WELCOME TO NEW BOARD MEMBERS

LETTER FROM THE PRESIDENT

We are beginning a new two-year cycle. I am honored to be continuing as NAASA president and pleased that Emma Hansen is moving into the position of Vice-President. Many, many thanks to retiring board members Kathleen Ash-Milby, Candace Greene, Bill Mercer and Jennifer Vigil, all who have devoted many hours to NAASA. I also want to thank Mary-Everett-Patrick who not only has handled the myriad of details involved in the Secretary-Treasurer position for the last two years, but worked tirelessly on the 2005 conference held here in Arizona. Welcome to our four new board members: Molly Lee (University of Alaska), Charlotte Townsend-Gault, University of British Columbia, and Linda Lomahaftewa and Jessie Ryker-Crawford (both Institute of American Indian Arts), and to Celeste Young, who is taking over as Secretary-Treasurer. At the 2005 biennial conference in Scottsdale, NAASA members adopted revised bylaws as recommended by the Board. For the complete bylaws see: www.nativearts.org/naasa_about_frame.html.

2005 NAASA CONFERENCE A GREAT SUCCESS!

The 2005 NAASA conference in Scottsdale was energizing and exciting. There were a record 256 registered participants; over a quarter were Native American. It was clear that a new generation has become active in NAASA, boding well for our future. NAASA is grateful to American Indian Art Magazine, Casino Arizona, and the College of Fine Arts and School of Art at Arizona State University for their generous financial support for conference costs and student travel awards. We also thank the Heard Museum for the logo design; Casino Arizona, the Heard Museum and American Indian Art Magazine for our elegant receptions; and local committee members and students for handling innumerable details.
HONOR Awardee: Jaune Quick-to-See Smith

Jaune Quick-to-See Smith (Flathead/ Salish) was honored with the 2005 NAASA Lifetime Achievement Award for 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. On Saturday evening, NAASA Vice-President Kathleen Ash-Milby spoke about the artist's career:

"It gives me great pleasure to be here with you, honoring Jaune Quick-to-See Smith. Tonight, the Native American Art Studies Association is recognizing Jaune not only for her individual accomplishments as an artist, but for her contributions to the study and recognition of Native American art. One of the qualities I admire most about her is that she is a tireless supporter and mentor to our young emerging artists and scholars. I first heard Jaune lecture when I was a graduate student at UNM over ten years ago and I can't tell you how thrilled I was at the time to not only meet her, but to have her really take the time to talk to me and encourage my interest in contemporary Native American art. She has shared opportunities with me over the years and has also introduced me to new artists and young students in the field. Her willingness to act as a conduit, and, yes, sometimes a lightening rod, for our ongoing dialogue on contemporary Native American art issues is incredibly valuable to us as scholars. I think you'll agree that it is most appropriate for her to be honored by NAASA since she embodies some of the core values of our organization: namely the importance of fostering a critical arts discourse, supporting Native artists and scholars, and always looking to the future of Native American art."

NAASA Northern Arizona Tour

Bill and Michelle Tracey reported on the two-day Pre-conference tour:

At 7:00 am on Tuesday October 19, 2005 intrepid members of NAASA boarded a chartered bus for a two-day tour of Northern Arizona. Our first stop was lunch in Winslow at the restored La Posada Hotel (1930), a former Harvey Hotel and National Historic Landmark. A few of us were even seen snapping a photograph of Tina Mion's marvelous painting New Years Party in Purgatory for Suicides. At nearby Homolovi Ruins State Park we viewed petroglyphs and a pottery demonstration and firing by the renowned Hopi potter Dee Setella. We then hurried on to Walpi on Hopi First Mesa for a tour and the opportunity to purchase pottery and katsinas directly from the artists. After a traditional Hopi dinner at the Hopi Cultural Centre on Second Mesa (where we stayed), we enjoyed a cultural performance by well-known katsina carver and singer Clark Tenakhongva and his wife Anne. The following day we visited the Hopi Arts and Crafts Silvercraft Co-operative Guild and the Tsakurshovi shop, then drove west to the historic Tuba City Trading Post (1870) and on to Cameron Trading Post (1916) and lunch. Shopping at Cameron included a visit to the adjoining Navajo Arts and Crafts Enterprise. It was suggested that NAASA also meant Native American Art Shopping Association.

After lunch we stopped at the Wupatki National Monument, a Sinagua site, to view the pueblo and adjacent ball court (ca. 1100 AD), then moved on to the Museum of Northern Arizona in Flagstaff where visitors received a behind the scenes tour of the collections and exhibits. After a quick stop at a convenience store for a snack we returned to Scottsdale. A hearty thanks is due to Barbara Hail, our leader, for a memorable and exciting tour.
AN INTRODUCTION TO NEW NAASA BOARD MEMBERS

Molly Lee is Professor of Anthropology at the University of Alaska, Fairbanks, and Curator of Ethnology at the University of Alaska Museum of the North. Her numerous publications on art and culture in the Circumpolar North include Baleen Basketry of the North Alaskan Eskimos and, most recently, Eskimo Architecture: Dwelling and Structure in the Early Historic Period. She is presently at work on a book about the cultural context of Yup’ik Eskimo basketry, based on her fieldwork in that area carried out over the past ten years.

Linda Lomahaftewa, Hopi/Choctaw, is an artist, painter, printmaker, and teacher. She studied at the Institute of American Indian Arts and Culture, Santa Fe, before earning a BFA and MFA from the San Francisco Art Institute. After teaching at California State College, Sonoma and the University of California, Berkeley, she yearned to return home to the Southwest. In 1976 she accepted the position of Professor of Painting and Drawing at the Institute of American Indian Arts and Culture in Santa Fe, where she continues to teach and practice her art.

Jessie Ryker-Crawford, White Earth Anishinaabe, is Visiting Faculty in Museum Studies and Indigenous Studies at the Institute of American Indian Arts and Culture. She has an AFA in Museum Studies and Two-Dimensional Art from IAIA and a BA in Anthropology from the University of Washington, where she is currently a Ph.D. student in Anthropology, focusing on the Native American Fine Art Movement and post-colonial reconstructions of identity as presented by contemporary Native American artists. She recently published in the Eiteljorg catalogue Into the Fray.

Charlotte Townsend-Gault is Associate Professor of Art History, Visual Art and Theory at the University of British Columbia where she has responsibility for First Nations art including an active programme of liaison with artists and cultural experts. Her recent publications include: with Karen Duffek, Bill Reid and Beyond: Expanding on Modern Native Art, and, forthcoming with Ki-Ke-In and Jennifer Kramer, The Construction of Northwest Coast Native Art: An Anthology. She is at work on Masked Relations: Display and Disguise on the Northwest Coast.

PREVIEW OF THE 2007 CONFERENCE IN FAIRBANKS, ALASKA

Prepare for an adventure! The next meeting of NAASA will be in Fairbanks, Alaska, September 26-29, 2007. At this time, the weather is still nice – there’s usually no snow yet, and it is warm enough for comfortable aurora viewing. The conference site will be the Fairbanks Princess Hotel, near the airport on the Chena River.

Activities will include a reception and special exhibit on Alaska Native art in the new wing and art gallery at the University of Alaska Museum of the North, arranged visits to its ethnology and archaeology collections, and visits to galleries and Doyon Ltd., the Athapaskan Native corporation, to see its Athapaskan art collection. Preconference sidetrips to Anaktuvik Pass (Simon Paneak Museum) and to Point Barrow’s Inupiat Heritage Center are planned. Other possibilities will be to stop in Anchorage on the way up or back to see the Alaska Native Heritage Center and the Anchorage Museum of History and Art, or a relaxing soak at Chena Hot Springs, 60 miles outside of Fairbanks. Hotel rooms will be about $89 for a double and airfares to Fairbanks via Seattle are projected to be $600+ from the east coast.
Would you like to receive short e-mail notices of symposia, conferences, calls for papers, exhibits, jobs, and events of particular interest to our members? To add yourself to the Native Arts List-Serve, go to the NAASA website (www.nativearts.org), click on "Contact NAASA," then on "Join List-Serve."

**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 Scottsdale, 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 at: [www.nativearts.org](http://www.nativearts.org). Please make checks payable to: Native American Art Studies Association or NAASA (U.S. currency only).

Send your renewal form and check to:
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School of Art
Arizona State University
P.O. Box 871505
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**Your Membership Expiration Date--Now on Your Mailing Label!**
Your expiration date is now included on your newsletter mailing label, directly after your name. An expiration date of 2007 means you are paid up to the 2007 conference.