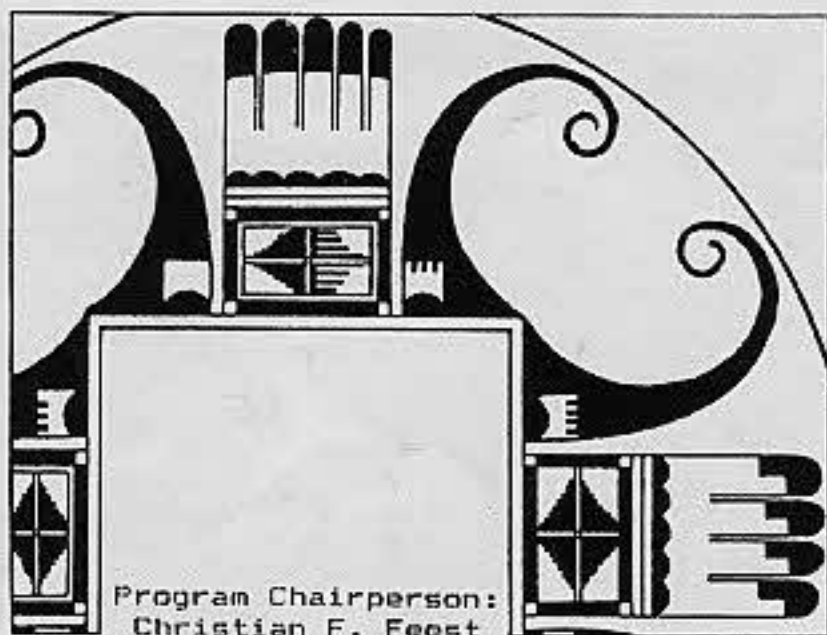


**10TH
AMERICAN INDIAN WORKSHOP**

Vienna, Austria
30 March 1989
31 March 1989
1 April 1989

PROGRAM



Program Chairperson:
Christian F. Feest
Museum für Völkerkunde
A-1014 Wien, Austria

Thursday, 30 March

1989

Department of Anthropology ("Institut für Völkerkunde"),
University of Vienna
Wien 1., Universitätsstrasse 7, 4th floor

9:00 a.m.: Registration

9:30 a.m.:

Opening statement(s)

Current European Research in Native American Studies:

Susi Colin (Montclair State College): Confusion of Indians and American "Indians" in 16th Century Art

Mick Gidley (U. of Exeter): Trading with the Indians: An aspect of Edward S. Curtis' "The North American Indian" Project

Lilianne Kroesenbrink-Gelissen (Nijmegen): Sexual Equality as an Aboriginal Right

Janusz Mucha (Jagiellonian U., Krakow): Successful Underdogs. American Indian Success in Chicago

1:30 p.m.:

Susan Pérez Castillo (U. of Porto): Referentiality in Contemporary Native American Fiction and the Silko-Erdrich Controversy

Frauke Zwillus (Aachen): "Today Talks in Yesterday's Voice." Central Themes and Narrative Techniques in the Contemporary Native American Novel

Fedora Giordano (U. di Roma): Current Issues in Contemporary Native American Literature

3:00 p.m.:

Break

3:30 p.m.:

Native American Visual Arts and Material Culture:

Alfred Young Man (U. of Lethbridge): Problems in Teaching North American Indian Art at the Post-Secondary Level

Armin W. Geertz (U. of Aarhus): The Politics of Iconography: Hopi Stone Tablets

5:00 p.m.:

Business Meeting of the American Indian Workshop:

Update on changes regarding 1990 meeting in London
Invitation of 1991 meeting to Rome
Report on state of ERNAS
Open discussion on the future of the workshop

Friday, 31 March 1989
Museum für Völkerkunde
Wien 1., Neue Burg, Heldenplatz

Native American Visual Arts and Material Culture

9:00 a.m.:

Berete Due (National Museum of Denmark, Copenhagen): North American Indian Ethnographical Objects in the Department of Ethnography, Copenhagen. The Collections and their Sources

Staffan Brunius (Folkens Museum, Stockholm): The North American Indian Collection in Stockholm

László Borsányi (Eötvös Loránd Tudományegyetem, Budapest): The North American Indian and Inuit Collection at the Néprajzi Múzeum, Budapest

10:45 a.m.:

Break

11:00 a.m.:

Laura Laurencich Minelli (U. degli Studi, Bologna): Antonio Spagni and his Collection in Reggio Emilia

Katarina Klápstová (Náprstek Museum, Praha): The Indian Collection of Vojta Náprstek

Dale Idiens (Royal Museum of Scotland, Edinburgh): Early Inuit Material in the Collection of the Royal Museum of Scotland

Vera Halászová (Náprstek Museum, Praha): Inuit Material in the Collections of the Náprstek Museum

2:30 p.m.:

Cath Oberholtzer (McMaster U., Hamilton): Roses and Thorns in Using Museum Collections as Ethnohistoric Documents: A Case Study

Ruth B. Phillips (Carleton U., Ottawa): The Image of the Indian in Souvenir Art of Moosehair and Birchbark

Vanessa M.L. Vogel (Stockholm): North American Indian Art and Fourth World Arts: Revitalization through Tradition

4:15 p.m.:

Break

4:30 p.m.:

Sally McLendon (Hunter College and City U. of New York): Feather River Feather Blankets?

Marie Mauzé (CNRS, Laboratoire d'anthropologie sociale, Paris): The Destiny of a Shrine: From Camille de Roquefeuil to George Hunt and Franz Boas

Aldona Jonaitis (SUNY, Stony Brook): The Feminine Side of Kwakiutl Potlatch Art

Saturday, 1 April 1989
Museum für Völkerkunde
Wien 1., Neue Burg, Heldenplatz

Native American Visual Arts and Material Culture

9:00 a.m.:

Jean-Loup Rousselot (Museum für Völkerkunde, München):
Morphology, Function, and Context: Eskimo Weapons and Boats

Imre Nagy (Tornyai János Múzeum, Hódmezővásárhely): Typology of
Cheyenne Shield Designs

Lothar Dräger (Museum für Völkerkunde, Leipzig): Crow Belts

10:45 a.m.:

Break

11:00 a.m.:

Colin Taylor (Hastings): Plains Indian Artefacts as Cultural
Documents

Arni Brownstone (Royal Ontario Museum, Toronto): Blackfoot
Pictorial Art

Rolf Krusche (Museum für Völkerkunde, Leipzig): The Custer Battle
as Depicted in Indian Paintings

2:30 p.m.:

William C. Sturtevant (Smithsonian Institution, Washington):
Iroquois Hieroglyphics

Naila Clerici (U. of Genoa): Historical Memory and Present-Day
Ideology in Indian Graphic Art

Lance Belanger (Om niaak Native Arts Group, Tobique):
International Indigenous Symposium on the Arts

Gerald McMaster (Canadian Museum of Civilization, Ottawa): New
Visions: The Work of Gerald McMaster

4:50 p.m.:

Break

5:15 p.m.:

Reinhard Mandl (Vienna): Powwow - taped slide show **EXCELLENT**

8:00 p.m.:

Closing Party

Christian F. Feest, Wien 1., Salztorgasse 7/21

ABSTRACTS

Lance **Belanger** (Om niaak Native Arts Group, Tobique):
International Indigenous Symposium on the Arts
Saturday, 1 April, 2:30 p.m.

The Om niaak Native Arts Group in association with the World Council of Indigenous Peoples are in the process of facilitating the organization of an international symposium for Indigenous artists from various countries of the world. The Symposium will take place in Ottawa in 1990 and will be billed as the Canadian Indigenous response to the United Nations declaration of a World Decade for Cultural Development, 1988 to 1998. The purpose of the Symposium will be to allow internationally represented Indigenous artists and academics the opportunity to design a collective world Indigenous response to the Decade and the fifth centennial of the arrival of Christopher Columbus to the Indo-American continent. This response may take the form of international touring exhibitions of Indigenous art and the subsequent publication of associated Indigenous cultural manifestations that will result from the Symposium.

László **Borsányi** (Eötvös Loránd Tudományegyetem, Budapest):
The North American Indian and Inuit Collection at the Néprajzi Múzeum, Budapest
Friday, 31 March, 9:00 a.m.

Arni **Brownstone** (Royal Ontario Museum, Toronto):
Blackfoot Pictorial Art: A Study of Visual Vocabulary in Social Change
Saturday, 1 April, 11:00 a.m.

The four war exploit robes providing the focus of this paper were commissioned in 1908 by an artist/ethnographer to be painted in the traditional manner by veteran Blackfoot warriors. In the initial stages of my investigation the rich array of visual forms and extensive accompanying documentation were studied separately. When the two sets of data were brought into conjunction and viewed in base of this pattern, the results showed precisely how formalistic variations may be responsive to shifts in the social mores. The proposition that art is atuned to the undercurrents of social change is a poorly understood cliché. This paper aims to throw light on this thesis and provide tools allowing deeper penetration into the workings of society.

Staffan **Brunius** (Folkens Museum, Stockholm):
The North American Indian Collection in Stockholm
Friday, 31 March, 9:00 a.m.

Naila **Clerici** (U. of Genoa):
Historical Memory and Present-Day Ideology in Indian Graphic Art
Saturday, 1 April, 2:30 p.m.

This paper analyzes mainly the black and white drawings published in Indian newspapers. The focus is on contextual meaning rather than on the aesthetics of the drawings. It will demonstrate which historical events or ways of the material cultures are more often remembered in the context of ideological issues of pan-Indian culture.

Susi **Colin** (Montclair State College):
Confusion of Indians and American "Indians" in 16th Century Art
Thursday, 30 March, 9:30 a.m.

Scholars dealing with the reception of the images of American Indians in the 16th century have often stated that notions about the peoples of India and of "the Indies" have been used interchangeably. This is generally not true of pictorial representations of American Indians in 16th century art. Of 222 representations catalogued (Colin 1988), only 18 confuse Indians and American Indians. About half of these derive from a single source, viz. Jan van Doesborch's *De noue mondo* (1520). Some of these are true confusions, others may be regarded as adaptations of Oriental/American pictorial formulas. This paper will primarily focus on the confusions derived from Jan van Doesborch.

Lothar **Dräger** (Museum für Völkerkunde, Leipzig):

Crow Belts

Saturday, 1 April, 9:00 a.m.

Berete **Due** (National Museum of Denmark, Copenhagen):

North American Indian Ethnographical Objects in the Department of Ethnology, Copenhagen. The Collections and their Sources

Friday, 31 March, 9:00 a.m.

On the basis of the current computer-supported registration of the collection, a survey of the North American Indian collections from the time of the Chamber of Curiosity to our day, and how they ended up in the National Museum of Denmark will be presented.

Armin W. **Geertz** (U. of Aarhus):

The Politics of Iconography: Hopi Stone Tablets

Thursday, 30 March, 3:30 p.m.

A fact which clearly emerges in the systematic study of Hopi prophecies is that they are intimately bound up with an indigenous hermeneutical process in which contemporary affairs are evaluated in relation to conceived tradition. Contrary to the opinion of most Europeans and Americans, who are interested in the Hopis for one reason or another, prophetic statements are neither exact reproductions of tradition nor do they have any absolute precognitive value. As with any type of hermeneutic, the end product is precisely a "product" - sometimes spontaneous - of historical factors, contemporary events, and ideological rhetoric.

Stone tablets function in Hopi thought as symbols of authority which are owned by the Village Chief. These tablets also function as signs of the immanent apocalypse, the so-called Nuutungk Talongvaqa, "the Last Day," and play a major role in Hopi prophetic tradition. What is of interest here is that even solid stone is as malleable and transformative as other more ephemeral communicative devices. Warring ideologies produce mutually incompatible interpretations, and, therefore, reflections on the role of ethnohermeneutics in the study of non-Western cultures are a necessity.

Mick **Gidley** (U. of Exeter):

Trading with the Indians: An aspect of Edward S. Curtis' "The North American Indian" Project

Thursday, 30 March, 9:30 a.m.

This paper is both an update of its author's ongoing study of Edward S. Curtis, the photographer, film maker and "amateur" anthropologist, producer of the massive, multi-volume The North American Indian (1907-1930) and a contribution to the material culture theme of the Workshop. One of the activities of the Curtis project was the collection of material artifacts for sale to his patrons and in his Seattle photographic studio. There was crucial overlap between trading in items of material culture and the gathering of anthropological information. By looking at a number of instances of Curtis' trading with various Indian groups - Navajo, Apache, Kwakiutl, Mandan, Crow - we must almost inevitably conclude that Curtis' Indian aides and informants, who might well be considered cultural brokers, were likely to find themselves severely compromised by the basic inequality of the relationships. In the course of the account we will look at slides made from Curtis' photographs of specific items of material culture.

Fedora **Giordano** (U. di Roma):

Current Issues in Contemporary Native American Literature

Thursday, 30 March, 1:30 p.m.

Věra **Halászová** (Náprstek Museum, Praha):

Inuit Material in the Collections of the Náprstek Museum

Friday, 31 March, 11:00 a.m.

The Inuit collection of the Náprstek Museum consists of Asian and American parts. The oldest items were produced by Aleuts and Alaska Eskimos at the time when these areas were Russian, but the majority of the collection comes from Labrador. About 20 items were bought by V. Náprstek in the second half of the 19th century. About 100 objects were collected by V. Suk in 1926. There are also more recent acquisitions of material from Baffin Island. The Inuit collection of the Náprstek Museum has never been published.

Dale Idiens (Royal Museum of Scotland, Edinburgh):
Early Inuit Material in the Collection of the Royal Museum of
Scotland
Friday, 31 March, 11:00 a.m.

Aldona Jonaitis (SUNY, Stony Brook):
The Feminine Side of Kwakiutl Potlatch Art
Friday, 31 March, 4:30 p.m.

The Kwakiutl of British Columbia are universally admired for their splendid and spectacular art created for potlatches. This paper will first present a brief historical summary of how this art and information about it was collected, primarily by Franz Boas and George Hunt. As was conventional at that time, the analysis and interpretation of this art tended to be male-oriented; the role of women in the potlatch ceremonies and art associated with them did not receive the attention they might have under modern circumstances. This paper will discuss the general historical phenomenon of the culture-bound nature of art collecting, using our current understanding of potlatch art as an example. Then it will propose a shifting of our current understanding of that art by describing the significance of the feminine in the Kwakiutl potlatch. The role of Mrs. George Hunt in the process of collecting art and information will be central to this discussion.

Katařina Klápřtová (Náprstek Museum, Praha):
The Indian Collection of Vojta Náprstek
Friday, 31 March, 11:00 a.m.

Vojta Náprstek's collection of North American Indian material is one of the most interesting groups of objects in the Náprstek Museum, whose existence it predates. Assembled between 1848 and 1857 when Náprstek was exiled in the United States and living in Milwaukee, it includes a substantial number of Dakota items collected in Minnesota in 1856, which will be discussed in this paper.

Lilianne Kroesenbrink-Gelissen (Nijmegen):
Sexual Equality as an Aboriginal Right
Thursday, 30 March, 9:30 a.m.

The repatriated Canadian constitution of 1982 provided for legal recognition of the aboriginal peoples and their according rights (cf. section 35 of the Constitution Act, 1982). The very wording "existing aboriginal rights" within the Constitution Act alerted the Inuit, Indians, and Metis of Canada. Each one of them had its own interpretation of the wording, and aboriginal women in particular feared that "existing aboriginal rights" could be interpreted as the perpetuation of sexual discrimination of Indian women in particular as a result of prevailing sex-discriminatory provisions in the Indian Act.

Furthermore, the constitution provided for a forum to discuss the precise nature of "existing aboriginal rights" (cf. section 37 of the Constitution Act, 1982). Conferences with government representatives that were being held in order to seek a mutually agreeable amending formula of the aboriginal rights provision took place between 1982 and 1987. This period, therefore, is referred to as the constitutional process on aboriginal matters. In this paper it will be explained why the Native Women's Association of Canada (a political representative body of all aboriginal women) was preoccupied with sexual equality guarantees as to the aboriginal rights provision in the constitution. Thus, we have to look for the way aboriginal women are organized and the symbolic strategies they use to reach their political goals, in order to uncover the relationship between sexual equality and aboriginal rights within the Canadian context. This paper is based on material gathered during fieldwork in Ottawa (Canada) between September 1985 and April 1986. The author is presently incorporating the results of this research into a Ph.D. dissertation.

Rolf Krusche (Museum für Völkerkunde, Leipzig):
The Custer Battle as Depicted in Indian Paintings
Saturday, 1 April, 11:00 a.m.

The communication includes the presentation and discussion of two little-known works preserved in the Karl May Museum, Radebeul: (1) an unfinished skin painting obtained during an attack on Sitting Bull's camp in December 1876, and (2) a painted muslin by Curly, George A. Custer's Crow scout.

Laura **Laurencich Minelli** (U. degli Studi, Bologna):
Antonio Spagni and his Collection in Reggio Emilia
Friday, 31 March, 11:00 a.m.

Antonio Spagni, who left Reggio Emilia for political reasons in 1831, donated a very small, but interesting collection of Sioux Indian material (which he had assembled while hunting fur-bearing animals) to the Museo Civico of his home town in 1844. The collection will be described in the communication.

Reinhard **Mandl** (Vienna):
Powwow - taped slide show
Saturday, 1 April, 5:15 p.m.

Based on a tour of the powwow circuit with the Crazy Horse Singers, June to August 1987, the two-projector taped slide show presents images from the powwow world against the backdrop of reservation realities (especially Pine Ridge) and White stereotypes of American Indians.

Marie **Mauzé** (CNRS, Laboratoire d'anthropologie sociale, Paris):
The Destiny of a Shrine: From Camille de Roquefeuil to George Hunt and Franz Boas
Friday, 31 March, 4:30 p.m.

This paper will deal with the Nootka whaling shrine, one of the best documented "ethnographic objects" in the history of Northwest Coast collecting. It will focus on the "destiny" of the shrine from the time it was discovered by the French trader Camille de Roquefeuil in 1817, then bought by George Hunt in 1904 for the American Museum of Natural History, and later displayed as a model. It is very likely that the Nuu-chah-nulth and Mooachaht (Nootka) bands will ask for its restitution in the near future. The shrine's status and meaning will be examined with regard to the major "events" in its history.

Sally **McLendon** (Hunter College and City U. of New York):
Feather River Feather Blankets?
Friday, 31 March, 4:30 p.m.

Fourteen Californian feather blankets are known to have been collected during the first half of the nineteenth century, twelve of which survive in European and American museums. The ethnographic literature suggests that such feather blankets were produced by a number of groups in central California, but no documentation exists with any of the blankets as to the specific ethnographic group from which it came or the specific location of collection. Study of the surviving blankets over the last few years, however, has revealed that they are of four main subtypes. Recognition of these subtypes, considered together with collection dates (when known), biographical information on the collectors (most of whom are known), types of feathers used, and the history of contacts between European and Indian peoples, allows for the development of hypotheses as to the correlation of different types of blankets with different regions and temporal periods.

Gerald **McMaster** (Canadian Museum of Civilization, Ottawa):
New Visions: The Work of Gerald McMaster
Saturday, 1 April, 2:30 p.m.

My current investigation is that contemporary Indian artistic image and object-making can operate within varying, and sometimes divergent contexts: the art gallery, the ethnographic museum, the Indian reservation, or at home. As well, my work challenges the historical dilemma all non-Western artists have encountered over the last century, and that is: is it art or is it artifact?

These "Western" concepts which have been used to identify and categorize non-Western objects, are often misleading and dangerously applied. For some time now the argument was that objects created by native artists fell into the domain of the ethnographic museum, that anything created by non-Western artists (living or dead) was basically non-art, and therefore not serious enough to be considered by art galleries. These arguments have since been reconsidered in the wake of Western artists, who themselves are exploring new perspectives of art-making, and are taking these ideas out of the traditional gallery, and thus the traditional context. It is perhaps at this juncture that my work and that of other native artists can now be seen in a new context.

I will discuss this in the context of the most recent examples of my work:

- (1) Two-dimensional works created on paper, canvas, etc., are an extension of the tipi covers, tipi linings, and war shields, both in form and content, but not in function, although it does not fully preclude the possibility.
- (2) Three-dimensional works that express the desire to create work that can be considered personal power forms, with some objects being created for individuals rather than institutions, as this presupposes a loss of power. Ethnologists originally classed these as effigy forms. The idea, however, is clearly for a "new" audience.
- (3) Performance, how does it affect and give meaning to the static object?

Janusz Mucha (Jagiellonian U., Krakow):

Successful Underdogs. American Indian Success in Chicago

Thursday, 30 March, 9:30 a.m.

This paper attempts to present the patterns of American Indian success in an urban setting. American Indians are one of the poorest ethnic groups in America, but like any other group, it has its own relatively successful members. In the winter of 1982 and spring of 1983, the author interviewed thirty-four persons who had been considered by the Indian community in Chicago as successful in their occupational life, but also well known to this community. A short history of the Chicago Indian community is presented. Obstacles that successful Indians have to overcome, including difficulties with adapting to urban life, drinking, and discrimination, are discussed. The ideal of success of American Indians in the city, presented by the interviewed persons is discussed. The author attempts to find out to what extent this ideal is reflected in the actual occupational career patterns of Indians. At the end of the paper, the problem of success of the whole urban Indian community individually and as a group in the recent socio-economic situation is discussed.

Imre Nagy (Tornyai János Múzeum, Hódmezővásárhely):

Typology of Cheyenne Shield Designs

Saturday, 1 April, 9:00 a.m.

Although George Bird Grinnell in his classic monograph on the Cheyenne has given a typology of their shields (group, dream, and plain shields), this is adequate only to determine the way they have originated. In Grinnell's work there are allusions that in certain cases, different names were given to shields, depending on the spiritual powers they embodied. The typological scheme presented here tries to classify the existing Cheyenne shields with the help of another group of material culture products: Cheyenne ledger drawings depicting shield designs. With this scheme it might be possible to establish a "dictionary" which might make further contextual (iconographical) studies more fruitful.

Cath Oberholtzer (McMaster U., Hamilton):

Roses and Thorns in Using Museum Collections as Ethnohistoric Documents: A Case Study

Friday, 31 March, 2:30 p.m.

Increasing interest in ethnohistory has sparked a resurgence of interest in material culture as an important and relevant source for documentation of native history. In an effort to utilize the assumed potential of a museum collection as a source for ethnohistoric evidence, the Montagnais-Naskapi ethnographic collection of the Royal Ontario Museum (Toronto) was studied. Initial research was limited to the accompanying catalogue documentation and, when available, accession records and collectors' field notes. Discrepancies in cataloguing information reveal numerous problems associated with various levels of collecting, acquisition, accession, and cataloguing. These records also demonstrate changes and trends in ethnographic collecting during the history of a museum.

Susan Pérez Castillo (U. of Porto):

Referentiality in Contemporary Native American Fiction and the
Silko-Erdrich Controversy

Thursday, 30 March, 1:30 p.m.

In a recent critique of Louise Erdrich's The Beet Queen, Leslie Silko attacks what she sees as Erdrich's ambiguity about her ethnic roots, manifested in a hermetic, auto-referential (and ultimately autistic) text. This paper will discuss the events leading up to this controversy, and will focus on the main points in debate. In order to do so, the concept of textual referentiality will be related to recent developments in critical theory, namely to the Derridean concept of textuality and to the ideas of neo-Heideggerian theorists like Spanos and Bové. In conclusion, the larger implications of the Silko-Erdrich controversy for the study of Native American literature in general will be examined.

Ruth B. Phillips (Carleton U., Ottawa):

The Image of the Indian in Souvenir Art of Moosehair and Birchbark

Friday, 31 March, 2:30 p.m.

This paper will discuss representations of Indians in souvenir items such as trays, cigarette cases, boxes, and reticules sold in eastern Canada from the late eighteenth to the early twentieth centuries. These items were made primarily in Quebec and the Maritime provinces by Huron and Micmac Indians, although there is some evidence that non-Native women also made some of them. The focus of the paper will be an analysis of the romanticized messages about Indian life style communicated by the conventional scenes that are displayed. Such depictions constitute a further development of the noble savage stereotype. The reasons for the widespread dissemination of this type of image in nineteenth-century Canada will be explored. Comparisons will be drawn with similar representations of Indians in prints and paintings produced by contemporary non-Native artists, and with accounts of Indians in travel literature of the period.

Jean-Loup Rousselot (Staatliches Museum für Völkerkunde, München):

Morphology, Function, and Context: Eskimo Weapons and Boats

Saturday, 1 April, 9:00 a.m.

To every anthropological study belongs logically a description and an analysis of the material side of a culture. Two diametrically opposed researchers can be considered: one is observing a living culture, the other in the attic of a museum handles mute objects. Each of them has his one way to narrate what he has witnessed or what he has extrapolated from the collections. The field researcher, as a participant-observer, embraces in his description more general aspects of the life, e.g. rendering the context of a hunting party, but attaches less importance to individual objects. Of course, he may mention details of specific items which have a particular influence on the event he is relating. But generally speaking he first sees the culture as a whole.

On the other hand, the museum curator working his way through a museum's collection will start from the bottom, i.e. with a formal study of objects. He has no choice, since he doesn't have anything else to start with. In most cases the museum's archives lack collectors' field notes revealing function and context of the items. To go behind the morphological description the museum's ethnographer will have to deduct the function, and he may try to recreate the context from the literature, i.e. ask the field worker for information. To his advantage he has the collections at his disposal: a large number of specimens of the same type, possibly coming from different collectors, from different areas and time periods; they present a plethora of information, which has to be deciphered, and organized. Such data allow him, e.g., to consider the distribution of a given item and its evolution and transformation through time.

Having a very limited number of natural resources, Eskimo culture has developed specific answers to the specific conditions of the arctic desert environment. This major characteristic can be easily observed for a single weapon like the harpoon, of which each hunter has many types, or for a boat, of which each hunter has no more than one, but their design varies from village to village. In the case of the harpoons different kinds are used in the summer and in the winter. A subdivision appears within the seasonal use: particular harpoons correspond to particular game animals; hunting methods also varied according to the atmospheric conditions and the game. The study of large non-polyvalent items is particularly instructive, because there the application of the technological principles governing the manufacture of items is more visible than in small and multi-purpose artifacts. The works of the museum researcher and of the field researcher are clearly complementary at this point: The careful inventory of all the traits of items and the contextual study.

William C. Sturtevant (Smithsonian Institution, Washington):
Iroquois Hieroglyphics
Saturday, 1 April, 2:30 p.m.

Iroquois pictographic notices or signs were copied (or composed) and explained by seventeenth and eighteenth century European observers. Original pictographs survive on treaties, deeds, letters, and museum artifacts. Some short pictographic texts on old clubs in museums can now be read. The Iroquois pictographic system resembles that of Renaissance hieroglyphics, but the principles of Iroquois pictography do not apply to Iroquois wampum belts for reasons almost the reverse of those that prevented Renaissance scholars from interpreting Ancient Egyptian hieroglyphs.

Colin Taylor (Hastings):
Plains Indian Artifacts as Cultural Documents
Saturday, 1 April, 11:00 a.m.

Many artifacts made by Plains Indians, especially those of a ceremonial nature, are replete in symbolism, a reading of which can often give fascinating and important insights into their culture. This is a report relating to ongoing researches, where objects in museum collections from Plains Indians are being used as cultural and historical documents.

Vanessa M.L. Vogel (Stockholm):
North American Indian Art and Fourth World Arts: Revitalization through Tradition
Friday, 31 March, 2:30 p.m.

This is a position paper based on considerable research dealing generally with major issues, especially for researchers and museum personnel, in working with Native American arts today. Issues discussed will include definitions and distinctions, Fourth World Arts and their geo-political and cultural roles, tradition and traditional arts, and revitalization through art. This presentation is intended to provoke consideration and discussion of these issues, not to advocate one methodological or theoretical view over another. A brief case study of the Ojibwe Legend painters will be included.

Alfred Young Man (U. of Lethbridge):
Problems in Teaching North American Indian Art at the Post-Secondary Level
Thursday, 30 March, 3:30 p.m.

There seems to be a definite conservative backlash against the liberal attitudes of the 1960s with regard to minority involvement in education at the post-secondary level. While the general population in the United States has undergone the radical changes, permanent some hope, as a result of the Civil Rights movement, Canada having not had such a movement still seems to be lagging behind in this very important area, consequently this is reflected in largely negative attitudes on the part of the art public, students, the university administration, and the faculty in general when it comes to the appreciation and understanding of something as diverse and complicated as Native art history, Native art philosophy, and studio.

Victorian society and attitudes are still prevalent, alive and well, in Canada and arguably, the Western World at large, making courses taught by minorities in our universities something which still must be fought and paid for dearly both in terms of cultural immolation and personal sacrifice. Academic freedom, while it may be a battle cry of the professorial establishment against totalitarianism of any sort, is not often heard and abated when raised by the voices of minority Native Studies art professors. Students who we hope to instruct (these same students who may one day instruct our children) in the finer arguments and details of Native art, are more often than not more interested in their own society's righteous history and are mostly intolerant of a different world view, with the Native art professors coming off second best in a dispute between the two. The Administration will usually side with the wayward student. Apparently Native Studies art professors are merely xenophobes who simply "play at academics" as one Oxford (England) graduate professor has been known to state.

The intricacies of Native history, culture, art, and religion should not be treated too lightly by anybody, no matter what their predilection. Native artists have chosen to confront the Western art world on its own terms, for the first time making concerted efforts at bringing about some kind of

sanity to a world which has gone science-mad, public-opinion-poll-crazy, and history-numb. Artists such as the Canadian Museum of Civilization's Gerald McMaster, a Cree, and Norval Morrisseau, an Ojibwe, are bringing about new understandings of the Native artist's place in the Western world and the North American Indian world. They will be heard. Native artists are bringing about a resolution to a problem which has stumped the most astute of Western experts for generations in the field of anthropology, sociology, and art history as only Native artists can do.

Frauke Zwillus (Aachen):

"Today Talks in Yesterday's Voice." Central Themes and Narrative Techniques in the Contemporary Native American Novel
Thursday, 30 March, 1:30 p.m.

This paper is based on the close analysis of nine Indian-authored novels which have appeared between 1968 and 1985, namely N.Scott Momaday's House Made of Dawn (1968), James Welch's Winter In The Blood (1974) and The Death of Jim Loney (1979), Roger Russel's Indians' Summer (1975), Leslie Silko's Ceremony (1977), Gerald Vizenor's Darkness in Saint Louis Bearheart (1978), Paula Gunn Allen's The Woman Who Owned The Shadows (1983), Louise Erdrich's Love Medicine (1984), and Janet Campbell Hale's The Jailing Of Cecilia Capture (1985). One of my main objectives is to try to answer the following questions:

- (1) Which are the "central themes" of the contemporary Native American novel?
- (2) To what extent do contemporary American Indian writers make use of oral and ritual traditions?
- (3) Is it justified to consider the Native American novel as a separate genre, and if so, what are its specific characteristics as compared to the contemporary American novel?
- (4) Are there tendencies of development?

Since the American Indian writer functions as a mediator between two often diametrically opposed world views, cultures, and social systems, the method of interpretation to be followed in the analysis of Native American literature must necessarily be interdisciplinary. Extra-textual criteria such as the mythology, religion, epistemology, history, political, and sociological situation of the respective tribal community must be taken into account.

On the basis of an interdisciplinary model of interpretation evolves a very differentiated image of the contemporary Native American novel, so that generalizations are only possible to a limited extent. Despite the fact that recurring themes and motifs such as culture conflict, the Indian protagonist's search for identity between tradition and change/assimilation or the demonstration of solutions and models of cultural survival can be observed, there are vast differences between individual authors depending on tribal/regional origin and sex. Although social criticism does play an important role, the contemporary Native American novel is not primarily a novel of social protest. On the contrary, by emphasizing the beauty and continuity of American Indian life and by dealing with universal human problems from a Native point of view, most works gain a surprisingly positive tone and surpass the narrow ethnic frame.

The experimental fusion of Euro-American narrative techniques and American Indian oral traditions can be regarded as typical of the contemporary Native American novel. Most authors make use of the originally non-Indian genre of the written novel in English in order to express a traditional tribal consciousness and to preserve their own cultural values under the surface of foreign narrative conventions. At the same time, however, there is a strong affinity to the experimental "postmodern" novel of the 1970s and 1980s, most strikingly in the fiction of Gerald Vizenor.

The contemporary Native American novel constitutes a successful synthesis of disparate influences and elements, so that it is perhaps best seen in the context of a postmodern pluralism as a part of contemporary American art.

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