The 18th biennial Native American Art Studies Association conference and 30th anniversary celebration was held in Ottawa, Ontario in October 2011, hosted by the Canadian Museum of Civilization, Carleton University, and the National Gallery of Canada. The conference opened with a blessing by Paul (Tiao re hen sere) Skanks, a Traditional Teacher from the Mohawk Turtle Clan. Mr. Skanks’ blessing was followed by the keynote address, Indigenous Cosmopolitanism: Jimmie Durham in Europe, given by Cree curator, critic, and art historian Richard William Hill.

For the Plenary session, NAASA partnered with the Aboriginal Curatorial Collective (ACC) a Canadian-based arts organization that provides professional development opportunities to First Nations, Inuit and Métis artists and curators. The Plenary session, entitled Then and Now: A Short History of Aboriginal Art in Canada, was moderated by Lee-Ann Martin, and included panelists Barry Ace, Tom Hill, Jim Logan, and Wanda Nanibush. A second ACC co-organized session, held on Thursday afternoon, was chaired by Daina Warren. It included presentations by artists from the region working in a variety of media, including Bear Witness, Rosalie Favell, Mary Anne Barkhouse, and Michael Belmore.
The conference schedule was packed with a record number of paper sessions (twenty!), plus two alternative format panels: one led by Greg A. Hill, Candice Hopkins, and Christine Lalonde of the National Gallery of Canada, and the other chaired by Ryan Rice, of the Museum of Contemporary Native Art in Santa Fe. Pre-and Post-Conference tours were well attended, as were fabulous evening receptions at the National Gallery of Canada; Gallery 101 and the Ottawa Art Gallery; and of course the NAASA Board Reception held on the penthouse floor of our hotel.

The 18th biennial conference was capped off with a sumptuous banquet in the spectacular Grand Hall of the Canadian Museum of Civilization. Karen Kramer Russell, President, addressed the membership. There we honored Lifetime Achievement Award winner Robin K. Wright, as we also celebrated the 30th anniversary of our organization with a slide show culled from the NAASA archives and from members generous enough to share their photos from years past. A stream of banquet attendees took to the microphone to offer moving tributes and personal recollections of NAASA. It was a fitting end to a conference that not only celebrated but demonstrated the ongoing strength of the organization.

Special thanks are due to the dedicated people at all of our host institutions and the Aboriginal Curatorial Collective, including Norman Vorano, Ruth Phillips, Allan Ryan, Greg Hill, Christine Lalonde, Christine LaSalle, Greg Hill, and Lee-Ann Martin. We also want to acknowledge the wonderful volunteers who staffed the registration table: Gloria Bell, Mathieu Craig, Sheena Ellison, Lisa Truong, and Christina Williamson.

Biennial Business Meeting

President Karen Kramer Russell chaired NAASA’s biennial Business Meeting on Friday, October 28th, at the conference hotel. She extended NAASA’s thanks and gratitude to the many individuals and institutions that made this conference possible, especially the Canadian Museum of Civilization, Carleton University, and the National Gallery of Canada.

Financial & Membership Report

Secretary/Treasurer Marit Munson presented a report on NAASA’s membership and finances. Membership levels and attendance at the conference were at all-time highs, with 207 people in attendance. The previous record was 196 attendees in Scottsdale, Arizona in 2005. Fifteen percent of our members joined at the Sustaining level, with an additional seven percent at the Patron level. These higher-level memberships provide support for Travel Awards.

The estimated conference budget shows a projected surplus of approximately $6,500. The surplus is reassuring, given the deficit in the budget of the 2009 conference in Norman, Oklahoma, but also something of a surprise. Estimated costs had fluctuated considerably during the planning process. Just a month before the conference, projections suggested that we would be in the red; the balance was not neutral until just three weeks prior to the conference. The projected
surplus was generated in part by a 10% reduction in the fees charged for meeting space and catering at the hotel. Local hosts Ruth Phillips and Norman Vorano, along with President Karen Kramer Russell negotiated the discount a few days before the conference began because of construction in the conference hotel that proved inconvenient.

Munson noted that this year marks the first time that online registration (via email) and payment (via PayPal) were available. The process seemed to run smoothly and the online option was widely used; in fact, three quarters of the registrations took place using a credit card or PayPal account! Any comments or suggestions on the new options are welcome.

Program Committee Report
Kathleen Ash-Milby and Kate Morris reported that this year saw a record number of papers submitted, which posed some scheduling challenges for the Program committee. Although they were not able to accommodate all submitted papers, they note that the growth in submissions is a positive sign for NAASA. The committee tried some new, experimental sessions this year, which were well received. They also explained that the committee will continue to ensure that open sessions are available and that the program has a good mix of papers on material culture and on contemporary art.

Ash-Milby noted that there are some drawbacks to the current timing of travel award submission and paper acceptance. Students, for example, currently have to apply for a travel award before they know if their paper has been accepted. She also recognized that we have graduate students and artists without an institutional affiliation who could also benefit from support. The Board has struck an ad hoc development committee to work with the travel award committee to reconsider the timing and structure of support. Feedback from members would be most welcome.

Travel Awards
Rebecca Dobkins, chair of Awards committee, thanked the many donors to the travel awards, both institutions and individuals. The purpose of the awards is to encourage greater conference participation by students and Native people. (The individuals honored with awards in 2011 are listed below.)

In order to demonstrate the impact that these awards can have on an individual's career, Dobkins asked previous awardees who were present at the business meeting to stand and be recognized.

Dobkins noted that three of the awards are named (Allan Houser, Richard Conn, Oscar Howe), but that only the Howe has somewhat permanent funding. The travel award committee will be investigating ways to modify the timing of the award applications and will consider if other potential changes, such as discontinuing named awarded if they do not have secured funding, are desirable.

Nominations Committee & Elections
Carolyn Kastner reported on the activities of the Nominations Committee and presided over the elections. Elections were held for President, Vice President, and Board members (three positions). Kathleen Ash-Milby was elected President and Kate Morris as Vice President; they will serve two-year terms (2011-2013). Norman Vorano was re-elected to a second term as a Board member and Henrietta Lidchi and Ryan Rice joined the Board as new members. All three will serve four-year terms (2011-2015).
Venue for 2013 Conference
Nancy Blomberg presented a bid for the 2013 meeting on behalf of the Denver Art Museum. In addition to DAM, the area also includes six museums and two universities in close proximity, promising many opportunities to view exhibits and take part in special events. The membership enthusiastically acclaimed Denver as the site of the 2013 conference. Additional details are provided below.

Travel Awards / Scholarships
Thanks to the continuing generosity of NAASA members and supporters, we were able to grant four travel awards this year. In particular, we thank the Oscar Howe Memorial Association for supporting the Howe Travel Award and the many NAASA members who generously checked the box to donate extra funds for travel awards. The awards, of $500 each, covered a portion of the costs of conference attendance. The purpose of the awards is to encourage greater participation by students and Native people. The following individuals, all of whom presented papers, were honored with awards:

Mique’l Dangeli (Oscar Howe Award)
Amy Chan (Patron Award)
Solen Roth (Sustaining Members Award)
Diana Greenwold (Donors Award)

At the NAASA business meeting, the NAASA board announced its intention to strengthen the Travel Award program and we are renaming the awards “Scholarships”. We will seek additional sources of funding and encourage more applications from Native artists and emerging scholars.

In the meantime, we would like to thank individual members and institutions for their donations to the Travel Awards: Janet Berlo, Katie Bunn-Marcuse, Colleen Cutschall, Rebecca Dobkins, Friends of Ethnic Art (California), The Oscar Howe Memorial Foundation, Joan Lester, Kathy M’Closkey, Karen Kramer Russell, Charlotte Townsend-Gault, Robin K. Wright, Susan Kennedy Zeller, and five anonymous donors.

Please send your ideas to the Scholarship Committee chair, Michelle McGeough (mmcgeough@iaia.edu).
Honor Award

Robin K. Wright was honored at the Saturday evening banquet with the 2011 NAASA Lifetime Achievement Award, which is intended to honor a living individual who has made a lifetime contribution to the study of Native American art. Longtime NAASA member and previous Secretary/Treasurer Katie Bunn-Marcuse orchestrated an affectionate roast of Ms. Wright, including a video clip that featured distinguished scholar Bill Holm and his wife Marty offering their own moving tribute in absentia. The Honor Award ceremony concluded with the presentation to Ms. Wright of a beautiful hair comb made especially for her by Mr. Holm.

Excerpts from nomination letters received by NAASA regarding Robin K. Wright:

*** "Dr. Wright has made a significant impact on the field of Native American art studies, through her role as Curator of the University of Washington’s Burke Museum (where she has curated over two dozen significant exhibitions and currently serves as Director of the Bill Holm Center); her publication of numerous articles and books on Northwest Coast Art, both historic and contemporary (including Northern Haida Master Carvers, for which she won a Washington State Book Award in 2002); and especially in her role as director of the University of Washington’s doctoral program in Native American art studies.

Further, while Honor Award nominees need not be affiliated with NAASA in any significant way, it seems only fitting that in this 30th Anniversary year that we celebrate someone who has given so much to our organization. Robin K. Wright was an active member of the organization since very near its inception. She was elected to and served two consecutive terms as a member of the Executive Board (from 1989-1997) and then continued on as elected President of the Board for two more terms (1999-2003). She stayed on for yet another term in the traditional role of ex-President of the Board (2003-2005). In short, Dr. Wright has dedicated an inordinate amount of time and energy to this organization, helping to shepherd NAASA through nearly half of its 30 year history.”

***

"Robin Wright has been a supportive professor, mentor, colleague, and friend. The door to her office is always open and she eagerly makes time to chat. Her meticulous research methods presented a model of thoroughness I can only strive for. Over the years, we have traveled together on many wonderful research trips during which I learned more about my field than I ever could have in a classroom.

These are her professional contributions to the field. However, her starring role, I think, is as a mentor and colleague in research, especially for graduate students. She sets a sterling example for community collaboration and contribution. She balances her roles as professor and curator and still makes time for her students both on campus and in casual gatherings at her home. I can say that she's been a great advisor, mentor, and boss but more importantly, I consider her a great friend.”
Message From the President
by Kathleen Ash-Milby

In some ways, it is quite surreal to be writing to you as president of NAASA. It seems like it was only a short time ago that I attended my first conference (1993) as a starry-eyed graduate student, wandering around in awe because so many of the artists and scholars whose work I had been studying were there...in person! I still get that feeling sometimes, which to me is a testament to the vitality and importance of this organization. These conferences provide such a tremendous opportunity for us to draw upon this diverse and dynamic network to inform and inspire our ongoing work.

With that perspective in mind, Ottawa 2011 was a smashing success. I’ll be honest with you...we had some anxiety. As a conference location Ottawa had all the perks of a major urban center (museums, galleries, architecture) but some drawbacks (let’s call them “challenges”) such as pricey airfares. And then there was that little problem with the unanticipated construction in the hotel which created that lovely rabbit-warren effect. But we had all the right ingredients: a timely and informative plenary session, exciting evening events and tours planned by our wonderful host institutions, a collaborative partnership with the Aboriginal Curatorial Collective (ACC), and a most impressive roster of presentations. And, much to our great relief, we had an amazing attendance exceeding our most optimistic expectations.

As you all know, these conferences are brought about by the work of many hands; they require many hours, and much dedication of our board members, local organizing committee, session organizers and speakers.

On behalf of NAASA, I would like to acknowledge and thank our outgoing president, Karen Kramer Russell, for her terrific work organizing Ottawa 2011 and her many years of Board service. We are happy to keep her around in the “past president” board position for at least another two years. Our outgoing board members include secretary/treasurer Marit Munson –tireless, dedicated, and detail-oriented, she has kept us organized in so many ways since 2007. In fact, it will take two people to replace her: Alex Marr and Rebecca Head Trautmann! Thanks also to outgoing past-president Candace Greene and board member Bill Anthes.

We welcome new members Henrietta Lidchi and Ryan Rice, and we are very pleased that Norman Vorano was re-elected to serve a second board term. And last, but by far not least, my trusty colleague Kate Morris will be my right hand in her new position as Vice President. (Bios pgs 9-10)

The Ottawa conference would not have been the same without Norman Vorano’s calm and sane organization and leadership on the local organizing committee with Ruth Phillips, Allan Ryan and Greg Hill. Thanks are due to these dedicated individuals, as well as to the Canadian Museum of Civilization, Carleton University, and the National Gallery of Canada, each of which provided institutional support. I extend special thanks to Jason Baerg, Director of the Aboriginal Curatorial Collective, for his support, and the entire ACC Board for their collaborative work with the NAASA Program Committee in organizing the plenary session. Kudos to committee members Daina Warren and Leanne L’Hirondelle! And lastly thanks to the Fenimore Art Museum for providing support for the plenary participants.

I can’t name every individual who contributed to a successful conference, but I do want to thank the membership of NAASA. You all came through for us, by participating as presenters, by attending, and by continuing your support of this organization. We can’t wait to see you again in Denver!
Pre- and Post-Conference Tours
by Norman Vorano

Pre-Conference Trip: Kahnawake Mohawk Community (Wednesday, October 26)

After a two-hour drive east along the Ottawa Valley, the NAASA pre-conference tour bus crossed the historic Honoré-Mercier Bridge that links the south shore of Montreal with the Mohawk community of Kahnawake. The group was given a very warm welcome by Martin Loft, the Public Programs Supervisor at the Kanien’kahá:ka Onkwawén:na Raotitiohkwa, Kahnawake Language and Cultural Centre. The Cultural Centre, now more than 30 years old, is a tremendously active organization that runs a variety of programs to preserve and enrich the language and culture of the Kanien’kahá:ka (Mohawk). NAASA members were given a tour of the Museum Welcoming Centre, which traces the rich history of the Mohawk beginning with the foundation of the Haudenosaunee (“people of the Longhouse”) confederacy in pre-colonial times to recent political struggles. The tour got a behind-the-scenes look at the film-set of the locally-produced, locally-broadcast Tóta tânôn Ohkwá:ri, a children’s puppet show filmed entirely in the Mohawk language that promotes Mohawk language, healthy eating, and positive living. Production Director, Konwennenhon Marion Delaronde, and Camera/Editor, Cory Phillips, brought out props from the show and described how other Iroquoian communities are now developing their own language television, inspired by their show which began broadcasting in Kahnawake in 2003.

NAASA members were given a tour of a remarkable contemporary print exhibition on display at the Cultural Centre titled Tsi Nón: We Tewèn: Tewèn: Teron, Where Our Home Is. Created by fifteen students from the nearby Mohawk community of Kanehsatake, and through a program run by the Centre de l’Image et de l’Estampe de Mirabel (CIEM), the works show young perspectives on identity, territory and mythology. On hand was Suzie Pilon, CIEM’s program coordinator and master printer, along with artists Jasmin Gunn and Melissa Cree.

After a delicious lunch of sandwiches and corn soup catered by Kahnawake’s own Eileen’s Cakes and Pastries (Eileen Montour), NAASA members sat back to take in a variety of engaging artist’s talks from some of Kahnawake’s many talented and accomplished artists working in a diverse array of media, including Walter Scott, Skawennati Tricia Fragnito, Sandra Picard, Ross Montour, and Martin Loft.

The pre-conference tour bid farewell to the friendly staff at the Cultural Centre and drove to the nearby St. Francis-Xavier Church and old Fort St. Louis, situated on the banks of the St. Lawrence River. Although the original foundation of the historic Church dates back to 1720, the 1845 Church is the reliquary home of the Blessed Kateri Tekakwitha (1656-1680), the early Mohawk convert to Christianity who was stricken with smallpox as a child. NAASA members were moved to see her shrine as Church staff recounted the brave story of Kateri, now venerated across North America. Among its many eighteenth century treasures, NAASA members also saw perhaps the earliest painting of an Iroquoian person in existence, Father Chauchetière’s portrait of Kateri, from 1682-1693. As a follow-up to this story, just two months after our tour it was announced by the Vatican that the Blessed Kateri will be canonized in October 2012, and henceforth be known as Saint Kateri Tekakwitha—the first Native American Saint.
Post-Conference Trip: Ottawa’s Museums Behind the Scenes (Sunday, October 30)

NAASA’s Post-Conference trip was designed to take advantage of the Capital Region’s incomparable National Collections of historic and contemporary First Nations, Métis and Inuit arts, while also showcasing some of the other lesser-known gems the city has to offer.

The tour began at the Canadian Museum of Civilization, where Curator of Contemporary Inuit Art (and NAASA Board Member) Norman Vorano took the group behind the scenes into two of the Museum’s walk-in ethnology vaults, which house both historic and contemporary Aboriginal art from across Canada. Vorano shared many highlights of the collection—such as the early (and exceedingly rare) birch-bark paintings by Anishnaabe artist Norval Morrisseau from ca. 1958—while also discussing some of the Museum’s many research, education and collaborative programs it does with Aboriginal communities and artists across the country. The Group walked upstairs to the Café du Musée and enjoyed an impressive brunch spread, whilst taking in one of the most stunning vistas Canada has to offer: a view overlooking the Ottawa River, Rideau Canal locks, and the Parliament Buildings.

Driving across the River to the stately National Gallery of Canada, the NAASA group was given a tour of the Gallery’s Art of This Land exhibition, a long-term display of Canadian art that integrates the artistic and cultural contributions of Canada’s First Peoples. Greg Hill, Audain Curator of Indigenous Art at the National Gallery of Canada, discussed some of the Gallery’s holdings of contemporary Canadian Aboriginal art, as well as its plan to inaugurate its quinquennial of international Indigenous art in 2013.

Exhausted—but not nearly finished—the NAASA group climbed aboard the bus and drove to the Carleton University Art Gallery (CUAG), where Curator Sandra Dyck gave members a guided tour of its current exhibition featuring two early Inuit graphic artists, Parr and Luke Anguhadluq: Drawing from Life. The CUAG is an extraordinarily active University gallery that showcases works from Carleton University’s own collections (with a particular strength in Inuit art), as well as international traveling exhibitions.

Last but not least, the NAASA tour group drove to the outskirts of south Ottawa and capped off its day at the Inuit Art Foundation, a non-profit Inuit arts service organization that offers professional development services to artists, supports community initiatives, and publishes the Inuit Art Quarterly. A warm welcome was offered by Foundation staff, notably Executive Director Marybelle Mitchell, Marketing Manager Clare Porteous-Safford, Editor Michelle Anne Olsen, among others, who entertained our questions with good humor as we browsed its venerable arts and crafts shop—one of the best in the Ottawa region to find contemporary Inuit crafts.

The NAASA board would like to extend a sincere thank-you to the many people who shared their time, expertise, and resources to make both of these tours grand successes. And thank you, NAASA members, for being part of it all!
Introducing New Board Members

Election to Board of Directors
Kathleen Ash-Milby was elected President and Kate Morris was elected Vice President, each for a term of two years. Ryan Rice and Henrietta Lidchi were newly elected to the Board of Directors, and Norman Vorano was re-elected to serve a second term. They were elected to four year terms and join board members Rebecca Dobkins, Emil Her Many Horses, Carolyn Kastner, and Michelle McGeough, who will continue to serve on the board through 2013. In addition two non-voting members were appointed by the President: Rebecca Head Trautmann as Treasurer and Alexandar Brier Marr Secretary.

Kathleen Ash-Milby, a member of NAASA since 1993, served on the NAASA Board from 1997-2005, as Vice President from 2003-2005 and 2009-2011. Kathleen is an Associate Curator at the Smithsonian National Museum of the American Indian (NMAI) in New York. A member of the Navajo Nation, she earned her master of arts from the University of New Mexico in Native American art history. She worked as an independent curator, writer, and consultant on numerous contemporary art exhibitions and was the curator and co-director of the American Indian Community House Gallery in New York City from 2000–05. At NMAI she organized the exhibitions HIDE: Skin as Material and Metaphor (2010) and Off the Map: Landscape in the Native Imagination (2007). She was the co-curator, with Truman Lowe, for Edgar Heap of Birds: Most Serene Republics, a public art installation and collateral project for the 52nd International Art Exhibition / Venice Biennale (2007). She was a board member of the American Indian Community House (2005-2007) and was a board member of the Aboriginal Curatorial Collective (2007-2012).

Kate Morris is an Assistant Professor of Art and Art History at Santa Clara University. She has been a member of the NAASA Board of Directors since 2003. She has served on the NAASA Program Committee since 2005, and as Vice President will chair the committee for the upcoming conference in Denver. During her tenure on the board, she has also served on the Anniversary, Nominations, Honor Award, and By-Laws Committees. Kate’s research is in the area of contemporary Native American art; her essays on the work of Alan Michelson, Kent Monkman, George Longfish, Kay WalkingStick and others have appeared in American Indian Quarterly, American Indian Art Magazine, and the Smithsonian’s American Indian Magazine. Currently she is co-editing, with Veronica Passalacqua, a volume called Native Art Now! New Essays on Contemporary Native American Art, 1992-Present.

Henrietta Lidchi is Keeper of the Department of World Cultures, National Museums Scotland. She earned her degree at Durham University and her PhD at the Open University, in anthropology, development and cultural studies. Prior to working in Scotland she worked at the British Museum as a curator on the North American collections for eight years, working on several exhibitions including Rain: Native American
Peoples of the Desert Southwest (1996) and galleries including JP Morgan Chase Gallery of North America (1999). Her most recent project was developing and co-ordinating the six World Cultures galleries at the National Museum of Scotland as part of a four year renovation, including the Living Lands and Artistic Legacies which featuring historic collections and contemporary art. She has co-edited two books Imaging the Arctic (1998) and Visual Currencies (2009), as well as authoring book chapters and articles in the fields of visual anthropology, museology and Native American studies. She has worked on international projects with museums in India and looking at Indonesian heritage issues. She is an Honorary Fellow at the University of Edinburgh, in the School of Arts, Culture and the Environment, and is part of the committee organising the 2013 Royal Anthropological Film Festival that will be held in Edinburgh. Her most focussed research is on Native American jewellery of the Southwest, and she has volunteered at Indian Market for SWAIA since 1997 in a variety of roles.

Ryan Rice, a Mohawk of Kahnawake, Quebec is an artist and curator. Rice received a Master of Arts degree in Curatorial Studies from the Center for Curatorial Studies, Bard College, New York, graduated from Concordia University with a Bachelor of Fine Arts and received an Associate of Fine Arts from the Institute of American Indian Arts, Santa Fe, New Mexico. He has worked for the past 17 years within the museum/art gallery milieu at various centres including the Iroquois Indian Museum, Indian Art Centre, Carleton University Art Gallery and the Walter Phillips Art Gallery. He has published articles in the periodicals - Canadian Art, Spirit, Fuse, Muse and Blackflash. Rice is also a co-founder and former director of the Aboriginal Curatorial Collective. His exhibitions include ANTHEM: Perspectives on Home and Native Land, Oh So Iroquois, Scout’s Honour, LORE, Hochelaga Revisited, ALTERNATION and Soul Sister: Re-imagining Kateri Tekakwitha. In 2009, he joined the Museum of Contemporary Native Arts in Santa Fe, New Mexico as Chief Curator.

Norman Vorano has served on the NAASA Board of Directors since 2007. He was the co-organizer and host of NAASA’s 2011 Biennial Conference in Ottawa. He is the Curator of Contemporary Inuit Art at the Canadian Museum of Civilization, Canada’s national museum. A graduate of the Program in Visual and Cultural Studies at the University of Rochester, New York, his areas of research include historic and contemporary Inuit arts from across Canada, with wider interests in North American Indigenous arts. He is on the editorial advisory board of the Inuit Art Quarterly and is a Fellow of the Royal Canadian Geographic Society. He recently completed the traveling exhibition and catalogue, “Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic,” now touring North America. He is currently producing an exhibition and catalogue on contemporary artists from Cape Dorset.

Rebecca Head Trautmann is a curatorial researcher working with contemporary art at the National Museum of the American Indian, Cultural Resources Center in Suitland, MD. 

Alexandar Brier Marr is a Ph.D. student in the Program in Visual and Cultural Studies at the University of Rochester.

Committee Assignments

Program: Kate Morris (Chair), Norman Vorano, Ryan Rice, Henrietta Lidchi
Honor Award: Emil Her Many Horses (Chair), Carolyn Kastner, Henrietta Lidchi
Scholarship: Michelle McGeough (Chair), Norman Vorano, Emil Her Many Horses
Nominations: Rebecca Dobkins (Chair), Ryan Rice, Michelle McGeough
Membership/Development: Carolyn Kastner (Chair), Rebecca Dobkins
2013 Conference in Denver, CO

Native Arts at Altitude

It's been nearly 25 years since NAASA met in Denver and much has changed! The host institution, the Denver Art Museum has added an entirely new building designed by Daniel Libeskind, and nearly doubled the size of the complex. Additionally the American Indian art galleries have been completely remodeled and re-installed with 700 new objects on view.

Denver is very fortunate to have 6 museums within 30 miles of each other that collect and present the arts and cultures of Native America and all of them will welcome NAASA in 2013. Located only two blocks from the Denver Art Museum is History Colorado founded in 1879. Currently closed for construction, they will open a beautiful new building in late 2012. The Denver Museum of Nature and Science is the largest museum of its kind between Chicago and Los Angeles and last year served more than 1.5 million visitors. With an extensive Native American collection they are currently building a state-of-the-art collections center to open in late 2013.

Two of the many universities in the Denver area have art galleries and museum collections and each will offer special opportunities for NAASA members including the University of Denver and the University of Colorado, Boulder. Two distinguished Native American contemporary artists, Melanie Yazzie and C. Maxx Stevens, are on the art faculty at Boulder and promise special programs for all interested NAASA participants.

If the many cultural attractions are not enough the scenic beauty of the Rocky Mountain region is second to none. With an average of 300 days of sunshine per year and 120 snowcapped peaks visible every imaginable outdoor activity can tempt you before and after the conference. The Denver host committee is very excited to show off our diverse cultural, intellectual and physical resources and looks forward to welcoming NAASA members.
Anyone interested in Native North American art (north of the Rio Grande and including the First Nations of Canada) is invited to become a member of the Native American Art Studies Association (NAASA). The Association publishes a periodic newsletter, hosts national conferences, and serves as a clearinghouse for information relating to Native American art studies.

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

- ☐ Regular Member........$35
- ☐ Sustaining Member......$50
- ☐ Patron.......................$100

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

**To pay by credit card:**
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Checks payable to Native American Art Studies Association or NAASA
*U.S. currency only, please*

Print form and mail with check to NAASA
c/o Kathleen Ash-Milby
National Museum of the American Indian-GGHC
One Bowling Green
New York, NY 10004

Date_______________

Name ________________________________________________________________
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City, State, Zip __________________________________________________________
E-mail __________________________Secondary E-Mail__________________________

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

☐ New Member       ☐ Renewal