
   Professor of Anthropology, University of Arizona

Charlotte Townsend-Gault
   Associate Professor of Art History, University of British Columbia

Please note that additional nominations for officers and board members will be invited from the floor at the business meeting just before the election. All nominees must be in attendance at the business meeting, be members of NAASA, agree to run for office, and have attended at least one prior NAASA conference. Nominees for officers must have current or previous Board experience.
PRELIMINARY PROGRAM

TUESDAY, OCTOBER 25th

7:00am  Pre-Conference Northern Arizona Tour, departure

WEDNESDAY, OCTOBER 26th

8:00am  Pre-Conference Phoenix Valley Tour, departure
6:00—8:00pm  Registration, Marriott Lobby
    Sign-up for “Late Night Show & Tell”
    Board -sponsored Welcome Reception: Marriott Patio

THURSDAY, OCTOBER 27TH

8:00am - 4:00pm  Registration, Marriott Lobby
8:15 - 8:45am  Coffee/Tea/ Continental Breakfast service
8:45 - 9:15am  Blessing, Greeting, Opening Remarks
9:15 - 10:15am  Keynote Address: Nora Naranjo-Morse (Santa Clara Pueblo)
10:20 - 11:00am  Plenary Session:

   The Role of Community in Contemporary Art Practice: Artist Panel, Part I
   Chair: Jennifer Vigil, University of Arizona

   This two-part session will feature five multi-media artists from Arizona, including Terrol Dew Johnson (Tohono O’odham) and Douglas Miles (San Carlos Apache / Akimel O’odham), who will each give brief presentations reflecting on how “community” informs their work. The presentations will be followed by a moderated panel discussion exploring various issues relating to community as: a source of inspiration, a location for art practice, a collaborative environment, a source of identity, etc.

   11:00am  Break: Coffee/Tea

   11:15—12:45pm  Concurrent Sessions

      The Role of Community in Contemporary Art Practice, Artist Panel, Part II
      (see above)

      Open Session I
      Chair: Bill Anthes, University of Memphis

      From Bolts to Bags: The Transformation of Cloth in 19th Century Southeast Alaska
      Megan A. Smetzer, University of British Columbia

      Works on Paper and in Metal by Awa Tsireh
      Beverly Twitchell Marchant, Marshall University

      Charlie Willetto’s Pathway
      Susan Brown McGreevy, Wheelwright Museum

      Building the Contemporary: Contemporary Native American Art at the Peabody Essex Museum
      Karen L. Kramer, Peabody Essex Museum
12:45—2:00pm  Lunch Break

2:00—3:45pm  Concurrent Sessions

**Yakgulas’ Legacy**
Chair: Charlotte Townsend-Gault, University of British Columbia
Organizer: Pam Creasy-Neel (Kwakiutl), University of Washington

**Yakuglas’ Legacy: An Overview**
Pam Creasy-Neel (Kwakiutl), University of Washington

Charlie James Brings Kwakwaka’wakw Art to the Outside World
Ronald Hawker, University of Zayed

During the King and Queen’s State Visit, Where, Indeed, Was Mungo’s Canoe Headed
Les Dawn, University of Lethbridge

Photography across the Family Continuum (From Charlie James to Baby Edwin)
Carolyn Butler Palmer, University of Pittsburgh

**Why Are There No Great Collections of Contemporary Native American Art?**
Chair: Zena Pearlstone, California State University-Fullerton

“Toy,” “Fetish,” “Grotesque,” “Mono,” “Curio,” “Pottery Miscellaneous,” and Other Bodies of Knowledge.
Barbara A. Babcock, University of Arizona

The Missoula Art Museum: The Path of a Small Institution
Laura J. Millin, Missoula Art Museum

The Eiteljorg: The Fellowship Direction
Jennifer McNutt, Eiteljorg Museum

A Private German Collection
Dorothee Peiper-Riegraf, Pieper-Riegraf Collection of Contemporary Native American Art

“Are the Barbarians at the Gates?”
Jaune Quick-to-See Smith, Artist (Enrolled Flathead Salish)

4:00pm  Bus Departs to Heard Museum
4:30—5:30pm  Business Meeting
6:00—8:00pm  Heard Museum Reception with galleries open
7:30pm, 8:00pm Buses return to Marriott
9:00—11:00pm  Late Night Show & Tell: Contemporary Art

FRIDAY, OCTOBER 28TH

8:00—8:45am  Coffee/Tea/ Continental Breakfast service
8:45am  Announcements

9:00—10:30am  Concurrent Sessions

**Museums, Nationalisms, and Representation**
Chair: Mario A. Caro, Otis College of Art & Design
Respondent: Jolene Rickard, SUNY Buffalo
The Eternal Thread: Museums as Facilitators of International Indigenous Exchange.
Rebecca Dobkins, Willamette University

Building Relationships between Museums and Native Communities: A Case Study
Bill Mercer, Portland Art Museum

Alternative Museums: Taking Art to the Rural Community, Arttrain USA
Joanna Bigfeather (Western Cherokee), Independent Curator

Memorializing Oñate: Challenges to Cultural Memory
Alison Lynne Fields, University of New Mexico

**Formalism/Formal Analysis in Native American Art History**
Chair: Katie Bunn-Marcuse, University of Washington

**Anishinaabe Quillwork: A Formal Analysis**
Adriana Greci Green, Nokomis Learning Center, Michigan State University
Nicolette Meister, Logan Museum of Anthropology

**We’ve Only Just Begun: Spruce Root Hats on the Northwest Coast**
Dawn Glinsmann, University of Washington

**Indigenous Knowledge and the Formal Analysis of Northwest Coast Art**
Karen Duffek, University of British Columbia Museum of Anthropology

**Form and Meaning in Indigenous Aesthetics: A Hopi Pottery Perspective**
Karen Kahe Charley (Hopi), Artist; Lea S. McChesney, Independent Scholar

10:30am Break: Coffee/Tea

**10:45am - 12:00pm Concurrent Sessions**

**Norval Morrisseau: Artist, Shaman, Paradox, Enigma**
Co-Chairs: Greg A. Hill (Kanyen'kehaka), National Gallery of Canada; Ruth Phillips, Carleton University

The Art in Shamanism, Norval Morrisseau and the Modern Artist Shaman
Greg A. Hill (Kanyen'kehaka), National Gallery of Canada

Brokering Traditions: Norval Morrisseau, Anishnaabe Spirituality, and Modernist Primitivism
Ruth B. Phillips, Carleton University

Norval Morrisseau and the Female Form
Michelle McGeough (Métis), Carleton University

**Open Session II**
Chair: Steve Grafe, National Cowboy and Western Heritage Museum

Drawing on the Past: Contemporary Expressions in the Plains Pictographic Tradition
Michael P. Jordan, University of Oklahoma

Six Contemporary Longhouses: The Reemergence and Reinterpretation of the Coast Salish Longhouse
Marty Sands, Independent Scholar

The European Tour of 'Canadian Eskimo Art' - 1956-1958: Ambivalence, and the Contested Boundaries of Canada’s National Culture
Norman Vorano, University of Rochester
12:00—1:30pm  Lunch Break

1:30—3:00pm  Concurrent Sessions

**Visual Currencies, Part 1**
Chair: Henrietta Lidchi, National Museums of Scotland
Organizer: Veronica Passalacqua, CN Gorman Museum, University of California-Davis

*Museums and the Creation of Visual Memories*
Henrietta Lidchi, National Museums of Scotland

*Museum Visions: The Art of Photography at the National Museum of the American Indian*
Gwyneira Isaac, Arizona State University

*Finding Sovereignty through Relocation: Considering Photographic Consumption*
Veronica Passalacqua, CN Gorman Museum, University of California-Davis

*World Views: Indigenous Photographers*
Hulleah J. Tsinhnahjinnie, CN Gorman Museum, University of California-Davis

*“One of Us”: The New Roles of Trading Posts in the Community and the Marketplace*
Co-Chairs: Barbara Hall, Haffenreffer Museum of Anthropology, Brown University; Margaret Dubin, *News from Native California*

*Tsakurshovi: The Little Shop That Did*
Zena Pearlstone, California State University-Fullerton

*Pacific Western Traders: The Heart of a California Indian Cultural Renaissance*
Margaret Dubin, *News from Native California*

*The Wandering Bull and The Little Bull: Marketing to Change Perceptions in Native New England*
Barbara Hail, Haffenreffer Museum of Anthropology, Brown University

*The Pawnshop as Curio Shop on the Northern Plains*
William Tracy, Heritage Resource Management, Alberta Community Development
Michelle Tracy, Instructor, Nor Quest College, Alberta

3:00pm  Break: Coffee/Tea/Snack

3:15—4:45pm  Concurrent Sessions

**Visual Currencies, Part II**
Chair: Hulleah J. Tsinhnahjinnie, CN Gorman Museum, University of California-Davis
Organizer: Veronica Passalacqua, CN Gorman Museum, University of California-Davis

*Photographs as Vehicle: The Inescapable Creation of a Cultural Identity for Minnesota Indians*
Marcia Anderson, Minnesota Historical Society

*Memories of Glass and Fire: B.A. Haldane, a 19th Century Tsimshian Photographer*
Mique’l Askren, University of British Columbia

*‘A Many-Splendored Thing’: Liminality as Empowering Discursive Space in Rosalie Favell’s Digital Photo-art*
Amalia Conrad, University of British Columbia

*Changing Concepts of Community Access to Museum Photographs, a Case Study from the Jicarilla Apaches*
Joyce Herold, Denver Museum of Nature & Science
Assessing the Canon: Negotiations between Creators and Collectors
Chair: Marit Munson, Trent University

Works of Cultural Translation: James Mooney's Shield and Tipi Models
Candace Greene, National Museum of Natural History, Smithsonian Institution

Copying Calendars: Producing and Reproducing Winter Counts
Christina E. Burke, National Museum of Natural History, Smithsonian Institution

'No harm would come': J. Walter Fewkes and the Collection of the Codex Hopiensis
Marit K. Munson, Trent University

Collecting Navajo Culture: Naturalists, Anthropologists and Brown Paper Drawings
Nancy J. Parezo, University of Arizona

circa 5:30pm Buses to Casino Arizona
7:30pm, 8:00pm Return buses to Marriott
9:00—11:00pm Late Night Show & Tell: Collections-based Research

SATURDAY, OCTOBER 29th

8:00—8:45am Coffee/Tea/Continental Breakfast service
8:45am Announcements

9:00—10:30am Concurrent Sessions

Beyond Museum Walls, Part I: Collaborative Community Work at the National Museum of the American Indian and the Maryhill Museum of Art
Chair: Bruce Bernstein, National Museum of the American Indian, Smithsonian Institution

Born of Clay/Born of Collaboration
Bruce Bernstein, National Museum of the American Indian, Smithsonian Institution

Reflecting on Lewis and Clark: Planning the Exhibit and Accompanying Programs
Colleen Schafroth, Maryhill Museum of Art

Reflecting on Lewis and Clark: The Historical, Cultural, and Spiritual Messages in the Artwork
Pat Courtney Gold (Wasco Nation), Artist and Guest Curator

Reflecting on Lewis and Clark: Historical Views of Art - Reflections from a Native Heritage
Miles Miller (Yakama Nation), Artist

Tohono O’odham Memories, Perspectives and History in the “Our Peoples” Exhibition
Cécile Ganteaume, National Museum of the American Indian, Smithsonian Institution;
Bernard Siquieros (Tohono O’odham Nation), Tohono O’odham Nation Cultural Center Museum Project

American Indian Studies and Native Art Worlds
Chair: Nancy J. Parezo, University of Arizona

Indian Art and the Collapse of the “Vanishing” Policy
Tom Holm, University of Arizona

Transcendent Perceptions in Contemporary Southwest Painting: The Art of David K. John
Marinella Lentis, University of Arizona
First Nations and American Indian Exhibitions: Exploring Their Differences in the Canadian and American Environment
Amber-Dawn Bear Robe (Siksika Nation)

Indigenous Haute Couture
Jessica Metcalfe (Turtle Mountain Chippewa), University of Arizona

10:30am Break: Coffee/Tea

10:45—12:00pm Concurrent Sessions

Visual Culture of Indian Gaming
Chair: Kate Morris, Santa Clara University

In Search of the Next Jackpot: One-Armed Bandits and Pueblo Responses in Art
Jane Sinclair, University of New Mexico

Learning from Foxwoods
Bill Anthes, Center for the Arts in Society, Carnegie Mellon University

Virtual Realities: Native America Reflected in the Neon Lights of the Casino Environment
Kate Morris, Santa Clara University

Beyond Museum Walls, Part II
Representing Native Identities through Collaboration: "Our Lives" at the Smithsonian's National Museum of the American Indian
Cynthia L. Chavez, National Museum of the American Indian, Smithsonian Institution

The Art of Native Life along the North Pacific Coast: Eleven Communities, One Exhibit
Barb Cranmer (Kwakwaka’wakw), Filmmaker and Guest Curator

Bring Native Voices to NMAI: Conservation Recommendations
Emil Her Many Horses, National Museum of the American Indian, Smithsonian Institution

Reflecting on Lewis and Clark: Messages Presented in Visual Forms
Vivian Adams (Yakama Nation), Plateau Consultant/Artist

12:00—1:30pm Lunch Break

1:30—3:00pm Concurrent Sessions

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

Metallurgy and the Sacred in the Early Historic Period in the Eastern Woodlands of North America
Amy Trevelyan, Principia College, Elsah, Illinois

The French Collection: Wampum, For Example
Christian F. Feest, Museum für Völkerkunde, Vienna, Austria

Delicate Sweet Dishes Too They Make: Early Birchbark Art in the Abbe Museum’s Collections
Rebecca Cole-Will, Abbe Museum, Bar Harbor, Maine

From Feather Crown to Gustoweh: The Development of an Iroquois Icon
Scott Stephenson, Independent Scholar
Trickster As Social Practice In Native American Art
Chair: Traci L. Morris-Carlsten (Chickasaw), University of Arizona

About Face: Playful Reflections in/on an Exhibition of Aboriginal Self-Portraits
Allan J. Ryan, Carleton University

Traveling, Reconnecting, Witnessing and Telling Stories through Art Making
Melanie Yazzie (Navajo), Artist, University of Arizona

Douglas Miles: Native Agents/Pop Life/Apache Skateboards
Douglas Miles (San Carlos Apache/Akimel O’Odham), Artist

Trickster as Social Practice: The Indigenous Cultural Language of Bob Haozous
Traci L. Morris-Carlsten (Chickasaw), University of Arizona

3:15 - 4:30pm  Concurrent Sessions

Open Session III
Chair: Carolyn Kastner, Independent Scholar

Conrad House’s Protection: Responding to Tragedy
Joyce M. Szabo, University of New Mexico

Oral, Visual, and Virtual Narrativity in Alex Janvier’s Strathcona Municipal Mural
Chris Dueker, Columbia University

Tricks are for Kids: Childhood and Queer Identity in Rosalie Favell’s ‘Plain(s) Warrior Artist Series’
Sam E. Watson, Central College, Pella, Iowa

Early Visual Art from the Eastern Woodlands, Part II
Chair: Sylvia S. Kasprycki, University of Frankfurt

Interpreting Woodland Pictography
Scott Meachum, Independent Scholar

Cosmological Vocabularies among Great Lakes Native Textiles
David W. Penney, Detroit Institute of Arts

Quilled Trapezoidal Buckskin Pouches: An Exercise in Stylistic Analysis
Sylvia S. Kasprycki, University of Frankfurt, Germany

circa 5:00pm  Buses to ASU
5:00 - 6:30pm  ASU Art Museum and Ceramic Research Center open for viewing exhibits
6:30 - 9:00  Banquet, ASU Art Museum Plaza
circa 6:15 & 9:15pm  Return buses to Marriott

REGISTRATION INFORMATION

• This newsletter contains the preliminary program, registration form, membership renewal and other important information for planning your trip. Registration can be completed by mail or on site in Scottsdale. You must be a current NAASA member in order to register and most members join or renew their two-year membership at the same time that they register. We urge you to register now by mail, so that we have a good idea of how many people will be attending. If you register by mail please use checks payable in U.S. currency only. on-site registration we will be able to accept U.S. or Canadian currency, or checks payable in U.S. currency.

• We encourage all conference registrants to join the Native Arts list-serve. In the past, this has been an important way of notifying registrants of last-minute information. Joining is easy: 1) Go to the NAASA website (www.nativearts.org); 2) Click on the Contact NAASA button; 3) Click on Join List. Enter your email address and other brief information. Click Save. That’s it!
2005 CONFERENCE REGISTRATION FORM

Remember you must be a current member of NAASA in order to register for the conference. Your membership is current if the expiration date on your newsletter address label is 2005 or later. Email mdep@cox.net for membership questions.

Name ___________________________________________

Affiliation _______________________________________

Address _________________________________________

City/State/Zip ___________________________________

Email ___________________________________________ Phone ____________________

Membership
Basic  ($35) ___________
Sustaining ($50) ___________
Patron ($100) ___________

Conference Registration
Early Bird registration (postmarked by Sept. 26th) ($60) ___________
Regular registration (postmarked between Sept. 26th and Oct. 12th)** ($75) ___________

**NOTE: Mail-in registration deadline: Oct. 12th. After Oct. 12th, registration may be done in person at the conference site (cash and check only, no credit cards), but banquet and tour participants must register in advance by mail. Registration by mail insures that you will have a printed program and nametag awaiting you upon check-in.

Quilt Raffle Tickets (proceeds to support the Travel Award Fund) ($2.00 each or 3 for $5.00) ___________

Banquet Buffet ($38) ___________

One-day Pre-conference Tour, Phoenix Valley (tour only $25) ___________
(tour + lunch $38) ___________

Please circle one sandwich OR salad for lunch choice:
Grilled vegetable sandwich Sonoran caesar salad
Rosemary ham sandwich Strawberry chicken salad
Mesquite turkey sandwich Barbequed chicken salad
Albacore tuna sandwich California goat cheese salad

Total ___________

Transportation to Off-Site Events (free of charge, but we need to know how many will be using it):

_____ I expect to use conference busing to off-site locations (Heard, ASU Art Museum, AZ Casino)
_____ I will have my own transportation and don't expect to conference buses

Checks payable to: Native American Art Studies Association or NAASA (U.S. currency only)

Send this completed form with your check to:

Native American Art Studies Association
School of Art
Arizona State University
PO Box 871505
Tempe, AZ 85287-1505
At the conference we will be raffling off this beautiful Lakota star quilt as a fundraiser for the Travel Award Fund. Formerly known as the Scholarship Fund, the Travel Award Fund provides monies for presenters, young professionals and students to attend the NAASA conference. Travel Awards are given to both Native and non-Native individuals. The central star is shades of deep blue and teal with white satin accents. See the NAASA website (www.nativearts.org) for a color photo. Measuring 73 x 81 inches, the quilt can be hung or used on a queen-sized bed. Raffle tickets are only $2.00 each or three for $5.00, and may be purchased on the conference registration form or during the conference. You must buy a ticket to win, so be sure not to miss out on this wonderful opportunity! Our thanks to Brother Simon and John Day, whose generous efforts provided the quilt.