

Programme

Making it Explicit

Presentation and Representation of Native North Americans

**Huis van Chièvre, Begijnhof, Leuven, Belgium
3-5 May 2004**

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Monday May 3rd

8:00 - 9:00 Registration

zaal Van Croy

9:00 Opening words and welcome followed by keynote addresses

9:30 ***Feeling Implicated***

Charlotte Townsend-Gault, Art History and Visual Studies, University of British Columbia, Canada

In considering presentation and representation by and of First Nations in British Columbia today this contribution moves away from distinctions between art and craft and who should make them. It moves away from discussions about commoditisation of native production and the permissions that can be found for it. It acknowledges that the trans-cultural social relations that legitimate and authenticate cultural production are heterogeneous, and sometimes irreconcilable. It focuses on the proliferation of native motifs and images in the public realm and proposes that they be thought of as a totality, as a field of figuration.

The current relevance for native/non-native relations is that the textures and tactility of the field of figuration have made it accessible where previously it had been, rather literally, out of reach. The racial differentiation embedded in the Indian Act, and via its policies imbricated the Canadian polity, emphasised separation in order to control and ultimately erase difference, to effect assimilation. (It has had exactly the opposite effect.) Frozen / immobilized by the Indian Act, native art was fixed as spectacle – marking a boundary, deflecting enquiry. The other can be ascribed to a shift in ideas about what we – the pronoun, meaning ‘them’ and ‘us’, is significant – respond to and how. Rather than attending to semiotics, and a linguistic model, the point made here is that, rather than being confronted with meaning to de-code, all are implicated in the affect of figuration. This is not meant as a retreat from the rational - adequate warnings have been posted about the old primitivist lure - but rather a recognition of extended and extending, modes and matter, that are eroding the spectacle and implicating everyone.

10:00 ***The First Peoples' Hall at the Canadian Museum of Civilization: Politics, Process, Representation***

Ruth B. Phillips, Carleton University, Ottawa, Canada

This paper will discuss the First Peoples' Hall at the Canadian Museum of Civilization which opened in February 2003. A permanent installation, the Hall presents comprehensive displays representing all the Aboriginal peoples of Canada in all time periods. It complements the Museum's Grand Hall, which focusses on the cultures of the Northwest Coast and features monumental sculptural and architectural forms. The development of the First Peoples' Hall began in the early 1990s, just as the Canadian Task Force on Museums and First Nations was finishing its work. It has been guided by an Aboriginal advisory committee and shaped by overlapping and successive curatorial and interpretive teams. The paper will analyse the representation of Aboriginal peoples that has resulted from this process as a specific reflection of the Museum's own process and, more generally, as a reflection

of shifts in the politics that have characterized the evolving relationships of museums and First Nations in Canada during the past decade.

10:30 Coffee break

11:00-13:00 Parallel sessions

Session A *zaal Van Croy*

The Intersection of Perspectives: Insights into Different Ways of Producing, Maintaining and Representing Native Americans
Chair: Gwyneira Isaac, Arizona State University, USA

This panel addresses how differences between Native American and European systems of knowledge have been played out through representational vehicles such as museums and anthropological and popular texts. These papers are joined by their shared view of history as a culturally specific process - in its creation, transmission and maintenance. By examining where these systems of knowledge intersect, overlap and differ, we consider how academic and traditional knowledges can work together to maintain Native American histories.

The Nexus of Science, History and Cultural Representation: A Case in Cultural Representations Among the Hopi

Lomayumtewa Ishii, Northern Arizona University, Arizona, USA

Finding the Middle Ground: The Zuni Museum's Negotiation of Zuni and Western Approaches to Knowledge

Gwyneira Isaac, Arizona State University, USA

"The Alutiiq Museum": The Alutiiq Museum represents the Alutiiq people of Kodiak Archipelago.

Sven Haakanson, Harvard University and Executive Director Alutiiq Museum

Session B *zaal St Anna*

Text and Context in Communities of Speech and Writing

Chair: Aldona Jonaitis Director, University Museum, Alaska

Layering memory and practice using texts, and layering texts using memory and practice, generate links between text and context, narratives and communities and ultimately between people. This interdisciplinary panel addresses a full range of topics associated with interlinking text and context from different angles.

Oral Sacred Text: the Dilemma's of the Written

Dominique Legros, Concordia University, Montréal, Canada

"Indian kids here don't know anything about our religion," said the old Athapaskan man. "Why don't you write a book out of our story of who made the world? Then they can read it and the story won't die". Thus came the idea of the book Tommy McGinty's Northern Tutchone Story of Crow: A First Nation Elder Recounts the

Creation of the World¹. This paper retraces the major problems encountered in representing an oral religious narrative through a written medium. It discusses the solutions adopted, for better or for worse. One main difficulty was to move from an object (one narration) for a given audience (a given Tutchone Indian group at a given time) to a different type of object (a book) for a culturally multiple and ever changing audience (diverse Indians, various types of Eurocanadians, different scholarly communities, etc.). This transition was made taking into account Bahktin's dialogism, and conception of the oral and the written. The second main difficulty was to arrive at a seamless text readable by anyone, from a primary level to a university level of education and from an Athapaskan cultural background to a Euroamerican background. The third main difficulty was to explain to non-Tutchone Indian some of the cultural idioms used while keeping the text seamless and thus without resorting to any footnotes. The paper details the solution adopted and conclude by asking constructive criticisms.

1. Mercury Series, Canadian Ethnology Service Paper 133. Canadian Museum of Civilisation, 1999, 268 pages. French edition : *L'histoire du corbeau et Monsieur McGinty*. Paris, Gallimard, 2003, 348 pages.

Seeking Balance through History and Community: The Presence of the Past in LeAnne Howe's *Shell Shaker* (2001)

Hans Bak, University of Nijmegen, the Netherlands

In her first novel *Shell Shaker* Oklahoma author LeAnne Howe, an enrolled member of the Choctaw Nation, dramatizes the interaction between tribal past and present to create a mode of fictional "tribalography". The novel explores how a dramatic historical event – the assassination of Choctaw war chief Red Shoes in the 18th century and the ensuing threat of tribal civil war – profoundly yet mysteriously resonates in the present condition of Choctaw people in Oklahoma, as in 1991 Choctaw leader Redford MacAlester is murdered under similar conditions. In my paper I shall analyse how Howe examines the corrupting influence of greed and power on political leaders and demonstrates how, in both cases, and in both eras, women take on the traditional role of peacemakers, seeking to restore balance through "sacrifice of blood" and to maintain a sense of community through history.

The Living Museum: Temporalizing and Spatializing Distancing Practices in Father Lafitau's Ethnography

Kristel Debandt, KU Leuven

This paper shows how Father Lafitau – as one of the first ethnographers of the Iroquois – has contributed to the distancing discourse of representation. I will show how the Enlightenment legacy, where Lafitau is already situated in, has created a discourse which reduces reality to written (re)presentations of reality. In order to do so, I will link the discourse of representation to the notion of (Eurocentric) Historical Time and the totality of knowledge. The aim of this paper is to show how the Iroquois Indians have been portrayed disgracefully as inferior human beings from the very first writing ('ethno-graphic') practices on.

Space, Being, and Believing: Sherman Alexie's Indian Culture in *The Toughest Indian in the World*

Susanne Berthier-Foglar, University of Grenoble, France.

This presentation will consider the literary text as a cultural artifact making explicit the worldview of the author. Debates about older texts written by - or attributed to - Native Americans (Neihardt's Black Elk Speaks, Zolbrodâs Din/Bahane') have generally led to their classification into the ethnographic category. This would seem far fetched for Sherman Alexie's nine short stories in *The Toughest Indian in the World* presenting the contemporary world of urban and reservation Indians. Based upon the assumption that storytelling straddles the boundaries between fiction and non-fiction and is related to the creation of myths, Alexie's short stories can be considered as expressing views about space, being, and believing although not in the traditional sense of describing an archaic cosmology.

Session C zaal Anna de Paepe

The Value of Arts, Crafts and Artifacts

Chair: Christer Lindberg, Lund, Sweden

Revival and commerce can be closely associated, mutually constructive and a challenge one another. This panel discusses key issues associated with the monetary and non-monetary values of arts, crafts and artifacts.

Representing the Northwest Coast Crafts Person: Conflicting Views of Value for the Marketplace

Leslie Tepper, Canadian Museum of Civilization, Hull, Canada

During the 20th century, the Canadian Government intermittently sponsored the production of Northwest Coast material culture for sale. This paper argues that such efforts were prone to failure because the representation of the product was in conflict with the perceived value by the producer. The paper will analyze the government's efforts dating from the 1919 work by Duncan Campbell Scott and James Teit to the Central Marketing Service program of the 1960s. It will also briefly discuss attempts by Native producers and organizations, such as the BC Native Women's Homemaker's Clubs, to develop alternative marketing solutions. As an important gatekeeper to the marketplace, the Canadian Government's presentation of Northwest Coast material culture has played a central role in the history of Native representation.

The Art of British Columbia's Gitskan Tsimshian, The Successful Revival of Lost Traditions at 'Ksan

Chisato O. Dubreuil, Department of Art History, University of Victoria, Canada

Over the years since European contact the Tsimshian of the Upper Skeena River lost the knowledge needed to create their traditional arts. Dependant on a non-Indian economy that was collapsing, the 1950's saw hundreds of Tsimshian out of work. Desperate, 'Ksan Village, a traditional 'living museum,' was developed as a governmental economic stimulant. With the total lack of traditional knowledge, non-Indian and non-Tsimshian Native artists were employed to re-introduce the arts. This paper will discuss the partnerships which resulted in a shift from economics to cultural revival contributing to community pride, and acceptance of Indian fine art in Canada.

Inuit Art as a Language

Pascale Visart, ULB, Belgium

Art, as a central object of an Anthropological analysis, should be differentiated from the approach of the Historian and Sociologist of Art. As Giddens observes: although Sociology of Art cannot be isolated from Art itself and the world of art including the Aesthetic, we cannot simply consider Art as a mirror reflexion of the society; this would lead to no more than an empty virtual snapshot. Any anthropological study should, without locking itself in, take into account the relevant social and political structures as well as the relevant historical context.

Inuit Art has risen to heights of « Beaux-Art » and within this select circle there is a place for intercultural exchanges and meetings. But a good comprehension is also needed to apprehend the complexities of “ethnic” art in the general field of occidental art, which it challenges by its “difference”.

Beyond the basic economic necessities that have pushed the Inuit to look for new means of revenues, their art has given them a voice. They, on the other hand, have given the global Village a “picture”, material objects of who they are for the other. Art has become a very useful mark of identity: produced by one group yet, destined to another. What however is the local place and meaning taken up by artistic production in this specific political context?

Ceramics, Tamale Pies and Other Signs of Authenticity: Commercial Tourism as Cultural Control at Acoma Pueblo

Susan Croteau, Los Angeles, USA

Although American Indians have often been seen as subject to and thus unable to control the outsider’s gaze, this is no longer the case with the members of Acoma Pueblo in New Mexico. Acoma residents provide personal tours that promise an insider’s experience of life at Acoma village, their centuries old community. But all levels of interaction are tightly controlled: from the “Welcome Center” to the end when visitors are personally escorted back down the plateau, the tour is strictly choreographed and the gaze directed. The paper analyzes an instance of the flow of interaction between artist and tourist, observer and observed.

13:00 Lunch

14:00-16:00 Parallel sessions

Session A zaal Van Croy

Looking at the Exhibition

Chair: Charlotte Townsend-Gault, Art History and Visual Studies, University of British Columbia, Canada

Photos, artifacts and exhibitions can allow for new perspectives on what (or who) it is that is put on display. This interdisciplinary session discusses the theory and practice of making things visible and using visible sources in analyses.

An early Plains Indian Manikin at the Smithsonian: Historical Representation in the Museum as seen through Photo Analysis

Joanna Cohan Scherer with Vicki Simon, Smithsonian Institution, Washington, USA

A stereograph depicting a manikin dressed in Plains Indian clothing exhibited at the Smithsonian Institution (SI) in 1873 initiated this project. The image is one of the earliest surviving museum representations of a Plains Indian. The manikin itself was made in the likeness of the Oglala Teton Sioux Chief Red Cloud, whose 1872 visit to Washington provided the impetus for making the figure. The same manikin was used again in the 1876 Centennial Exposition with a change of clothing to reflect a more, warlike persona, responding to the public mood of the period. This paper explores how the manikin subject was selected as well as the use of artifacts as studio props on subsequent visiting Indians.

Exhibiting Coast Salish Traditional Knowledge

Sharon Fortney, University of British Columbia, Canada

My paper will discuss two recent exhibit projects – *Sátet te síwes / Continuing Traditions* at the Museum of Anthropology and *Witness Living Legacies* at the Vancouver Museum. The intent of each of these exhibits was to challenge museum visitors to view Coast Salish objects and places from different perspectives, both exhibits involved several local Salish communities. The planning for both projects included many hours of community consultation, yet the exhibits had very different outcomes. I will specifically explore the difficulties that arose during the *Witness Living Legacies* exhibit due to the politics of competing land claims, and how these issues subsequently manifested themselves in the exhibit labels.

The Quai Branly Museum in Paris: A "Resolutely New Outlook" on Native Americans?

Sarah Deleporte, University of Chicago, USA

Beginning in 2005, the musée du quai Branly will reorganize and re-present France's collections of non-European material, including the Native North American collections formerly housed at the Musée de l'Homme. The new national museum is proposing a classificatory scheme in which objects are both artistic masterpieces and scientific documents: spokespeople claim this "resolutely new outlook" on non-European cultures and their artistic productions will foster tolerance for diversity in French society. After four months of ethnographic inquiry in the quai Branly offices, this paper will evaluate the museum's claim: what propositions regarding Native North American lifeways does the "new" museography express?

Contemporary Native American Art in Civilized Places

Sylvia S. Kasprzycki, Frankfurt am Main, Germany

This paper explores the competing assumptions about the adequate representation of contemporary Native American art held by indigenous artists and intellectual, and Western anthropologists, art critics, and other gatekeepers in the early twenty-first century.

Session B zaal St Anna

Property and Protocol: Blackfoot Narratives and Ways of Life

Chair: Barbara Saunders, KU Leuven

Museum exhibits, land claims, storytelling and writing practices tie in with dynamics in communities but also point to the importance of issues of property and protocol in these communities. In this session the practical implications of issues of ownership in and for storytelling are investigated from different but interlinked angles.

Backbone of the World

*Gregory R. Campbell and Thomas A. Foor, Department of Anthropology,
The University of Montana, Missoula, Montana, USA*

Across the Northwestern Great Plains there are landscapes that have significant religious meaning to indigenous societies. Many of these locations also have been the subject of disputes between Native Americans, Federal Agencies, and other interested stakeholders. One such contested area is Mis'takis--the "Backbone of the World." Since their origins as a people, the Blackfeet have considered the eastern front of the Northern Rocky Mountains (Mis'takis) as a cultural landscape imbued with sacred meaning. Mis'takis is not only a location of significant religious and sacred events, but also Blackfeet religious authorities view its preservation as central to the vitality of their culture. In spite of Congressional good intentions towards Native Nations, Federal laws, policies, and regulations have hindered access to and use of the sacred landscape of Mis'takis by Blackfeet religious practitioners. This situation has led to ongoing disputes as Federal Agencies try to define the sacred, where it exists, and how and when indigenous people can use sacred landscapes. Drawing on our ethnographic and ethnohistorical work with the Southern Pikanni concerning Mis'takis as a sacred cultural landscape, our presentation assesses the degree to which Federal policies accurately represent the Blackfeet sacred world view in an attempt to resolve indigenous concerns and disputes surrounding the "Backbone of the World."

Accounts of the Past as Part of the Present: The Value of Divergent Interpretations of Blackfoot History.

Lea Zuyderhoudt, CNWS Leiden University, the Netherlands

Until the 1970s historiographies on the Blackfoot were mainly published by non-indigenous authors. This greatly affected the research questions posed and the answers obtained. However, since then Blackfoot authors have increasingly published their own accounts of past and present. This has made a wide range of accounts easily accessible and available. However, as compared to non-indigenous sources these publications have not received equal interest within academia. In this paper I present multiple examples of accounts (by Blackfoot and others) of transitions that took place after the arrival of non-indigenous newcomers in Blackfoot territory. This comparison of accounts points out the value of a more encompassing approach that increasingly includes Blackfoot accounts of past and present for understanding the richness and dynamics of Blackfoot history and ways of life.

Who Will Tell the Stories?: Exhibiting Culture, Displaying Power at the Blackfoot Gallery

Nimachia Hernandez, University of California, Berkeley, USA

My paper is based on personal experiences as an advisor to a Blackfoot team of designers and consultants (on the Exhibition Committee) for the Nitsitapiisinni: Our Way of Life, The Blackfoot Gallery that opened at the Glenbow Museum in Calgary, Alberta, in November 2001. This exhibition was intended to be a cutting edge presentation of Blackfoot cultural history up to the present day. The manner in which consultation with the Blackfoot members of the Committee was conducted, and the exhibition itself displayed several ongoing crucial struggles between museums and Blackfoot elders who continue to maintain their people's spiritual integrity. Through committed participation and professional observation, I encountered a host of contradictions between Blackfoot elders and museum gatekeepers that centered on the issues of representation, intellectual property, and cultural protocol. The joint effort to produce a meaningful representation of Blackfoot cultural history (as fulfillment of Blackfoot cosmology), and to accomplish the transmission of cultural heritage revealed the manipulative structure of power relations between social factions involved in the control of Blackfoot Indian pasts and futures.

Session C zaal Anna de Paepe

The Past of a People: Historic Case Studies of Native American Nations

Chair: Charles Gehring, New Netherlands Institute

This session brings together different case studies on histories of Native American Nations as well as an overview of demographic implications of Native American history. Discussing different case studies from different regions brings to the fore important parallels between them but also points to the situatedness of historic experiences.

Making It Through: The Presentation of Self of Canada's First Nations in Demographic Reality.

Elliot L. Teppe, Carleton University, Ottawa, Canada

The paper will deal with the actual presentation of self, the physical existence and social presence of Canada's First Nations across space and time. It is intended to provide a factual basis, an empirical backdrop, for other papers at the 25th American Indian Workshop, while presenting the lexicon, the parameters, of the Canadian discourse on First Nations.

Drawing on the Canadian census and special studies, the paper will provide a discussion of the basic vocabulary of Canada's discourse regarding its native population, in terms of spatial distribution and demographic trends. It deals with issues of reservation and non-reservation distribution, urban and rural patterns over time, differential representation in Canada's regions, and the implications of very high birth rates in a state with very low birth rates.

Making History at Fort Apache

Ingo W. Schröder, Marburg University, Germany

The public representation of their own history has become a vital part of Native American tribes' legitimation both before their own members and vis-à-vis the American state. In my paper I will focus on the White Mountain Apache Tribe's

efforts to present Apache history to the public – and on these efforts' own history that dates back to the opening of the tribal culture center in 1968. The fortuitous circumstance of being located at a well-known site of Arizona history, which is also a federally-recognized National Historic Site, has helped the culture center to attract many visitors and secure several federal grants for work on historic preservation. Still the tribe's heritage program's activities also highlight many of the problems (lack of local interest, political factionalism, lack of funds and expertise) facing historical representation in a Native American community of today.

A Wounded Eagle Soars over the Hills of Mississippi- A Choctaw Story

Raeschelle J. Potter-Deimel

Anthropologists will agree that answers are sometimes found in the most unorthodox places! The Choctaw of Mississippi are descendants of a great Nation which seemed to disappear while their related neighbors continued to make history. Extenuating hardships wounded the Nation greatly but their trials seemed almost oblivious to research and documentation. They have risen from oblivion to become one of the nations leading Tribes. Their progressive aura remains quiet as values shift with environment and generations. The Choctaw of Mississippi proudly stand! A search is on now for answers which are found in many places.

A 'progressive tribe': History, Culture, and Politics at Lac Courte Oreilles Ojibwa Reservation (Wisconsin)

Cora Bender, J.W. Goethe University, Germany

The newly appointed US Assistant Secretary of Indian Affairs is "Famous Dave" Anderson, a Lac Courte Oreilles Ojibwa from Wisconsin. Drawing on a strong history of professional political representation as well as cultural and educational expertise, this latest appointment is in line with the profile of Lac Courte Oreilles which has spawned other politicians in recent years such as ex-NCAI president Gaiaskibos, educators like Prof Rick St.Germaine (Harvard) and award-winning journalists such as Paul DeMain and the WOJB radio team. This presentation, based upon fieldwork and archival data collected between 1997 and 2003, will seek to plot the emergence of Lac Courte Oreilles' modern indigenous leadership back to the reservation's unique history, diverse knowledge culture and intriguing tradition of public political activities from the early 20th Century. Special attention will be given to the various and sometimes conflicting political concepts and practices of cultural representation.

16:00–16:30 Tea break

Tuesday May 4th

8:00-9:00 Registration

9:00 Keynote addresses *zaal Van Croy*

9:30 ***The Repatriation of a Yaxwiwe or the Peculiar Destiny of a Kwakwaka'wakw Headdress***

Marie Mauzé, Laboratoire d'Anthropologie Sociale, Paris

This paper will trace back the history of the several lives of a Kwakwaka'wakw headdress from the dramatic circumstances when it was taken from its community of origin in 1922 to its return some eighty years later by Aube Breton-Elléouët, the daughter of the French poet who was its last owner. It will examine its various transformations according to the different places it was kept in Canada, in the United States and in France. The ceremony held at the Big House in Alert Bay on September 21st 2003 to celebrate the return of the piece will be analysed in terms of its meaning as a performance for the native community as for the friends of Aube Breton (who came along with her.)

10.00 ***Inuit Visual Memory and Long Term Fieldwork***
 Nelson Graburn, Berkeley, University of California, USA

This paper is based on a restudy of the Baffin Island Inuit village of Kimmirut (formerly Lake Harbour) after forty years. As part of an effort to "return" data gathered in 1960, I revisited Kimmirut in 2000 with over 160 photographs reproduced in the form of print albums, slides, and on a CD-ROM. These proved immensely popular - the "slide show" was requested four nights in a row - and Inuit enjoyed reminiscing over scenes of their youth and even pictures of deceased relatives.

However, not all people recognized themselves or even their children, especially since in 1960 they did not have photographs and therefore had no stable basis for fleeting memories. This paper examines (a) which people were recognized and why, (b) how Inuit recognized people in pictures which were distant, dark, less focused or showed only parts, (c) and how and by whom arguments about identity were resolved. It throws light on the processes of visual memory and cultural salience for a people who lived in a "pre-photographic" world.

10:30 Coffee break

11:00-12:30 Parallel sessions

Session A zaal Van Croy

Ethnicity, Authenticity, Two Spirits;

Defining oneself and defining others

Chair: Allan J. Ryan, Department of Canadian Studies/Art History, Carleton University, Ottawa, Canada

Blood quantum, authenticity and gender can actively configure communities. This panel looks at key issues of presentation and representation in dynamic contexts, ranging from jurisdiction to powwow communities.

Full Bloods and Half Breeds: Blood Quantum and Indian Ethnic Identity in Twentieth Century Oklahoma

James Hamill, Miami University, USA

Contestation over who does and who does not have the right to legitimately call him or herself an Indian is common in Indian circles today. This is especially true in Oklahoma where forces for assimilation into the more powerful white society were uniquely severe but resulted in the construction of Indian identities that incorporate

tribal identities and establish cross tribal ties. Any legitimate claim to an Indian identity rest, in part, on tribal membership which in turn requires approval of the United States government in the form of a C.D.I.B (Certified Degree of Indian Blood) and a tribal membership ID. Once a person establishes biological heritage with the C.D.I.B., the blood quantum -- full, 1/2, 1/256, etc. -- is often taken as a rough measure of "Indianness". This emphasis on blood quantum, while probably not an important feature of indigenous criteria of identity, has been an important feature of both Indian and Tribal identity in Oklahoma throughout the twentieth century. Here the meaning and significance of blood quantum in Indian identity and how that has been expressed by Indian women and men over the past 100 years or so is explored using interviews with Oklahoma Indian people taken in the 1930s, 1960s, and 1990s.

Elusive Authenticity: The Quest for the Authentic Indian in German Culture and Science

Glenn Penny, Department of History, Iowa, USA

This paper engages the ongoing struggle by German scholars and others to represent the authentic Indian during the last 200 years. Drawing on material ranging from nineteenth- and twentieth-century magazines to scientific journals, scholarly monographs, museum displays, and interviews, this paper argues that over the last two centuries German academics have engaged in a repetitive practice: each generation has drawn on its own mode of authenticity to legitimate the images of Indians they harnessed as allegories for their changing world: nineteenth-century literature gained its authority from travel accounts, inter-war literature from history. Cold-war scholars and hobbyists drew on ethnology, stressing, respectively, the limitations of earlier works and their desire to move beyond „playing Indian.“ Today, only „real Indians“ can provide an authentic source of knowledge; for literature, at festivals, among hobbyists, and even in museums~Indians are now imported and harnessed to consecrate Germans, visions of their authentic Other and surrogate self. This paper also argues that while this move has helped to empower Native Americans both in Europe and North America, allowing them to appropriate and redirect German discourse on non-Europeans, it has also shifted some of the control over Germans, own self-fashioning out of Germans, hands. This may have contributed to the declining interest in Native Americans among many Germans today.

Reconfiguring Gender in Contemporary Urban American Indian Pow Wows

Max Carroci, Goldsmith's College, London, UK

In recent years Native American gender practice has undergone significant changes in many contexts due to the impact of both women and gay movements. Native women and gays have been instrumental in adapting old customs to new social realities. This paper presents through old images how historical, and present knowledge has changed urban pow wows gender protocol. These recent changes mirror new ideas about what constitutes 'tradition' among contemporary Native Americans.

From Wunderkammern to Cultural Centers

Chair: Ruth B. Phillips, Carleton University, Ottawa, Canada

Indigenous museums, Native American Cultural Centers, and countless other institutions have worked on presenting and representing Native American peoples. This panel discusses how artifacts, art and life histories have been made explicit in these institutions.

The New Objectification in the Northeast: Self-Representation at the Mashantucket Pequot Museum and Research Center

Susan Croteau, Los Angeles, USA

Due to their Wunderkammern origins, museums are institutions that rely on physical objects to establish historical continuity and contextual authority. One American Indian community, the Mashantucket Pequot of Connecticut, has managed to successfully subvert this traditional form of cultural representation with innovative exhibition techniques. Through a series of events beginning in the mid-17th century, the Pequots' common history was dispersed to the four winds and most of their artifacts were lost. Drawing from published historical accounts, museum theory, and field study, the paper examines strategies of representation used at the museum and research center to offset the potential gaps caused by the lack of objects.

To Wash Away the Tears: Love, Loss and Memory in the Museum Context

Susan Rowley, Museum of Anthropology and Department of Anthropology and Sociology, University of British Columbia, Canada

What do Elvis Presley, a Nuu-chah-culth canoe, Musqueam weavings and quarters have in common? They form the basis of 'To Wash Away the Tears' an exhibit that invites cross-cultural discourse through the exploration of a universal experience: the death of a loved one.

In January of 2002 an extraordinary conversation began between Shane Pointe of the Musqueam First Nation and the staff and students of the Museum of Anthropology. Would we, Shane asked, be interested in creating an exhibit based on the memorial ceremony he and his sister, Gina, were planning for their sister, Maggie Pointe. So started a journey of sharing, learning, trust and friendship. The resulting exhibit, 'To Wash Away the Tears,' is presented through the voices of those who knew and loved Maggie Pointe. It is personal and from the heart. The viewer is invited to participate in this conversation by sharing memories of loved ones. This paper examines public response to this exhibit through the words they have chosen to leave.

Museum Facets: Three (Native) Perspectives on Columbia River Culture.

Christian Carstensen, Goethe-Universität, Frankfurt, Germany

Each of the three museums at Warm Springs, Yakama and Umatilla reservations presents a "native point of view" on their own culture and history, i.e. in our words "Columbia river Plateau cultures". Despite close relationships, exchange, and plenty of shared cultural manifestations, the three museums present their own perspectives on their culture in very different ways, reflecting different times, theoretical considerations, and circumstances of their implementation. In this paper I want to give an impression of the different approaches taken to convey these "native

perspectives", as well as the commonalities between the three institutions.

Session C zaal Anna de Paepe

Religion as Part of Past and Present

Chair: Nelson Graburn, Berkely, University of California, USA

Missionaries, ceremonial activities and archeological records figure in contemporary debates on the past. In this panel the roles and traces of religions and ceremonies in communities are discussed from different angles.

Sisters of the Snows: Two Catholic Inuit Sisterhoods

Mary Ewans, Marquette University, Milwaukee, Wisconsin

This paper will discuss two Catholic sisterhoods that existed in Alaska, one in the 1930's and '40's under the direction of Father John Fox, S.J. in Hooper Bay, the other at St. Mary's in the 1950's under the direction of the Ursuline Sisters. Topics covered include adaptation of traditional convent life to indigenous culture, opposition from those who questioned the possibility of Inuit religious communities, the forces that led to the demise of the groups, details from everyday life, etc. The presenter has gathered her information from interviews, photographs, published accounts and archival material

Prehistoric Indian Trails

Patricia J. O'Brien, Kansas State University

In 1928 Myers published a study of Indian trails of Tennessee, and the Southeastern U.S., stopping at the Ohio River to the north and the Mississippi to the west. [•••••] This study maps the trails north and west of the Southeast. It particularly focuses on the trails associated with Cahokia and other major Middle Mississippian sites. What is interesting is that every important site: Etowah in Georgia, Moundville in Mississippi, Aztalan in Wisconsin, Angel in Indiana, Hiawassee Island in Tennessee, etc. all are located on these trails. The system allows one to trace the movements of trade goods between A.D. 900 © 1500.

Sons of Ishmael: The Peculiar Representation of the Pawnee

Mark van de Logt, Indiana University, Bloomington, Indiana, USA.

Indians in Popular Fiction. When James Fenimore Cooper published his novel "The Prairie" (1827), he introduced the Pawnee Indians into popular fiction. Cooper's portrayal of the Pawnees as noble children of the Plains did not endure for long. Since the publication of "The Prairie," the image of the Pawnees has undergone numerous transformations: from noble to savage, and from the historical to the peculiar and absurd. This paper discusses the various (mis)representations of the Pawnees in popular fiction. Placing novels portraying Pawnee Indians in the context of their time, the paper concludes that the images of the Pawnees are rooted both in creative imagination as well as historical myth.]

12:30

Lunch break

13:30–15:30 Parallel sessions

Session A zaal Van Croy

Dealing with Imagery as a Fact of Life

Chair: Rik Pinxten, Comparative Cultures, University of Gent, Belgium

Derogatory, painful and destructive images of Native Americans have been a fact of life for many. Shaking these images is not an easy task. This panel addresses key issues associated with presentation and representation in community life.

The Historical Legacy of Institutional Racism in Contemporary Indian Education

Delores J. Huff, California State University, Fresno, USA

The paper traces the legacy of institutional racism to three philosophers in the 1500s about the nature of the American Indian - Selpulvada, Las Casas and Vitoria. I will present a paper on a present day public school in the midst of the Ft. Peck Indian reservation, where their views remain transparent. This school has an 80 percent Indian student population, funded largely by federal Indian education money.

Several years ago, Iris Allrunner heard complaints from her grandchildren about the primary school they were going to ... Wolf Point, and decided to see for herself what was going on in the school. She found isolation booths where Indian children were forced to sit all day long facing a blank wall, a padded cell where a child was placed because of misbehavior and numerous other strategies the school was using without parental approval or knowledge. All these methods of controlling student behavior has roots in the concept that Indian children were not really human but akin to the beasts of the forest, as Selpulvada argued.

Christine Rose, a non Indian who had a web site Educators Against Racism learned of Iris Allrunner and got in touch with her. Christine also got in touch with me and I provided some of the legal strategy that I felt might be used to get this school to change. Christine used the internet extensively to focus attention nationally on the Wolf Point School. In doing so she was able to bring a number of national agencies involved at Wolf Point. Iris got in touch with the Civil Right Commission, the Childrens Protective Services and a number of other federal agencies. In addition she wrote a column for a local newspaper bringing attention to the situation at Wolf Point. The school denied being abusive to the Indian Children but because of the publicity, and the presence of both Christine and I who visited the school, they were forced to admit some of the charges made by Iris Allrunner, who they had labelled as a crack pot, were true.

Indians as Mascots: Perpetuating the Stereotype

Alfred Young Man, University of Lethbridge, Alberta, Canada

Some years ago Oneida „comed,jun% Charlie Hill - who jokes that people call him a One - eye- duh - took the piss out of American sports teams who use Indians as mascots, in one of his many brilliant comedic routines. He said that the Atlanta Braves have a guy out on the baseball field decked out in some kind of ridiculous looking „Indian“ outfit who does an equally idiotic „Injun dance“ around his tipi every time his team scores a home run. That kind of anti social behavior is not particularly surprising coming as it does from Ted Turner’s tomahawk chopping fans. This questionable behavior has a way of reducing otherwise dignified human

beings to the level of village idiots, in both senses of the term. I have never personally witnessed this infamous, grotesque dance performed, if performance it can be called, and I would never go so far as to say it was - but then again, I am not that big a fan of, nor fool for, what I consider to be racist sports, games, or entertainment anyway. (I use these terms liberally and as synonyms here.) It doesn't matter whether the sport or game is baseball, football, hockey, horse racing, golf, wrestling, making movies, boxing, comedy, naming automobiles, fox hunting, fishing, monopoly, cock and dog fights, gold fish swallowing, cricket racing, flea, frog or turtle racing, watching the late night talk show gibberish (eg. the Letterman- Leno nonsense, have I left anything out?) nor any other civilized reality tv sport, game, or entertainment activity. The fact of the matter is, sports need to get back to their spiritual root.

Approaches to an Ethnography of Enunciation: Indigenous Representation in Music from the 'Red Road' and AlterNative' Voices.

Michael Schlottner, Frankfurt, Germany

The paper explores contemporary Native American Music as a complex genre representing Native North America. Relying on a mix of various traditional impacts and non-Native popular styles in a range from rock to rap a steadily growing number of indigenous artist focus on the genre as a forum to articulate notions of what they refer to as a 'red road' crossing over two distinctive cultures. Thereby they present and promote an identity of being 'alterNatives' ie they communicate their sensing of how they are embedded in two cultural systems but not merging them

Progressive Traditional Patriots. Indian Images from American and Canadian Museums

Sandra Busatta, University of Padova, Italy.

A contradictory picture of the American Indians is portrayed both by federal state/provincial museums and Native American ones. Items of Indian arts and crafts from old and new collections stressing Primitivism and old-fashioned lifeways clash with the images of economic and technological progress and the contribution of Indian soldiers to the make of the USA and Canada. The stereotype of the Indian "brave" peeps from the uniforms and medals of recent wars and counterbalance, somehow ironically, the opposite stereotype of a stubborn enemy of white America.

Session B zaal St Anna

Matters of Meaning: Tangible Heritage in Local Communities and Museums
Chair: Jarich Oosten, CNWS, Leiden University, The Netherlands

Material objects can be part of or become embedded in meaningful and significant interpretations of past and present. This panel discusses stories and practices connected to material objects.

The Evolution of North American Native Art Form

Charlene Smoke, First Nations Studies, University of British Columbia, Canada

As a native woman from both the Anishnabe and Mohawk nation, I feel that I have a responsibility to protect the belief system and the teaching forms used by my people historically and presently through art. I regard art and its history as a very important

tool to our continued existence. I would like to suggest presenting video interviews with native artists, describing the materials they work with; including the historical significance behind each art form. I would provide several different pieces of art from native groups across Canada. Although I do not live in my traditional territory; I have called British Columbia home for many years as I was born here in Vancouver, B.C. This has given me an advantage in the research area; for instance I have developed my own perspective and political views from this experience; and now have a great passion for the art. As well as learned valuable information from the people who carry the traditions with them. They express their gifts through art forms such as carving, drawing, weaving, beading, singing, oral story telling and dancing. I have worked with traditional and contemporary native art since 1998 within sales, and representation. I have since developed personal relationships with various native artists. The art form I am personally most acquainted with is of the North- West Coastal region in Canada.

Mató-Tópe's Knife and Crazy Horse's Shield: The use of Ethnographic Objects as Cultural Documents

Riku Hämäläinen, Department of Comparative Religion, University of Helsinki, Finland

Innumerable numbers of Native American artifacts are located in different museums both in North America and Europe. They are used for representing American Indians and their cultures in museum exhibitions. But they also can be, and they have been, used as cultural documents when doing scholar research work on the Native American cultures. Ethnographic objects are indeed cultural documents containing information that can be used besides written sources. However, when the objects are used as source material the related problems of source criticism must be addressed just as in the use of written documents. In my paper, I shall discuss the criteria of using ethnographic objects as cultural documents and sources. I shall introduce two objects as examples, the wooden knife collected from Mandan chief Mató-Tópe and located in the Linden-Museum Stuttgart, and the shield at the National Museum of Natural History, Smithsonian Institution said to have been owned by Oglala Lakota leader Crazy Horse.

Clothing as Visual Presentation and Representation of Identities in East Greenland

Cunera Buijs, National Museum of Ethnology and CNWS Leiden University, the Netherlands

The ultimate expression of Greenland identity seems to be the red and white flag and the national dress, the symbols of Greenland. These presentations and representations articulate a specific and narrow type of identity, connected to politics especially as several other identities of the people in East Greenland occur. Representing identities through clothing is partly based on an ancient tradition in Greenland, but European based modern social processes and western clothing are incorporated in this tradition as well. Presentation and representation is a selective process. Emblematic choices are being made of cultural aspects within a mixed Greenland context. Which (emic and etic) identities are prevalent in East Greenland, do these identities change and how are these identities (re)presented.

The Potential of the Museum Collection

Colin Taylor, Hastings College, UK

Lewis Henry Morgan - one of the founding fathers of American Anthropology - once described North American Indian artefacts as "Silent Memorials." He suggested that "although silent," they could speak "more eloquently" than all the human description. Certainly in recent years the research potential of the ethnographical collections as significant cultural and historical "documents" has been increasingly recognized. And yet a surprising number of apparently well informed individuals in the field of North American Indian studies seem inclined to the viewpoint that once an artefact is deposited in a museum "it is dead!" The speaker, who inclines to an opposite opinion, seeks to explore the possible reasons behind the "is dead" stance. It is contended for example that by detailed and committed study of early Plains Indian collections rich insights can often be obtained. This is over and beyond the (relatively easy) analyses of structural and decorative features of an artefact: the question is asked "Is this unique to the Plains culture?"

Consideration is also given to the statement by the late respected scholar of the North American Indian Norman Feder that "There is a tendency today among both anthropologists and art historians to look for hidden or deeper meanings in everything, an approach which seems completely unscientific". Is that so?

Session C zaal Anna de Paepe

Looting, Repatriation and Revival

Chair: Marie Mauzé, Laboratoire d'Anthropologie Sociale, Paris

Artifacts can be part of local communities and museum culture, causing conflicting interests, but also giving rise to close cooperation. This panel addresses the interlinking issues of use, ownership and cosmology with presentation and representation.

Presentation and Representation of the World View of Native North Americans

Katerina Klápstová, Náprstek Museum-National museum, Prague, Czech Republic

„Religion to the Natives is a personal matter, of an institution, and therefore their life is religious-from cradle to the grave wrapped up in symbolism.“ Carl Lumholtz
There are many differences between European and Native North American world views.

Europeans usually did not understand the sophisticated and fully developed religious systems expressed in individual and communal practices. Through the exhibited religious objects we focus on identification and in-depth understanding of Native American world view and cosmology. In addition we discuss the questions of the property of the ritual objects in the museum.

Intentions Exhibited: Collection and Selection

Sonja Schierle, Linden-Museum Stuttgart, Germany

For the permanent North America exhibit of the Linden-Museum Stuttgart; State Museum of Ethnology, a new presentation has been developed. Based on the intention to introduce visitors to the differences of indigenous cultures, choices were made and focus themes defined. One focus is the concentration on specific regional cultures each represented with a theme characteristic to the culture selected. Here the collection suggested certain topics due to the availability of pieces.

The effort was made to translate each theme into a unique visual image of presentation. In addition basic features are addressed for each of the six cultures: 'arts and craft technique', 'collector', 'window to early history', 'timeline', and 'contemporary Native representation. This exhibit with its very limited space allows for future flexibility and continuous attraction. The combination of foci has been selected to help museum visitors understand the wide scope and uniqueness of Native traditions. And it is intended to disturb treasured stereotypes. To discuss this new exhibit will invite a critical look at selection criteria influencing the final result.

Preservation on the Reservations – Looting the Native American Heritage

Marie-Claude Strigler, University of Paris 3 - Sorbonne Nouvelle, Paris

For decades, archeological sites in the United States have been vandalized and looted. In the process, much of the site is destroyed. Furthermore, the Native American peoples are disrupted and disturbed by the removal of sacred objects from their cultures and ceremonies.

This paper examines selected aspects of the Archeological Resources Protection Act of 1979 as well as of the Native American Grave Protection and Repatriation Act of 1990, all of which pertain to the roles and rights of Native Americans, and the protection offered to Native American cultural and archeological heritage. We shall also examine the lack of protection for Native American cultural and archeological resources not located on public or Indian lands.

Looting remains a tremendous problem, despite ARPA and NAGPRA. These artifacts represent a vital part of American history : their creators are gone and the artifacts cannot be replaced.

Remarks on the Protection of the Heritage of Indigenous People

Helga Lomosits, Drassburg, Austria

The presentation summarizes working papers and studies on the protection of indigenous cultural heritage submitted to the Sub-Commission on the Promotion and Protection of Human Rights. The resulting draft was reviewed in an United Nations seminar in 2000 and expresses not only a principle policy, but also recommendations.

15:30 Tea break

16:00 Keynote address *zaal Van Croy*
Representation of Navajo Identity in the New World Order
Rik Pinxten, Comparative Cultures, University of Gent, Belgium

I focus on the structural linguistic aspect of Athapaskan languages, which have no verb 'to be' (as *esse* or *essence*). This entails that the cosmology of the Navajo is lexible/conservative in the sense that changes or processes are and remain the main

focus, and essences are counter-intuitive. Elements of the cosmology of Navajo are presented and confronted with the implicit world view in the western school curriculum. The theoretical issues and the ideological implications of that predicament conclude the paper.

16.30 ***Presentation and Representation. Inuit Qaujumatuqangit in Modern Nunavut.***

Jarich Oosten, CNWS, Leiden University, The Netherlands

Our knowledge of Inuit culture is mainly based on descriptions of Inuit culture by outsiders such as explorers, missionaries, and ethnographers. These descriptions contain many classic Western topoi of primitive peoples that add little to our understanding of Inuit culture and cause considerable annoyance to Inuit today. Fortunately some researchers such as the Reverend Peck who conducted research in Baffin Island between 1897 and 1905, and Knud Rasmussen who conducted research in the Kivalliq, the Iglulik and the Nattilik areas in 1921-1922, preserved many verbatim accounts of Inuit testimonies. They provide Inuit perspectives that are indispensable to an academic understanding of Inuit society and culture in the past and the present. In the last twenty years, research on Inuit oral traditions has greatly enriched our understanding of Inuit culture and society. Many Elders still have an extensive knowledge of the old traditions and practises. Inuit themselves are aware of this and coined the term Inuit qaujimatutqangit, traditional Inuit knowledge, and today the Nunavut Government attaches great importance to the preservation of this knowledge.

In my paper I will discuss epistemological and moral problems involved in the presentation and representation of ethnographic data as well as the need for close cooperation between Inuit and anthropologists in the development of new research agendas.

Wednesday May 5th

- 8:00–9:00 Registration
- 9:00 Keynote addresses *zaal Van Croy*
About Face: An Exhibition of Native American Self-Portraits
Allan J. Ryan, Department of Canadian Studies/Art History, Carleton University, Ottawa, Canada
- 9:30 **Title to be announced**
Jennifer Podemski, Film and Television Director, Canada
- 10:00 **Totem Poles in Contemporary Tourism**
Aldona Jonaitis Director, University Museum, Alaska
- 10:30 Coffee break
- 11:00-12:30 Parallel sessions

Session A *zaal Van Croy*

Re-enactment, Repatriation and Revival

Chair: Jennifer Podemski, Film and Television Director, Canada

Re-enactment, repatriation and revival are linked in multiple ways, shedding light on how communities of native Americans and non-indigenous people can cooperate. This panel addresses the problems and possibilities associated with re-enactment, repatriation and revival.

Researching, Reliving, Reviving: Indian Hobbyism as a Renaissance Project

Petra Tjitske Kalshoven, McGill University, Montreal, Canada

In Indian Hobbyist camps, participants re-enact Native American lifeworlds in non-institutional, 'popular' settings, while drawing on institutions like ethnology museums. Some hobbyists claim to go beyond 'mere' representation by contributing to an actual revival of traditional arts and crafts, making lifeworlds not simply explicit, but re-constructing these through lived experience and experimentation. Rejecting interpretative glosses by previous commentators (i.e. anthropologists), they strive to uncover 'how things really were' in a gesture reminiscent of the Renaissance project of stripping Latin and Greek texts of medieval commentary. Are hobbyists chasing an illusion—and, in doing so, trespassing where others are gatekeeping?

Museums on Two Legs: Indian Hobbyists and the Complexities of Repatriation

German V. Dziebel, Stanford University, USA

The paper focuses on the phenomenon of Indian hobbyism as I observed it in Eastern (Russia, Poland, Bulgaria, Lithuania) and Western (Belgium) Europe in 1998-2001. I deal with the various ways in which hobbyists interact with American Indian artifacts deposited in European museums and document their efforts to establish their own versions of "Indian" museums in Europe (e.g., the Lakota Museum in Bastogne, Belgium, or the Sat-Okh Museum near Tuchola, Poland). I argue that the repatriation movement among Native Americans has to take into serious consideration the cultural and grass-root (and not solely institutional and state controlled) aspects of European attitudes towards material objects as makers of identity and community.

Academic Powwow

Anneli Stahlberg, Lund, Sweden

This paper deals with the conflicting interests between Native American academics and their non-Indian fellow scholars regarding intellectual property rights. The agenda of political correctness has become a virtual must for archaeologists and anthropologists when studying Native Americans. Essentialism is being used as one of the major tools in criticism of scholarly studies by Native American academics. The question that arises is whether only Indians really can understand Indian ways and traditions? In this paper I will argue for a more open debate on the subject of documentation of field materials. Does commonality really bring about immediate understanding of their own society or is the objective view in the field an advantage?

The Future Present

Roni van Kets, KU Leuven, Belgium

In both Canada and South Africa the past cannot be ignored and the present has spawned a host of new problems. In consequence rigid divisions among categories of objects (such as art and craft) have often been collapsed in exhibitions through the use of display strategies that subvert the hierarchies accompanying particular sets of aesthetics. Some artists have begun vigorously investigating the possibilities of more interesting cultural identities – trying on each other's 'skin', as it were – developing performances, using new materials and technologies and pulling old ethnographic materials - often the 'scientific' rationale for colonialism/apartheid – out of the storerooms and subjecting them to a revisionist scrutiny. Art/cultural production in Canada and South Africa has to combat the absence of a very broad civil dialogue, the ability to hold contesting ideas in a creative tension. The challenge for indigenous art practitioners is to deliberately become part of the critical exchanges on local and international fronts. It is for them to expand their artistic practice beyond the production of images. It is naïve to suggest that visual images can speak for or organize themselves. They need explications that historicize, theorize and critique them in a new context. The written word is a crucial factor in these communities of destiny. What confronts Native Americans as much as African artists is to articulate these urgent questions.

Session B zaal St Anna

Ceremonies Religion Nature: Past and Present

Chair: Glen Penny, Department of History, Iowa, USA

Researching ceremonies on the North-west Coast expressed the presuppositions of the researchers as well as those of the researched. In this panel the theory and practice of presentation and representation will be addressed.

Talking about Nature: Approaches of First Nations People in British Columbia to the Environment as Part of Community Life and Legal Debates.

Irene Salverda, UBC Vancouver and University of Nijmegen, Netherlands

The Kwakwaka'wakw the People of the Potlatch?

Liesbeth Van Criekingen, KULeuven, Belgium

The Northwest Coast Culture plays a prominent role in contemporary British Columbia. All across the province, manifest signs and symbols of aboriginal presence catch the attention of the visitor. Just like the art world, the tourism industry increasingly uses First Nations' culture as an authentic, unique characteristic. It is against this background that the Kwakwaka'wakw (Vancouver Island) present themselves as the true 'people of the potlatch'. The contemporary potlatch ceremony not only defines (and is defined) by genealogical ties; but is also significant on a broader level: the sense of familial, tribal, ethnic and national belonging. The presentation and representation of the Kwakwaka'wakw as the heirs of this timeless tradition constitute a fundamental part in the construction of their presence and identity.

Construing the Hamatsa: Recursive Representation and the Kwakawka'wakw (Kwakiutl) Cannibal Dance

Aaron Glass, New York University, USA

Over the course of the 20th century, the Kwakwaka'wakw Hamat'sa dance underwent a profound shift in status. It was transformed from the highest ranked, most sacred, and most highly restricted ceremonial prerogative of a few chiefs, into the most publicized and emblematic image of the First Nation as a whole, taught to all children in tribal schools. My current research examines the cultural process of this shift from two vantages: the history of anthropological representation (in text, film, photography, and museum exhibits), and the local histories of Native performance, especially as they have made use of archival resources. Through presentation of trends in ethnographic media, I suggest that selectivity and recursivity in the depiction of the Hamat'sa have contributed both to its ethnographic fame and to its emergence as a cultural emblem, a process that requires generalization of local practice.

The Native American and/as The Other: Presentation, Representation, Avoidance

Naila Clerici, University of Genoa, Italy

While in the past almost all the judgments concerning Native Americans come from the people of European origin, today there is the tendency to find a non-Eurocentric

perspective, paying attention to political correctness. This approach is extensively carried on in Canada and voice and space is given in the media to the American Indians themselves. But, in order to communicate in the best way and exchange cultural experiences, it is necessary to analyze how Indians think they are perceived and how they explain their values and ideals to the "others", the non-Indians. Do the First Nations people approach the meaning of tradition in contemporary society from a critical perspective? How do they communicate their philosophical and religious knowledge, or their ecological choices? How do they explain the values on which their social and family life is based?

To answer these questions I shall examine from an intertribal and interethnic perspective

- how Native Americans are presented by Non-natives in the media, and the stereotypes and generalization that are made;
- how the Native Americans represent themselves through the media, fighting stereotypes, or using and re-laborating stereotypes for their needs;
- how they avoid certain topics in the context of an interethnic public sphere.

I shall deal with topics such as: historical memory and marginality in Canadian history, cross cultural perspectives on the ecosystem, opinions about war and peace, self-determination, and so on.

I will discuss how much Native Americans provide a critical response to the various issues mentioned and how they respond to political correctness.

Session C zaal Anna de Paepe

Negotiating Historiography

Chair: Charles Gehring, New Netherlands Institute

In contemporary historiography on native Americans a variety of old and new topics have re-thought and re-described. In this panel present three different case studies look at how this can be and why this should be done.

Land Tenure and Seasonal Labor. First Nation's Contributions to British Columbia's Economics.

Nina Reuther, Independent scholar

First Nations played a great role in the economical construction of British Columbia and this far beyond the initial "fur-trade-collaboration". Today, seeking economic partnership with the non-Native population of B.C. is a central aspect of the First Nation's claims for equal treatment and acceptance by the dominant society. The presentation will be divided in three parts: First, I'll present the historical aspect of the issue, dealing with the First Nation's contribution to the economical development of the Province, providing — along with the Chinese workers — a cheap, reliable amount of seasonal workers, as well as consumers. Second, a certain amount of more contemporary examples will be presented, showing that seeking economic self-determination was and is an important element in the First Nation's struggle to maintain their own cultural values. Finally and as conclusion, the question of how "traditional" First Nation cultural and economical values concerning land and territory interfere with today's ways of procedure within the land claim process will be discussed.

Presentation of North American Indians in the Netherlands, 1885-1925.

Theodore de Bry (1528-1598) and the representation of the movement culture of North American Indians

Roland Rensen, KU Leuven, Belgium

The engravings of Theodore de Bry served for almost three centuries as the visual representation of the North American Indians (Lorant 1946). De Bry, a Lutheran, was born in Liège in the Spanish Netherlands, but moved for religious reasons first to Strasbourg and later to Frankfurt. There he edited the first two volumes of his *Grands voyages*. The first volume, published in 1590, was the Latin translation of Thomas Hariot's work *A briefe and true report of the newfoundland of Virginia* (1588). De Bry's illustrations were copied from the original drawings and watercolors of the English painter John White, who had stayed one year in the Virginia Colony in 1585. De Bry was well aware that he should have first published his second volume on the history of the French settlement in Florida (1562-1565) "since the French discovered and conquered that land in a notable victory long before the discovery of Virginia". The Florida volume appeared one year later in 1591 and was the Latin version of the report written by Jacques Le Moyne de Morgues, who had sailed with captain René Goulaine de Laudonnière to Florida in 1564. De Bry had acquired Le Moyne's narrative and drawings from his widow in 1588. Therefore one finds comparisons with and references to the customs and movement culture of the Florida Indians in his first publication on Virginia. The concept of movement culture has been proposed instead of more ethnocentric or anachronistic Western European concepts such as sport or physical education (Renson 1998). This triadic model of movement culture encompasses three major components: 1. the instrumental domain of physical culture (locomotion, physical activity, exercise, training etc.), 2. the autotelic domain of play (motor play, games, recreational sports etc.) and 3. the expressive domain of movement performances (gestures, dance, acrobatics, spectator sports etc.). All three domains are represented in the engravings of the Florida and the Virginia Indians. Endowed with well proportioned athletic physiques, men and women decorate their almost naked bodies with tattoos and paintings. The depicted Indians move with grace, they are skilled archers, paddlers and swimmers. The young men in Florida compete in running and archery contests and play a ball game in which they try to hit a square target placed on top of a cut off tree. Dances are performed on the occasion of feasts or ceremonies, even at the sacrifice of a first born child. A sorcerer performs a contortionist act during a divination ritual. The 'savages' are praised for their modesty in eating and drinking, which stands in strong contrast with the immoderate habits of many Christians. The bodies of the Indian men and women correspond with the classical Renaissance esthetical criteria. De Bry presents a harmonious and elegant vision of the Algonquin culture of Virginia and the Timucua culture of Florida, constantly referring to scenes and figures (athletes, nymphs, the three Graces from classical Antiquity). His oeuvre combines the authenticity of the content with the esthetical canons of his days (Boyer & Duviols 1992: 131). Nevertheless, his work has not received enough attention in the history of sport and physical education and in the anthropology of play and physical activity.

12:30-13:30 Lunch break

13:30 -14:00 *zaal Van Croy*

Gold on Snow

Els De Meijer, Artist, Dordrecht, The Netherlands

14:00-15:30 *zaal Van Croy*

Plenary discussion, Chairman Christian Feest

15:30

zaal Van Croy

Business meeting

19:30

Faculty Club

Closing dinner performance: Tamara Podemski (performer) accompanied

by

Jennifer Podemski and Allan Ryan

Social Events

Sunday 2/05/2004

19:00-?? Informal drink at the rector. Oude Markt 4,5,6 in Leuven.

Wednesday 3/05/2004

19:00 Performance at the faculty club in the Begijnhof.

19:30 Drinks and Dinner at same location.

Canada on the map

With support of the Canadian Embassy the K.U.Leuven has organized an exhibition on maps of Canada in the university library. These maps cover a period in time, spanning from the outset of its colonization to well into the nineteenth century. This exhibition features, apart from a variety of maps by well known cartographers like Mercator and Blaeu, also a translation of a work by Joseph-Francois Lafiteau (*De zeden der wilden van Amerika*, 1731).

These maps can be useful and interesting for everybody concerned with Canada, and especially for those interested in, or concerned with the history of representation and the mutual influences history and its representation undergo.

The exhibition is held from 23.04.04 to 22.05.04 in the Universiteitsbibliotheek K.U.Leuven, Mgr. Ladeuzeplein 21, and can be visited:

On weekdays (Mon-Fri) from 09.00 to 18.30.

On Saturday from 09.00 to 12.00.