NAASA Conference: Norman, Oklahoma
Oct. 21-24, 2009

The 16th biennial conference of the Native American Art Studies Association will be held in Norman, Oklahoma, October 21-24 – just six months from now. Our local organizers at the University of Oklahoma are putting together a rich array of speakers, tours, and museum visits through which members can explore the diverse cultural creativity of the region, both past and present. Building on successful features from recent meetings, many conference activities will take place in a single facility. The Embassy Suites conference hotel will provide lodging space, meeting rooms, and lunch facilities all at one site.

The program will include a mix of organized sessions and volunteered papers, following an opening panel of Oklahoma artists. A new program feature made possible by including lunchtime as part of the program will be "conversation tables," each anchored by a facilitator. A table might explore a particular topic of interest, add more discussion time to follow up on a session, or simply provide an opportunity for newer members to meet established scholars and artists in a comfortable setting. The Program Committee is currently exploring topics of interest; send suggestions to Karen Kramer Russell. For those who treasure the lunch hour as an unstructured opportunity to catch up with friends and colleagues, fear not. There will be plenty of space in which to create your own "conversations." Sign up sheets for lunch tables as well as late night sessions will be available at the registration desk.

Elsewhere in this newsletter you will find:
- 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)
- Information on travel and lodging
Call for Paper Submissions
(June 15 deadline)

The NAASA program committee, Karen Kramer Russell (Chair), Bill Anthes, Kate Morris, and Norman Vorano invite you to submit a paper for the sessions listed below as well as for open sessions at the 2009 conference in Norman, Oklahoma. 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.

Session Proposals-
Open For Paper Submissions

‘Cultural Transvestites’ and Other Vexed Identities in Native American Visual Culture
Chair: Janet Catherine Berlo, University of Rochester
Discussant: Bill Anthes, Pitzer College

Scholarship by Phil Deloria and others has made us appreciate the phenomenon of ‘playing Indian,’ in the New World, where appropriating and performing the identity of a cultural other has a long and varied history. Anglos, Blacks, and Natives have all taken part in and/or rejected the stance of ‘playing Indian’ in the world of art and cultural performance. Issues of identity politics in the art world, addressed somewhat simplistically in the 1980s, have become more nuanced as scholars in diverse disciplines and localities have been parsing hybridity and creolité. In our field, a reexamination of these issues has been engendered in part by the Fritz Scholder: Indian/Not Indian (2008) and Remix (2007) exhibitions at NMAI. This session seeks to examine how those who have assumed a Native identity—or refused it—have negotiated the terrain of art and cultural politics in different generations, from Archie Belaney (“Archie Grey Owl”), Sylvester Long (“Buffalo Child Long Lance”), and Esther Deer (“Princess White Deer”) to Yeffe Kimball, Randy Lee White and Jimmie Durham.

Gift, Kathryn and Robert Simpson, 2003. [University of Oklahoma Campus]
Submit 100-word abstract for session ‘Cultural Transvestites’ and Other Vexed Identities in Native American Visual Culture by June 15 directly to: Janet Catherine Berlo at brlo@mail.rochester.edu

Identity Inscribed: Tattooing, Piercing, and other Body Arts
Chair: Katie Bunn-Marcuse

This session invites original research that explores the practice of body adornment, with an emphasis on tattooing and piercing. Other forms of adornment such as jewelry and clothing may be considered in their ability to enhance the power of these permanent body alterations. Both historic and contemporary choices in body adornment – for ceremonial and everyday occasions alike – signal personal allegiances to clan, family, or nation, or may express idiosyncratic expressions of identity. Papers might consider the role of adornment in specific contexts such as warfare or ceremony as well more general expressions of identity. Explorations of cultural property issues with regard to such expressions and their use or misuse by the dominant society (ie “the tribal tattoo”) are also welcome.

Submit 100-word abstract for session Identity Inscribed: Tattooing, Piercing, and other Body Arts by June 15 directly to: Katie Bunn Marcuse at kbunn@u.washington.edu

Concepts of intellectual property provide another perspective from which to analyze artistic production. Nineteenth century Kiowa conceptions of intellectual property have been well documented. Names, songs, tipi and shield designs, and martial accomplishments were considered personal property and individuals were prohibited from depicting another man’s deeds without first securing his permission. The depiction of 19th century warriors’ exploits and tipi designs in the context of art created or commissioned by contemporary tribal members points to a possible transformation in which these stories and designs have come to be viewed as the property of the historical figures’ descendants. Case studies reveal significant differences between Kiowa and Western conceptions of intellectual property. Assessment of practices among contemporary Kiowa people can contribute to anthropological understanding of one of the most pressing questions at issue in the field today – cross-cultural variation in intellectual property systems in an era of global intellectual property harmonization.

Submit 100-word abstract for session Intellectual Property and Artistic Production in Kiowa Society by June 15 directly to: Michael P. Jordan at michaeljordan@ou.edu

Opening the Circle: A Decolonial Imaginary
Co-Chairs: Diane Karp, Santa Fe Art Institute, and John Grimes, Cook Inlet Tribal Council

For art museums to shed their colonial heritage, they must fully recreate themselves, from their foundational beliefs to their operational expressions, and in the ways that they seek visibility and support, locally and globally. This session puts forward an alternative model of art museums as non-colonizing social imaginaries, using Native American art as a focus of discussion. We employ the lens of marketing/branding to unpack the implicit messaging that art museums now typically employ. We put forward the concept of sovereign context as a starting point for an alternative model, and map its implications for the relationships

Intellectual Property and Artistic Production in Kiowa Society
Chair: Michael P. Jordan, University of Oklahoma
Discussant: Daniel C. Swan, University of Oklahoma
between museums and Native American artists and their work. Lastly, we examine examples of new forms of engagement between Native American artists and museums, communities, and the art marketplace.

Submit 100-word abstract for session Opening the Circle: A Decolonial Imaginary by June 15 directly to: Diane Karp and John Grimes at dkarp@sfai.org and jgrimes@citci.com

Reinventing the Enemy’s Language
Chair: Carolyn Kastner, College of Santa Fe

In an anthology of women’s literature entitled "Reinventing the Enemy’s Language" (1997) poets Joy Harjo, Gloria Bird, and Valerie Martinez remind us that to speak well in Indian communities commands respect. Yet, they also tell us that to speak English, the language of conquest and the enemy, is sometimes to put oneself in a suspect position. This session is designed to consider how Native American artists who have reached a broader audience in both the United States and the international arena have expanded contemporary art practices through just such reinventions. With concentrated discipline they have developed a creative practice to express two ways of seeing and two ways of knowing. These artists embrace the challenge of expressing communal values and life outside of linear time, while translating these ideals to an individualist urban society. The power of this position is measured in each artist’s ability to make meaning in multiple layers, to reach Native and non-Native audiences.

Submit 100-word abstract for session Reinventing the Enemy’s Language by June 15 directly to: Carolyn Kastner at carolyn.kastner@gmail.com

New Trends in Indigenous Media
Chair: Randolph Lewis, University of Oklahoma

This panel addresses the recent expansion of media production among media artists. Situated at the intersection of popular and avant-garde art worlds and aesthetic practices specific to particular Aboriginal nations, Native media offers a unique place to examine the ways in which artists push the boundaries of genre and technology. For over a century, Western scholars and collectors have scrutinized Native art probably more than any other indigenous cultural production, turning indigenous art into objects of fascination in many commercial and academic contexts. However, Native media has yet to receive similar attention. Papers are sought which examine how Native media represent new forms of aesthetic expression articulating indigenous visual sovereignty; how Native media expresses individual artistic visions; how artists have appropriated media to create culturally specific aesthetics deeply rooted in indigenous nations; how Native media might represent an important new development in the formation of national cinemas (a significant concept in Film Studies); as well as how Native media has been situated by its audiences.

Submit 100-word abstract for session New Trends in Indigenous Media by June 15 directly to: Randolph Lewis at rlewis@ou.edu

Art Value(s): Meaning, Transmission, and Money in Traditional and Contemporary American Indian Art
Chair: John P. Lukavic, University of Oklahoma

A discussion on the concept of value(s) can take many forms; however, one important dimension of value(s) that must be considered is that of education in the formal and informal sense. All value(s) must be communicated or transmitted in some way, though the means and methods employed vary depending on the target audience. How do cultural values get passed down from generation to generation? How do artists draw from their lives elements of their cultural values to communicate to a wide audience? How is value
created and maintained in the marketplace? Each of these questions require further inquiry into the role of education as a tool for transmitting and expressing value in both traditional and contemporary American Indian art.

Submit 100-word abstract for session *Art Value(s): Meaning, Transmission, and Money in Traditional and Contemporary American Indian Art* by June 15 directly to: John Lukavic at johnlukavic@gmail.com

Unchained Legacies Part Two: The Effects of Collectors, Collecting, and Curation on Interpretation and Meaning
Chair: Ann McMullen, Smithsonian Institution National Museum of the American Indian

Building on interest in the NAASSA 2007 double session *Unchained Legacies* on collectors and collecting, this session will further explore how collectors—and what we know or don’t know about them—have shaped the museum collections we often depend on. Although we take for granted that collectors’ personalities, gender, background, interests, education, employment, and other details shaped their collections, how can we discover and explore these aspects of collectors’ lives? How are these factors actually represented in personal collections? Should we be as rigorous in examining the lives of anthropologists and other supposedly objective researchers as collectors? What sense do we make of the effects of collectors’ agendas on how we ourselves see Native culture, tradition, and history in relation to objects? Papers in this session will explore these and other subjects related to collectors and collecting, and potentially include narratives of the detective work that is sometimes needed to make sense of collectors’ legacies as well as works-in-progress on collectors and specific collections.

Submit 100-word abstract for session *Unchained Legacies Part Two: The Effects of Collectors, Collecting, and Curation on Interpretation and Meaning* by June 15 directly to: Ann McMullen at mcmullena@si.edu

Artistic Traditions in the ‘Greater’ Great Lakes
Chair: Ruth Phillips, Carleton University

Great Lakes artistic traditions are the product of complex historical processes that have occurred since the sixteenth century not only in the Great Lakes homelands that lie in the heart of the North American continent, but also in the places into and out of which Great lakes peoples have moved. European settlement on the east coast, missionization, wars, and trade stimulated an initial period of migration and culture contact, while the 1830 Removals Act created a new contact zone as Great Lakes peoples mingled with other indigenous nations and settlers in the new lands in Oklahoma and elsewhere into which Great Lakes peoples have moved.

Submit 100-word abstract for session *Artistic Traditions in the ‘Greater’ Great Lakes* by June 15 directly to: Ann McMullen at mcmullena@si.edu

This panel invites papers that address the ways that Great Lakes artistic traditions have developed both in the original Great Lakes homelands and in the ‘greater’ Great Lakes in response to historical conditions of staying, leaving, and putting down
new roots. Speakers might consider such questions as how fidelity to inherited traditions has combined with responses to the arts of colonizers, settlers, and new indigenous neighbours. They might ask how the production of art forms throughout the greater Great Lakes has helped people to maintain a sense of identity despite experiences of displacement and colonization. How is kinship expressed in art, both locally and across long distances? Is it appropriate to think about Great Lakes visual traditions in terms of notions of homeland and diaspora? Are there other relevant bodies of theory or patterns of historical circulation we should recognize in considering these complex art histories?

Submit 100-word abstract for session Artistic Traditions in the ‘Greater’ Great Lakes by June 15 directly to: Ruth Phillips at Ruth_Phillips@carleton.ca

A New Look At Old Things: Methodological Issues In Researching Museum Collections
Chair: Nancy Parezo, University of Arizona

Objects in museum collections represent vast repositories of Native American cultural knowledge. With a recent resurgence of scholarly interest in this material, a number of disciplines such as art history, anthropology, Native American studies, and history, are now considering the role of objects in cultural production from a variety of theoretical perspectives. This interest has generated many research questions, but the search for answers is often stymied by the idiosyncratic nature of collections and associated documentation. Sophisticated methods are necessary to recover information from objects.

This session will focus on methodological issues involved in using old collections to answer contemporary questions, addressing topics such as recognizing and overcoming bias, enhancing limited information, assembling a valid data set, and melding museum documentation with community knowledge.

Submit 100-word abstract for session A New Look at Old Things by June 15 directly to Nancy Parezo at parezo@ais.arizona.edu

Visualizing the Sacred: Native Americans and Cosmic Visions at the Mississippian Period Site of Spiro, OK
Chair: F. Kent Reilly, III, Texas State University-San Marcos

Iconographic investigations of the Mississippian period (AD 900-1600) art recovered from the archaeological site of Spiro, OK have produced convincing evidence that political office within Mississippian period chiefdoms was publicly legitimized through a visual charter based on access to supernatural power. This political charter was publicly documented with symbols ultimately derived from the natural environment, a multi-tiered cosmic model, and a belief system that has survived to this day. However, these cosmically derived symbols were manipulated within a system organized to reflect beliefs that were both sophisticated and complex. At Spiro, this same symbol system also described the cosmic stage on which the rituals of belief and political office were enacted. Undoubtedly ideological and iconographic structures of this complexity are best approached through an interdisciplinary method. Paper submissions in the fields of Anthropology, Archaeology, Art History, Iconography, and Modern Native American Art are requested.

Submit 100-word abstract for session Visualizing the Sacred: Native Americans and Cosmic Visions at the Mississippian Period Site of Spiro, OK by June 15 directly to: Kent Reilly at k.reilly@txstate.edu

Native American Painting in the 21st Century
Chair: W. Jackson Rushing III, The University of Oklahoma

The Chair seeks proposals from artists, art historians, curators, critics, or anthropologists that examine the status and practice of indigenous painting in the 21st century. The wide range of
potential topics includes, but is by no means limited to, the following: the intersection of sovereignty and aesthetic strategies; the characteristics of internationalism or regionalism or "schools" of like-minded painters; the relationship of visual culture to language and oral history; and the impact of "new media" (which is no longer new) on the "autonomy" of painting. Or is it retrograde to treat painting as a separate category of artistic production? Should critical examinations of it always be fully integrated with other media (and literature, politics, etc.)? Papers might ask for whom Native paintings are made and what role markets play in their production and circulation. How to seek the balance between the solidarity of Native group exhibitions, especially Native-curated ones, and the potential value in “mainstreaming” the work? Papers are welcome that treat emerging, established, and senior artists.

Submit 100-word abstract for session Native American Painting in the 21st Century electronically with supporting visual materials directly to: Jackson Rushing at jackson_rushing@ou.edu

Border Crossings
Session Organizer: Megan A. Smetzer, University of British Columbia

Contemporary indigenous artists and the historians and critics who write about them have expanded our understanding of borders and borderlands. Whether national, cultural, geographic, or even disciplinary, borders shape perspectives, frame translations, and challenge our conceptions of identity and place. The art historical discourse addressing borders in terms of contemporary art is rich, yet the impact of borders on the production and reception of historic indigenous arts has received comparatively little attention. Border crossing is not a recent phenomenon, however, and for that reason, this session seeks papers that will historicize the issues pertaining to borders and borderlands. Some questions that might be addressed include: How do tangible and intangible borders shape one another? How are borders translated into art? Do these issues translate from one region to the next? Or are they site/regionally specific?

Submit 100-word abstract for session Border Crossings by June 15 directly to: Megan A. Smetzer at smetzer@interchange.ubc.ca

Horace Poolaw – Critical Perspectives
Chair: Laura E. Smith, Indiana University, Bloomington

Kiowa photographer Horace Poolaw (1906-1984) was one of the first Native American professional photographers in the early twentieth century. Among Native photographers of the time, Poolaw stands virtually alone in his ability to represent contemporary Indians in all of their contradictory complexity. Most have come to know his work as a result of the 1989 conservation, research, and exhibition project initiated at Stanford University and directed by his daughter, Linda Poolaw, and Charles Junkerman. While several articles have been published on his work since the time of the project, there has been little extensive analysis of his images until recently. This session amends that lack.

Submit 100-word abstract for session Horace Poolaw – Critical Perspectives by June 15 directly to: Laura E. Smith at smithle@indiana.edu
Native American Art and the University of Oklahoma
Chair: Mark White, the Fred Jones Jr. Museum of Art

The development of Native American fine art in the twentieth century has long been a question of critical importance to Native American art history, and numerous studies have addressed the crucial role the Santa Fe Studio played in the encouragement of Native painting and sculpture. By comparison, the University of Oklahoma has received scant attention for its part in the history of Native fine art, even though numerous canonical artists studied at OU during the twentieth century, including the Kiowa painters, Acee Blue Eagle, Woody Crumbo, Oscar Howe, and Dick West. In addition, the university museum, under the direction of Oscar Jacobson, actively collected Native painting and sculpture from the region at a time when patrons for such art were few. This session will explore the role OU played in Native American fine art, with a particular focus on the careers of the alumni and their aesthetic and socio-political importance in Native art; the influence of Euro-American instructors such as Jacobson and Edith Mahier; the promotion and construction of Native painting and Indian identity through portfolios such as Kiowa Indian Art and the Indians of North America; and the historiography of Native art history as it pertains to OU and the artists who studied there.

Submit 100-word abstract for session Native American Art and the University of Oklahoma by June 15 directly to: Mark White at maw@ou.edu

Appropriations Gone Wild
Chair: Robin K. Wright, University of Washington

One hundred years ago, Seattle hosted the Alaska-Yukon-Pacific Exposition on what is now the University of Washington campus. This year, the Burke Museum's exhibit, "AYP: Indigenous Voices Reply," looks back on how indigenous peoples were represented at the fair, and explores themes of representation, appropriation (misappropriation and re-appropriation), resources, resistance, and revival.

Papers are invited for this session that deal with any and all Native American appropriations, misappropriations, and re-appropriations in a global environment.

Submit 100-word abstract for session Appropriations Gone Wild by June 15 directly to: Robin K. Wright at wright@u.washington.edu
Conference Information

The conference will open with a welcoming reception on Wednesday evening, October 21, and will conclude with a banquet on Saturday evening, October 24, offering three full days of conference sessions, evening activities, and late night sessions in between.

The Embassy Suites Hotel in Norman, OK, will be conference headquarters. All rooms are suites with either double or king accommodations plus a sofa bed. The special conference rate is $130 per night, with occupancy up to four persons per room at no additional charge. The room rate includes a full cooked breakfast (not your usual tired Danish) as well as a Manager's Reception each evening with wine and hors d'oeuvres. The hotel has agreed to extend the conference rate from Oct. 19 – 26 (based on availability) for those arriving early or staying longer. Embassy Suites registration is all handled online. Go to [yes, it's a long one!]: http://embassysuites.hilton.com/en/es/groups/personalized/OKESES-NAA-20091021/index.jhtml.

Norman is served by Will Rogers World Airport in Oklahoma City. An airport shuttle provides door-to-door service to Norman, 20 miles to the south, and car rental is also an option. For those arriving by car, free parking is available at the hotel.

The registration fee for the conference is $110, with an early bird rate of $95 available until September 15. Registration materials will be sent to members and posted on the website once costs for ancillary events are set, allowing participants to sign up for all events at once.

The conference will conclude with a banquet on Saturday night, which will be held at the Sam Noble Oklahoma Museum of Natural History. This is an optional event ticketed separately from the registration fee.

Optional pre- and post-conference tours to area museums and cultural facilities always offer a wonderful opportunity to explore a region with expert local guidance. This year Board Member Christina Burke of the Philbrook Museum is arranging a series of options. Provisional information appeared in the previous newsletter and more details will be provided closer to the conference date.

2009 NAASA Travel Awards
(June 15 deadline)

The Native American Art Studies Association is pleased to announce the 2009 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 2009 NAASA Conference in Norman, OK. 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 (2005 – Scottsdale, AZ or 2007 – Fairbanks, AK).

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 2009 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 2009 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 2009 NAASA conference.

Gift of Earl and Fran Ziegler, 1994. [University of Oklahoma Campus]

**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 2009 NAASA conference.

**General Awards**
These awards support NAASA members presenting papers at the 2009 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.

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 postmarked or e-mailed by June 15, 2009 and sent to the Travel Awards Committee Chair. E-mail applications are encouraged:

Jessie Ryker-Crawford  
Chair, Museum Studies  
Institute of American Indian Art  
83 Avan Nu Po Road  
Santa Fe, NM 87508  
jryker@iaia.edu

For questions about applications or supporting materials, please contact Jessie either through e-mail or by phone:

(505) 424-2361

Late applications will NOT be considered.
Applicants will be notified of award decisions by July 20, 2009. Awards are made directly to individuals, usually in the form of a check presented upon arrival at the conference in Norman, OK.
Nominations Committee Report

Call for Nominations
(Deadline June 15)

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

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, incumbents eligible for a 2nd term
President - Candace Greene
Vice-President - Karen Kramer-Russell
Board positions open with incumbents eligible for election to a second term.
Linda Lomahäftewa (2005-2009)
Marla Redcorn-Miller (2008-2009, appt’d to fill vacancy)
Jessie Ryker-Crawford (2005-2009)
Board positions open with incumbents not eligible for a second term.
Terms of the following Board members continue until 2011: Bill Anthes, Norman Vorano, Kate Morris.

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 2009 Nominating Committee includes Kate Morris, Norman Vorano, and Barbara Hail.

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 (Vol. 17, no. 4) 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.

Biographies of the newly elected Board members will be published in the Newsletter following the conference. If a vacancy occurs between elections, the President may appoint an alternate to fill the un-expired portion of the term of the position.

Send suggestions for nominations by June 15 to:
Kate Morris, Chair, Nominating Committee
klmorris@scu.edu or fax (408) 554-4809.

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MEMBERSHIP DUES: all amounts are for two years, conference to conference

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

Enclosed is my check for:  
Regular Membership ($35) □  Sustaining Member ($50) □  
Patron ($100) □

CHECKS PAYABLE TO: Native American Art Studies Association or NAASA (U.S. currency only, please)

SEND DUES AND THIS FORM TO:

NAASA  
c/o Candace Greene  
Dept. of Anthropology  
NMNH – MRC 112  
Smithsonian Institution  
P.O. Box 73012  
Washington, DC 20013-7012

Name ________________________________________________________________

Address ______________________________________________________________

City, State, Zip _________________________________________________________

E-mail ________________________________________________________________

New Member □  Renewal □