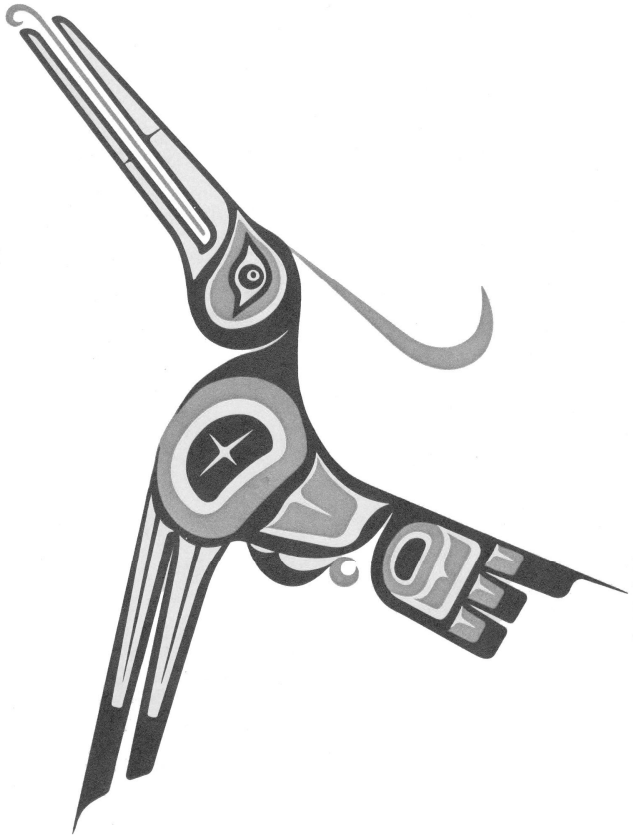
34TH AMERICAN INDIAN WORKSHOP

ART OF INDIANS
INDIANS OF ART

May 14–17, 2013

Edited by
Riku Hämäläinen & Sirja Someroja



DEPARTMENT OF WORLD CULTURES
UNIVERSITY OF HELSINKI

UNIVERSITY OF HELSINKI

Cover illustration: Doug LaFortune, *Hummingbird* (a section of a silkscreen print). Private collection. Photo: Riku Hämäläinen.

Doug LaFortune (Coast Salish, Tsawout) is a well-known name in West Coast Indian art. Born in Bellingham, Washington, in 1953, LaFortune started his career as a professional artisan in 1973. In addition to carving, he is skilled in two-dimensional design. Design sketching and painting have led to the release of several silkscreen prints.

Cover design: Esa Mark

Printing: PrXpress Oy

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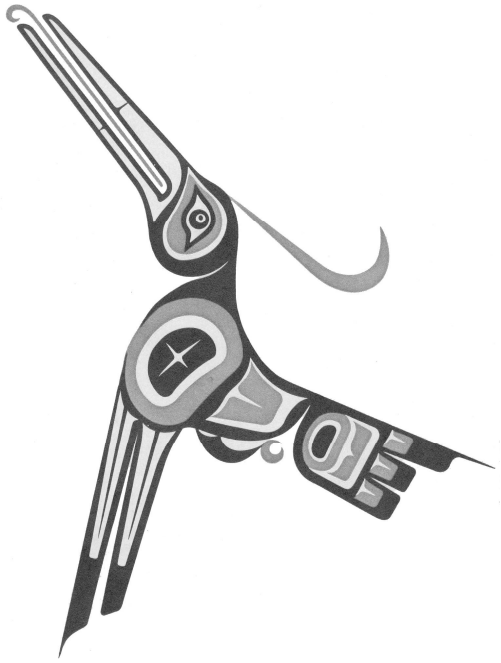

Acknowledgements

Organizing a four-day Conference for numerous international scholars requires not only a lot of work but also financial support. We highly appreciate the contributions of the following institutions and companies: Department of World Cultures, University of Helsinki; Bonus Money Committee, English Philology, University of Helsinki; Finnish Association for American Indian Cultures; Kiinteistömaailma Pirkkala; City of Helsinki; Päivälehti Museum, and Painotalo Casper.

The American Indian Workshop (AIW) was founded in 1980, and today the AIW meetings – hosted each year by a European academic institution – are regarded among the most important meetings in Native American and First Nations Studies worldwide. The 34th American Indian Workshop titled *Art of Indians – Indians of Art* is held at the University of Helsinki. This is the very first time the AIW is held in Finland, and I have had the honor of organizing it with a marvellous team of my colleagues and students.

Work for organizing the AIW2013 Conference began after the 32nd American Indian Workshop held at the University of Graz, Austria, in 2011. At the Business Meeting of that Conference, I promised to organize the AIW meeting in two years. Without the promise of my colleague Tiina Wikström to help me and act as a Conference Secretary, I would have never given my word to set out to run the meeting.

Confirmed in the Business Meeting of the 33rd American Indian Workshop in Zurich in 2012 that the next meeting would indeed be organized in Helsinki, it was finally time for us to put our shoulder to the wheel. I highly appreciate that Professor Pirjo Ahokas (University of Turku), Docent Mark Shackleton (University of Helsinki), and Dr. Sami Lakomäki (University of Oulu) promised to act as the Advisory Committee of the AIW2013 Conference.

A number of volunteer students actually made it possible to carry out the Conference. As a Conference Assistant, Sirja Someroja was in charge of many of the practicalities before the Conference and kindly looked after that I remembered to do everything I had to do. The volunteer students also took care of all the practicalities during the Conference days. Other students involved in the Conference organization were, in alphabetical order, Kirsi Haarala, Soili Jäppinen, Liisa Kuusela, Samuli Kyllästinen, Johanna Kälkäjä, Anna Lindfors, Aira Lukka, Maria Palomaa, Laura Ruohonen, Annika Tiilikainen, and Olli Örnmark.

Esa Mark designed the AIW2013 layout, for example for posters and post cards, and he also realized them. The Faculty of Arts, University of Helsinki, offered technical support. Mika Federley created the Conference webpage, and Anniina Sjöblom kindly updated it. Kristina Pirnes showed me the ropes of the Online Registration Form.

Last but not least, we wish to thank all the speakers of the AIW2013 Conference who offered diverse and innovative content for the the 34th American Indian Workshop and actually made this whole event possible.

Art of Indians – Indians of Art

Among Native North Americans, art has not traditionally been something separated from daily life, everyday items and ceremonial paraphernalia. Also, historically none of the Native languages contained a word which can be regarded as synonymous with the post-Renaissance Western concept of art, which is usually seen as being separable from the rest of daily life. Traditionally, especially in social and ceremonial connections, American Indian art went beyond reflecting merely aesthetic values, and today it can serve both individual aesthetic needs as well as emphasize cultural continuity.

Since the first encounters, European artists have depicted the indigenous people of North America from the perspective of Western worldviews. Paintings, drawings, photographs, theatre, literature, and movies have all shaped images of American Indians at the same time as building the myth of the American West. However, taking source criticism into account, European works of art can also be considered documentary art.

The objective of the 34th American Indian Workshop at the University of Helsinki is to examine American Indian arts as well as European/Euro-American depictions of the indigenous people of North America from a broad perspective. What is Native American "art"? What forms did/does Native American "art" take? What part did/does "art" play in the tribal community? How and why were/are indigenous Americans depicted in Western arts? Have representations of Indians changed over time?

Presentation proposals were invited from all academic disciplines dealing broadly with these subjects. Papers were asked to cover, for example, the traditional Native American arts, Native American arts vs. crafts, museum collections, materials and techniques, religious and ceremonial art, art as social representations, Native American music and dance, contemporary Native American arts, Native American literature, Native American performances, Native American films, European/Euro-American views of Native Americans, Native American views of the indigenous people of North America, the myth of the American West and Indians within visual expressions, Native Americans in popular culture, stereotypes of Native Americans, and so on.

The numerous speakers from more than a dozen countries will discuss these topics from various points of views within diverse disciplines. Undoubtedly, the speakers and all the other participants together will bring about an innovative venue for Native American and First Nations Studies.

We wish you all an interesting and productive AIW2013 Conference!

Riku Hämäläinen

Conference Organizer

Conference Program

Tuesday May 14

Main Building, Fabianinkatu 33, Small Hall (4th Floor)

12.30–13.15 AIW2013 Opening

Welcome by Riku Hämäläinen, Conference Organizer
Welcoming address by Christopher Shapardanov, The Ambassador of Canada
Welcoming address by Amy Hirsch, Assistant Public Affairs Officer, Embassy of the United States Helsinki
Opening the Conference by Ilkka Niiniluoto, Chancellor of the University of Helsinki

Short Break

13.30–15.30 Session 1: Art of Indians: Visions, Survivance, and Interpretations
Chair: Riku Hämäläinen

Candace S. Greene: *Two Worlds or One? Buffalo and Cattle in Kiowa Art*
Molly Lee: *Origin of the Yup'ik Eskimo Coiled Grass Basket*
Sascha Scott: *Concealing Knowledge: Modern Pueblo Indian Painting and Aesthetic Strategies of Survivance*
Mark Shackleton: *The Moving Trickster Shifts; and, Having Shifted, Moves On*

15.30–16.00 Coffee Break

16.00–18.00 Session 2: Indians of Art: Changing Images of the Noble Savage
Chair: Tiina Wikström

Sabine N. Meyer: *The Life and Fates of Pokahuntas: Pocahontas Representations in 18th-Century German Literature*
Christian F. Feest: *John Francis Rigaud and the Joseph Brant Miniature*
Stephanie Pratt: *George Catlin's Visual and Other Legacies: Facing Up to the 'Indian Gallery'*
Bartosz Hlebowicz: *Not Quite Silent: Native Americans in the First Decades of American Cinema*

18.30–20.00 Reception by City of Helsinki

Only by invitation

Wednesday May 15

Siltavuorenpenger 3A

09.00–10.30 Parallel Sessions 3–5

Session 3: Focusing on Native American Literature
(Lecture Room 166) Chair: Tiina Wikström

Kristina Henriksson: *Thomas King Creating New Indians and an Indian World to Live in*
Isis Herrero: *(Re)Defining "Native American Literature": Who Writes About What According to Which Framework?*
Marwood Larson-Harris: *Native American Translation and the Problem of Authenticity*

Session 4: Seeing the Other in Old and New World
(Lecture Room 167) Chair: Renée Sadhana Rutz Gutierrez

Maura M.A. Valleri: *Native North American Art and Native Old European Art: Archetypes in Comparison*
Sandra Busatta: *The Tree of Life Pattern: From Central Asia to Navajoland and Back (with a Zapotec Detour)*
Franci Taylor: *In What State Can I Find the Pan-Indian Reservation? How Mainstream Media Continues to Impact Tribal Identity and Representation*

Session 5: Working (for Art) in Changing Communities
(Lecture Room 302) Chair: Markus Lindner

Brian Hosmer: *Working for Art on Wind River*
Daniel H. Usner: Indian Basketry and Tabasco Sauce: *How the Chitimachas Pursued Federal Recognition through Arts and Craft*s
Jenny Tone-Pah-Hote: *Circulating Silver: Metalwork and Exchange on the Southern Plains*

10.30–11.00 Coffee Break

11.00–12.30 Parallel Sessions 6–8

Session 6: Indians in Films
(Lecture Room 166) Chair: Marwood Larson-Harris

Chris LaLonde: *In the Cut, What Lies Beneath: Johnny Tootall and Indigenous Cinema*
Attila Takács: *There is no Tomorrow: Inuit Identity in* Before Tomorrow

Session 7: Heroes and Heroines
(Lecture Room 167) Chair: Franci Taylor

Deborah Jackson Taffa: *Southwestern Indian Men of the 1940's and 1950's*
Marianne Kongerslev: *"The queerest I ever saw": Gender Discourses in Mourning Dove's* Cogewea

Session 8: Interweaving Artistic Traditions
(Lecture Room 302) Chair: Brian Hosmer

Kate C. Duncan: *Diamonds and String Skirts: The Slavey Athapaskan Caped Dress and Its Paleolithic Roots*
Caitlin Keliiaa: *Dat-so-la-lee: The Interweaving of Cultural Commodification and Native Artistry*
Jacqueline Foulon: *The Multiple Headdresses of the North American Indians: Materials, Functions, Evolutions*

12.30–14.00 Lunch Break

14.00–15.30 Parallel Sessions 9–11

Session 9: Ancient Rock Art, Petroglyphs and Myths
(Lecture Room 302) Chair: Riku Hämäläinen

Norma J. Hervey: *Thousands of Years of Native American Art: Visible Evidence of the Creativity of American Indians*
Patricia J. O'Brien: *Searching for the Origin of Buffalo Lodge: A Pawnee Sacred Animal Lodge* Radoslaw Palonka: *In the Search of Ancient Pueblo People: Results of 2011–2012 Seasons of Sand Canyon-Castle Rock Community Archaeological Project, Colorado, USA* (Paper will be read by Bartosz Hlebowicz)

Session 10: The Sounding Museum
(Lecture Room 166) Chair: Riitta Wahlström

Bernd Brabec de Mori & Matthias Lewy & Hein Schoer: *The Sounding Museum: Auditory Ethnography and the Sound of Indigeneity*

Session 11: Contemporary Storytellers
(Lecture Room 167) Chair: Pirjo Ahokas

Loran Olsen: *Moses,* "Whistemenii, *Walking Medicine Robe"*
Susan Scarberry-García: *'Among the Tracks of the Bear': The Art and Shamanic Dialogues of N. Scott Momaday*
Heongyun Rho: *Native American Transnationalism in Sherman Alexie's* Blasphemy

15.30–16.00 Coffee Break

16.00–18.00 Parallel Sessions 12–14

Session 12: Artistic Continuity/Discontinuity
(Lecture Room 166) Chair: Roslyn M. Frank

John F. Moe: *Three Generations of Basket Art in the White Pigeon Family: Continuity and Material Folk Culture in American Indian Life*
Marika Sandell: *Artefacts from Russian America – Rethinking Material Culture in Southern Alaska*
Quentin Ehrmann-Curat: *Continuity or Discontinuity? A History of Kwakwaka'wakw Carving, 1884–1984*

Session 13: Museum Collections and Cultural Encounters
(Lecture Room 302) Chair: Elzbieta Wilczyńska

Marie-Paule Imberti & Denis Buffenoir: *Michel Giraud, on the Trail of a Man, and Bringing to Light His Magnificent Collection*
Scott Manning Stevens: *The Rise of Tribal Museums and Cultural Centers in the late 20th Century*
Claudia Roch: *Exhibiting Native American Art at an Ethnological Museum*
Jonathan King: *Ecstatic religion, Arctic archaeology and the establishment of Igloolik in 1937*

Session 14: (Re)Performing Stories and Histories
(Lecture Room 167) Chair: Mark Shackleton

Madeline Sayet: *Representing/Presenting Contemporary Indigenous Theatre*
Kristina Aurylaite: *Bodies, Borders, Crossings, and First Nations Solo Performance: Tomson Highway's* Aria *and Kent Monkman's* Miss Chief Share Eagle Testickle
Maryann Henck: *Traumatizing Drama – Dramatizing Trauma: The Visceral and the Visionary in Kevin Loring's* Where the Blood Mixes *and Drew Hayden Taylor's* God and the Indian

19.00– Reception by Päivälehti Museum

Ludviginkatu 2

Thursday May 16

Siltavuorenpenger 3A

09.00–11.00 Parallel Sessions 15–17

Session 15: Counter-Memory and Social Justice; Resistance and Survival
(Lecture Room 166) Chair: Marianne Kongerslev

Mylene Hengen: *Contemporary American Indian Art Engagement Internationally*
György Tóth: *From Museums to Social Justice: The Role of Art in the Transatlantic Alliance for American Indian Sovereignty of the Late Cold War*
Sam Hitchmough: *Parade of Conquest: Columbus Day in Denver*
Gabriele Schwab: *Radioactive Colonization*

Session 16: Visual Representations of Indians
(Lecture Room 302) Chair: Sabine N. Meyer

Sami Lakomäki: *The Chief, the Girl, and the Man with a Poetical Name: Identifying the Shawnees Painted by George Catlin*
Anita Hemmilä: *Intervisual and Intertextual Links of Historical Illustrations of Native North American Gender-crossing and -mixing Individuals*
Tammi Hanawalt: *Warrior, Enemy, Celebrity: A Study of Sensationalism through the Photographs of Quanah Parker, Sitting Bull, and Geronimo*
Roger L. Nichols: *The Cartoon Indian*

Session 17: Keeping Traditions, Crafts and Arts Alive
(Lecture Room 167) Chair: Deborah Jackson Taffa

Anne Grob: *'The Art of Keeping Cultural Traditions Alive' - A Cross Cultural Look at Culture and Art in Native American and Māori Higher Education*
Tom G. Svensson: *Traditional Craft an Important Cornerstone in Developing Individual Artistic Expressions in the Native American Art World*
Heidrun Moertl: *Ojibwa Artwork Connecting Past and Present*
Nadine Zacharias: *The Liberated Art of Rick Bartow - Bartow Selbst (Bartow Himself)*

11.00–11.30 Coffee Break

11.30–13.00 Parallel Sessions 18–20

Session 18: Between Two Worlds, Between Realism and Abstraction of Native Art
(Lecture Room 302) Chair: Sonja Schierle

Max Carocci: *Powerful Signs: North American Indian Painted Robes Between Realism and Abstraction*
Imre Nagy: *Concealing Identities: New Approach to a Group of Well-known Cheyenne Ledger Drawings*
Arni Brownstone: *European Influence in the Mandan and Hidatsa Paintings and Drawings Collected by Prince Maximilian*

Session 19: Art of Landscapes

(Lecture Room 166) Chair: Attila Takács

Erika Mosonyi: *Art in Taskscapes | Landscapes of Diné*
Birgit Däwes: *Marine Semiologies: The Narrative Art of Landscape in Eden Robinson's* Monkey Beach
Francisco Cabanzo & Lance Henson: *Oklahoma-Nararachi: Intangible Landscapes of Identities in Transit*

Session 20: Native American Contributions to the World of Cultures
(Lecture Room 167) Chair: Chad Hamill

Robert Keith Collins: *American Indian Art as Trans-culturation: Evidence From A Smithsonian Exhibit*
Juha Hiltunen: *Elvis Presley as a Brand in Native American Culture*

13.30–14.30 Lunch Break

14.30–16.00 Parallel Sessions 21–23

Session 21: Images and Stereotypes of Indians
(Lecture Room 166) Chair: Veronika Konecna

Friedrich Pöhl: *The Depiction of the American Indian as Cannibal*
Michael C. Coleman: *Teaching American Indian Histories and Cultures to European Undergraduate Students: From Stereotypes to Complexity*

Session 22: Whose Art is it Anyway?
(Lecture Room 302) Chair: Heidrun Moertl
Alfred Young Man: *Anomalous Painters: Writers, Critics, and Other 'Indian' Impostors*
Reetta Humalajoki: *"On the Warpath Against Bogus Indian Art" – The* New York Times *and Native American Art and Commodities during the Termination Era*
Roslyn M. Frank & Marianna Ridderstad: *Conflicts over Masks, Museums and Tourism*

Session 23: Crossing Borders and Entering New Spaces
(Lecture Room 167) Chair: Amina Grunewald

Pauline Turner Strong: *"The Border Crossed Us": Activist Artists, Transnational Indigenous Peoples, and the U.S./Mexico Border*
Claudia Ulbrich: *TimeTravellerTM: Presenting Indigenous Narratives in Cyberspace*

16.00–16.30 Coffee Break

16.30–18.00 AIW Business Meeting
Auditorium 107

19.00– Conference Dinner at Wanha Satama Restaurant

Pikku Satamakatu 3–5

Friday May 17

Siltavuorenpenger 3A

09.00–11.00 Parallel Sessions 24–25

Session 24: Popular Culture and Exhibitions – Indians as Others
(Lecture Room 167) Chair: Scott Manning Stevens

Alessandra Magrin: *'From Sublime to Subliminal': Fascination and Instrumentalisation of Native Americans in Italian Popular Culture from the 19th to the 21st Century*
Agathe Cabau: *Native American Representations by French Migrants and American Artists at the Paris Salons and French Great Exhibitions (1800-1914)*
Iris Edenheiser: *'The Indian Museum'. Works of a Dresden-born Sculptor Ferdinand Pettrich in the Vatican*
Trisha Rose Jacobs: *The Material and Immaterial in Early Modern Representations of Native Americans: A Case Study*

Session 25: Focusing on Native American Art
(Lecture Room 302) Chair: Susanne Berthier-Foglar

Markku Henriksson: *Do They Fit? Categorizing Native American Paintings*
Markus Lindner: *Oscar Howe and Andrew Standing Soldiers: Contemporary Artists – A Comparison*
Geneviève Jenny Chevallier: *On the Footprint of the Shaman; the Breath of the Shamanistic Thought in Contemporary Native Art in Canada*
Ukjese van Kampen: *A Yukon Indians Plays with & Appropriates the Dominanite's Culture*

11.00–11.30 Coffee Break

11.30–13.00 Parallel Sessions 26–27

Session 26: Native American Music in Focus
(Lecture Room 167) Chair: Hein Schoer

Chad Hamill: *American Indian Jazz: Mildred Bailey and the Origins of a Distinctly American Art Form*
Naila Clerici: *Understanding History through Art from a Native American Perspective*
Susanne Berthier-Foglar: *Robert Mirabal: From Native American Flute to Musical and Political Activism*

Session 27: Ceremonies and Performances
(Lecture Room 302) Chair: Mark van de Logt

Enrico Comba: *Sharing and Maintaining the Universe: A Comparative View of Sun Dance Ceremonies*
Marianna Keisalo-Galvan: *The Art of Clowning*
Elzbieta Wilczyńska: *Cultural Traditions of the Southern New England Tribes in the 21st century*

13.00–13.30 Coffee Break

13.30–14.00 Closing the Conference
Auditorium 107

14.30 Walking Tour in Helsinki

17.00 Visiting the Exhibition *Fetched from Afar* at the Museum of Cultures
Tennispalatsi
Eteläinen Rautatiekatu 8 / Salomonkatu 15

ABSTRACTS BY SESSIONS

Tuesday May 14, Session 1

Candace S. Greene

Two Worlds or One? Buffalo and Cattle in Kiowa Art

Pictorial art was an active social agent in 19th century Plains culture, deployed both to invoke spiritual relationships and to manage social alliances. This paper re-examines an iconic Plains Indian drawing widely known as "Wohaw Between Two Worlds," which was produced in the 1870s by a Kiowa man held prisoner at Fort Marion in Florida. Showing a man standing between a buffalo and a cow, the picture commonly has been interpreted as illustrating the economic alternatives of buffalo hunting and farming that were impacting the region at the time. I offer a different interpretation based on visual analysis and Kiowa ways of knowing, which suggests instead that the image illustrates a traditional transfer of spiritual power. The recent discovery of related imagery reveals the presence of a medicine complex combining power from both buffalo and longhorn cattle. The production of drawings with this theme at Fort Marion invites exploration of the ways that the men imprisoned there referenced spiritual power for social ends.

Candace S. Greene is an ethnologist with the Smithsonian Institution Department of Anthropology, where she manages projects in the National Anthropological Archives and directs the Summer Institute in Museum Anthropology. Her research focuses on Southern Plains material and social culture. She is the author of *One Hundred Summers: A Kiowa Calendar* (2009) and *Silver Horn: Master Illustrator of the Kiowa* (2001) and edited *The Year the Stars Fell: Lakota Winter Counts at the Smithsonian* (2007).

Notes:

Tuesday May 14, Session 1

Molly Lee
Origin of the Yup'ik Eskimo Coiled Grass Basket

Yup'ik Eskimo women of southwestern Alaska have made colorful grass (*elymus mollis*) baskets (*mingqaaq-t)* for the market for about a century. Hitherto unstudied, I have been carrying out research with a Yup'ik collaborator on the history, stylistics and anthropology of this basket "tradition". Unlike the simple twined carrying and storage baskets (*issran)* that the women have made for centuries, the mingqaaq is of relatively recent origin. The basket makers themselves were unable to tell me more than that it originated around the Kuskokwim Bay, in the southeastern part of the Yup'ik area. More, they did not know. In this paper, I discuss my hunt for the origin of this art form. The mingqaaq seemed to appear about the same time that Moravian missionaries settled in the Yup'ik area in the 1890's. But what was the link? I had long noticed the similarity between the Yup'ik mingqaaq and baskets made by the Labrador Inuit, but it wasn't until I looked into the personal histories of the Moravian missionaries in the Yup'ik area that I was able to establish a connection.

Molly Lee holds a Ph.D. in Anthropology from the University of California, Berkeley. Until her retirement in 2008, she was Curator of Ethnology at the University of Alaska Museum of the North, and Professor of Anthropology in the Anthropology Department at the University of Alaska, Fairbanks.

Notes:

Tuesday May 14, Session 1

Sascha Scott
Concealing Knowledge: Modern Pueblo Indian Painting and Aesthetic Strategies of Survivance

What is often referred to as "modern" Pueblo Indian painting developed during the first decades of the twentieth century as the result of Anglo-American contact. Narratives about this genre have long privileged the role Anglo patrons played in the creation, display, and consumption of Pueblo paintings. As a result, the perspectives of the painters themselves are often suppressed, the paintings' political subtexts have gone underexplored, and Pueblo attitudes towards knowledge have been elided. This paper argues that the first generation of modern Pueblo painters formulated an art of subtle resistance that confronted ongoing colonization and imperialism. Moreover, I argue that Pueblo aesthetics strategies of "survivance" (a term used by Anishinaabe cultural theorist Gerald Vizenor to refer to indigenous acts of "survival and resistance") were, and still are, inextricably tied to Pueblo epistemologies, or Pueblo ways of knowing and attitudes towards the production and distribution of knowledge.

Focusing on paintings by San Ildefonso Pueblo artist Awa Tsireh (Alfonso Roybal), I will explore Pueblo art making and American Indian political activism in the 1920s, a time when Pueblo culture was being persecuted by the Indian Bureau and was under siege by tourists and anthropologists. Awa Tsireh's visual language is representative of the various tactics Pueblo artists used to represent aspects of their culture while simultaneously controlling the flow of information. By deploying evasive visual strategies—including silence, misdirection, coding, and masking—Awa Tsireh celebrated his culture at a time when it was under attack, helped to develop a market that benefited himself and his community, and did so while attempting to protect Pueblo knowledge. Although my paper will focus on modern Pueblo painting, the central issues presented—in particular, the nature and importance of culturally specific epistemological practices—are relevant to a broad range of indigenous objects produced in colonial contexts.

Sascha Scott is Assistant Professor of Art History at Syracuse University. She recently completed a book manuscript that explores paintings of Pueblo Indians by Anglo-American and Pueblo artists, which responded to the tumultuous political climate of 1920s. Her research has been has been published in *American Art* and has been supported by fellowships from Smithsonian American Art Museum, Luce/ACLS, Huntington Library, School for Advanced Research, and Southern Methodist University's Clements Center for Southwest Studies.

Notes:

Tuesday May 14, Session 1

Mark Shackleton
The Moving Trickster Shifts; and, Having Shifted, Moves On

Tricksters or shape shifters are key figures in contemporary Native North American poetry, drama, fiction and the visual arts. In *The Trickster Shift: Humour and Irony in Contemporary Native Art* (1999) Allan J. Ryan argued that recent Native North American art represented a radical shift in viewer perspective and political positioning by imagining and imaging alternative viewpoints. In the work of artists like Lawrence Paul Yuxweluptun (Coast Salish), Gerald McMaster (Siksika), Jim Logan (Métis) and Harry Fonseca (Nisenan Maidu) a power shift had taken place that Ryan called "the trickster shift", a subversion of the symbols of power and control. But from an early 21st century perspective is the moving trickster still shifting? Has the sheer bulk of critical attention to the Trickster figure (primarily from Non-Native scholars) merely replicated existing power structures rather than subverted them? Using Deanna Reder's and Linda M. Morra's *Troubling Trickster: Revisioning Critical Conversations* (2010), a book clearly influenced by Indigenous national critics, I shall argue that the Trickster figure is still a significant force among Native North American artists, dramatists, poets and writers and that there is still a role for (even non-Native) critics to play.

Mark Shackleton is currently Acting Professor at the Department of Modern Languages (English Philology), University of Helsinki, Finland. He is the author of *Moving Outward. The Development of Charles Olson's Use of Myth* (1994) and has edited a number of volumes on North American studies including *Migration, Preservation and Change* (1999), *Roots and Renewal* (2001), and *First and Other Nations* (2005). He has published widely on Native North American writing, including articles on Tomson Highway, Thomas King, Monique Mojica, Gerald Vizenor, Louise Erdrich, and Simon J. Ortiz. Recent publications include *Diasporic Literature and Theory: Where Now?* (ed. Cambridge Scholars Publishing, 2008) and *Canada: Images of a Post/National Society* (edited with Gunilla Florby & Katri Suhonen, Peter Lang, 2009).

Notes:

Tuesday May 14, Session 2

Sabine N. Meyer
The Life and Fates of Pokahuntas: Pocahontas Representations in 18th-Century German Literature

Since its creation in the works of John Smith, the Pocahontas myth has inspired the works of numerous painters, writers, and filmmakers in a multitude of countries. As early as 1781, more than a decade before the first literary adaptation of the Pocahontas story appeared on the Anglo-American market, Pocahontas became the protagonist of both a novel and a play in the Holy Roman Empire of the German Nation. While Johann Wilhelm Rose's play *Pocahontas* was rediscovered, edited and annotated in 2008, the Pomeranian pastor Carl Friedrich Scheibler's 1781 work *Leben und Schicksale der Pokahuntas, einer edelmuthigen Americanischen Prinzessin; eine wahre und lehrreiche Geschichte* (*The Life and Fates of Pokahuntas, a Noble-Minded American Princess; a True and Instructive Story*) has so far only received passing scholarly attention (cf. Christian Feest; Stephan Kraft). With a length of 200 pages, Scheibler's novel would remain the longest and most extensive German-language literary representation of the Pocahontas story until the late 1950s.

In my talk, I will offer an in-depth analysis of Scheibler's novel. Among other things, I will explore the representation of Pocahontas in this German version of the American myth. Secondly, I will attempt to investigate its reception and interpret this text in relation to the growing German "Indianthusiasm" (Hartmut Lutz). I will finally place the novel within the context of the debate about an emerging German national identity.

Sabine N. Meyer is an Assistant Professor of American Studies at the Institute of English and American Studies (IfAA) at the University of Osnabrück, Germany. She is currently working on her second book project, *The Indian Removal in Law and Native American Literature*, which explores the interfaces between removal legislation and literary representations of removal in Native American texts from the 19th to the 21st centuries.

Notes:

Tuesday May 14, Session 2

Christian F. Feest

John Francis Rigaud and the Joseph Brant Miniature

The many portraits made of Joseph Brant (Thayendanegea), the loyalist Mohawk leader at the time of the American Revolution, have earned him the reputation as "The Most Painted Indian." This paper discusses a hitherto overlooked miniature enamel painting of Brant made during or after his second visit to London in 1786 probably after a lost painting by John Francis Rigaud and its relationship to a painting purchased by the State of New York in 1958 as well as to the other depictions of Brant.

Christian Feest was Curator of the North and Middle American collections of the Museum für Völkerkunde in Vienna, 1963–1993, and director of the museum, 2004–2010. He has taught at the University of Vienna since 1975, and was Professor of Anthropology at the University of Frankfurt, 1993–2004. His research interests focus on visual arts and material culture, the history of anthropology, the ethnohistory and historical ethnography of eastern North America, central Mexico and central Brazil, and the anthropology of visual representation.

Notes:

Tuesday May 14, Session 2

Stephanie Pratt
George Catlin's Visual and Other Legacies: Facing Up to the 'Indian Gallery'

This paper extends from the work undertaken for the National Portrait Gallery, London '*American Indian Portraits by George Catlin,*' a travelling exhibition which opened in March 2013. The exhibition is largely historical in nature and examines a selection of over 600 paintings of American Indian subjects, mainly portraits, Catlin made based on his travels in the American West in the 1830s as well as touching on his collecting activities. It looks also at how he promoted these in an 'Indian Gallery' to paying audiences, first in North America (from 1833 – 39) and then, when he took his Indian Gallery abroad, in Britain and on the continent in the 1840s and 50s.

Catlin's later impact and what might be termed his 'legacy' is perhaps a less well understood phenomenon. This research paper will probe the ways that Catlin's visual and other legacies have been taken on by others; both by later historical artists and promoters (e.g. Edward Curtis), and by contemporary Native American artists themselves over the last 20 years or so. For instance, in the recent work of Kent Monkman or Robert Houle, it is significant that such artists have engaged directly with Catlin's work undertaking further rehearsals of the Indian gallery spaces but on their own terms by creating a re-imagined American Indian identity in the face of Catlin's seductive and convincing imagery. As a counterweight to this ideological battle over the American Indian image, reference will be made to the ways that Catlin's imagery has also been used to reclaim valuable and missing information for contemporary indigenous historians of this period in their revisions of their own peoples' histories.

Stephanie Pratt descends from the Sisseton-Wahpeton band of Eastern Dakota by her paternal Grandmother, Rosa Daisy Fleury. She trained as an art historian at Plymouth University in the late 1980s and was awarded her doctoral degree in 1990. Her first book, *American Indians in British Art, 1700 – 1840*, was published in 2005 by Oklahoma University Press. She co-curated the National Portrait Gallery, London's *Between Worlds* exhibition in 2007 and is now co-curating a major international travelling exhibition *American Indian Portraits by George Catlin*, for the NPG which opened in March 2013.

Notes:

Tuesday May 14, Session 2

Bartosz Hlebowicz
Not Quite Silent: Native Americans in the First Decades of American Cinema

Native Americans have been stereotyped in American movies since the very beginning of the American film industry, and even in those movies of recent times that are more liberal or sympathetic to Indians, stereotypical images continue. However, among the many early movies with "savage" Indians there were also a few less-known pictures in which Native Americans not only were not the wild beasts of the forest, but they – and not the whites – were the ones who established the rules governing human society, and they were the main characters in the movie plot. Some of the more recent films that have been sympathetic to Indians, when viewed in the context of these early silent films, are not as revolutionary as they may seem at first. Many of these early silents were made in unexpected areas like New Jersey or Philadelphia, before Hollywood even existed.

The research on Indian images in early movies is partly based on my research in the records of the New York State Motion Picture Commission (later, the Motion Picture Division) in Albany and in the Lubin Manufacturing Company records at the Free Library of Philadelphia.

Bartosz Hlebowicz is an anthropologist and Ph.D. from the Jagiellonian University, Cracow. He is author of a monograph on the contemporary Oneida Indian Nation of New York State and the Nanticocke Lenni-Lenapes of New Jersey (in Polish: *Odnaleźć nasze prawdziwe ścieżki* [To Find Our True Ways], 2009) and of the Polish translation of the Lewis Henry Morgan's *League of the Iroquois* (2011); editor of the book *The Trail of Broken Treaties. Diplomacy in Indian Country from Colonial Times to Present* (2011).

Notes:

Wednesday May 15, Session 3

Kristina Henriksson
Thomas King Creating New Indians and an Indian World to Live in

Thomas King has developed an approach to depicting the lives of First Nations people, where the main strategies of storytelling are based on many characteristics borrowed from Native creation stories. Furthermore, he creates new types of Indians and an Indian world where they can live. The representations mediate a generic Indian culture, which informs to the reader some ways of seeing the cultural perspectives of a contemporary Native American/First Nations life.

Kristina Henriksson is working on her doctoral dissertation at the University of Helsinki. The study focuses on the function of Thomas King's storytelling in his novels. She is looking at how the stories mediate a generic Indian culture.

Notes:

Wednesday May 15, Session 3

Isis Herrero

(Re)Defining "Native American Literature": Who Writes About What According to Which Framework?

Once the essential, canonical works of the so-called Native American Renaissance have established the basis for a continuous expansion of both production and research of Indian writing, authors, literary agents and scholars alike feel an increasingly pressing need to (re)define the formal and informal borders of "Native American literature". Three main questions are fundamental for delineating who/what is inside and outside of the category: Who can (or can't) and should (or shouldn't) be accepted as an Indian author? What can (or can't) and should (or shouldn't) Native American works be about? According to which framework can (or can't) and should (or shouldn't) these writers and books be studied? Using these questions as backbone for this paper, I will comment general theoretical perspectives (e.g. postcolonialism, mixed race literature, or imagology) as well as particular cases (e.g. Long Lance, Martin Cruz Smith, or Louise Erdrich) in order to give a comprehensive answer to racial/ethnic, thematic and social considerations surrounding the publication and study of "Native American literature".

Isis Herrero is finishing her Ph.D. (forthcoming next spring) on the translation into Spanish of Native American literature, with a special focus on identity. She has actively participated in a number of international conferences (e.g. AISNA 2009; IALS 2010; KäTu 2011 & 2012; CECILLE 2011; Maple Leaf & Eagle 2012) as well as in the 2011 CETRA Research Summer School of Translation Studies.

Notes:

Wednesday May 15, Session 3

Marwood Larson-Harris
Native American Translation and the Problem of Authenticity

The question of authenticity is often implicitly present in the study of Native American cultures, though it is rarely openly addressed. Well-known challenges to *Black Elk Speaks* and the speech of Chief Seattle have been based on suspicion as to the degree to which the texts actually communicate the words of their original authors. Authenticity in this case is seen as opposed to colonial manipulation, but there are no simple criteria with which to judge this. Lakota intellectual Vine Deloria Jr., for example, has himself endorsed Black Elk's text, and other writers have argued that the attacks on *Black Elk Speaks* are themselves merely expressions of colonial self-doubt. This same uncertainty surrounds the presentation of Native American art, and in particular, translations of Native "poetry," "myth," and "legend." Since the earliest publications of Native written and oral literatures, Anglo-European translators have been active participants in this enterprise both in classifying the works within the American literary canon and in rewriting the texts to more closely match popular preconceptions of literature.

This paper will address the questions: what is our aim in translating Native literatures, and how can we best present these works so that they do not become artifacts of colonial hegemony? I will compare several translations of Zuni stories as an example of how different translation styles have tried to grapple with this problem. I will argue that the ethnopoetic presentations of Zuni tales pioneered by Dennis Tedlock in the 1980s offer a radical and still underutilized way to recenter Native literature *closer to the source*, and that this provides one possible interpretation of "authenticity." I will also explore other translation theorists such as Brian Swann, Del Hymes, Robert Bringhurst, Karl Kroeber, and Anthony Mattina for additional perspectives.

Marwood Larson-Harris became interested in Native American cultures as a child growing up in Southeast Alaska near the Tlingit. He received his B.A. in History from Reed College and then went on to study Religion and Literature at Boston University. Since 2002 he has taught courses in Native American Religions and Native American Literatures at Roanoke College in Virginia. (He also teaches Asian Religions.) His research interests include Native American translation theory and Native American radio.

Notes:

Wednesday May 15, Session 4

Maura M. A. Valleri
Native North American Art and Native Old European Art: Archetypes in Comparison

Astonishing similarity can be noticed in many of the signs and symbols used by Native Americans, particularly by the groups of peoples settled on the Four Corner Area, to the ones found on vessels excavated by archaeologists such as Marija Gimbutas in East and South Europe and belonging to the period dated from 7.500 B.C. to 3.000 B.C., well into the period of initial Kurganization/ IndoEuropeanization of this lands. Both groups of symbols – Native American ones and Old European ones – reflect a general similarity in cosmogony, in mythology and in the simple daily way to face life and death. Symbols of regeneration and of cyclic development of seasons and nature were created on artefacts of ordinary use.

Through imagines of works of art belonging to Native American Cultures, from Anasazi and even older cultures of America, and to the ones excavated in Europe, it is possible to underline the "quest" most commonly belonging to human beings all around the world and of all periods of our history on earth. Mythological studies by Jung, Mircea Eliade, Sir Frazer, Joseph Campbell and many others can be useful and enlighting to understand the meaning of this signs and symbols in this provocative comparison through art created by people distant in space and time and still close to us – looking at this painted or carved objects with astonishment and pleasure to the eyes.

Maura Margherita Amalia Valleri has complete Americanistic Studies, especially on Native American Cultures and Arts at Turin University, Italy. In 1997, she attended a graduate course in comparative history (HST 850) held by the Departments of History, Art History and Political Science at Michigan State University, USA. She has contributed to the *Tepee* magazine (appear in Turin) by writing articles on mythology and arts, and being member of the editing staff.

Notes:

Wednesday May 15, Session 4

Sandra Busatta
The Tree of Life Pattern: From Central Asia to Navajoland and Back (with a Zapotec Detour)

The Tree of Life pattern is thought to be originated in Central Asia possibly from shamanic cultures, and can be seen as a favorite pattern in many carpets and rugs produced in a huge area, from Afghanistan to Eastern Europe. From the Middle East, together with other Christian and Moorish patterns, it was imported to Central America where it mixed with the local versions of Tree of Life. Traders who brought Oriental carpet patterns to be reproduced by Navajo weavers made it known to them, but it was only after the 1970's that the pattern has had a real success together with other pictorial rugs.

Sandra Busatta is an independent researcher who lives in Padua, Italy. She is a social anthropologist, the president of the Veneto section of the Anthropological Association Antrocom Onlus, which publishes the international journal *Antrocom* (online and volumes by Gorgias Press, Inc.), and a member of the Italian association of anthropologists AISEA. She was an editor of the online magazine *HAKO*, and she is presently an editor of the websites *AntrocomVeneto* and *ArcheoNordest* in the Hakomagazine network.

Notes:

Wednesday May 15, Session 4

Franci Taylor

In What State Can I Find the Pan-Indian Reservation? How Mainstream Media Continues to Impact Tribal Identity and Representation

This presentation will focus on the history and images of the Pan-Indian movement and how it has created a mainstream perception of a homogenized American Indian culture. The Pan-Indian movement originated over 100 years ago as leaders from diverse tribal groups sought political power through cross-tribal alliances. The first well known cross-tribal/pan-Indian association was the Society of American Indians (SAI), however, it was the media attention caused by the American Indian Movement (AIM) in the 1960s and 1970s that promoted the iconic image that is now recognized to non-Indian peoples as the "American Indian". This image is so accepted today that many non-Indians assume that "Pan-Indian" is actually a single tribal identity and tribal nation.

The creation of the contemporary Pan-Indian clothing style is usually attributed to two influences. First the wide-spread influence of the John Ford Western movie "Indian warrior costume" kit; and the cultural impact of the Relocation Era of the 1950s. Young American Indians whose parents had been relocated to large urban centers became distanced from their communities of origin and therefore began to feel a powerful loss of identity. The Pan-Indian iconic image offered them an avenue to connect to other American Indians outside of their specific tribal group. The ribbon shirt and ribbon dress eventually became the uniform of choice for public actions from the United Nations to the Long Walk. The contemporary pow wow culture has also promoted this style with the Fancy Shawl, Jingle Dress, Men's Traditional, and Fancy no longer showing specific tribal affiliation. These styles are now seen from Eastern Woodlands pow wows to the Southwest and California.

In this presentation I will follow the development of the iconic image and discuss how it has been adapted for both good and not so good in today's societies.

Franci Taylor (Choctaw) is the Native American Retention Counselor at Washington State University where she has also taught research and writing and contemporary Indigenous Issues for the Department of Critical Cultural Race and Gender Studies. She has taught North American Indian Studies at the University of Leiden's Faculty of Archaeology and Montana State University. She is a published author, artist, traditional dancer, bead and quill worker and proud mother and grandmother.

Notes:

Wednesday May 15, Session 5

Brian Hosmer
Working for Art on Wind River

Since at least the 1930s, the production and marketing of arts and crafts has occupied an important corner of the economy of the Wind River Indian Reservation. Eastern Shoshone and Northern Arapaho craftsmen, and women, are well known as skilled crafts people and artists, whose works blend traditional designs with contemporary forms. Less well understood are the intersections of commerce and labor, where Indian arts and crafts are at once considered examples of cultural revival and commercial opportunities. Drawing upon a developing ethnohistorical literature that explores these intersections, as well as oral interviews with crafts people and marketers, this paper will examine how Indians on Wind River have "worked for art," and how commerce and labor has influenced the development of artistic traditions.

Brian Hosmer holds the H.G. Barnard Chair in Western American History at the University of Tulsa. He is author or editor of four books, most recently *Tribal Worlds: Critical Studies in American Indian Nation Building* (SUNY, 2013, edited with Larry Nesper), and a several articles. Since taking his Ph.D. in history from the University of Texas, Austin, Hosmer has held academic positions at the University of Wyoming, the University of Illinois at Chicago and the Newberry Library. His research focuses on Native engagements with capitalism and wage labor during the twentieth century.

Notes:

Wednesday May 15, Session 5

Daniel H. Usner
Indian Basketry and Tabasco Sauce: How the Chitimachas Pursued Federal Recognition through Arts and Crafts

The Chitimacha Indians' possession of their remaining land had become extremely precarious by the early 20th century because they lacked legal protection from the United States government and suffered a surge of racial hostility from white neighbors. Under these circumstances, a relationship forged by Chitimacha women with daughters of Tabasco Sauce founder Edmund McIlhenny became instrumental in their community's pursuit of federal recognition. The production and sale of exquisite baskets gave Chitimachas access to desperately needed political resources. Through a network of communication with distant patrons of Indian arts and crafts, largely mediated by Mary Bradford and her sister Sara McIlhenny, the Chitimacha people were able to reach allies and officials at a crucial moment. Selling distinctive cultural objects to consumers obsessed with authentic Indian craftsmanship facing extinction, they realized, might boost appreciation for their status as an Indian nation. This paper will explore how Indian agency, by putting material culture to political work, influenced the decision to extend federal trust status to the Chitimacha Tribe of Louisiana.

Daniel H. Usner, professor of history at Vanderbilt University, is the author of *Indians, Settlers, and Slaves in a Frontier Exchange Economy* (1992), *American Indians in the Lower Mississippi Valley* (1998) and *Indian Work: Language and Livelihood in Native American History* (2009). His current book-length project is a study of the Chitimacha Indians of south Louisiana and their production of basketry during the heyday of the Indian arts and crafts movement.

Notes:

Wednesday May 15, Session 5

Jenny Tone-Pah-Hote
Circulating Silver: Metalwork and Exchange on the Southern Plains

This presentation examines why silverwork, an important Southern Plains art form, became a vehicle for Native American Church iconography. I argue that silver work was deeply associated with trade and exchange in the Southern Plains in the nineteenth century, and its use made it an ideal medium to circulate images associated with this intertribal movement. Scholars have often described it as a prestige item. However, the association with diplomacy and regional networks has not been widely discussed.

In the nineteenth century, metalwork played a role in southern plains social and economic life not just as items of adornment, but also as items transferred among Native people in the region and beyond. I examine its use in diplomacy between Kiowa and Comanche men and the government of New Mexico. Then, I argue as Native people made and wore coin jewelry, they gave it multiple meanings as they exchanged it in the Southern Plains. I show coin jewelry and other items were transportable wealth among Kiowa people, while also being a desirable trade good that Kiowas acquired from their Arapaho and Wichita neighbors in exchange for horses. I posit silver work's rarity in the reservation era enhanced its value as an exchange item, one that continued to connect the northern and southern plains. Finally, I discuss Jesse Rowledge, an Arapaho born in the 1880's. His stories about metalwork demonstrate that coin jewelry and other items made by Native people continued to pass though Indian hands as objects that signified wealth, beauty, and the creation of intertribal ties both for social and ceremonial purposes in the twentieth century.

Jenny Tone-Pah-Hote (Kiowa) is an assistant professor of American Studies at the University of North Carolina-Chapel Hill. Currently, she holds the Newberry Consortium in American Indian Studies Faculty Fellowship at the Newberry Library, where she is revising her manuscript for publication. The manuscript argues that expressive culture is a vital location through which the Kiowa have created maintained, and reformulated the boundaries and bonds of their nation in the late nineteenth and early twentieth centuries.

Notes:

Wednesday May 15, Session 6

Chris LaLonde

In the Cut, What Lies Beneath: Johnny Tootall and Indigenous Cinema

Directed and co-written by Cree visual artist Shirley Cheechoo, *Johnny Tootall* (2005) is saturated in indigenous ways of knowing and being in the world, yokes traditional Native arts and the land, and, both visually and aurally, offers its audience an example of indigenous cinema. Set on Vancouver Island and the Ahousaht First Nation, the film from its opening move asks the viewer to consider the relationship between trauma and ceremony, loss and recovery, people and place. With the image in the opening montage of a traditional mask submerged in the sea, *Johnny Tootall* indicates that what is beneath the surface will be the path to healing for returning Bosnian war veteran Johnny Tootall, a path that will bring together past, present, and future for Johnny and his people. Attention to shots, scenes, and cuts early and late in the film will help us see how Cheechoo's film should be seen as concerned with and committed to representations that go beyond the Othering images produced and perpetuated by mainstream media.

Chris LaLonde is Professor of English and Director of American Studies at the State University of New York, College at Oswego. He is the author of *William Faulkner and the Rites of Passage, Grave Concerns, Trickster Turns: The Novels of Louis Owens*, and more than a dozen essays on Native American Literatures. He has held a Fulbright joint appointment to the University of Turku and Åbo Akademi University.

Notes:

Wednesday May 15, Session 6

Attila Takács
There is no Tomorrow: Inuit Identity in Before Tomorrow

The movie entitled *Before Tomorrow* (dir.: Marie-Helene Cousineau and Madeline Ivalu, 2009) looks back on Inuit history with both despair and hope. The film dramatizes events from the past of Native Canadians associated with the traumatic disappearance of their community and culture, but also its survival in the form of myth told and retold from time to time, stories which connect generations, strengthen group cohesion and serve as orientation points for modern-day Inuit identity to be formed. I will analyze this ambiguous nature of remembering and cultural memory based on the film but also adopting theories of identity-formation and interethnic communication. I believe Inuit cinematic 'memory-work' offers a positive example to other native communities whose survival as an ethnic group depends on maintaining their identity and communicating it towards majority society.

Attila Takács is a Ph.D. student in the North American Studies Program of the University of Debrecen, Hungary. He is the author of *Audiatur et Altera Pars* (Early Ojibway Residential School). He is member of the Central European Association of Canadian Studies. He has held presentations at various conferences in Europe and in Canada. His research interests are Aboriginal filmmaking, Native Studies, ethnicity, identity, residential schools, and the Relocation-Act.

Notes:

Wednesday May 15, Session 7

Deborah Jackson-Taffa
Southwestern Indian Men of the 1940's and 1950's

Imagine a group of Navajo and Apache welders, spiraling up an outdoor stairwell to the top of a coal-fired power plant in Arizona. The complexities of the modern Native American identity is often cast aside in literary representations of the culture yet financial struggles, poor access to education, environmental hazards, and the fusion of culture and religion are at the seat of our story. After the death of an episteme, our old way of life, we have been left with choices, some contradictory and sacrificial in nature. This paper will explore the complicated image of the new Native American hero: war veteran, manual laborer, parent and grandparent.

Deborah Jackson Taffa is a creative writer, scholar, and activist at the University of Iowa's M.F.A. Program in Creative Nonfiction Writing (2013). She was born for the Keepers of the Water Clan with the Yuma (Kwatsaan) Indian Nation of Arizona and the Badger Clan with the Laguna Pueblo Nation in New Mexico. She has published with Prairie Schooner, Brevity, The Best of Travel Writing, and currently teaches creative writing in Iowa City, IA.

Notes:

Wednesday May 15, Session 7

Marianne Kongerslev

"The queerest I ever saw": Gender Discourses in Mourning Dove's Cogewea

Written and published on the cusp of a new era in both society and literature, Mourning Dove's novel *Cogewea: The Half-Blood* (1927) exemplifies the liminal and transitional. Inspired by Alicia Kent's (1999) discussion of *Cogewea* as a Modern novel and the discussions of authorial voice in the novel by Alanna Kathleen Brown (1988) as well as Susan Bernardin (1995), this paper analyzes how *Cogewea* represents gender. As a Modern heroine, Cogewea struggles to find her place in a changing world, and although the novel has a romantic plot, the choice of a suitable mate is not Cogewea's main concern; rather it seems that she searches for an identity as a new kind of woman, for which she has no role models.

The novel seems somewhat split in its depiction of gender and women's roles. On the one hand, Cogewea, caught between two men who represent two different life-paths, needs to choose *a* man, and on the other, the novel depicts her as "own-headed" and "the queerest". Her behavior baffles her friends and family and she does not fit into recognizable categories. This multifaceted nature of the heroine might either be explained by what Kent calls the novel's Native American Modern(ist) characteristics: hybridity in place of experimentation, polyphony in place of fragmentation and so on; or by the fact that, in many ways, the novel was a collaborative work between Mourning Dove and her close friend and editor Lucullus V. McWhorter – the novel depicts the mixed-blood heroine (and to some extent other female characters) in complex ways, because it comprises the views and voices of two authors with their own intentions and hopes for the work and with different discourses to live up to.

Marianne Kongerslev is a Ph.D. student at the University of Southern Denmark where she also gained her Master's with a thesis on Sherman Alexie, Louise Erdrich and Gerald Vizenor. She previously taught American history and cultural studies at several institutions in Denmark. Her research interests lie especially within Native American literature, literary theory and queer studies.

Notes:

Wednesday May 15, Session 8

Kate C. Duncan
Diamonds and String Skirts: The Slavey Athapaskan Caped Dress and Its Paleolithic Roots

During the second half of the 19th century woven porcupine quill belts with long fringes and elaborate appliqué dresses with capes and often hoods were specially created for some young Slavey Athapaskan women of the central Canadian Subarctic. These outfits are particularly interesting because they embody imagery and meanings that first appear on tiny figurines dating as early as the Upper Paleolithic Period, 40,000-10,000 BCE, in what is now eastern/ southeastern Europe.

Especially during the 19th century, immigrants to Canada often chose to maintain important essential ceremonies and associated garments from their European homelands, adapting them as needed in terms of materials and aspects of design. In this paper I will examine the visual characteristics, symbolism, and role of ancient imagery developed deep in Eastern European prehistory, and explore how the late 19th century Slavey appliqué outfit and woven quill belt continue both the symbolism and communicative purpose of their distant Paleolithic counterparts.

Kate Duncan is Professor Emerita of Art History at Arizona State University, Tempe where she taught Native American art history for over two decades. Her research has focused primarily on Subarctic Athapaskan art, with a side interest in curio operations. Her books include *Northern Athapaskan Art, a Beadwork Tradition, A Special Gift, the Kutchin Beadwork Tradition,* and *Ye Olde Curiosity Shop and Native American Art.* She has also published numerous essays.

Notes:

Wednesday May 15, Session 8

Caitlin Keliiaa

Dat-so-la-lee: The Interweaving of Cultural Commodification and Native Artistry

At the end of the nineteenth century, the niche market for Indian arts and crafts was plentiful. A famous outpost for these goods was Abram Cohn's Emporium in Carson City, Nevada. In 1871, Cohn met Dat-so-la-lee or Louisa Keyser, an elderly Washoe woman who had an extraordinary skill for weaving. She worked as an in-home domestic for Cohn's parents. After exhibiting a few samples of Dat-so-la-lee's work, Cohn was quick to become her agent. Dat-so-la-lee's skill was truly exceptional. She had the uncanny ability to weave daily-use baskets, large showpieces, miniscule miniatures and phenomenally complex designs. She was a remarkable artist and Cohn was well aware. In exchange for exclusive vending rights of her astonishing baskets, Cohn provided room and board for Keyser and her husband. The exchange however was disproportionate. Cohn heavily marketed Dat-so-la-lee's work, at traveling shows, in newspapers, magazines and world expositions. Cohn and his wife carefully romanticized the names and significance her Washoe designs and added to the lure of her pieces. And though she preferred the name Louisa he insisted on her nickname for its primitive air. Around the turn of the century Dat-so-la-lee's treasured baskets sold for thousands of dollars. Today they easily sell for millions.

This paper examines the history of Dat-so-la-lee's artistic contributions, and also unpacks the unequal relationship between the Cohn's and the Keyser's. I examine how the Cohn's benefited from Dat-so-la-lee, whether or not Cohn took advantage of her artistry and how Cohn's policing may have disrupted Washoe traditions. Significantly, I frustrate why neither the Washoe tribe nor its descendants have any Dat-so-la-lee baskets in their possession. I investigate this framework as a transaction of cultural commodification, where culturally relevant Native art is commodified and made available for collection and consumption.

Caitlin Keliiaa completed her undergraduate career at the University of California, Berkeley where she majored in Native American Studies, Ethnic Studies and minored in Portuguese. She is a recent graduate of the American Indian Studies Master's program at the University of California, Los Angeles. She is currently a doctoral student in the Graduate Group in Ethnic Studies at UC Berkeley. Ms. Keliiaa has a passion for languages, American Indian histories, oral histories and archival research.

Notes:

Wednesday May 15, Session 8

Jacqueline Foulon

The Multiple Headdresses of the North American Indians: Materials, Functions, Evolutions

This paper presents the variety of the North American headdresses in their geographical repartition, materials and the function of the object; the continuities and evolution of their shapes offered by historical records from the 16th to the 19th century (especially paintings by G. Catlin, C. Bird King and K. Bodmer). In addition to displaying their aesthetic performance, I try to explain how these headdresses were meant to symbolize various functions and meanings, mainly power and prestige. I close this display with a few examples showing how they currently take place in different celebrations of the modern life, and in the artistic expression of the actual Indian creators keeping their aesthetic value while their symbolic meanings seem to be fading.

Jacqueline Foulon is retired teacher in history; master in modern history (1991) and in English (2000). She received her Ph.D. in American literature; *The representation of the Indian in the American novels 1799-1848* (2009), presentations by the Cooper Society (Oneonta, NY) (2005, 2007, 2009). She has been a member of a seminary in North American Indians anthropology at EHESS, Paris with Marie Mauzé and Joëlle Rostkowski since 2007.

Notes:

Wednesday May 15, Session 9

Norma J. Hervey
Thousands of Years of Native American Art: Visible Evidence of the Creativity of American Indians

In this paper the initial group is the ancestors of the Navajo of Northeast Arizona whose petroglyphs challenge many assumptions. These include giraffes and horses centuries before any Europeans arrived. Then there were the Mississippi River peoples who vanished without explanation after developing a highly sophisticated economic system with trade routes stretching South, East and West; they also developed an agriculture-based local economy in addition to hunting and lived in permanent villages. These mounds people left a legacy of art along the Ohio and Mississippi Rivers which remain primary educational sites in the 21st century. Third group is the Seneca Nation, members of the Iroquois Federation, whose matriarchal clan system was based on eight clans, each represented by animals essential to their well-being, an artistic legacy to this day. The final exploration will be an introduction to the play produced in Denver in the mid 1990's based on the words of the Nez Perce, Chief Joseph, "*Chief Joseph Speaks*". The creative achievements of these indigenous peoples are testimony to their artistic legacies and intelligence long before and after the arrival of Europeans.

Norma J. Hervey is Emerita Professor of History at Luther College. She received her Ph.D. from University of Minnesota in 1991. She is Fulbright scholar 2000 and 2007. Since 2008 she has been visiting Professor at Charles University and also NEH Summer Institute Director in 2008. She is recipient of various research awards, author of minor publications and more than 80 published book reviews.

Notes:

Wednesday May 15, Session 9

Patricia J. O'Brien
Searching for the Origin of Buffalo Lodge: A Pawnee Sacred Animal Lodge

To the Pawnee "animal lodges" were 'holy grounds' where animals conferred their powers upon individual Pawnee who became doctors. These individuals then healed the sick and possessed shamanistic-like powers. Among the Pawnee these holy grounds were associated with specific geographic location. That is, they were special places upon the landscape. Using data from the visual (petroglyphs: bison and piasa) and literary (myths or tales: "*The Small-Ants Bundle and the Buffalo*") arts it is argued that Indian Cave State Park in southeastern Nebraska, near modern Nemaha, is the location of the Origin of Buffalo Lodge Animal Lodge of the Pawnee.

Patricia J. O'Brien is Distinguish Emerita Professor of Anthropology at Kansas State University. She received her Ph.D. from the University of Illinois-Urbana in 1969. Her most recent research has dealt with seeking the locations of Pawnee Indian sacred places within the Central Plains. Her earlier research has focused on the prehistoric Hopewellian and Mississippian traditions, including Cahokia, within the American Bottom heartland.

Notes:

Wednesday May 15, Session 9

Radoslaw Palonka
In the Search of Ancient Pueblo People: Results of 2011–2012 Seasons of Sand Canyon-Castle Rock Community Archaeological Project, Colorado, USA
(Read by Bartosz Hlebowicz)

The first two phases of the Sand Canyon-Castle Rock Community Archaeological Project were conducted in 2011 and 2012. The project focuses on analysis and reconstruction of the settlement structure and socio-cultural changes that took place in Pueblo culture during the thirteenth century A.D. in the central Mesa Verde region, southwestern Colorado. The research project is conducted mainly in three canyons in the area and especially in Sand Canyon and Rock Creek Canyon. These canyons contain the remains of around forty small sites and one large community center – Castle Rock Pueblo, all dated to the thirteenth century A.D.

This paper summarizes the work of the Sand Canyon-Castle Rock Archaeological Project, especially the documentation and non-invasive research of Pueblo culture settlements located in two canyons: Sand Canyon and Rock Creek Canyon. The sites have well-preserved stone architecture preserved to second story. In 2012 season it was also revealed some examples of murals and rock art (paintings and petroglyphs). The rock art and the murals represented at the sites include mostly geometric designs as well as animals (snakes, turkeys) and humans or anthropomorphs that could be interpreted as fighting warriors and shamans. The paper includes also some thoughts on archaeological investigations on Ancient Pueblo culture from the North American Southwest generally and the Mesa Verde region particularly conducted with cooperation between archaeologists, anthropologists and Native Americans, including descendants of Ancient Pueblo people.

Radoslaw Palonka is Ph.D. in Department of American Archaeology at Jagiellonian University in Krakow, Poland. He specializes in archaeology and anthropology of North America. He took part in many projects and archaeological studies in Poland, Europe, and the United States. Since 2011 he leads independent project: Sand Canyon-Castle Rock Community Archaeological Project focusing on socio-cultural changes in thirteenth century A.D. Pueblo culture in the Mesa Verde region, southwestern Colorado. He is also involved in popularizing archaeology and history of Native Americans in Poland.

Notes:

Wednesday May 15, Session 10

Bernd Brabec de Mori & **Matthias Lewy** & **Hein Schoer**
The Sounding Museum: Auditory Ethnography and the Sound of Indigeneity

In this three-part panel we will introduce case studies from Alert Bay, BC, to Amazonia, including audio examples, to illustrate the value of an auditory approach to indigenous culture, contemporary identity reaffirmation and cross-cultural communication. The indigenous societies of the Americas have always acknowledged sound to hold a prominent position in cultural life and the taxonomy of the environment, granting it a pivotal role also in artistic expression, which, today more than ever, builds the keystone for the formation and re-formation of identity in indigenous communities.

Taking off where Geertz (1973), Fabian (1983), Pink (2007), Schafer (1977), and others leave us, we intend to initiate a discussion on auditory anthropology as a tool for rapprochement between American indigenous cultures and Western "observers", allowing for coeval exchange of thoughts and ideas, of contemporary and traditional expression on the artistic as well as the metaphysical and social level. We suggest that by including sound in all its active and reactive forms as manifest in cultural life, our understanding of identity formation will be enhanced, utilisable in field work as well as in mediation of findings, in exhibition design as well as in traditional and new kinds of publication formats such as books, audio CD's, and interactive platforms. It will also facilitate exchange on a *global* level, transforming the researcher – interlocutor relationship to a mutually beneficial dialogue.

Bernd Brabec de Mori studied musicology, philosophy and art history. He specialises in ethnomusicology of Amazonia, non-human music, music and extraordinary states of consciousness, and music psychology. He has conducted extensive field work on medicinal songs in Peruvian Amazonia, where he also worked as language teacher, and the indigenous music of the Ucayali Valley. He currently works at the Phonogrammarchiv of the ÖAW in Vienna and at the Centre for Systematic Musicology at Graz University.

Matthias Lewy followed pre-Columbian and comparative musicology studies and cultural and media management. His dissertation in the field of pre-Columbian studies was based on a three-year field project on sound and ritual among the Arekuna and Kamarakoto in the Guyanas. He has worked at FU Berlin, Viadrina Frankfurt/Oder, and HU Berlin. His regional foci are Amazonia and Mexico. Currently he works on the conceptualisation of an auditory anthropology and the material culture in the Guayanas.

Hein Schoer is a soundscaper and musician. He investigates the academic, artistic, and pedagogical implications of cultural soundscape production and implementation in collaboration with fontys School of Fine and Performing Arts, Maastricht University and the NONAM (Nordamerika Native Museum, Zürich, CH), where he also operates the Sound Chamber. Research foci are acoustic ecology, representation of the Other, museum and hearing pedagogy, surround field recording, interdisciplinary art practice, and multi-sensory exhibition design.

Notes:

Wednesday May 15, Session 11

Loran Olsen

*Moses, "*Whistemenii*, Walking Medicine Robe"*

From the moment I met Johnny Moses in the spring of 1979, when I resided on the Swinomish Indian Reservation in La Conner, Washington, it became clear that the spiritual and historical treasures he carries in his mind and his heart were and are significant beyond measure. He is one of the last "memorizers" who were depended upon to personally retain histories, songs, stories, and dances for future indigenous generations of the Coast Salish people. Occasionally, when elders discovered a gifted child – one with alertness and unique aural, visual, and linguistic skills; one well-coordinated and with outstanding singing abilities – they would place a special responsibility upon that young person to be the "library" for their village's culture. Because of his wide-ranging personal background, Johnny carries nine languages and the music and dance protocols from many regions and tribal groups throughout the Pacific Northwest. On October 15th 2012, Johnny Moses was presented with the Washington State Governor's "Heritage Award."

Loran Olsen is Professor Emeritus of Music and Native American Studies at Washington State University, where he chaired the music department for some years. He has performed, lectured, taught and adjudicated widely, and has served as consultant and reviewer for arts and humanities agencies. Olsen wrote "Music and Dance" for the Smithsonian *Handbook of North American Indians* Plateau volume. He compiled the *Nez Perce Music Archive*, housed at Washington State University and other repositories, and wrote its accompanying guide. Dr. Olsen's Idaho Humanities Council project on Nez Perce Music received the 1996 Schwartz Prize, given to the outstanding research project from 56 state and territorial humanities councils.

Notes:

Wednesday May 15, Session 11

Susan Scarberry-García

'Among the Tracks of the Bear': The Art and Shamanic Dialogues of N. Scott Momaday

Over a lifetime, Kiowa writer and artist N. Scott Momaday has created a substantial body of work that focuses on ritual elements of northern bear mythology and on his own namesake bear identity. Building upon multiple oral traditions, Momaday describes, in diverse genres, bear behaviors and appearances in order to reveal the transformational healing powers of this sacred animal. In *In the Bear's House* (1999), drawings and poems about Bear serve to create prismatic perspectives on the "spirit of wilderness." Through the image of the Bear, Momaday is able to offer oblique critiques of the western world, while introducing readers to grounded thinking about the value of preserving wilderness. As evidence of his long-standing mythmaking, Momaday's *In the Presence of the Sun: Stories and Poems* (1992) contains several self-illustrated Kiowa shield stories that relate to extraordinary events and kinship of humans with bears.

In depicting the character Set turning into Bear in the novel *The Ancient Child (1989)*, Momaday prefigured a new, unpublished, set of dialogues with Forest Nenets poet Yuri Vaella, a hunter and participant in Bear ceremonialism in Siberia, Russia. Momaday and Vaella have imaginatively created poetic exchanges laced with cross-cultural imagery of illness, dreams, bear transformation, and the shamanic healing powers of writer-singers. By recognizing one another as kin, a path is laid for reintegration, for countering "the theft of the sacred" in the contemporary world. This illustrated presentation will reference Khanty, Mansi and Sámi bear ritual, Momaday's travels among Native Siberians, and a recent "Mapping Momaday's Trail" research trip to northwestern Siberia by the presenter.

Susan Scarberry-García is presently teaching in Santa Fe at the Institute of American Indian Arts, in the Indigenous Liberal Studies Department. She is also Visiting Professor in the English Department at The University of New Mexico. Since publishing *Landmarks of Healing: A Study of House Made of Dawn*, she has continued work in Native North American, Native Siberian, and Sámi Studies, researching and writing about World Indigenous arts and literatures.

Notes:

Wednesday May 15, Session 11

Heongyun Rho

Native American Transnationalism in Sherman Alexie's Blasphemy

Sherman Alexie, a Spokane Indian, has suggested transnationalism as an alternative strategy to revitalize dying Native American culture on reservations throughout his literary career. By transnationalism in this paper means, as Shari M. Huhndorf states in *Mapping the Americas: The Transnational Politics of Contemporary Native Culture*, "alliances among tribes and the social structures and practices that transcend their boundaries, as well as processes on a global scale such as colonialism and capitalism."

I will examine the ways how Alexie deploys the transnationalism in his 2012 *Blasphemy*, a collection of short stories in which fifteen pre-published stories and sixteen new stories are included. Although Huhndorf limits the transnationalism to Native Americans in Canada and Alaska, Alexie implies in the stories that it can be applied to Native Americans in other areas. I will investigate to what extent Alexie's argument can be effective in regenerating Native American culture by elaborating characters in his novel. Furthermore, Alexie's transnationalism will be compared with Native American nationalism such traditional writers as Leslie Marmon Silko, James Welch, and N. Scott Momaday have consistently argued in their literary works: "indigenous land claims, pan-tribal connections, and the critique of colonialism."

Heongyun Rho holds Ph.D. from State University of New York, Buffalo, USA. He has completed his former studies at Korea University in Seoul and he is also Associate Professor for the Department of English, at the Dongguk University, Korea. His publications include domestic journal articles "Sherman Alexie's *Reservation Blues*: The Recovery of Native American Culture through Blues Music", *English and American Cultural Studies* (10(3), 2010), "Sherman Alexie's *The Lone Ranger and Tonto Fistfight in Heaven* and *Smoke Signals*: Reservation Realism and Indianness in the New Era," *English & American Cultural Studies* (9(1), 2009), "Sherman Alexie's *Flight*: How to Reconstruct the American Indianness," The Journal of Studies in Modern Fiction (15(3), 2008).

Notes:

Wednesday May 15, Session 12

John F. Moe

Three Generations of Basket Art in the White Pigeon Family: Continuity and Material Folk Culture in American Indian Life

The art of basket making in American Indian culture has been at the center of Indian life for reasons both utilitarian and aesthetic. The woven basket acts not only to carry and store food, but also embodies important artistic material folk culture design and values. For nearly twenty-five years, I have conducted periodic fieldwork with three generations of the White Pigeon family. My fieldwork began with Edmund White Pigeon, an Ojibwa/Chippewa and Pottawattamie Indian, with long family roots in southwestern Michigan. White Pigeon and his son John, also a master basket maker, were both recognized with the receipt of Michigan Heritage Awards for their artistic mastery and community roles in the transmission of Anishinaabe(g) traditions. His children and grandchildren have maintained the basket making tradition. This paper will report the saga of three generations of Ojibwa/Chippewa and Pottawattamie basket makers and how art of Woodland Indian basket making continues as a form of artistic mastery and community folk tradition.

Born in 1917, White Pigeon began making baskets at an early age and expanded his repertoire at the Indian school, while continuing to apply his traditional designs. White Pigeon worked primarily as a logger in Michigan until the beginning of World War II. When he returned to Michigan, he continued to work in logging and making baskets. Together with his wife, Jennie Stevens Pokagon (Pottawattamie and one-quarter Ottawa), their family influence stretched across the generations and permeated their community. Their story is a point at which folklore, ethnology, personal narrative, and public policy intersect, outlining an important chapter of American Indian social history. My research focuses on the ways that material artifacts, the art of basket making, continues to articulate traditional Indian culture within the American social context and how the narratives reveal the importance of the complicated issues of indigenous education.

John F. Moe is University Graduate Faculty member of the Department of English and the Department of Comparative Studies, The Ohio State University. He served as Fulbright Professor of American Studies at the University of Bergen (1990-1991), Fulbright Professor of American Studies at the University of Tampere (1995-1996), Fulbright Professor of American Studies at the University of Tartu (2003-2004), and the Norwegian Marshall Scholar at the Norwegian Emigrant Museum (2008-2009). He holds a B.A. from the University of Iowa in English and American Civilization, an M.A. in History from Indiana University, an M.A. in Folklore from the Folklore Institute at Indiana University, and a Ph.D. in History and American Studies from Indiana University (1978).

Notes:

Wednesday May 15, Session 12

Marika Sandell
Artefacts from Russian America – Rethinking Material Culture in Southern Alaska

Research on Alaskan Native culture change in the Russian era focuses on the encounter between the Native cultures and the Russians. There is less specific information about how the different Alaskan Native groups interacted, especially as regards material culture, even though their frequent contacts were further intensified by the fur trade and the colonial situation.

There are few ethnographic collections from this era in museums. I will present artefacts from the Alaskan collections of the Museum of Cultures/National Museum of Finland and the lesser known Furuhjelm collection. With the help of these artefacts, I will discuss the cultural interaction of the Alutiit and the Dena'ina, as well as the complex nature of objects within the colonial framework.

Marika Sandell earned her master's degree in Cultural Anthropology from Helsinki University, Finland, with a minor in North American Studies. She also studied in the Department of American Indian Studies at the University of Minnesota, Twin Cities, USA. She has worked on all major North American ethnographic collections held by the Museum of Cultures/National Museum of Finland. Her independent research interest is material culture of Alaskan Natives in Russian America.

Notes:

Wednesday May 15, Session 12

Quentin Ehrmann-Curat

Continuity or Discontinuity? A History of Kwakwaka'wakw Carving, 1884–1984

Northwest Coast carving perfectly illustrates the limits of Western dichotomy between art and artefacts. The care for aesthetics appeared on the dance masks of native peoples of British Columbia and Alaska as well as, for example, on their fishing hooks. Manufactured goods, which started pouring on the coast with the beginning of maritime colonization, progressively diminished the demand for locally-made tools and accessories. The potlatch, the ceremony central to the Northwest Coast peoples' economic, political and social life, was prohibited in 1884. Under the influence of missionarization, many chiefs gave up potlaching, and consequently artists abandoned the carving of ceremonial paraphernalia, causing a great decline in the quality and quantity of the work produced. This greatly disrupted traditional transmission mechanisms. A market for miniature poles and other curios did emerge, but in many cases their makers were not trained in the traditional way. The 1960's showed a renewed interest of younger generations for their artistic traditions.

Among the Northwest Coast peoples, the Kwakwaka'wakw (also known by the name of Kwakiutl) never quit the potlatch system, and never ceased producing ceremonial art throughout the 20th century. Between the too-often-read thesis of a sharp break in the tradition, and the native thesis of a continuity and resistance, this paper proposes a history of Kwakwaka'wakw carving, its production, market, modes and lines of transmission, from the passing of the potlatch prohibition in 1884, to the BC Provincial Museum's *Legacy* exhibit of 1984, which consecrated the emergence of a mature market for contemporary traditional Northwest Coast art.

Quentin Ehrmann-Curat is a Ph.D. candidate in anthropology at the École des Hautes Études en Sciences Sociales School in Paris, under the supervision of Marie Mauzé. He wrote his Master's thesis on Bob Harris (aka Xi'xa'nyius, c.1865-c.1930), a little-known Kwakwaka'wakw carver (see *Études Canadiennes* n.72, December 2011).

Notes:

Wednesday May 15, Session 13

Marie-Paule Imberti & **Denis Buffenoir**
Michel Giraud, on the Trail of a Man, and Bringing to Light His Magnificent Collection

In 1979, the Museum of Lyon, currently the Musée des Confluences, received the collection of the OPM (Oeuvres Pontificales Missionnaires de Lyon). Among this rich collection, almost 230 artifacts are from the American continent, reflecting the "encounters" between the European clergy and Native American communities. 17 remarkable items from North America, from the Prairies Indians, deserve particular attention, not only because of their richness and geographical consistency, but also due to the light they throw on the life of the man who "collected" them, a certain Mr. Giraud, whose intriguing life-story is slowly being revealed through the archives.

Marie-Paule Imberti is in charge of the American collection Musée des Confluences in Lyon, France.

Denis Buffenoir is Research Engineer at INRIA and former student of Jacques Soustelle and Christian Duverger at the EHESS in Paris (École des Hautes Etudes en Sciences Sociales). He is also Associated Researcher for the Musée des Confluences.

Notes:

Wednesday May 15, Session 13

Scott Manning Stevens
The Rise of Tribal Museums and Cultural Centers in the late 20th Century

My paper examines the development of the so-called 'tribal museum' and cultural centers after 1970 in the US and Canada. These regional heritage sites serve a variety of purposes within their home communities, not least of which is to provide an opportunity to both compliment and confront the traditional museum culture of large urban institutions such as the Smithsonian, the New York Museum of Natural History, and the Field Museum. For over a century the large urban museums established by non-native members of the majority culture have dominated the discourse of indigenous cultural studies and history. The more recent advent of the tribal museum has meant that indigenous communities are free to represent themselves as they believe to be most accurate. There are currently over 170 of these cultural centers administered by indigenous communities in the United States and Canada.

My paper provides comparative examination of the Woodland Cultural Centre in Brantford, Ontario, the Ziibiwing Center for Anishanabe Culture and Lifeways in Mt. Pleasant, Michigan, and Tamastslikt Cultural Institute in Pendleton, Oregon. I consider how these institutions position themselves in respect to the more traditional encyclopedic museums that I mention above. Among the issues I address are, history from an indigenous perspective, contemporary arts, and culture and language preservation. This paper is the result of site visits and interviews with directors and curators at each of the tribal institutions mentioned here.

Scott Manning Stevens is a member of the Akwesasne Mohawk Tribe. He received his Ph.D. from Harvard University. He is the author of several articles and chapters in collections and has lectured at universities in the U.S., Europe, and Asia. Before becoming the Director of the D'Arcy McNickle Center for American Indian and Indigenous Studies at the Newberry Library, he taught at Arizona State University and SUNY Buffalo. He is completing a book on American Indians and museum culture.

Notes:

Wednesday May 15, Session 13

Claudia Roch

Exhibiting Native American Art at an Ethnological Museum

The Berlin Ethnologisches Museum recently presented the special exhibition *Native American Modernism*, which was on view until late October 2012. For the first time the museum's extensive collection of modern Native American art, ranging from the 1970s to the present was shown. *Native American Modernism* presents a "different modernism" produced in North America: the art of the indigenous peoples that has coevolved along with modern white Anglo-American Modernism. It is the art of an ethnic minority that struggles to hold its ground within a dominant American majority. Hence, it is always political. This art finds expression in the local variants of the American Southwest, the Northern and Southern Plains, the Northeast, and the Northwest Coast, and has often been stimulated by innovative individual artists. Other artists have developed very distinct styles of their own and do not feel committed to any specific region or art tradition. This paper focuses on the question, who collects and exhibits modern Native American art and whether Native American art belongs in an ethnological museum or in an art museum.

Claudia Roch studied ethnology, journalism, and history of religion at the Universität Leipzig and social anthropology at Glasgow University. Within her Ph.D. research she conducted fieldwork in the south-western United States. Her publications focus in particular on the representation of Native American cultural possessions and the reception of Native spirituality in the New Age movement. In 2011 she joined the Ethnologisches Museum Berlin as an academic museum assistant.

Notes:

Wednesday May 15, Session 13

Jonathan King

Ecstatic religion, Arctic archaeology and the establishment of Igloolik in 1937

In 1937 Oblate missionary Fr. Etienne Bazin (1903-1972) established what is today the thriving Inuit community of Igloolik in the self-governing Canadian territory of Nunavut. In the same year Bazin collected from the Inuit some 400 objects excavated casually from the nearby pre-Inuit Dorset site of Awaaja. These were given to Graham Rowley (1912-2003), Arctic advocate, explorer and administrator, who in turn donated them to the University of Cambridge. Bazin had become a missionary after a visionary experience at the age of 18. While looking at a crucifix he was told: "leave everything behind, your family and friends, and come to Me". Central to Bazin's missionary work was countering, and yet working with, analogous belief systems, both shamanism and syncretic forms of Christianity which developed in the Eastern Arctic in the early 20th century.

While all Inuit material culture, clothing and hunting gear may express Inuit beliefs and relationship with animals, few Inuit artefact types of the Eastern Arctic are specifically figurative. Amulets, traditionally, were more often abstract in form – bird beaks, or animal claws, rather than representational. What is remarkable about the Dorset culture collections made by Bazin, and later added to by Rowley, are the extraordinary amulets and shamanic carvings, in the form of masks, and figures. The Dorset culture (c. 500 BC–AD 1500) had been posited a dozen years earlier by Diamond Jenness at what is now the Canadian Museum of History, on the basis of an unusual archaeological assemblage from Cape Dorset. Bazin's collection of Dorset material expresses his vital and partly unarticulated interest in Inuit belief systems, the same interest and understanding which enabled him to be so successful a missionary.

Jonathan King is a museum anthropologist, based at the University of Cambridge as the Von Hügel Fellow at the Museum of Archaeology and Anthropology. His current project relates to historic Inuit collections in the U.K., and his most recent publications are co-edited volumes published in 2012, *Turquoise* (Archetype) and *Extreme Collecting* (Berghahn). He is also working on a history of anthropological display in the U.K.

Notes:

Wednesday May 15, Session 14

Madeline Sayet
Representing/Presenting Contemporary Indigenous Theatre

Native American representation in the American Theatre is limited. The limiting factors are more complicated than simply finding talent and funding. Is it a question representation or presentation? The American media's image of Native American peoples as “fictional” (or in the past) places Native American performers in more highly politicized roles than that of other actors. This paper will dissect the question of what it means to be an Indian onstage, and why these questions provoke such squeamishness in non-native artists working on Native theatrical pieces. What qualifies a person to “represent,” and how is that selection justified? How do the methods of indigenous legitimization differentiate between the Native and non-Native community? How does this create gaps in the possibilities for the creation of funded theatrical work? Self-representation is important for Native peoples. What does that mean in an urban environment? What effect does the mixing of nations in cities have on theatrical representations of Native Americans? This paper will break apart the questions of blood, skin, and knowledge in relationship to contemporary representations of Native Americans in New York City. As a Native Theatre Director and Actor in New York City, I believe much can be gained from the investigation of these issues in conjunction with scholarly research on the subject of indigenous American representation in contemporary media.

Madeline Sayet is a recipient of The White House Champion of Change Award and The Leo Bronstein Homage Award for her work as a director, writer, performer and educator. She is currently the resident theatre director at Amerinda (American Indian Artists Inc.) in New York City, and the Artistic Director of The Mad and Merry Theatre Company. She holds her B.F.A. in Theatre and M.A. in Arts Politics and Post-Colonial Theory from New York University. She is a member of The Mohegan Tribe where she has developed storytelling curriculum for The Mohegan Tribal Youth Camp.

Notes:

Wednesday May 15, Session 14

Kristina Aurylaite

Bodies, Borders, Crossings, and First Nations Solo Performance: Tomson Highway's Aria *and Kent Monkman's* Miss Chief Share Eagle Testickle

The focus of my paper is the workings and aesthetics of the body in First Nations Canadian solo performance/monodrama in which an actor performs multiple roles, crossing borders between races and cultures, foregrounding the mutability of the borders, the possibility of the coexistence and interaction of distinct cultures, and potential transcultural effects, as highlighted by the single body of the actor accommodating them. Contemporary artists exploit such strategies for pronouncedly subversive effects. Cree playwright Tomson Highway's (b. 1951) little known monodrama *Aria* (1984) has one actor play 14 female roles of two races, white and Native. Hosted and signified by one performing body, these diverse identities, often incompatible and conflictual, become indivisible; the borderlines between them are replaced with a creative tension that could reconcile them. In several of his works, multimedia artist and performer of Cree ancestry Kent Monkman (b. 1965) embodies the persona of Miss Chief Share Eagle Testickle, an Indian princess and a drag queen, reminding of Cher in her *Half-Breed*, equipped with an ornamental Native headdress, high heels, and a Louis Vuitton quiver, inhabiting landscapes reminiscent of 19th paintings by white Euro-American and Canadian artists.

I argue that both artists engage in what Judith Butler calls "subversive bodily acts" to counter and parody dominant normative ideals as well as processes/effects of stereotyping and objectification. Both base their aesthetics on drawing on elements from multiple cultures and the creative effects/tensions their coexistence and interaction produce, resulting in the performer's body seen as a contact zone in Mary Louise Pratt's terms or a transcultural site.

Kristina Aurylaite is lecturer at the Department of English Philology, Vytautas Magnus University (Kaunas, Lithuania) and a doctoral candidate at the Department of Foreign Languages, University of Bergen (Norway). She is finishing a dissertation which focuses on representations of space in contemporary First Nations Canadian writing.

Notes:

Wednesday May 15, Session 14

Maryann Henck

Traumatizing Drama – Dramatizing Trauma: The Visceral and the Visionary in Kevin Loring's Where the Blood Mixes *and Drew Hayden Taylor's* God and the Indian

With the apology and the establishment of the Truth and Reconciliation Commission in 2008, Canada expressed a "desire to put the events of the past behind us," stating: "The truth telling and reconciliation process as a response to the Indian Residential School legacy is a sincere acknowledgment of the injustices and harms experienced by Aboriginal people and the need for continued healing." Yet how can the "traumatizing drama" of physical, emotional, and sexual abuse – buried deep inside the psyche as flash-frozen memories and manifested in sensorial reactions – be healed?

Theatrical productions provide an ideal medium for dramatizing trauma by giving a voice to the silenced through the re-enactment of stories, which, according to Monique Mojica and Ric Knowles, are never "just stories" but also "essential ways of communicating memory, history, belief, and tradition" in First Nations cultures. Part of this memory includes the experiences of residential school survivors, including effects on their families and communities. Therefore, my proposal will focus on dramatic representations of collective trauma and its intergenerational transfer in Loring's *Where the Blood Mixes* (2009) and Taylor's unpublished *God and the Indian* (premiere 2013). Both playwrights offset the tragic overtones of their dramas with a healthy dose of humor as they send their protagonists on a journey in search of the truth. Whereas Loring's Floyd travels through his own personal purgatory to seek redemption and reconciliation with his daughter, Taylor's Johnny Indian begins a descent into hell as she plans to take revenge on her former tormentor. The question remains whether Floyd and Johnny – plagued by alcoholism, dysfunctional relationships, and haunting memories – will remain victims or break the vicious circle and emerge as victors.

Maryann Henck teaches North American literature and culture at Leuphana University, Germany. Her research interests encompass creative writing, drama, and performance studies. Her publications include *White-Indian Relations: Moving into the 21st Century* (Berlin + Madison/WI: Galda Verlag, 2011); "'alterNature' in Drew Hayden Taylor's *The Berlin Blues:* Construction and De(con)struction of Contested Spaces" (forthcoming, PIE – Peter Lang, Brussels) and "Identity Joyriding with the Trickster in Drew Hayden Taylor's *Motorcycles & Sweetgrass*" (forthcoming, Campus Verlag, Frankfurt).

Notes:

Thursday May 16, Session 15

Mylene Hengen

Contemporary American Indian Art Engagement Internationally

This paper will examine the implications of North American Indian contemporary artists' engagement in national, transnational and international networks. Gathered in various organizations, art or curatorial collectives, conceptual native artists engaging in media such as installation, painting, video art, etc., gather to exhibit, promote and produce native art 'across borders' – whether they be tribal, regional or international. The push towards a deepened engagement with the global contemporary art world gives rise to new meanings for native art and for the 'native artist'. Exhibiting in forums such as the Venice Biennale, the engagement with Other forms of aesthetic values – through the inscription of indigenous-produced media outside of the Indigenous market in North America and into new value and meaning producing frameworks – raises interesting questions on the status of contemporary Native art production. What new forms of resistance or self-assertion are contained in the collective push towards the recognition of native art on a global level? How is contemporary native arts production influenced by the ideas, forms and values 'brought home', circulated and utilized locally? Finally, on the notion of an artistic 'indigeneity', what is at stake in the movement away from a 'Native art' defined by certain codes, criteria and values established by the Indigenous art market in North America towards one that engages with contemporary artistic production internationally?

Mylene Hengen is a Ph.D. candidate in Social Anthropology at the Ecole des Hautes Etudes en Sciences Sociales. She works on Contemporary Native American art and the Indigenous art market in the United States.

Notes:

Thursday May 16, Session 15

György Tóth

From Museums to Social Justice: The Role of Art in the Transatlantic Alliance for American Indian Sovereignty of the Late Cold War

In June 1973, just weeks after the siege of Wounded Knee, American Indian Movement leader Vernon Bellecourt informed the press in Geneva, Switzerland that "*Wounded Knee provided a very important victory […] For the first time we have shown internationally that Indian people exist as a living society, that we are not only in cowboy and Indian movies, in literature, and in museums throughout the world where the bones of our ancestors are put on display.*" Bellecourt's statement drove home that he and his fellow Native American activists saw a link between cultural representations of Indians and the sovereignty struggle as a sociopolitical movement. In his formulation, Indians were breaking through the archival and discursive depictions of the 'noble savage' and 'vanishing native,' and they were reasserting their sovereignty rights through performances of social and political protest. However, dominant cultural representations and political rights are not in binary opposition.

My paper will investigate the role of art about and by American Indians in the late Cold War's transatlantic alliance for Native sovereignty. Applying Diana Taylor's Performance Studies terminology, I will argue that in addition to constituting a 'cultural landscape' for the movement, imagery of nineteenth-century European and Euro-American art about Indians now served to (re)activate certain "scenarios" for the performances of the sovereignty movement, its Central European allies, and for the responses of the U.S. government to the alliance. Even as they struggled against age-old American and transatlantic stereotypes, Indian sovereignty activists themselves manipulated dominant images of Indianness in art in their performances for political rights.

György Tóth, originally from Budapest, Hungary, is currently being awarded a Ph.D. in American Studies from The University of Iowa, and is serving as assistant professor at the Department of American Studies of Charles University, Prague. Using the approaches of Transnational American Studies and Performance Studies, he is specializing in U.S. culture and social movements overseas, especially in Cold War Central Europe.

Notes:

Thursday May 16, Session 15

Sam Hitchmough
Parade of Conquest: Columbus Day in Denver

Glenn Morris (Colorado American Indian Movement) stated in 2007 that the rejection of the racist philosophy behind Columbus Day "may be the most important issue facing Indian country today". This paper discusses the annual Columbus Day parade through the lens of Denver, which has both the most active paraders and protesters. It is argued that the parade presents a national narrative that excludes indigenous groups and implicitly celebrates conquest. The parade is a means by which various groups, particularly Italian-Americans, can buy into an official narrative and identity, one that is constructed to sustain certain national myths and values. Examples will be given that suggest a racist undertone, including the 2006 parade that featured men on horseback dressed as the same US cavalry regiment that participated in the 1864 Sand Creek massacre in Colorado.

Indian opposition to the parades in Denver is discussed in terms of both physical and ideological resistance, e.g. the construction of tent villages, visual and symbolic acts such as red paint to signify blood, the construction of counter-narratives and an analysis of the arguments forwarded by key groups such as Colorado AIM, the Transform Columbus Day alliance and individuals involved in Denver protests such as Glenn Morris, Russell Means and, to a lesser extent, Ward Churchill.

The parades have much to do with the construction, remembrance and celebration of national stories that 'showcase' ethnicity and inclusion and yet embed a dialogue about whiteness and invasion. The protests surrounding Columbus Day shed light on contrasting and contested notions of patriotism, national values and identity. The paper discusses attempts to transform the meaning of the day in the face of conceptual and ideological obstacles. The paper concludes that the parades are annual representations of an identity deeply rooted in colonialism and conquest, and assesses the efforts of opposition groups to challenge the dominant narrative and forge a counter-memory.

Sam Hitchmough is the Programme Director of the American Studies degree programme at Canterbury Christ Church University in the U.K. His research revolves around notions of patriotism and identity, particularly contested patriotisms. This has included work on ideas of patriotism within the civil rights movement and also the question of patriotism, identity and national narratives revolving around American Indian issues. His paper is part of a larger work on national commemorations and parades that includes America, Australia and Canada.

Notes:

Thursday May 16, Session 15

Gabriele Schwab
Radioactive Colonization

My presentation will deal with what Ward Churchill calls the "radioactive colonization" of indigenous lands, predominately on reservations in the U.S. My emphasis is twofold: drawing on poetry by Jimmy Santiago Baca (Black Mesa Poems) and Simon Ortiz (Woven Stone) and fiction of Martin Cruz Smith and Leslie Silko, I explore the psychic conditions of survival in "nuclear borderlands" or "sacrifice zones" (Joseph Masco). Theoretically, I draw mainly on Joseph Masco's anthropological and theoretical study of radioactive nation building in New Mexico in *The Nuclear Borderlands* and Ward Churchill's *The Political Economy of Radioactive Colonization* (in *A Little Matter of Genocide*). I explore the intersections between political economy, the militarization of nuclear borderlands and the concomitant emergence of new knowledge regimes and specific epistemologies of deception. Finally, I will link the two foci with an argument about nuclear trauma, psychic toxicity and the nuclear uncanny (Masco's term).

In this context, collective strategies "not wanting to know" as well as willful deception become entangled with individual strategies of survival under conditions of adversity. Churchill argues that the militarization of the extractive economy developed during the Cold War willfully sacrifices large zones with indigenous populations. In consequence, he includes radioactive colonization among the crimes against humanity. The literary texts under investigation will emphasize the human costs of this nuclear politics from the perspective of individual protagonists and their collective struggle for survival.

Gabriele Schwab is Chancellor's Professor of English and Comparative Literature and Faculty Associate in the Department of Anthropology at the University of California, Irvine. She received her Ph.D. in Literary Studies in 1976 and her Ph.D. in Psychoanalysis in 2009. She is the recipient of a Guggenheim and a Heisenberg Fellowship and currently a research fellow at the University of Constance. Her monographs in English include *Subjects without Selves*, *The Mirror and the Killer-Queen*, *Haunting Legacies* and *Imaginary Ethnographies*. Currently she is collaborating with indigenous writer Simon J. Ortiz on *Children of Fire, Children of Water*.

Notes:

Thursday May 16, Session 16

Sami Lakomäki

The Chief, the Girl, and the Man with a Poetical Name: Identifying the Shawnees Painted by George Catlin

Among the famed Indian paintings by George Catlin there are several portraits of Shawnee individuals. With the exception of the portrait of Tenskwatawa, the Shawnee Prophet, none of these are usually counted among Catlin's best-known works. Indeed, there remains some confusion as to exactly when and where the Shawnee portraits were painted. Moreover, although Catlin in his published writings provides some information about the Shawnees he painted, there has been little interest in combining this information with that offered by other historical records to sketch a fuller picture of the individuals in question, their personal histories, and their reasons for posing for the American painter. This paper investigates what Catlin's paintings can tell of Shawnee history and the interaction between the Shawnees and the artist.

Taking Catlin's portraits and writings as a point of departure, I examine other documents, mainly treaties and Shawnee correspondence with U.S. Indian agents, to identify the several men and one woman painted by Catlin, to interrogate their motives for having their portraits painted, and to investigate why Catlin's information about them is sometimes at odds with other documents. My goal is to demonstrate how both Catlin's and the Shawnees' interests shaped who was painted and how. In addition, I seek to assess how Catlin's work can be used as documents in conjunction with other records to shed light on Shawnee politics and society during a traumatic period of Shawnee history.

Sami Lakomäki is Ph.D. and university lecturer of cultural anthropology at the University of Oulu, currently on leave and working as an Academy of Finland postdoctoral researcher. A specialist on the Native peoples of eastern North America, he is finishing a book on Shawnee history and politics from the pre-contact times through the reservation era. Lakomäki's new research project investigates colonial state-building on Indigenous lands in eastern North America and northern Fennoscandia from a comparative perspective.

Notes:

Thursday May 16, Session 16

Anita Hemmilä

Intervisual and Intertextual Links of Historical Illustrations of Native North American Gender-crossing and -mixing Individuals

Within critical discourse analysis, the concept 'intertextual link' refers to a chronological series of texts where the later texts re-use some specific discursive elements from earlier texts. During this process, the elements may be modified to fit the new context. This paper stretches the concept of intertextuality to visuality and explores the re-cycling of artistic captions of historical Native North American gender-crossing and -mixing individuals. These people are nowadays referred to as *two-spirits*, but many other terms (e.g., *berdache*) have been used in the past. As an example, two historical illustrations are presented. These have been reproduced several times, mostly in academic or semi-scholarly treatments of the topic. The older one is a drawing by Theodore de Bry from the 1560s called '*The Employments of Hermaphrodites*', which was later worked into an etching and subsequently published by Jacques Le Moyne de Morgues in 1591. The more recent one is a drawing (and a painting) called *Dance to the Berdashe* by George Catlin from the 1830s.

An examination of re-cycling these illustrations, as intervisual links, demonstrates a selective re-use and modifications of the textual descriptions that originally accompanied them (intertextual link). These discursive changes affect the interpretation of the illustrations. Re-contextualization was also created through new descriptions or explanations added by the academics who re-used these images. Differences were noted in the way scholars used these illustrations to exemplify the social status of gender-crossing individuals. Occasionally, these people were also re-named by the scholars to accord with the current terminology in use at the time of publication.

Anita Hemmilä's multi-disciplinary research, centers on the Native North American gender-crossing phenomenon, nowadays known as 'two-spirit' (formerly as 'berdache'). She is currently finishing her dissertation entitled "*Representations of Native American Two-Spirited Males through Critical Linguistics*" at the Department of Languages, University of Jyväskylä. Anita has presented on various aspects of her research in several international conferences, including American Indian Workshop. Before getting into research, Anita worked as English, French and visual art teacher.

Notes:

Thursday May 16, Session 16

Tammi Hanawalt
Warrior, Enemy, Celebrity: A Study of Sensationalism through the Photographs of Quanah Parker, Sitting Bull, and Geronimo

Quanah Parker, Sitting Bull, and Geronimo became iconic figures of Native resistance during the American Indian Wars. Viewed as dangerous adversaries while struggling to maintain the independence of their tribes against Euro-American encroachment, these "warrior outlaws" quickly rose to the status of "celebrities" after their surrender. Widely distributed photographic images of these individuals helped promote and maintain this transition. In my paper, I will analyze some of the most ubiquitous photos of Quanah Parker, Sitting Bull, and Geronimo, and will discuss what roles the photographers and the men themselves played in the presentation of their likenesses. I will also explore how the contrived representations in photography reflected the way in which each man dealt with trauma and manipulated memory to create suspended historic moments that continue to sustain their legends.

Tammi Hanawalt is currently a Ph.D. student and Robert S. & Grace B. Kerr Fellow, studying Native American art history at the University of Oklahoma. She received her master's degree in art history from Arizona State University and worked in professional and academic theatre, teaching in both design and production. Concerned with issues in contemporary Native North American art, her studies are focused on indigenous art of the Arctic, Sub-Arctic, Northwest Coast, Southwest; and also post-colonial, gender, and performative theories.

Notes:

Thursday May 16, Session 16

Roger L. Nichols
The Cartoon Indian

Today American Indians are the only ethnic/minority group in the country to appear in cartoons with any regularity. This form of public art incorporates at least three of the following themes: Indians and myths of the American West, stereotypes of Native peoples, and Indians in American popular culture. The paper's central thesis is that Indians' cartoon images have varied depending on their relationships to the rest of American Society. As U.S. settlement spread westward the government fought repeated wars against tribal groups, Native Americans appeared as dangerous enemies, or as savage and backward because they rejected the benefits of American-style civilization.

Since the middle of the twentieth century, the cartoonists' popular stereotypes of Indians and poke fun at their perceived roles in American history. Examples of this include early meetings with Europeans, New England Thanksgiving practices, Western forts and Indians, treaty negotiations, George Armstrong Custer and the Battle of the Little Big Horn. In the past few decades many cartoonists use Indian images to present social or political topics such as illegal immigration or terrorism. Indian-related issues like casino gambling and disputes about using tribal names or symbols as mascots for sports teams also receive attention. Today American political cartoonists most often depict Indians with irony and sympathy to critique U.S. society.

Roger L. Nichols is a Professor of History & Affiliate Faculty of American Indian Studies at the University of Arizona. He received his Ph.D. in American History from the University of Wisconsin. His scholarship focuses on Western America and American Indian affairs. His recent books include: *Natives and Strangers* (2010), *The American Indian: Past and Present* (2009), *American Indians in US History* (2003), and *Indians in the United States and Canada: A Comparative History* (1998).

Notes:

Thursday May 16, Session 17

Anne Grob

'The Art of Keeping Cultural Traditions Alive' - A Cross Cultural Look at Culture and Art in Native American and Māori Higher Education

Established to address educational needs of indigenous peoples in a holistic way, and applying a unique system of knowledge and value transmission, tribally run colleges and universities both in the U.S. and New Zealand (Aotearoa) have become increasingly significant to indigenous students and tribal communities alike. One of the unique features distinguishing these institutions from conventional mainstream education models is their mission to specifically address students' and communities' cultural needs. This presentation will offer crucial perspectives on how indigenous colleges and universities in both countries act as important agents in the cultural revitalizing process by utilizing and promoting a wide range of art related activities and course offerings.

Specifically, this talk will give important insights into the work of Native American Studies, Mātauranga Māori, and Arts Departments at two particular indigenous institutions in the U.S. and Aotearoa focusing on a diverse range of indigenous students' creative expressions including art forms such as paintings, drawings, dancing & performances (powwow, kapa haka), storytelling (korero), and singing (waiata). These art forms will be introduced – and where possible accompanied and visualized by – photographic, audio and visual material. In so doing, this presentation will illustrate how art, both in specialized departments and as an intrinsic part of the greater education process, functions as a crucial medium through which culture is expressed, negotiated, reaffirmed and/or modified.

Anne Grob is a doctoral student at the University of Leipzig's American Studies Department. With a background in minority studies and cultural anthropology, her academic interests include contemporary indigenous issues, with a particular emphasis on indigenous higher education in the U.S. and New Zealand. She did research in a U.S. tribal community for 8 months, and recently returned from a year-long fieldwork as a visiting Ph.D. scholar in residence at Te Whare Wānanga o Awanuiārangi, *indigenous university*, New Zealand.

Notes:

Thursday May 16, Session 17

Tom G. Svensson
Traditional Craft an Important Cornerstone in Developing Individual Artistic Expressions in the Native American Art World

For many years we have noticed a remarkable development in terms of diverse aesthetical manifestations among many Native Americans. Due to its apparent connection to more original craft traditions, underscoring explicit ethnic identification of art objects, in a symbolic sense this form of art may serve as readable texts. It has to do with valuable knowledge that makes a difference, at the same time it gives legitimacy to specific identity manifestations related not the least to on-going processes of claims aiming at strengthening cultural as well as legal and political rights. The entire post World War II era is to a large degree impressed by such processes of change, concretized also in reference to materialistic traditions and intangible heritage.

In the following I wish to explore the connection between art and craft related to context, i.e. shedding light on people active in art and craft production and their ordinary everyday life situations. Moreover I intend to bring up specific museum collections at the Ethnographic Museum, University of Oslo and see how they in some way relate to contemporary indigenous art. Case materials derive from the Hopi, the Nisga´a and the Netsilik.

Tom G. Svensson holds Ph.D. from Stockholm University. Since 1970, he has been employed at the Ethnographic Museum, University of Oslo and since 2004 Professor Emeritus at Museum of Cultural History, Department of Ethnography. His publications include “On artifacts and the management of traditional knowledge. A museum collection of Hopi pottery and its extension”, *European Review of Native American Studies* (21:2, 2010); “Knowledge and Artifacts: People and Objects”, *Museum Anthropology* (Vol. 31:2, 2008) and “Ethnic Art in the Northern Fourth World: the Netsilik”, *Études Inuit Studies* (Vol. 19:1, 1995).

Notes:

Thursday May 16, Session 17

Heidrun Moertl
Ojibwa Artwork Connecting Past and Present

The Great Lakes Ojibwa communities in the USA and Canada are known for their manifold artworks – rich stories, beautiful crafts and ornate drawings. This presentation focuses on selected artworks created by Ojibwa community members as a connecting element between spiritual interpretations of past cultural experiences and present day situations. I analyze how these artworks influence people's perception of their own culture. Particular attention is paid to elderly community members and how the creation of artwork and indulging in art can influence their outlook on life.

Heidrun Moertl is a faculty member at the Center for Inter-American Studies at the University of Graz, Austria. She recently conducted one year of fieldwork in Minnesota, USA, for a dissertation focused on the intersection of time and aging of indigenous societies (with a focus on Anishinaabe). She is the co-editor of a special issue of Comparative American Studies: An International Journal titled "*Hemispheric Approaches to Native American Studies*" (with Barrenechea, Maney Publishing, 2013).

Notes:

Thursday May 16, Session 17

Nadine Zacharias

The Liberated Art of Rick Bartow - Bartow Selbst (Bartow Himself)

At first glance, it is astonishing that Rick Bartow was credited by the Smithsonian to exhibit two of his wooden carved large-sculptures on a prominent spot at the Museum of the American Indian in Washington D.C. in 2012, since Bartow's path of life does not coincide those of other contemporary Native American artists. When aged five, his Wiyot father passed away, and Bartow was absorbed into the white world. He was cut off from the cultural performances of the Wiyot people since he did not grow up on the reservation, neither did he participate in the Wiyot culture. Contrary to many of his fellow Native artists, his art was not inspired by the oral tradition of the Wiyot elders or by the Native American art movement of the 20th century. He was neither taking a part in the strong political American Indian movement of the 1970s nor in the Native American art scene that dealt with a split Native/non-Native identity.

Not only was Bartow lacking such experiences, but he also had to spend time and energy in a series of paintings, in order to overcome a significant personal crisis, i.e. he had to deal with the horrible aftermath of his military service in the Vietnam War. Consequently, it was with delay that Bartow's Native heritage made its way into his artwork, taking shape by the repetitive motif of the interconnectedness of the human and animal world. Since the observer of Bartow's today creativity becomes aware of his spontaneous way of working, an unconscious incorporation of "Nativeness" in his art can be assumed as a consequence of a preceding act of liberation. This presentation explores who laid ground for and what were the forces for Bartow's creative art process. This ultimately leads to the broader examination of Bartow's success as an "artist who happens to be Indian".

Nadine Zacharias is Master of Arts in Visual Anthropology at the University of Kent, Canterbury, U.K. She has complete studies in Socio-Cultural Anthropology, Socio-Economic History and Classical Archaeology at Albert-Ludwigs Universität in Freiburg, Germany. She has also complete Graduate Studies in Native Voices Program at University of Washington, Seattle, U.S. and holds Director of Educative and Scientific Film Diploma from Filmakademie Baden-Württemberg, Ludwigsburg, Germany. Since 2012 she has been a curator at the Historical and Anthropological Museum in St. Gallen, Switzerland.

Notes:

Thursday May 16, Session 18

Max Carocci

Powerful Signs: North American Indian Painted Robes Between Realism and Abstraction

Plains Indian painting styles have been usually divided into geometric and pictographic styles. Women are generally credited for having produced geometric abstract art, while pictographic art seems to be associated exclusively with men. Some of the earliest robes (e.g. British Museum; Quai Branly; Museo de America; and more in USA museums) however present us with some interesting mix of figurative and geometric design that have not yet been explained by official versions of Native American history of art. While a separation between men and women's arts may be true for later periods of Native North American expressive culture, evidence of a more extensive fluidity in the usage and production of art between men and women in earlier periods is here brought to advance interesting interpretations about the very little understood function and purpose of ancient robes. Indeed, no extensive study to date has yet established the purpose of some of the most enigmatic painted robes.

In this paper an analysis of motifs and an examination of ethno-historical sources show revealing facts about these objects and their related paintings that may offer some clues toward novel interpretations of this ancient art. Adopting a new perspective that benefits from the most updated anthropological research on Native North American Indians' signifying practices which include notation and mnemonic systems, tattooing, abstract decoration, rock and mural painting, the paper proposes a framework for understanding the continuity between abstract and pictographic design that can explain the apparent distinction between male and female arts of the Plains, Midwestern and Eastern North American Indians.

Max Carocci teaches Indigenous Arts of the Americas in the Programme World Arts and Artefacts at University of London's Birkbeck College, which he directs jointly with the British Museum. He curated for the British Museum the exhibition *Warriors of the Plains* and *Imagi/Nations*: *Native American Photographs from the RAI collections.* Max Carocci's publications include *Warriors of the Plains: The Arts of Plains Indian Warfare,* and *Turquoise in the Americas: Science and Conservation, Culture and Collections*

Notes:

Thursday May 16, Session 18

Imre Nagy
Concealing Identities: New Approach to a Group of Well-known Cheyenne Ledger Drawings

There is a prominent group of Cheyenne ledger drawings which are known for researchers at least for three decades. The so-called "Little Wolf Ledger" (in a U.S. private collection) is the most widely known piece, while the Pope Ledger, otherwise known as the "Crazy Dog Society Ledger" (in the United States Military Academy Library collection) might be named as the second best known set from the specific Cheyenne artist whose identity was obscured for long from the researchers.

Two, previously unknown set of drawings which surfaced in the last couple of years broaden the oeuvre of this very talented artist, while his identification becomes possible with the comparative data of a drawing set known from the 1930s. One of the new sets is a couple of loose drawings which were part of the Mark Lansburgh collection, now housed in the Hood Museum of Art (Darthmouth College, Hanover, New Hampshire), while the other set – a complete ledger with about a hundred images – rest during the last half-a-century in the vault of the Museum of the Plains Indians (Browning, Montana). The identification of the artist of all these visual documents is possible with a dozen drawings collected by Thomas B. Marquis in the 1930s, and housed now in the Museum of the Little Big Horn Battlefield National Monument. The historical, ethnographical, stylistic and art historical conclusions make this artist one of the greatest visual historians of the Cheyenne nation.

Imre Nagy, art historian is the Director of the Tornyai Janos Museum and Cultural Center in Hódmezővásárhely, Hungary. He studied Cheyenne Indian visual documents (shields, painted robes and canvases, as well as ledger drawings) in numerous U.S. and European museums and private collections. He identified the oeuvre of several Cheyenne artist in his publications, like Lame Bull, Burnt All Over and Yellow Nose.

Notes:

Thursday May 16, Session 18

Arni Brownstone

European Influence in the Mandan and Hidatsa Paintings and Drawings Collected by Prince Maximilian

Visual imagery of warfare, as created by the Plains Indian tribes, comprises a significant genre of art. Of the many surviving examples, some once functioned as a means of defining social hierarchy within traditional Native communities while others, perhaps greater in number, served as commodities made for sale to non-Natives. Viewing the corpus as a whole, we find that commonalities in form and content across tribal boundaries are counterbalanced by trends toward ethnic differences. The former may be traced to extensive cross-cultural borrowing throughout the region, and the latter to vigorous localized invention.

The dynamics that shaped this multi-cultural art form from the late eighteenth to mid twentieth centuries are complex. Their understanding is impeded by the absence of several tribes from the surviving corpus of work, disproportionate representation of tribes in the extant works, and the highly uneven quality of collection documentation. To overcome these impediments we might ask a number of questions: How can we better use our eyes to learn more about the imagery? How can we connect specific visual conventions to their ethnic inventors and practitioners? What criteria determined how a given Plains tribe either incorporated or rejected new visual elements into its existing visual vocabulary? How did tribal units remold new visual forms, both invented and borrowed, to fit into their respective cultural patterns? To answer these questions it is not enough to consider only the tribal art histories in the region – we must also take into account the influence of European visual art traditions upon those of First Nations. In this light, my presentation focuses on European influence as reflected in the Indian paintings and drawings collected by Prince Maximilian in the Middle Missouri River area in 1833–34.

Arni Brownstone is an Assistant Curator in the Anthropology Department of the Royal Ontario Museum, Toronto, where he has been working since 1974. His background in painting led to an interest in visual arts in ethnographic collections. His first focus was in the repetition and meaning of abstract geometric motifs found in worldwide ethnography. Over twenty years ago he shifted his interest to Plains Indian pictographic painting – studying them through a combination of formalistic analysis and ethno-historical exploration.

Notes:

Thursday May 16, Session 19

Erika Mosonyi
Art in Taskscapes/ Landscapes of Diné

While conducting fieldwork amongst the Navajo sheepherders in the summer of 2012, I encountered two dis/connected moments that shaped my experience. The first was the renewed public interest in changing the grazing regulations – which have not been substantially contested since the 1940s; the second occurrence was the presence of temporary art installations, by Navajo and non-Navajo artists in different locations on the reservation, including in the city of Santa Fe, New Mexico. How do these social/political/artistic phenomena relate to one another? What could their interconnectedness reveal about Navajo's engagement with the land and their natural resources? How do these relations help us to consider the ever-evolving task/landscape of the Navajo?

I will discuss these connections through the anthropological concepts of landscape. My approach to understanding Navajo landscape is through their everyday practices, experiences, and imaginative thinking. Based on my ethnographic material and the concrete instance of the grazing regulations, for example, I will further discuss formative processes in culture and society that keeps Navajo landscape under perpetual construction. Furthermore, as representations are considered as momentary factors in the production of landscapes, I will discuss the works of Will Wilson (Navajo) and Matthew Chase-Daniel (non-Navajo) to problematize their physical presence, material qualities, and intended or unintended meanings that convey ideas and senses about the Navajos changing experiences of their land.

Erika Mosonyi is graduating from the Department of Social and Cultural Anthropology, University of Vienna. Her M.A. thesis explores present land use and sheep-raising practices among the Navajo. She conducted fieldwork in Austria and recently in the American Southwest. In addition to her ethnographic research, she gained experience at the Museum of Indian Arts and Culture and at the Folk Art Museum in Santa Fe, New Mexico. Her main research focus is contemporary indigenous art, visual culture and globalization studies.

Notes:

Thursday May 16, Session 19

Birgit Däwes

Marine Semiologies: The Narrative Art of Landscape in Eden Robinson's Monkey Beach

In Kassel in 2012, the *documenta 13* featured seven landscape paintings by British Columbia artist Emily Carr, many of which depict First Nations totem poles in picturesque forest sceneries. While these images of Native landscapes are experimental, powerful, and even subversive, they also uneasily ring with a tenacious cliché: that North America's indigenous people live in harmony with nature, balancing out their biospheres to wisely conserve their resources. The popularity of this imagery is unbroken – only recently revived in James Cameron's *Avatar* – but the signifier of the primitive but noble 'Eco-Indian' also harbors a devastating political message. "Time and again," Shepard Krech writes in a seminal study, "the dominant image is of the Indian in nature who understands the systemic consequences of his actions, feels deep sympathy with all living forms, and takes steps to conserve so that the earth's harmonies are never imbalanced and resources never in doubt" (1999, 21).

Contemporary Native North American literatures effectively undermine these stereotypes and develop an alternative cultural ecology, in which land and landscape are closely tied to cultural sovereignty and political agency. With the example of Eden Robinson's *Monkey Beach*, this paper will trace the ways in which nature – and specifically the ocean – is recoded as a counterspace, or heterotopia, to conventional environmentalism through the art of what Gerald Vizenor calls "storying". By analyzing how the specific landscape of the ocean is represented as a resource, a space of adventure or fear, and a site of communal and ancestral connection, my argument will not only illuminate alternative systems of knowledge in First Nations literature but also expand the theoretical and methodological frameworks of ecocriticism.

Birgit Däwes is Professor of American Studies (Juniorprofessorin) at the University of Mainz, Germany. Next to her award-winning monograph on *Native North American Theater in a Global Age* (2007), she also published a study of *Ground Zero Fiction* (2011) and edited, among others, a collection on *Indigenous North American Drama: A Multivocal History* (SUNY Press, 2013). She just received a job offer for Professor and Chair of American Studies from the University of Vienna.

Notes:

Thursday May 16, Session 19

Francisco Cabanzo & **Lance Henson**
Oklahoma-Nararachi: Intangible Landscapes of Identities in Transit

In 2007 Colombian mix-blooded visual artist Francisco Cabanzo and Cheyenne-Oglala-French native poet, Lance Henson made together an "on the road" trip, accompanied by Argentinean video maker Federico Lanchares. This trip should have connected two places related to each other through 'peyote road': Oklahoma and Nararachi. The intention was to help Henson to leave his testimony as a tribute to the plant that guided him through fear and struggle, holding and guiding his steps up to his elder years through peyote road.

As the results of documentary production research assistance and direction assistance activity developed by Cabanzo, afterwards paper shows project motivations, methodological and conceptual aspects: territory significance density maps through keywords analysis (Bruno 2002, Cabanzo 2010); trips as an artistic and scientific strategy for knowledge and thought construction (Mancilla 2002, Buxò I Rey 2004), body behavior and identities in transit construction (Buxò i Rey, Gandert 1997); syncretism and *mestissage* in space archetypes and territory appropriation patterns (Alexander 1977, Tuan 1977, Muntañola 1978, La Cecla 1993); people's identities in transit and cultural landscapes (Gedalof 2000, Buxò i Rey 2005). Transcendental art's, six hands interdisciplinary work synthesis (poetry, visual arts, cinema), in which ecstasies, virtual world imaginaries and trip impressions get composed by Cabanzo through a contemporary video art's instalment in 2012 in Italy, is built as a syncretic expression of traditional native aesthetics show how Henson´s "on the road" poetic landscapes increase territory significance density.

Francisco Cabanzo is mix-blooded Colombian visual artist and Professor at Universidad Antonio Nariño, Bogotá. He holds Ph.D. and M.Sc. in Fine Arts from University of Barcelona, and M.Sc. in Urban Planning from Architecture Institute University of Venice. Fellowships: Dialeg Global; Bosch i Gimpera Foundation; Italian Foreign Affairs Ministry. Prices: selected at Foggia Film Festival, 2011; Barcelona OVNI-Rizomas festival, 2009; 32nd American Indian Film Festival, San Francisco, 2007; Fines IV International Sculpture Symposium – Fines, 2001, and finalist at ELISA International Sculpture Prize, Barcelona (2001).

Lance Henson is Cheyenne-Oglala-French mix-blooded Native American poet and Professor in Redwing Revolutionary Studies. He is Sundance ritual singer and dancer, and a member of Native American Church – NAC, Dogsoldiers Society Clan and American Indian Movement. He is also Vietnam Marine Corps soldier and he represented First Nations at UN Council, Genève (1988). He graduated from Oklahoma College of Liberal Arts, Chickasha, and holds a M.Sc. in Creative Literature from University of Tulsa. His publications include more than 34 books which are translated into 25 languages.

Notes:

Thursday May 16, Session 20

Robert Keith Collins
American Indian Art as Trans-culturation: Evidence from a Smithsonian Exhibit

What impact did American Indians have on African Americans within the United States? To examine this question, this paper offers a preliminary exploration of the music and sculpture that resulted from contact between American Indians and individuals of African descent within their nations, as discernible from data collected during the creation of the Smithsonian's traveling banner exhibit: "*IndiVisible: African-Native American Lives in the Americas.*" Using a person-centered ethnographic approach, this presentation expands on A. Irving Hallowell's usage of trans-culturation to illuminate a "third side" to the process of colonization: what happened to African Americans as a result of contact with American Indians. This topic may seem controversial; however, it is consistent with twentieth century anthropological research, which revealed a profound impact on African Americans by American Indians: "new" musical practices and artistic and stylistic fusions that reflected shared cultural experiences. Understanding American Indian cultural changes as a precipitate of colonization is only the beginning; there remains the challenge of mapping the dynamics of these changes and the cultural diffusion that occurred.

Robert Keith Collins is Assistant Professor of American Indian Studies at San Francisco State University. He holds a B.A. in Anthropology and a B.A. in Native American Studies from the University of California at Berkeley, and a Ph.D. in Anthropology from UCLA. Using a person-centered ethnographic approach, his research explores American Indian cultural changes and African and Native American interactions in North, Central, and South America.

Notes:

Thursday May 16, Session 20

Juha Hiltunen
Elvis Presley as a Brand in Native American Culture

The famous singer and The King of Rock 'n Roll, Elvis Presley was partly a Native American by his ancestry, not only through maternal family line but also from his father's side. Although these bloodlines were thin, several factors increased his Indian heritage, so that one can estimate almost 1/8 Indian in him. Elvis was quite aware of this, and proud about it. His meteoric first success occurred in 1950's when racism in the United States made it very difficult for white celebrities or other public persons to emphasize any ancestral links with black people or Native Americans. That's why Elvis' manager advised him to be silent about this. Anyhow things started to change markedly during the 60's. While this decade was largely a declining phase for his career, he made over 30 movies of which almost every third were related to country, western and ethnic themes. In three movies he acts as an Indian in lead role.

After his comeback in 1968 and until his premature death in 1977 Elvis' international fame reached the highest point. His shows in Las Vegas became a brand and the famous jumpsuits appeared in glittering kingly decoration. Interestingly, Elvis presented himself in them more as a Native American than in any part of his life. Surprisingly many of them contain art and decoration from Native American cultures. Several other aspects in Elvis Presley's life history and career indicate Native American influence as well. It has come to known for a wider public and even for his fans only quite recently, mostly via internet. There are several websites in which Elvis is presented as a Native American, including ranking lists where he is labeled one of the most famous "Indians" in history. All this seems to indicate that Elvis Presley has become a brand in Native American culture.

Juha Hiltunen is Adjunct Professor in Native American Studies in the University of Oulu, Finland. He is currently preparing a book in English about Elvis' Indian heritage, with the title "*Elvis Presley as an Indian? His Native American roots and heritage.*"

Notes:

Thursday May 16, Session 21

Friedrich Pöhl

The Depiction of the American Indian as Cannibal

Many of the travelers to the *New World* had knowledge of classical authors and they went out with a preexistent and preconceived idea of what they would discover. Hartmann Schedel's World Chronicle, published at Nürnberg in 1493, opens with a sequence of twenty-one woodcuts of monstrous races beginning with the anthropophagous dog-headed men. The accompanying commentary cites classical sources like Pliny as the authorities. Given this existing "scientific" world view it is no wonder that Columbus, when first hearing about men "with dog's snouts who ate men", used the word "cannibal" (a corruption of *Cariba*) as synonymous for the dog-headed people. The dog-headed cannibals became known through a wood-cut from Lorenz Fries, where the cannibals dressed in typical European aprons are butchering human flesh. Henceforth cannibalism would be the characteristic feature of the inhabitants of America. The allegorical depictions of the continents in the 16th and 17th century almost without exception show America as a beautiful naked female Cannibal.

This paper will show to what high degree classical thought influenced the perception of indigenous cultures and will investigate the discourse of ritual cannibalism in North-America within the context of the competition of the European empires for economic, spiritual, and imperial control of the *New World*. The paper will show to what great extent the Western history of ideas was shaped by an ideology of superiority already rooted in Greek and Roman thought and, also that the discourse of cannibalism in this context primarily was used as a means of its reasonable justification.

Friedrich Pöhl holds a Ph.D. from University of Innsbruck, Austria, where he is a lecturer. In 2006 he received Library Research Fellowship from the American Philosophical Society, Philadelphia, USA. He is the editor of a monograph entitled *Franz Boas, Kultur, Sprache, Rasse. Wege einer antirassistischen Anthropologie* (LIT Verlag, Wien/Berlin 2011). Currently he is working with Robert Rollinger, distinguished Professor at the Department of World Cultures, University of Helsinki, on an interdisciplinary research topic regarding the discourse on ritual cannibalism.

Notes:

Thursday May 16, Session 21

Michael C. Coleman
Teaching American Indian Histories and Cultures to European Undergraduate Students: From Stereotypes to Complexity

With only a lecture or two on a broader survey course available each academic year, or occasionally a single dedicated course, how can a European teacher of undergraduate students get beyond stereotypes of "The Indian"? This paper, a pedagogical "looking back," suggests possible ways to communicate the diversity and complexity of Native American experiences. Apart from the odd student already "interested in Indians," or who had visited, or even lived on a reservation, most undergraduates knew little, beyond a few stereotypical images. What themes or structuring ideas, therefore, are most important to begin serious study of Native Americans, or just to learn something significant?

In a 2-hour double-lecture (part of a 13-hour United States history survey course I gave for almost four decades until 2010) and in a 26-hour reading-discussion course entitled "American Indian Histories and Cultures", I emphasized a number of major themes. These were: cultural diversity, past and present; similarities to and differences from so-called Western cultures; the complexity of Indian-white interactions (beyond "savage-civilized," or "noble Indian-genocidal whites"); Indian survival and on-going Indian influences on historical developments. I drew heavily on Indian materials, including artistic expressions, and, for recent developments, on tribal/national Internet home pages and contemporary Indian newspapers. Even those whose only exposure to Indian studies was the 2-hour double-lecture, will hopefully develop a sense of Native American diversity, differences from/similarity to Western cultures, complexity, survival, and historical influences.

Michael C. Coleman is Emeritus Professor at Department of Languages (English) in University of Jyväskylä, Finland. In 2008 he was named University Teacher of the Year. His major publications include *American Indians, the Irish, and Government Schooling: A Comparative Study* (2007), partly researched in Ireland as a senior fellow of the Academy of Finland (1996-97); *American Indian Children at School, 1850-1930* (1993), and *Presbyterian Missionary Attitudes Toward American Indians, 1837-1893* (1985). He is a dual citizen of Ireland and Finland.

Notes:

Thursday May 16, Session 22

Alfred Young Man

Anomalous Painters: Writers, Critics, and Other 'Indian' Impostors

Many individuals make anomalous claims to being Indian, creating the 'anomalous' Indian celebrity. These stereotypical individuals co-exist outside what it means to be a real Native American / First Nations individual in the United States and Canada today. Authentic Indians are members of "tribes", bands, and communities, most of them residing on reservations and reserves on individual allotments usually on land under the jurisdictions of the Bureau of Indian Affairs in the U.S. and in Canada under Aboriginal Affairs and Northern Development – some may dwell elsewhere who maintain close ties with the "tribe" and band and still consider the reservation or reserve their home; others, although also members, retain only tenuous connections and do little or nothing to advance the Native American First Nations communities.
In Canada, there are 608 bands, 2370 reserves, and 573 657 registered Indians as of 1994. However Indians are born and not made, therefore authentic American and Canadian Indians are not required to prove their Indian identity. Conversely, the "anomalous" Indian must struggle to provide and maintain proof of their fictionalized identity. A culture of lying, deceit and exploitation has emerged around this idea of the anomalous Indian therefore the negative side to this story centers around fear of lawsuits which might be launched against any person who may be so audacious as to speak out or name names of those persons impersonating the stereotypical Indian for profit and personal gain whether in North America or Europe, in Hollywood or in anthropology. The culture of identity politics has been allowed to flourish unchecked in the North American and European art and anthropology market for at least the past century with no sign of dissipating. My paper is written from the Native perspective with the longer version being the abridged chapter in my most recent book *The Buckskin Ceiling: A Native perspective on Native Art Politics* published February 2012.

Alfred Young Man, Ph.D. (Eagle Chief) is Professor Emeritus University of Lethbridge/University of Regina. He was born and raised on the Blackfeet Indian Reservation, Montana. His many published works include *North American Indian Art: It's a Question of Integrity, Kamloops Art Gallery* (1998) and *The Buckskin Ceiling: A Native Perspective on Native Art Politics* (2012) a critique of a wide variety of issues faced by Native American/First Nations artists, published by Aboriginal Issues Press, University of Manitoba.

Notes:

Thursday May 16, Session 22

Reetta Humalajoki
"On the Warpath Against Bogus Indian Art" – The New York Times *and Native American Art and Commodities during the Termination Era*

The United States policy of Termination (roughly 1953–1970) was grounded on the understanding that dividing tribal lands into individual allotments would encourage the assimilation of Native Americans into mainstream society and elevate them to the status of "full American citizens". Yet it is questionable whether the American public subscribed to this ideology – particularly considering the continued interest in Native cultures exhibited in the press. Especially into the 1960s late Termination era, the *New York Times* published multiple articles on Indian art exhibits and Native inspired fashions, in addition to guides for consumers wishing to purchase American Indian products. This media research paper explores the nature of *New York Times* writing on Native American arts and crafts, to determine how such a seemingly incongruous subject was maintained against a background of assimilationist federal policy.

Addressing the broader question of the ownership of Native cultures and artefacts in U.S. history, the paper will show that an interest in adopting items or influences perceived as coming from an American Indian past was not necessarily incongruous with the drive to terminate the federal recognition of tribes. The *New York Times*' treatment of Indian art rather shows that a fascination with Native commodities could play into the trend of assimilating the Indian into wider American society. Despite a few exceptional articles that exhibited a respect for Native artisanship, on the whole writing on Indian arts and crafts was as divorced from the reality of Indian experiences as any stereotypical writing on Native Americans in the press during the 1950s and 1960s.

Reetta Humalajoki is a Ph.D. candidate at Durham University in the U.K. Her research interests include the representation of Native Americans in the press and the reactions of tribal councils to Termination policy. Her thesis is provisionally titled "*Debating Native American Termination in the Global, Domestic and Native Spheres, 1950–1970*".

Notes:

Thursday May 16, Session 22

Roslyn M. Frank & **Marianna Ridderstad**
Conflicts over Masks, Museums and Tourism

The presentation begins by comparing certain contemporary conflicts and debates that have arisen in both Europe and North America concerning the way that traditional masks worn by performers are carved and cared for, or, better stated, should be carved and cared for. The discussion will examine the impact of tourism and subsequent commercialization of the artifacts on the performances themselves and the way these pressures have impacted the production and sale of the masks, giving special attention to the ongoing debates over whether these masks should be commercialized at all and/or kept in a museum. The two study groups consist primarily, although not exclusively, of the masks and performances associated with the False Face Society of the Iroquois, on the one hand, and a kind of Alpine equivalent, the *Tschäggättä* performers of Switzerland, or stated more explicitly, the masked performers from the Löchtental of the Canton Valais in the Rhône Valley whose ritual activities are understood to bring good luck and health to those visited. Interviews conducted with traditional carvers and performers will be discussed.

In the second part of the presentation other contemporary masking traditions in Europe and North America will be examined, specifically, the masks and costumes of 'bear performers', including variants such as the Finnish Nuutti/Kekripukki. The accoutrements of these European 'bear maskers' will be compared to those found in North America. At the same time, the comparative approach will serve to bring into focus the archaic pan-European belief that humans descended from bears since in many locations in Europe we still find a wide variety of bear-human performers, actors who dress as bears or bear-men and whose function is prophylactic, to confer good luck and health on those visited, masking traditions that have striking parallels among North American indigenous peoples.

Roslyn M. Frank, Professor Emeritus at the University of Iowa, has done extensive fieldwork in the Basque Country, studying the language and beliefs of the Basque people, including the folk belief that holds Basques descended from bears. This led to subsequent investigations into circumpolar bear ceremonialism and to documenting residual evidence of the same in European traditional performance art. Her publications are in the area of Basque studies, cultural cognitive linguistics, and anthropology.

Marianna Ridderstad has a Lic.Phil. in astrophysics and M.Sc. in theoretical physics, and is currently preparing her Ph.D. at the University of Helsinki on the archaeoastronomy of Neolithic stone monuments in Finland. Her research explores the archaeoastronomy of Finnish monuments from the Bronze Age to the Early Middle Ages, as well as ancient Finnish and Finno-Ugric folklore and traditions related to astronomical subjects, including the calendric and ritual significance of the Bear.

Notes:

Thursday May 16, Session 23

Pauline Turner Strong

"The Border Crossed Us": Activist Artists, Transnational Indigenous Peoples, and the U.S./Mexico Border

In common parlance "border work" usually refers literally to employment, whether it be agricultural, domestic, and factory labor, patrolling the border, or doing humanitarian or legal work in solidarity with undocumented immigrants. But there are a few scholars who have used the term "border work" in an extended sense. Taking inspiration from Barrie Thorne's *Gender Play* (1993), this presentation analyzes the border work of a new generation of politically engaged artists. The presentation focuses in particular on "The Border Crossed Us," a temporary installation at the University of Massachusetts at Amherst by the Institute for Infinitely Small Things.

This installation featured a life-size photographic replica of the border fence that divides the Tohono O'odham people in Arizona from their relatives in Mexico. Documented by a book and a web site, the installation attempted to simulate the experience of confronting the border fence and associated border surveillance. In addition to the simulated fence the installation included a soundscape alternating between a Tohono O'odham ceremonial song and the noise of surveillance helicopters and construction equipment, as well as signs posing a different question each day: "what are you hiding?, "are you a citizen?", "may I touch you?", "what color are you?", "where did you come from?", "where are you going?". Artistic border works such as "The Border Crossed Us" are effective ways of contesting the hardening of the U.S./Mexico border, which has serious consequences for transnational indigenous people such as the Tohono O'odham.

Pauline Turner Strong is Associate Professor of Anthropology and Gender studies at the University of Texas at Austin, where she also directs the Humanities Institute. An award-winning teacher, she has published widely on representations of Native Americans in North American public culture. Her latest book, *American Indians and the American Imaginary,* appeared in October 2012. Her other books include *Captive Selves, Captivating Others: The Politics and Poetics of Colonial American Captivity Narratives* and (with Sergei Kan) *New Perspectives on Native North America: Cultures, Histories, Representations.*

Notes:

Thursday May 16, Session 23

Claudia Ulbrich

TimeTraveller™: Presenting Indigenous Narratives in Cyberspace

With the advent of the World Wide Web, Native artists have experimented with technology and media to define, maintain, and expand Native territories in cyberspace. They are fully aware of the processes, in which traditional mass media has played a critical role in shaping Western, technologically driven perceptions of Native cultures. For them, cyberspace offers "an unprecedented opportunity to assert control over how we represent ourselves to each other and to non-Aboriginals" (Lewis and Fragnito, 2005). By learning and applying digital technologies and new media forms, Native artists and collectives such as *Aboriginal Territories in Cyberspace* (AbTeC) create, explore, and use cyberspace as a medium for digital art and storytelling to generate and increase Native presence and agency online.

The paper traces the theoretical framework and the modes of production that are underlying the making of indigenous cyberspace by looking at one particular example – the cyber project "TimeTraveller™" by Mohawk artist Skawennati Tricia Fragnito in collaboration with other AbTeC partners. "TimeTraveller™" is a short machinima production shot on location in Second Life, an online virtual world. It is the story of Hunter, a young Mohawk man living in the 22nd century. Despite the fact that he possesses an impressive range of traditional skills, Hunter is unable to cope with life in an overcrowded, hyperinflated, technologized world. He embarks on a vision quest that takes him back in time to historical conflicts that have involved indigenous peoples. By analyzing the ways that "TimeTraveller™" presents indigenous narratives, I want to explore how Hunter's vision quest relates to and is informed by Native agency, forms of social critique and resistance, as well as questions of self-representation. This investigation also includes the wider context of art and its "constantly expanding forms of practice" (Simon Sheik, 2006) between knowledge production, research, education, and self-formation with regard to decolonization efforts of Native art and the creation of indigenous territories in cyberspace.

Claudia Ulbrich holds an M.A. in American, Slavic, and Communication Studies from Martin Luther University Halle-Wittenberg, Germany. She has also studied at Montana State University Bozeman, USA, and Voronezh State University, Russia. An associate doctoral candidate with the Graduate School "Society and Culture in Motion" at Halle University, she's currently completing her Ph.D. thesis with a focus on Indigenous-German relations in 18th century Pennsylvania.

Notes:

Friday May 17, Session 24

Alessandra Magrin

'From Sublime to Subliminal': Fascination and Instrumentalisation of Native Americans in Italian Popular Culture from the 19th to the 21st Century

Italian interest in Native Americans, despite being as old as European settlement in America, has become the topic of scholarly attention only relatively recently. The most celebrated episode of Italian popular fascination with American Indians was the face-to-face encounter with Lakota Indians, which was brought about by Buffalo Bill's Wild West Show at the end of the 19th century. This event catalyzed most of the current Italian attraction towards 'American Indians and the life on the frontier', and definitely marked a watershed in the way 'Indianness' was perceived, represented and misrepresented from then on in Italian culture.

This paper addresses the representations of Indians in Italy during and after Cody's Wild West Shows, throughout the 1900s and up until the earlier part of the 2000s. By analyzing mostly visual depictions of American natives, as found in a series of Italian 'popular culture artifacts' (illustrated magazines, satirical cartoons, postcards, photographs, dime novels, western comics, Spaghetti Western films, and propaganda posters), I will revisit and revise the phases of modern Italian interest in American Indians, and engage with issues such as: the reinforcement and challenging of stereotypes, authenticity, masculinity, memory, inspiration, and contemporary concerns over cultural appropriations and political exploitations of Native history.

Alessandra Magrin is a doctoral student at the University of Strathclyde, Glasgow, where she also teaches American History as a teaching assistant. She graduated in Foreign Languages and Literatures from the University of Milan then pursued a MLitt in American Studies at the University of Glasgow. Her Ph.D. is funded by the Buffalo Bill Historical Center in Cody, WY, and her research focuses on Buffalo Bill's Wild West Show and its legacy in Italian popular culture.

Notes:

Friday May 17, Session 24

Agathe Cabau

Native American Representations by French Migrants and American Artists at the Paris Salons and French Great Exhibitions (1800-1914)

My dissertation investigates images of Native Americans displayed at the Paris Salons and French Great exhibitions of 1855, 1867, 1878, 1889, and 1900. In analyzing the exhibition and reception of these artworks, I demonstrate how artistic depictions of Native Americans were informed by the nineteenth-century visual and literary culture, and artists' itineraries. The annual Salon exhibitions and the five French Great exhibitions were the most important venues for artists to showcase their works to audiences worldwide. It is noteworthy then that a significant number of paintings shown in these exhibitions depicted Native Americans. The body of works I analyze documents the two well-studied campaigns of painting Indians consisting in the representations of "the Noble Indian" and representations of "the Savage Indian". In my dissertation, I analyze why these archetypal representations persisted in nineteenth-century exhibitions. My ultimate claim is that images of the Native American "Others" work on a complex set of historical, literary, and anthropological references that result in artistic depictions of contradictory and deliberately ambiguous figures.

My presentation will focus exclusively on artworks by French migrant artists and American artists that exhibited Native Americans' depictions in France. I will discuss the reasons why these depictions conveyed to audiences benefitted at that time from an "aura of scientific accuracy". A close focus on artists' itinerancies and their migration to the West help to understand how new routes and techniques of transport brought new opportunities for artists to meet Native Americans. Salons' artworks, in this sense mapped artists' progressions in American territories. Nevertheless, these artists also represented fabled land as never being witnessed before by white men and doomed Indians. The part played by commissioners in the creative process will also be explored. Besides, I will examine how the "Fine Art" genre of the Salons influenced Native Americans representations over time.

Agathe Cabau is Ph.D. Candidate in Art History at the Paris I Panthéon-Sorbonne University. She is conducting her Ph.D. dissertation "*Representations of Native Americans at the Paris Salons and French Great Exhibitions from 1800 to 1914*" under Professor Eric Darragon's supervision. Her presentation is a reflection of the research she conducted as a Terra Foundation Fellow in American Art at the Smithsonian American Art Museum in Washington D.C. in 2012.

Notes:

Friday May 17, Session 24

Iris Edenheiser

'The Indian Museum'. Works of a Dresden-born Sculptor Ferdinand Pettrich in the Vatican

Today almost forgotten, the Dresden-born sculptor Ferdinand Pettrich (1798–1872) is one of the artists of the early 19th century who dealt with the subject of 'Indians'. Within the medium of sculpture his depictions can even be considered among the earliest of their kind. Pettrich studied with his father, Franz Pettrich, at the Kunstakademie (Art academy) Dresden and with famous neo-classical sculptor Bertel Thorvaldsen in Rome. He went to Washington in 1837 and portrayed representatives of Native American tribes who negotiated land treaties with the US government.

This artistic occupation resulted in four bas-reliefs, four life-sized statues and 16 busts of terracotta-colored plaster as well as nine bozzetti, which are currently in the possession of the Ethnological Museum of the Vatican Museums. Many of the portrayed individuals are explicitly named (e.g. Tecumseh, Keokuk and Black Hawk). Pettrich's body of work will be exhibited in Dresden in autumn 2013 as a cooperation project between the Staatliche Kunstsammlungen Dresden (SKD) and the Vatican Museums. The paper introduces the artist Pettrich and his sculptures, discusses them from an interdisciplinary perspective, combining art-historical, historical and ethnographic approaches, and outlines the curatorial concept.

Iris Edenheiser is Curator for "The Americas" at the Staatliche Ethnographische Sammlungen Sachsen (GRASSI Museum für Völkerkunde zu Leipzig, Museum für Völkerkunde Dresden und Völkerkundemuseum Herrnhut) / Staatliche Kunstsammlungen Dresden (SKD), Germany. She holds M.A. in Ethnology, Comparative Religion and Spanish at University of Leipzig, Germany and University of Granada, Spain. She did her Ph.D. about indigenous gender concepts in the context of ethnicity and nationality in the Oriente of Ecuador at the Graduate School under the title "*Identity and Difference*" (University of Trier, Germany).

Notes:

Friday May 17, Session 24

Trisha Rose Jacobs

The Material and Immaterial in Early Modern Representations of Native Americans: A Case Study

Among the collection of objects housed at the Royal Museum for Art and History in Brussels, is a standing cup fashioned from a silver mounted coconut, made in Antwerp at the end of the sixteenth century. The carved panels on the sides represent Biblical scenes, while the cover is surmounted by a small figure depicting a Tupinambá Indian. Many examples of such coconut cups may be found dating from the late sixteenth and early seventeenth century; however, this particular specimen is unique in terms of both its subject matter and self-reference to its own materiality. It presents the viewer with a three-dimensional model of the early modern mental image of the New World, in comparison to the flat, semi-ethnographical depictions of John White and Theodor de Bry, with which we are so familiar. What can this object tell us with regards to how Europeans viewed and located Native Americans in their mental landscape? Does its iconographic program, when compared to the Humboldt Cup described by Virginie Spenlé for example, indicate a difference between Catholics and Protestants in this regard?

Trisha Rose Jacobs (Cherokee) is currently working on a doctorate concerning mercantile intelligence networks at the end of the sixteenth century. She is employed as an assistant in the History Department at the University of Ghent. Her field of interests include: early modern political and mentality history with particular reference to the Americas; early modern identity construction, representation and negotiation; the historiography of colonization.

Notes:

Friday May 17, Session 25

Markku Henriksson
Do They Fit? Categorizing Native American Paintings

European and Euro-American paintings of Native Americans and First Nations can relatively easily be classified in three different categories. The first, perhaps best represented by George Catlin and Paul Kane, tends to look at Indians from a neutral point of view, and is interested in their clothing, manners, and perhaps history. This category can be called "romantic curiosity". Some call it "anthropological approach". Paintings of the second category see Native Americans and First Nations as enemies to the advancing white civilization. Well-known artists include Charles Schreyvogel and many paintings by Charles Russell and Frederic Remington. This category can be called "Indians as enemies." During the late 19th and early 20th century, Native Americans and First Nations were thought to be a doomed race. James Earle Fraser's sculpture "The End of the Trail" from 1915 depicts this concept very well. Paintings in this category would include certainly Henry Farney's well-known "The Song of the Talking Wire". This category can be called "Indians as a vanishing race."

Although we can argue about details, and perhaps some paintings could be classified into more than one category, practically all European and Euro-American paintings fit nicely into these three categories. But what about works by Native American and First Nation painters? What about works by artists such as David Johns, Harry Fonseca, or Fritz Scholder? Can their work be categorized with similar fashion (even if we change the name of the second category to "Whites as enemies")? This presentation looks at the difficulty of categorizing Native American art work even when it is done by Indians who express their artistic skills similarly with the white man, and have been educated into the European art form on painting.

Markku Henriksson has been Professor and McDonnell-Douglas Chair for American Studies in Renvall Institute for Area and Cultural Studies at University of Helsinki since 1999. He has also been Docent (Adjunct Professor) for American and Canadian Studies in the Department of History at University of Tampere since 1994. He received his Ph.D. in Social Sciences from University of Helsinki in spring 1988 and Ph.D. from Lettres, h.c., York University, Toronto, Canada in fall 1995. He has been awarded with honorary lifetime membership from Western History Association (WHA) in 2005.

Notes:

Friday May 17, Session 25

Markus Lindner

Oscar Howe and Andrew Standing Soldiers: Contemporary Artists – A Comparison

Oscar Howe (1915–1983) was one of the most important Native American artists of the 20th century. Even if he became very famous and opened new ways for art through his "manifesto of Indian modernism and artistic autonomy" in reaction to a refusal of his painting *Umine Wacipi* at the American Indian Art Exhibition of the Philbrooks Art Center in 1985, he stayed in is home area for his whole life. While he became a fine artist, his contemporary, the equally talented Andrew Standing Soldier (1917–1967), never became more than an illustrator using themes from his everyday life for his paintings. Even if their artworks are very different, both are known as Sioux artists. The paper wants to discuss why two contemporaries with a similar background went different ways and what this means for the evaluation of their art from an anthropological point of view.

Markus Lindner is a cultural anthropologist at the University Frankfurt am Main, Germany. His Master's thesis was about the photographs of Sitting Bull, and he received his doctoral degree for a dissertation on Tribal Tourism. Recently, he is working on contemporary Lakota artists. Other topics of interest are museum studies, material culture and contemporary Native American life. Markus Lindner is member of the AIW Organizing Committee.

Notes:

Friday May 17, Session 25

Geneviève Jenny Chevallier

On the Footprint of the Shaman; the Breath of the Shamanistic Thought in Contemporary Native Art in Canada

Shamanism in contemporary Native art in Canada is becoming one of the most relevant ethnic markers. It is the sacred place, the major source for cultural resistance, with strong roots and political implications underneath. It works as a powerful identity referent. As we analyze the aesthetic phenomenon from a modern perspective, different issues are emerging: how shamanism is acknowledged, both as a concept and as a practice by the First Nations artists? Which social functions and philosophical involvements are assumed by the contemporary "shamanic art", considering its symbolic part as the keeper of identity and spirituality, or/and performed or seen as a healing process?

In the postmodern artistic context, shamanism may be considered as an essential source of power and inspiration, a sacred land that most of the native artists are now exploring, defining therefore a new ontology. From the deep roots of the traditional knowledge, their legacy, and through their own contemporary experiment, these artists are trying to bring back the original wisdom in order to reconnect themselves with the native cosmogony and consequently, to reduce the psychic schism between traditionalism's nostalgia and contemporary Indianness (Nativeness). Therefore the status of "betweenness" that is specifically attributed to the native artists is shifted into a power of creative transformation. This thesis analyses the process of shamanistic inspiration in contemporary native art, through the philosophical and political issues as well as with an anthropological and aesthetics point of view. The historical and sociological contexts are explored before defining the two main missions of the "Shaman of Art": the rewriting of the History and the Conquest of Identity, drawing through the recognition of their alterity, the architecture of a new "Amerindia".

Jenny G. Chevallier is a journalist and art anthropologist. She wrote her Ph.D. thesis on the expression of shamanistic thought in contemporary Native art in Canada, for Department of Canadian Studies in Paris III La Sorbonne Nouvelles. She is presently working as a post-doctoral in the University of Quebec in Montreal, on the future of Inuit art in the context of the new industrialization of the northern territories, Nunavut and Nunavik.

Notes:

Friday May 17, Session 25

Ukjese van Kampen
A Yukon Indians Plays with & Appropriates the Dominanite's Culture

This presentation will explain the relation of my own art to the First Nations community as well as to dominate White culture. I will explain how I use what I want from western art to get my message across. One set of artworks that will be on display will be of my people's stories but with western art references to make them more recognizable. Other works will be a series of statements about my people in relation to each other as well as to the dominate culture. One group of works will be from my "*A Native American Bare-Wolf in Europe*" photographic series that literally illustrates the loss of my people's culture when compared to culturally rich Europe. Along with a series of paintings there will be at least one performance that is written by me making statements of the loss of my culture. Most of the art to be exhibited has been exhibited in public galleries in North America and the performance has also been performed in a Public gallery in the Yukon.

Ukjese van Kampen is an unemployed artist and scholar from Whitehorse, Yukon in Canada. He is from the Tutchone First Nation people, Wolf Clan. He has been creating art for 40 years and has exhibited in over 80 art exhibitions worldwide. Ukjese is a commercial failure but an academic success as his art has been presented at conferences, written about in media and taught in a couple universities. He holds a B.F.A., M.A. and Ph.D.

Notes:

Friday May 17, Session 26

Chad Hamill

American Indian Jazz: Mildred Bailey and the Origins of a Distinctly American Art Form

In March of 2012, the Coeur d'Alene tribe of Idaho introduced concurrent resolution no. 49 in the Idaho House of Representatives, seeking to right the historical record and bring home Mildred Bailey, one of jazz's first female vocalists. For over eighty years, Bailey – an enrolled member of the Coeur d'Alene tribe – has been known primarily as a "white jazz singer." This misnomer matters. As the nation's first woman to front a big band in the 1930s, Bailey carried considerable influence, pioneering the vocal "swing" style that countless jazz and pop singers sought to emulate, including Ella Fitzgerald, Billie Holiday, Bing Crosby, and Tony Bennett. Rather than crediting her black contemporaries, Bailey pointed to the Indian songs of her youth as essential to forming her unique sound and style. Bailey belonged to a family lineage of Coeur d'Alene singers stretching back centuries and it can be argued that singing was a part of her ancestral DNA. Through a comparative analysis of traditional songs of the Coeur d'Alene and Bailey's recorded vocalizations, this paper will explore Bailey's musical inheritance and the Native origins of her musicality, suggesting that the indigenous songs of her youth were not only an essential component of her musical development, they were critical to the development of jazz itself.

Chad Hamill, descendant of the Spokane tribe, recently completed a manuscript titled *Songs of Power and Prayer in the Columbia Plateau: The Jesuit, the Medicine Man, and the Indian Hymn Singer* (Oregon State University Press, 2012). The book examines the role of song – both Native and Catholic – in the perpetuation of indigenous identity. Hamill is currently Assistant Professor of Ethnomusicology at Northern Arizona University, where he serves as Co-Chair of the Commission for Native Americans and as Affiliate Faculty in the Department of Applied Indigenous Studies.

Notes:

Friday May 17, Session 26

Naila Clerici

Understanding History through Art from a Native American Perspective

Many contemporary Native artists want to identify themselves culturally, and even if the stylistic trends have changed through the years, reference to historical events, collective memory and contemporary issues related to Indians are present in all forms of art, including music. The artists want to show their views and, at the same time, their heritage, and mainly to convey a message and inform/educate the general public. This paper will present and discuss some of these topics and the events depicted or cited (in musical lyrics) to give these messages.

Naila Clerici currently teaches History of Indigenous Peoples of the Americas from an ethnohistorical perspective at the University of Genoa, Italy. Her publications include *Sfumature di rosso. In Territorio Indiano con i Primi Americani / Shadows of Red. In Indian Territory with the First Americans* (2011). Since 1984 she has been the general editor of *Tepee*, the only publication in Italian, for scholars and general public, about history, culture, literature of the Natives of the Americas. She is also a well-known photographer and organizes exhibitions and other events for the cultural association SOCONAS INCOMINDIOS.

Notes:

Friday May 17, Session 26

Susanne Berthier-Foglar

Robert Mirabal: From Native American Flute to Musical and Political Activism

The contemporary musician Robert Mirabal is well known for his Native American flute performances and the evocative titles of his records: *Warrior Magician* (1996), *Taos Tales* (1999), *Music from a Painted Cave* (2001) and so on. He represents himself as a traditional Taos Pueblo tribal member which he undeniable is. However, Mirabal the showman seems well at ease in any contemporary setting of world music. While, in his younger years, Mirabal could be seen as a marketing product of record companies eager to profit from the sympathy-capital Native Americans inspired, the musician has re-constructed himself to represent Taos activism by impersonating historical figures of his pueblo and furthering the traditional corn-based economy. This paper analyses the eclectic mix of sounds that are still called "Indian" – despite the addition of Western orchestra instruments – and the self-representation in musical and political matters creating Mirabal's persona.

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Notes:

Friday May 17, Session 27

Enrico Comba
Sharing and Maintaining the Universe: A Comparative View of Sun Dance Ceremonies

The Sun Dance is one of the best known and most spectacular religious ceremonies of North American Plains cultures, and has been the subject of detailed studies and descriptions. It was conducted by almost all the nomadic buffalo tribes of the Plains, each one with its own version. Many differences existed in purpose, ritual elements and paraphernalia, and mythical origins from group to group. However, a comparative analysis of the various forms shows the existence of several common elements: the construction of a Sacred Lodge, the Center Pole as an axis mundi, purification of dancers into the sweat lodge, preparation of the pledgers by an instructor, prolonged fasting and dancing by the participants before the Center Pole as a fulfillment of a vow.

The Sun Dance usually was held during the summer solstice period and lasted several days. First, a straight tall tree to be used as the Center Pole was selected by a medicine man, then the Sacred Lodge was built, the tree was cut down and brought with much ceremony to the place of the dance, where it was planted in the ground. Built for only a single ceremony, after the performance was accomplished the Lodge was traditionally left to return to nature. The Sacred Lodge was a reproduction of the cosmos and its construction a repetition of the world making. An analysis of the ceremonial features and of the accompanying mythological traditions among different Plains cultures can contribute to the reconstruction of the ancient worldview of the hunting peoples who lived in the area since prehistoric times, adapting to the environment, organizing their way of life according to the cycle of the seasons and living with non-human beings in a shared universe.

Enrico Comba is Assistant Professor of Cultural Anthropology and of Anthropology of Religions in the University of Turin. His scientific interests are devoted mainly on the study of the mythical and religious traditions of North American Native cultures, particularly in the areas of the Plains and of the North-East, and on the cross-cultural study of shamanic rituals and worldview.

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Friday May 17, Session 27

Marianna Keisalo-Galvan

The Art of Clowning

Various clown figures are an important part of many Native American rituals. Like the trickster, clowns are linked to transgression, transformation, and mediation of different categories. The Chapayekas are masked clown figures that portray Judas in the Yaqui Easter ritual of the Yaquis, an indigenous group residing in Sonora, Mexico and Arizona, USA. In this paper I will discuss how the Chapayekas' performance is constructed, how it works as a part of the dynamics of the entire ritual, and how my analysis can be applied to other comic figures.

The Chapayekas combine two kinds of performance, requiring different kinds of skill: they perform set, conventional actions, and improvise and invent new actions. This creates dialectics of invention and convention that allow the figure to mediate between the ritual and its context, and different kinds of beings within the Yaqui cosmology. The conventional side of their performance is a cycle of death and rebirth that provides a symmetrical cosmological counterpart to the cycle of Jesus. Through invention, they separate themselves from the other performers and make themselves powerful. Alternation between the two modes enhances that power and brings it into the conventions of the ritual; ultimately the Chapayekas revitalize the entire ritual. This makes them extremely important to the continuity of both ritual and culture. The combination of continuity and change, convention and invention, is what makes it possible to recreate certain conventions of Yaqui culture as powerful and compelling in changing contexts. The Chapayekas create and constitute boundaries between the self and other, microcosm and macrocosm, sacred and profane. I argue that all clown and trickster figures are characterized by constant switching between invention and convention; this is what connects them to the collective and moral aspect of culture and, at the same time, makes them unpredictable and powerful.

Marianna Keisalo-Galvan received her Ph.D. in Social and Cultural Anthropology from the University of Helsinki in 2011. Her doctoral dissertation is an ethnographic study of Chapayekas, masked clown figures in the Yaqui Easter Ritual in Sonora, Mexico. She is currently an Adjunct Lecturer at the University of Helsinki and planning a research project on Finnish Stand-up Comedy. Her research interests include symbols, performance, world view, and humor.

Notes:

Friday May 17, Session 27

Elzbieta Wilczyńska

Cultural Traditions of the Southern New England Tribes in the 21st century

The purpose of this paper is to explore the subject of cultural and artistic traditions of southeastern New England Native American nations in the 21st century. Since the time of their first contact with European settlers in the early 17th the Native people were the subject of different social and cultural assimilation processes, eviction from their ancestral lands and stagnant life on state-managed reservations, as a result of which many cultural traditions of these indigenous peoples were either discontinued, lost or perpetuated in secrecy. Land reclamation trials and successful federal recognition of many of the native nations in the late 20th century led to their cultural and political empowerment, among them The Mashantucket Pequot Nation, the Mashpee and the Mohegan nations. As a result of this empowerment, many cultural practices and traditions were revived, reinvented or reconstructed.

In this paper I would like to present some of such practices, artistic achievements and events typical of all the southeastern New England Native American nations. The main emphasis will be on analysis of such events as powwows, festivals, and workshops organized by those nations and the role the events play in asserting the Native American identities of those tribes, in emphasizing their continuity with the past in contradiction of public opinion, in encouraging development and creation of indigenous arts among their members and in endorsing the pan-Indians character of their culture. It will be also shown how these cultural events are carried out for public practice and consumption among the non-Native American population of New England in order to endorse the presence and Native American identity of those tribes.

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