

*Leiden, the Netherlands
May 21st - 25th, 2014*

*35th
American Indian
Workshop*

*Communication
is Key*



**Universiteit
Leiden**
The Netherlands

RIJKSMUSEUM

VOLKENKUNDE

*35th American Indian Workshop:
Communication is Key*

May 21 - 25, 2014

*Leiden University
National Museum of Ethnology*

TABLE OF CONTENTS

Foreword	3
Program Overview	4
Keynote Speakers	14
Workshop Sessions	16
Sponsors	back cover

Dear conference guests,

Welcome to Leiden! We are excited to have you here for the 35th edition of the American Indian Workshop, hosted by the Leiden University Centre for Linguistics in collaboration with the National Museum of Ethnology. We hope that you will enjoy an inspirational conference and have a wonderful time.

As the 2014 Workshop is about to begin, and our organizing journey is about to come to an end, we would like to take this opportunity to share some of our final thoughts with you. For this AIW, we chose the theme “Communication is Key” to hopefully facilitate a discussion of Native American and First Nations communication in a literal sense, in fields such as linguistics and media, as well as more broadly, by including such themes as authenticity, authorization, research, representation, policy, interpretation and cross-cultural competency.

We thoroughly enjoyed receiving all of the fascinating interpretations on the theme of communication by academics from many different backgrounds, and we feel very fortunate to be able to bring together numerous presenters in complementary panels. This could not have been possible without our generous sponsors: the Embassy of the United States of America in The Hague, the Embassy of Canada to the Netherlands, the City of Leiden, the Leiden University Fund/van Walsem (LUF), Leiden University Centre for Linguistics (LUCL), and the Netherlands Organisation for Scientific Research (NWO) specifically for the Open Access panel.

In the following days, we hope to hear answers to some of the questions we proposed for consideration: What can Native languages tell us about communication? What forms or channels of communication are there, and what is their influence on the communicated? What is the role of new social media such as Facebook, Twitter and Wikipedia? What creates miscommunication? Why and when is certain information communicated, or withheld? How is research in the field of Native American/First Nations Studies communicated, and to whom? At the end of the conference, we hope to be inspired with as least as many new questions for the future.

Three organizers do not a conference make! First, we want to thank our volunteers who will take care of you to the best of their ability in these coming days. We are also grateful for the help of our colleagues affiliated with the National Museum of Ethnology, Pieter Hovens, Mette van der Hooft, and Cunera Buijs, and LUCL's conference assistant, Anne Rose Haverkamp. Furthermore, we are very appreciative of the AIW Steering Committee for their advice to us as well as for the time and effort they continue to put into the American Indian Workshop.

Last but not least, we want to thank two extraordinary women without whom this 35th AIW would not have been possible: Eithne Carlin and Franci Taylor. As our Advisory Committee, they supported us, inspired us, motivated us and believed in us. Dank je wel, go raibh maith agat, yakoke.

Simone van Eik
Dymfke van Lanen
Lea Zuyderhoudt

Wednesday 21 May

<p>12:00 - 13:00 Academy Building</p>	<p>conference registration</p>
<p>13:00 - 15:30 Academy Building</p>	<p>2014 American Indian Workshop conference opening</p> <p>Welcoming address by Professor Carel J.J.M. Stolker, LL.M., Rector Magnificus and President of Leiden University Welcoming address by His Excellency Timothy Broas, the United States of America's Ambassador to the Netherlands Welcoming address by Mr. Lionel Veer, Dutch Human Rights Ambassador Welcome by conference organizers</p> <p>1st keynote address: Dr. Henrietta Mann, Cheyenne, Cheyenne and Arapaho Tribal College & Montana State University - Tribal Colleges and Universities: Voices for Tomorrow</p> <p>2nd keynote address: Bobby Wilson, Sisseton-Wahpeton Dakota, of the 1491s - "Me Speak um Good Now?" Humanizing the Indian Caricature through Comedy and Modern Media</p>
<p>16:00 - 18:00 Museum</p>	<p>opening reception & opening of exhibit "Nunavut's Culture on Cloth" by the Canadian Embassy</p> <p>Welcoming address by Mr. Stijn Schoonderwoerd, Director of the Rijksmuseum Volkenkunde Welcoming address by a His Excellency James Lambert, Canada's Ambassador to the Netherlands</p> <p>Opening of the temporary exhibit "Nunavut's Culture on Cloth", an exhibit of wall hangings created by the women of Canada's only inland Inuit community, Baker Lake. Using vibrant colors and patterns, the tapestries convey Inuit stories, beliefs and traditions. Introduction to the exhibit by the curator, Judith Varney Burch</p> <p>Closing remarks by the Honourable Noel Kinsella, Speaker of the Senate, Canada</p> <p>Opening reception</p>

transfer to the National Museum of Ethnology

Workshops 1 - 4

09:00 - 11:00 Lipsius 003	workshop 1 : Dealing with History
<p>Andrea Blätter - <i>Intercultural Communication on Reconciliation: First Nations and Maori</i> Zuzana Buchowska - <i>Dealing with Trauma, Challenging Dominant Perspectives, and Defining Identities: Narratives of the Haskell Cultural Center and Museum</i> Caroline van Santen - <i>Colonial Collecting: the Sprenger Collection</i> Clifford Crane Bear - <i>Making Exhibits Together: Communication as a Topic to Display</i></p>	

09:00 - 11:00 Lipsius 005	workshop 2: Voices for Change
<p>Heike Bungert - <i>The Society of American Indians and Symbolic Communication, 1911-1923</i> Matthias Voigt - <i>Protest Warriors: Native Men in Red Protest Activism from Alcatraz to Wounded Knee</i> Sam Hitchmough - <i>Re-thinking the Red Power Narrative: Indigenous Engagements with Nationalism and Patriotism</i> Barbara Saunders - <i>The Political Affinities of Honorary Professor Daisy Sewid-Smith</i></p>	

Knowledge Transfer Across the Arctic

09:00 - 11:00 Lipsius 227	part 1: Philosophical Structure of Knowledge Transfer
<p>Willem C.E. Rasing - <i>The Transformation and Transfer of Inuit Knowledge: Notes on Isumaqsajuq, Ilisajjuq and Qaujimaqtuqangit</i> Thea Olsthoom - <i>Exchange of Knowledge in the 18th Century: how Moravians Learned the Language and Brought Literacy to the Inuit</i> Frédéric Benjamin Laugrand & Jarich Oosten - <i>Preservation, Repatriation and Communication: the Fate of Gimuksiraaq's Qalugiujaq</i> Bernadette Driscoll Engelstad - <i>Reclaiming Autonomy: The transfer of knowledge through Arctic clothing design</i></p>	

coffee break

11:30 - 13:00 Lipsius 003	workshop 3: Reel Communication
<p>Brad Evans - <i>Return to The Land of the Head Hunters: Documents of Cultural Encounter and the Cinema of Edward Curtis</i> Kerstin Knopf - <i>Land through the Camera: Communication of Indigenous Political Struggles in Birdwatchers and Johnny Tootall</i> Lea Zuyderhoudt - <i>Stories on Film: the Camera as a Stage for Storytelling</i></p>	

11:30 - 13:00 Lipsius 005	workshop 4: Indigenous Perspectives in Research and Education
<p>Anne Grob - <i>Research & Research Collaborations, a Cross-Cultural Look at Communication between Indigenous Peoples and Academia in the US and Aotearoa-New Zealand</i> Noémie Waldhubel - <i>Weaving Indigenous Knowledge and Intercultural Competence into the Western-Based Curriculum</i> Naita Clerici - <i>Indian Voices on Indian History</i></p>	

11:30 - 13:00 Lipsius 227	part 2: Collaborative Case Studies of Material Culture and (Digital) Repatriation
<p>Tom G. Svensson - <i>The Importance of Tradition and Recognition as People: Communication a Key Factor</i> Taco Hidde Bakker - <i>What do historical photographs communicate across cultures?</i> Cunera Buijs, Aviåja Rosing Jakobsen & Carl Erik Holm - <i>The transfer of knowledge through material culture in a museum context: the Roots2Share project with Greenland</i></p>	

lunch break

<p>14:30 - 17:00 Arsenaal</p>	<p>poster session</p>	<p>14:30 - 15:30 Lipsius 227</p>	<p>part 3: <i>Innovations and Challenges in the Transfer of Knowledge</i></p>
<p>Kate Bellamy - <i>The External Relations of Purépecha: Possible Views from the Southwest USA</i> Alison Brown - <i>Blackfoot Collections in UK Museums: Reviving Relationships through Artifacts</i> Lynn Devalckeneer - <i>Old Cities in the New World</i> Femke Gubbels - <i>From Idle No More to Flood Relief: how Social Media Can Be Used to Generate Change</i> Amina Grunewald - <i>North American First Nations Cosmopolitan Translocations: Investigating Concepts for Cross-Cultural Self-Expressions of Indigenous Communities and Individuals in North America</i> Charlotte Hagenaar- <i>American Indian Economic Development: a Comparative Case Study of South Dakota & Montana</i> Alexander Linsingh - <i>Recipe for Subtlety: how Passions Meet in Van der Donck's "Beschryvinge"</i> Christiane Rehn - <i>Behind the Art of Artistry: Organizational Assistance of Indigenous Artists on the Pacific Northwest Coast</i> Livia Šavelková, Tomáš Petraň & Milan Durrňak - <i>Lacrosse: "it's a Way of Life", and Way of Seeing</i> Irma Verhoeven & Gerben van Straaten - <i>The Other Option: Business Opportunities as an Alternative for Signing Away Land</i> Jolan Wuyts - <i>Acculturation and the Evolution of Discourse Throughout Hans Staden's "Warhaffige Historia" and Mary Rowlandson's "The Sovereignty and Goodness of God"</i></p>		<p>Rosanne van Klaveren - <i>Artistic Participatory Practices in Knowledge Sharing</i> Kim van Dam - <i>Knowing about the Land: the Role of Place in Transferring Inuit Knowledge</i></p>	
<p>dinner break</p>			
<p>19:00 - 22:00 Lipsius 003</p>	<p>film screening "In the Land of the Head Hunter"</p>		
<p>The first Dutch screening of an entirely new version of Edward Curtis's 1914 silent feature film, "<i>In the Land of the Head Hunters</i>". Based on recent archival research, in 2008 a collaborative team led by Aaron Glass (Bard Graduate Center), Brad Evans (Rutgers University), and Andrea Sanborn (U'mista Cultural Centre, BC) oversaw a new restoration of the film. Released just this year, this version restores the motion picture's original intertitles, color-tinting and toning, and long-lost scenes rediscovered at the UCLA Film & TV Archive.</p> <p>The film is followed by a Q&A with Dr. Brad Evans, one of the executive producers.</p> <p>Afterwards, a panel of indigenous researchers who have worked as actors and/or film consultants debate issues of presentation and representation in the light of their own experiences on both sides of the screen.</p>			

Workshops 5 - 8

09:00 - 10:30 Lipsius 003	workshop 5: Diplomatic Performances	David Nichols - <i>National Charters and Sovereign Performances: Treaty-Making and Indian National Sovereignty in the Antebellum United States</i> Reetta Humalajoki - <i>Speaking of Termination: Tribal Councils and the Bureau of Indian Affairs Discuss Policy, 1949-1965</i>
------------------------------	-------------------------------------	--

09:00 - 10:30 Lipsius 005	workshop 6: Fictional Truths	Jana Maresova - <i>In/Ability to Communicate in Joseph Boyden's Through Black Spruce</i> Klára Kolínska - <i>"Coyote Cities:" Canadian Metropolis in the Eyes of Aboriginal Beholders</i> Frances Washburn - <i>What's Your Story? Cultural Communication Through Literature</i>
------------------------------	------------------------------	--

Native North America and Tourism

09:00 - 10:30 Museum	part 1	Pieter Hovens - <i>Southwestern Native American Detours and the Quest for Authenticity: Dutch Tourism, Collecting and Research</i> Mette van der Hooft - <i>Going West: The Grand Tour by Ludolf Gratama and Johanna Schultz van Haegen (1928)</i> Markus Lindner - <i>Material Culture and Communication in "Indian Tourism"</i>
-------------------------	--------	---

coffee break

11:00 - 12:30 Lipsius 003	workshop 7: Linguistic Interactions	Benjamin Frey - <i>Language Contact in the Early South: Migration and Its Influence on the Cherokee Language</i> Avelino Corral Esteban - <i>A Language Tutorial on Cheyenne</i> Shannon Bischoff - <i>Picking up the Conversation 80 Years on: Coeur d'Alene Heritage Materials, Accessibility, Revitalization, and History</i>
------------------------------	-------------------------------------	--

11:00 - 12:30 Lipsius 005	workshop 8: Controversial Identities	Pauline Turner Strong - <i>The Three R's: Racism, Respect, and the "Redskins"</i> Claudia Roch - <i>Plastic Shamans and AIM-Warriors: Native American Spirituality in the New Age Movement</i> Klára Perlíková - <i>Hobbyist Groups and Modern Powwows in Middle East Europe</i>
------------------------------	--------------------------------------	--

11:00 - 12:30 Museum	part 2	Andrew Denson - <i>Basking in Cherokee History: Tourism and the Public Memory of Indian Removal in the Appalachian South</i> Eloïse Galliard - <i>Collecting "Souvenirs", The Alphonse Pinart's collection of Pueblo Curios</i> Harald Prins - <i>Marketing Tribal Crafts & Refashioning Indigenous Identity: Wabanaki Adaptation to the Early Tourist Economy of Seacoast Main</i>
-------------------------	--------	---

lunch break

13:30 - 15:00 Museum	part 3	Susanne Berthier-Foglar - <i>Casino Tourism in Northern New Mexico: "Indian" Casinos and Native Image Control</i> Maaikje de Jong - <i>Native American Objects, Tourism and Museums: A De-territorialized View</i>
14:00 - 15:00 Museum	<p><i>The Sounding Museum: Workshop for Clairaudience and Trans-Specific Communication</i></p> <p>By Hein Schoer, Bernd Brabec de Mori & Matthias Lewy</p> <p>A raven croaks. Follow us on an acoustic journey to the indigenous peoples of the Alert Bay area and back to the museum, trying to find out who is human, who is non-human, and how communication between the worlds of the Amerindian and the museum visitor can be mediated by the auditory anthropologist.</p> <p>Centered around the surround sound installation "This is not a Totem Pole", the mobile, artful reconstruction of the NONAM's Sound Chamber, this sonic workshop comprises 'ear-cleaning exercises, a soundwalk, a peek into the mute exhibition spaces of the museum, and the visit of the Sound Chamber.</p>	
15:00 - 18:00 Museum	<p><i>conference visit to Rijksmuseum Volkenkunde (National Museum of Ethnology)</i></p> <p>Conference address by Dr. Laura van Broekhoven, head of the Curatorial Department of Rijksmuseum Volkenkunde</p> <p>Introduction to the North America collection by Dr. Pieter Hovens, curator North America</p> <p>Opportunity to visit the permanent North America exhibit, as well as other temporary and permanent exhibits of the Museum</p> <p>Reception by Rijksmuseum Volkenkunde</p>	

Saturday 24 May

Workshops 9 - 19

09:30 - 11:00 Lipsius 003	workshop 9: <i>Material Messages</i>	workshop 10: <i>Talk about Talk</i>	workshop 11: <i>Art and Dialogue</i>
Scott Manning Stevens - <i>Haudenosaunee Wampum and the Contestation of Knowledge</i> Gabrielle Tayac - <i>Powhatan's Mantle: Speaking Indigenous Sovereignty</i> Kristen Simmons - <i>How we Talk about Katsinam: Hopi Ethics and Mass Media</i>	Heidrun Moertl - <i>Ojibwemowin, Anishinaabemowin, Zhaaganaashiiimowin</i> Donald L. Fixico - <i>Using Indigenous Oral Traditions to Understand the Natural World</i> Marie-Claude Strigler - <i>Native American Verbal and Non-verbal Communication</i>	Gerald McMaster - <i>Not Afraid to Look the White Man in the Face</i> Alan C. Elder - <i>Dialogue: Ellen Neel and David Lambert</i>	

coffee break

11:30 - 13:00 Lipsius 003	workshop 12: <i>Gesture, Performance and Narration</i>	workshop 13: <i>Expressions of Identity and Authenticity</i>	workshop 14: <i>Sense of Humor</i>
John S. Gilkeson - <i>Dell Hymes's "Breakthrough into Performance," Communicative Competence, and Ethnopoetics</i> Max Carocci - <i>Meaningful Gestures: Conveying the Unseen in Plains Indian Visual Communication</i> Peter Bakker - <i>Plains Indian Sign Language: the Nature of the World's Only Signed Interethnic Pidgin</i>	Robert Keith Collins - <i>The Directive Force of Narrative in an Urban Garifuna Community: Ethno-linguistic Evidence from a Smithsonian Exhibit</i> Antonia S.C. Dingjan - <i>Communicating Identity</i>	Sonja John - <i>Humor is Key: the Cartoonist Marty Two Bulls as a Modern Heyoka</i> Tria Andrews - <i>The Limits of Communication: Paradoxical Representations of Native American Dancers in Films by the 1491s and Photographs by Lee Marmor</i> Susan Briana Livingston - <i>Quee(Re)Apropriations: the Art of Kent Monkman</i>	

lunch break

14:30 - 15:30 Lipsius 003	workshop 15: <i>Forms Follow Function?</i>	14:30 - 15:30 Lipsius 005	workshop 16: <i>Cherokee Arguments for Sovereignty</i>	14:30 - 15:30 Lipsius 028	workshop 17: <i>Communicating Survivance</i>
Daniel Pateisky - <i>Mainstreaming Understanding? Linguistic Accessibility in Disability Rights and Indigenous Rights</i> Matthew Kelly - <i>A Note on the Frontier and the Pragmatics of the Invisible Indian</i>		Sabine N. Meyer - <i>Protesting Dispossession: Elias Boudinot, John Ross, and their Writings against Removal</i> Julie Reed - <i>'The Strong Must Bear the Burdens of the Weak: Guardians and Wards Redefined through Cherokee Nation Social Services, 1829-1907</i>		Birgit Däwes - <i>Communicating Across the Red Atlantic: Early Native American Tourism and the Question of Agency</i> Marianne Kongerslev - <i>Communicating Trauma: Indira Allegra's Blue Covers as 'Survivance' Narrative</i>	

coffee break

16:00 - 18:00 Lipsius 003	workshop 18: <i>Open Access (sponsored by NWO)</i>	16:00 - 18:00 Lipsius 005	workshop 19: <i>Communicating Things, Things Communicating: New Perspectives in Material Culture and Indigenous Studies</i>
Joshua B. Nelson - <i>To MOOC or not to MOOC?: The Challenge and Promise of Open Access Courses</i> Margaret Field - <i>Open Access Documentation and Revitalization of Kumiai in Mexico</i> Candace Green & Erica A. Farmer - <i>Access and Control: First Comes the Grand Parade, Then ...</i> Franci L. Taylor - <i>The Open Access Quandary: The Battle Between an Individual's "Right to Know" and Indigenous Communities' "Rights to Restrict Access"</i>		Hadley Jensen - <i>Representing Craft: James Mooney and the Cultures of Collecting and Display in the American Southwest</i> Kristin Seattle - <i>Communicating "Pimanness": Basketry and the Question of Cultural Heritage</i> Kelley Totten - <i>Indigenous Souvenirs: Communicating Traditions in Markets and Museums</i> Brooke Penaloza Patzak - <i>Knowledge Preservation, Slippage and Production: 19th Century American Northwest Coast Ethnographic Objects in the Museum</i>	

transfer to restaurant

18:30 restaurant	conference dinner
Conference dinner at restaurant Koetshuis de Burcht , housed in a 1657 former coach house and situated at the foot of the city's medieval citadel. Reading by author Frances Washburn from her new novel, "The Red Bird AII-Indian Traveling Band" .	

Sunday 25 May

Workshops 20 - 22

10:00 - 11:30 Lipsius 003	workshop 20: <i>Politics from Wampum to Twitter</i>	10:00 - 11:30 Lipsius 005	workshop 21: <i>(Mis-)communication and (Mis-)understanding</i>	10:00 - 11:30 Lipsius 028	workshop 22: <i>Critical Reading</i>
<p>Claudia Ulbrich - <i>Indigenizing Dissent: Forms of Political Communication in the Idle No More Movement</i> Marc Woons - <i>On The Meaning of Renewing the Relationship between the Dutch and Haudenosaunee Peoples: the Two Row Wampum Treaty After 400 Years</i></p>		<p>Ukjese van Kampen - <i>Communication is Key: How Yukon First Nations Hunter-Gathers Could Survive the Harsh Environment in North America but Could Not Survive the Coming of the Whiteman</i> Caroline Savalle - <i>Early Problems of Communication in Intercultural Interaction: the Case of European Explorers and Native Populations on the Atlantic Coast</i> Trisha Rose Jacobs - <i>“Semah Israel, Adonai Elohenu Adonai Ehad”, the Role of Language in the Indians-as-Jews Theory</i></p>		<p>Sarah Dees - <i>Theories of Linguistic Evolution in the Early Study of American Indian Religions</i> Anita Hemmila - <i>A Discourse Analysis of Descriptions of Gender-Crossing Males in Four Narratives from the Early 19th Century</i></p>	
coffee break					
12:00 - 13:00 Lipsius 003	<i>business meeting</i>				
35th American Indian Workshop final plenary discussion, business meeting and closing of the conference.					

Keynotes

Dr. Henrietta Mann - *Tribal Colleges and Universities: Voices for Tomorrow*

Henrietta Mann (Whiteman) earned a bachelor's degree in education (English) from Southwestern Oklahoma State University in 1954, a Master's degree in English from Oklahoma State University in 1970, and a Doctor of Philosophy degree in American Studies from the University of New Mexico, Albuquerque in 1982. In 1998 the University Press of Colorado published her book "Cheyenne-Arapaho Education, 1871-1982". She is a Cheyenne enrolled with the Cheyenne and Arapaho Tribes, and has served on their tribal government.

Dr. Mann is the founding President of the Cheyenne and Arapaho Tribal College. Dr. Mann was the first individual to occupy the Endowed Chair in Native American Studies at Montana State University, Bozeman, where she is Professor Emeritus and continues to serve as Special Assistant to the President. For the greater part of twenty-eight years, she was employed at the University of Montana, Missoula where she was Director/Professor of Native American Studies. Other institutions included in her administration and teaching experience at the higher education level are the University of California at Berkeley, the Graduate School of Education at Harvard University, the University of Sciences and Arts at Chickasha, Oklahoma, and Haskell Indian Nations University, Lawrence, Kansas. She has also lectured throughout the United States, and in Mexico, Canada, Germany, Italy, New Zealand, The United Kingdom, Spain, Belgium, and The Netherlands.

In addition, Dr. Mann has served as the Director of the Office of Indian Education Programs/Deputy to the Assistant Secretary for the Bureau of Indian Affairs U.S. Department of the Interior, Washington, D.C. She also was the National Coordinator of the American Indian Religious Freedom Act Coalition for the Association on American Indian Affairs. She participated in the World Indigenous People's Conference on Education multiple times, delivering the closing General Assembly keynote address in Hilo, Hawaii, in 1999 and provided Elder Reflections for the "In Our Mother's Voice II" Talking Circle in Hamilton, New Zealand, in 2005.

She also has been an interviewee, consultant, and technical advisor for television and movie productions, including HBO's "Paha Sapa: The Struggle for the Black Hills"; and the PBS documentary "The West" by Ken Burns and Stephen Ives. She was the Cheyenne consultant as well as a Cheyenne language coach for the movie, "Last of the Dogmen".

In 1983 Dr. Mann was selected as the Cheyenne Indian of the Year and in 1988 she was honored as the National American Indian Woman of the Year. Rolling Stone magazine named her one of the ten leading professors in the nation in 1991. The National Women's History Project featured her as one of five 20th Century Women Educators in its 1995 poster series, and in 1997 she was inducted into the Distinguished Alumni Hall of Fame of Southwestern Oklahoma State University. In 2008, the University of New Mexico Alumni Association presented her with the Bernard S. Rodey Award and the National Indian Education Association honored her with its Lifetime Achievement Award.

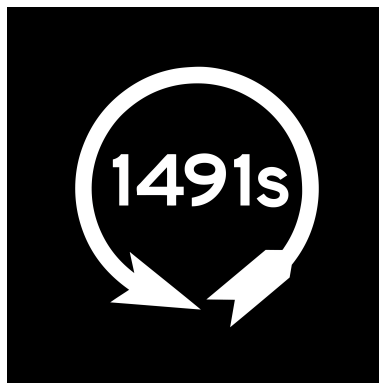
Dr. Mann is a member of the Board of Directors for Native Action, a non-profit organization dedicated to Indian self-sufficiency. She is a founding member of the Council of Elders for the American Indian Science and Engineering Society. She served nine years on the Board of Trustees for the National Museum of the American Indian, Smithsonian Institution, and is the founding member of the Museum's Council of Elders. She also serves on the Board of Directors of the Native Lands Institute and the Seventh Generation Fund.

Bobby Wilson - "*Me Speak'um Good Now?*" *Humanizing the Indian Caricature through Comedy and Modern Media*

Born in Minneapolis, Minnesota, Bobby Wilson, Sisseton-Wahpeton Dakota, is a visual artist with mural work featured across the US and is a member of the comedy group "The 1491s." Bobby's work is heavily influenced by his Dakota heritage combined with a lifelong city upbringing. Much of his comedic and art work strives to convey a social and political message, tackling issues of racism, homelessness, and imperialism while maintaining a sense of humor and hope.

The 1491s

The 1491s are a sketch comedy group based in the wooded ghettos of Minnesota and buffalo grass of Oklahoma. They are a gaggle of Indians chock full of cynicism and splashed with a good dose of indigenous satire. They coined the term All My Relations, and are still waiting on the royalties. They were at Custer's Last Stand. They mooned Chris Columbus when he landed. They invented bubble gum. The 1491s teach young women to be strong. And teach young men how to seduce these strong women.



Thursday, May 22

9:00 - 11:00 Parallel Session, workshops 1 - 2

Workshop 1: *Dealing with History*

chair: Gabrielle Tayac, room: Lipsius 003

Andrea Blätter - Intercultural Communication on Reconciliation: First Nations and Maori

Political reconciliation is a central aim of modern peace-building strategies, and is also increasingly demanded by many indigenous peoples worldwide. It can only be realized in the appropriate political atmosphere; moreover, awareness of ethnic injustices needs to be raised among some parts of the population in the respective countries after centuries of colonial oppression.

Based on the author's participation in a conference on 'Reconciliation, Representations and Indigeneity' held in a Maori marae (traditional assembly hall) at the University of Wellington, New Zealand, in March 2013, the paper will first discuss the conference contribution by Phil Fountaine, former National Chief of the Assembly of First Nations of Canada, who addressed the issue of financial compensation for abuse suffered by indigenous children and youth in public schools. In addition, there will be a comparison between the legal situation of First Nations and that of Maori People, and examples will be given of Maori progress in ethnic emancipation. This progress has no parallel in North America and can be characterized as exemplary.

Concluding, some major tools of reconciliation will be summarized.

Andrea Blätter, PhD, is a cultural anthropologist and psychologist and works as a lecturer at the Institute of Ethnology at the University of Hamburg.

Zuzana Buchowska - Dealing with Trauma, Challenging Dominant Perspectives, and Defining Identities: Narratives of the Haskell Cultural Center and Museum

The purpose of this paper is to present how the history of Haskell Indian Nations University's community is approached and celebrated in its Cultural Center and Museum which officially opened in 2002. Moreover, the paper will examine and interpret the messages regarding Native identity and cultural sovereignty that the Cultural Center and Museum conveys. Haskell was founded in 1884 as one of the federal off-reservation boarding schools whose aim was to assimilate American Indians into dominant society. Gradually, it has become a place where Indigenous people have recreated and negotiated their identities. Today, it plays an important role in encouraging Native American sovereignty.

The Cultural Center's Healing Garden and Medicine Wheel have helped the Haskell community to come to terms with the tragic part of its history and its colonizing role, dealing with the deaths of some of its early students and the regimented conditions in its early years. Native American spiritual symbolism, both pan-Indian and tribal, has been used to reconcile this traumatic past. Furthermore, through the display of the Rinehart Collection, a set of photographic portraits of Native Americans from the turn of the 19th and 20th centuries, the Museum challenges stereotypical portrayals of American Indians and creates a dialogue between past and present representations of Indigenous people. What is more, the Museum showcases personal descriptions of what it means to be American Indian, as well as ideas about the role of Haskell in shaping Native identity. The definitions encompass differing points of view. The paper is based on ethnographic and archival research conducted at Haskell in the 2011 Fall semester.

Zuzana Buchowska is a lecturer at the Faculty of English, at the Adam Mickiewicz University in Poznań, Poland. She obtained her BA in English linguistics and MA in English literature from the same institution. Her research interests focus on Native American culture, pan-Indianism, multiculturalism, and anthropology of sports. Her doctoral dissertation is entitled "Negotiating Native American identities - The role of tradition, narrative and language at Haskell".

Caroline van Santen - Colonial Collecting: the Sprenger Collection

Many of the collections in museums today have been gathered during the period of colonialism. The power relations between collectors and source communities were very uneven, to say the least. Source communities were forced to sell traditional artefacts or sometimes they were plainly stolen from them. The collectors either collected for their own satisfaction, for scientific institutions or simply to make a living. Sometimes the collectors kept meticulous notes on how they acquired pieces and at other times hardly any information is available to the present-day researcher, who would like to put the objects in a proper historical context. In this paper I will explore the story of Meinard Sprenger and his Native North American, largely Blackfoot, collection. He is one of those collectors who barely left any information about how he acquired the artefacts he collected. However, through research into his person we can learn a lot about the circumstances in which he collected and about his personal views. But the story doesn't end there...

Caroline van Santen has an MA in Cultural Anthropology from the Radboud University in Nijmegen, the Netherlands and a MA in Museum Studies from the University of Leicester, United Kingdom. She works as a registrar and curator of ethnography for the Zeeuws Museum, Middelburg. In the last mentioned capacity she curates one of the museum's permanent exhibition spaces, the Chambers of Wonders, and she makes temporary exhibitions, such as "Blackfoot Indians, Adventures of a Collector" from Zeeland in 2010.

Clifford Crane Bear - Making Exhibits Together: Communication as a Topic to Display

Working on international collaborative projects brings practices and protocols of working with historical items out in the open. Making exhibits with the help of Blackfoot and Siksika artifacts as a team shows how different peoples have been educated to deal with these objects. Working as a museum curator requires more than knowing about acid free paper and white gloves. It asks us to reconsider how we deal with objects that have been housed for so long, so far away. It asks us to work with our own strengths and painful histories to deal with the present in new ways. In this presentation I will speak about collaborative projects to show how asking consent may vary in international teams and how bringing the past into the present has dynamics we can all benefit from.

Clifford Crane Bear, Blackfoot, is an oral historian from Siksika and has worked as a community liaison and curator for a series of museums including the Glenbow museum (Canada), the Kunsthal and the Zeeuws Museum (the Netherlands) and the RJM in Cologne (Germany). He works on documenting local oral traditions and putting Siksika historical artifacts on display. Currently he is directing a project in which items that left his community over a century ago will be exhibited in Calgary. This would give local youths the opportunity to finally see the artifacts that their elders speak about.

Workshop 2: Voices for Change

chair: Marc Woons, room: Lipsius 005

*Heike Bungert - **The Society of American Indians and Symbolic Communication, 1911-1923***

The proposed talk wants to investigate how members of different American Indian groups and cultures during times of fundamental change and across geographical distances negotiated and created a pan-Indian identity via symbolic communication. The Society of American Indians (1911-1923) (SAI) serves as case study. The paper will look at both symbolic communication within the group, i.e. the Society of American Indians as well as an American Indian audience, and at symbolic communication towards the outside group, i.e. the majority U.S. population, White as well as African American. The paper will argue that the Society of American Indians managed to create a modern middle ground or middle place among its participants from different tribal groups and, at the same time, for a brief time questioned values of the majority population.

After a brief theoretical introduction defining symbolic communication and identity, the paper will sketch the history of Society of American Indians as the first 'modern' political organization, its membership, and its work. In the main part, the paper will analyze the use of symbolic communication by the SAI. It will outline the means of communication chosen - verbal, visual, gestural, aural - the values portrayed as pertaining to all American Indian groups, and the symbols used.

Heike Bungert is professor for North American History at the University of Muenster, Germany. She has written and co-edited three books and numerous articles on German-American political and cultural relations in the 19th and 20th centuries, on ethnic history, ethnohistory, cultural history, history and film, history and memory, and has completed a manuscript on German-American ethnicity-building via festivals between 1848 and 1914. Currently, she is working on projects dealing with pan-Indian movements and with civil religion in U.S. patriotic holidays.

*Matthias Voigt - **Protest Warriors: Native Men in Red Protest Activism from Alcatraz to Wounded Knee***

This presentation focuses on how (male) activists of the Red Power movement (1968-1978) enacted their protests, communicated their demands, and the reasons behind their activism. This presentation analyzes protest rhetoric, symbolism and actions that effectively communicated the cause of Red Power activists. During Red Power protest American Indians staged their most remarkable campaign of resistance and introspection, fundamentally restructuring Indian-white relations while at the same time initiating a cultural renaissance lasting to the present day. From the takeover of Alcatraz (1969-1971), to the Trail of Broken Treaties (1972), through Wounded Knee (1973) American Indian protestors became increasingly militant. As these activists did so they moved away from mirroring other social and ethnic movements of the 1960s and 1970s and increasingly reached back into their cultural heritage.

The media referred to Native male protestors in the hybrid image of either 'warriors' or 'New Left protesters', or, more frequently, both. Native male activists consciously utilized old notions of Native manhood -namely that of the warrior- and transplanted them into the sociopolitical context of their time. Activists effectively used the image of the warrior to highlight their cause, as a tool of empowerment, and as a decolonizing strategy. Through an analysis of how American Indian activists communicated their cause (both verbally and non-verbally), one can understand how Native men re-invented their identities during the Red Power era and after. By re-inventing a notion of manhood which carried something from the past and something from the present they re-empowered themselves, discarded unwanted identities, attained new ones and put forward a new Indianness.

Matthias Voigt is working on his dissertation entitled: "Re-inventing the Warrior, American Indians between indigenous traditions and the modern nation state." It focuses on how and why American Indian activists re-connected to old notions of warriorhood when protesting in the 1960s and 1970s. This project is part of a larger

project sponsored by the German Research Foundation (DFG) entitled "Marginalized Masculinities and the American Nation: African American and Native American Military Heroism, 1941-2001" with Jun.-Prof. Dr. Simon Wendt from the University of Frankfurt a.M., Germany. Prior to this project he worked as a teacher of English and History.

Sam Hitchmough - Re-thinking the Red Power Narrative: Indigenous Engagements with Nationalism and Patriotism

The protest philosophies, ideologies and rhetoric underpinning the Red Power movement have not been explored as fully as they might be. This paper aims to examine the intricate yet dynamic relationship between protest strategy, rhetoric and wider notions of both American Indian and American national identity and patriotism. This includes the way in which dominant national narratives were challenged through active counter-narratives, and how a pattern of protest sites engaged with notions of American patriotism, identity and values. Forming part of a larger piece of work that covers the period 1961 to the early 1980s this paper will concentrate on 1969-1972 and will refer to Alcatraz, the Mayflower II replica, the National Day of Mourning and the Mount Rushmore protests.

In doing this, the paper will also allude to the second main theme within the broader study, which is to question the way in which the Red Power movement is conceptualised as 1969-1978. The paper challenges the over-simplification of this framework and one of the strands of evidence employed to explore this is the critical engagement with American patriotism and notions of identity, arguing that the events referred to between 1969 and 1972 were ideological developments rooted within earlier protests.

Sam Hitchmough is a senior lecturer in American Indian and African American studies at Canterbury Christ Church University, as well as Programme Director for American Studies. His particular research interests lie in the American Indian Movement, the historiography of both the Red Power movement and the civil rights movement, and the relationship between protesters and patriotism. His most recent publication is "It's not your country any more': Contested national narratives and the Columbus Day parade protests in Denver", in the *European Journal of American Culture* (2013).

Barbara Saunders - The Political Affinities of Honorary Professor Daisy Sewid-Smith

Daisy Sewid-Smith is a politically transformative voice. She works with the deepest respect for the Kwakiutl life-world with its proliferation of wisdom and dialogue. She counteracts the notion of western 'fact'; and opens deep challenges and hopes within the art of inquiry (Ingold 2013).

She is now concerned with the historicity of her people, shaping the flux of life through transition into ongoing life-worlds. Raising questions that engage critical deliberation, concerning political praxis, history, pedagogy, and performance, she is opening a new horizon. More than anyone else, she is neither politically hypocritical nor deceitful; she is no longer involved with the elements of the returned Potlatch Regalia, nor with lies and half-truths that are constantly around. She works on new notions of relevance, responsibility and politics. Transforming Boas' notion of 'dignity', Daisy proposes the future lies in her peoples' assertion of identity and integrity. She is working on 'power to...' not 'power over....' Forces of self-government need strengthening, so that Kwakiutl voices not only deracinate the strategies of old tribal hostilities, but also the odour of bureaucratic power in Ottawa.

Barbara Saunders is Senior Research Professor and senior academic staff at the Interculturalism, Migration and Minorities Research Centre at KU Leuven in Belgium. She has published extensively on the anthropology and history of colour science and colour terms of the Kwakiutl. Her work contributes to rethinking research methods, philosophy of science and the culture-boundness and fragility of colour science. In the past she initiated and coedited "Challenges of Native American Studies, Essays in Celebration of the Twenty-Fifth American Indian Workshop".

11:30 - 13:00 Parallel Session, workshops 3 - 4

Workshop 3: Reel Communication

chair: Max Carocci, room: Lipsius 003

Brad Evans - Return to The Land of the Head Hunters: Documents of Cultural Encounter and the Cinema of Edward Curtis

In 1914, American photographer Edward S. Curtis released the first silent, feature-length fiction film to star an entirely indigenous cast. In the *Land of the Head Hunters*, made with the Kwakwaka'wakw (Kwakiutl) people in British Columbia, premiered in Seattle and New York accompanied by a live rendition of an original musical score written for the film by John Braham, best known for his work arranging Gilbert and Sullivan in the U.S. Although a critical success, the melodramatic film made no money and was quickly lost to the archive. Though partially restored in the early 1970s (and released as "In the Land of the War Canoes"), the original has been completely inaccessible until now.

Based on recent archival research, in 2008 a collaborative team oversaw a new restoration of the film that returned the film's original title, intertitle cards, long-missing footage, color tinting, initial publicity graphics, and original musical score—now thought to be the earliest original, American feature-length film score still extant.

In this paper, I will introduce the film and the recent restoration project, providing a theoretical framework with which to not only approach this film but also re-appraise the larger body of Curtis's work. Like his photographs, Curtis's film was originally meant to document a vanishing race. Instead, when resituated within the history of motion pictures and understood through the critical categories of genre, Indigenous agency, and modernity, this landmark of early cinema can be recast as visible evidence of ongoing Native cultural survival and transformation under shifting historical conditions. For nearly a century and counting, *Head Hunters* has constituted a filmic lens through which to reframe and re-imagine the changing terms of colonial representation, cultural memory, and intercultural encounter.

Brad Evans is an Associate Professor of English at Rutgers University. His publications on the historical intersection of American literature and anthropology include "Before Cultures: The Ethnographic Imagination in American Literature, 1865–1920", "Where Was Boas During the Renaissance in Harlem? Race, Diffusion, and the Culture Paradigm in the History of Anthropology" (in the *History of Anthropology Series*, volume 11), and "After the Cultural Turn," which introduced a special issue of the journal *Criticism*.

Kerstin Knopf - Land through the Camera: Communication of Indigenous Political Struggles in "Birdwatchers" and "Johnny Tootall"

This paper deals with how political messages can be communicated through film. It introduces "Birdwatchers" (2008) by Chilean-Italian director Marco Bechis and "Johnny Tootall" (2005) by Cree Canadian director Shirley Cheechoo. "Birdwatchers" deals with the dispossession of Indigenous people in Brazil by land-grabbing big landowners and multinational corporations and represents the 'retomadas,' a growing land reclamation movement, with a plot around the cultural and political struggle of the Guarani-Kaiowá. It casts almost exclusively non-professional Guarani-Kaiowá as actors who also act as cultural advisors. "Johnny Tootall" takes issue, amongst others, with forest clear-cutting in British Columbia and longstanding protests by Indigenous people, here the Nuu-chah-nulth. The paper will discuss how a non-Indigenous and an Indigenous film communicate historical and political issues involving Indigenous struggles for cultural survival, land protection, and political voice. It also looks closely at film techniques in order to show how the films communicate the Guarani-Kaiowá and Nuu-chah-nulth perspectives.

Kerstin Knopf holds an MA (1997) in American/Canadian, Hispanic and Scandinavian Studies, a PhD (2003) and a second PhD (Habilitation 2012) from the University of Greifswald in Germany. She teaches North American literature, film and media in Greifswald and currently in Mainz. Her main research interests are Indigenous film,

literature, and media, American and Canadian romantic literature, American prison literature, Women and Gender Studies, and Postcolonial Studies. She published "Decolonizing the Lens of Power: Indigenous Films in North America" (Rodopi 2008), edited "North America in the 21st Century: Tribal, Local, and Global" (WVT 2011), "Aboriginal Canada Revisited" (U of Ottawa P, 2008) and other books and prepares her second monograph for publication in Canada: "The Peculiar Quality of Silence: American and Canadian Female Gothic Literature of the Nineteenth Century".

*Lea Zuyderhoudt - **Stories on Film: the Camera as a Stage for Storytelling***

"Our values they are oral, they are in the stories, they are part of the stories. We tell them. It is education." (Reg Crowshoe, Brocket 2006). Such comments underline how stories and storytelling are experienced as key elements of Blackfoot ways of life. Sharing stories is part of day to day communication and part of how values, practices and knowledge are shared, challenged and re-negotiated. This underlines the relevance of studying these practices and outlines the landscape of exchanges within which research is becoming a stronghold for debates on the renewal of tradition.

In our projects in Blackfoot communities the camera is more than a technical tool to 'capture' slices of time and place in the process of documentation. The camera is part of creating a stage for storytelling that invites people to share what they consider relevant. This makes the camera a tool in highly collaborative research trajectories. This extends beyond how researchers from inside and outside Blackfoot communities can work together.

Local storytellers and their own audiences work together in innovative ways to combine the transfer of knowledge and the documentation of storytelling. Rather than one person talking to the camera, ways are found to include teams of storytellers and local youths. This makes research a more inclusive way of sharing. Such innovative settings of research and sharing ask to reconsider local protocols for telling and not telling stories. In the projects that are discussed they are not seen as obstacles but are embraced as sources of knowledge that are to be documented. By bringing debates on protocol, ownership, secrecy and the relevance of ceremonial transfers into view, the dynamics of safeguarding oral traditions become part of the exchange.

In this presentation research methods associated with ethno-cinematography are discussed in terms of how they support the negotiation and transfer of knowledge locally. Using practical examples from research projects in Blackfoot communities I discuss how this can help us rethink issues of communication and exchange and of presentation and representation.

The research of **Lea Zuyderhoudt** focuses on how stories and storytelling are part of contemporary Blackfoot ways of life. Her work includes studies about faith as a factor in shaping today's life experiences, research into local narratives of mining and oil fracking and contemporary developments around the Idle No More movement. Lea has a background in History (Leiden University), Cultural Anthropology (University of Leuven) and Native American Studies (University of Minnesota). She has frequently worked in Blackfoot communities in Canada and the USA and in several international projects, teaming up with Blackfoot experts in a collaborative approach. Lea has lectured numerous courses at Leiden University, has participated in UNESCO expert meetings and has worked as a curator of several collaborative museum exhibits in which local experts were given the center stage.

Workshop 4: Indigenous Perspectives in Research and Education

chair: Sabine Meyer, room: Lipsius 005

Anne Grob - *Research & Research Collaborations: a Cross-Cultural Look at Communication between Indigenous Peoples and Academia in the US and Aotearoa-New Zealand*

Academic research, as is widely known, has carried many negative connotations for indigenous groups around the world. Māori education scholar Linda Smith in her 1999 landmark publication “Decolonizing Methodologies – Research and Indigenous Peoples”, emphasizes that for many indigenous groups “the term ‘research’ is inextricably linked to European imperialism and colonialism”. After numerous years of profound scholarly and community-based debate around this topic, and with increased collaborative efforts between Indigenous communities and academic research institutions suggesting that successful communication patterns and strategies have been developed, one might be inclined to think that the situation must surely have changed for the better. But are indeed more research projects in sync with tribal paradigms? The following presentation will take a close look at research, collaboration and communication strategies between academia and Native communities. Drawing upon examples from non-indigenous and indigenous universities in the northwestern US, and New Zealand, this talk will offer insight into power dynamics and issues of representation. Which differing viewpoints of and approaches to research make it challenging to establish collaborations between indigenous and non-indigenous researchers and how are these challenges communicated? What role do indigenous mechanisms to monitor research play in this scenario? Given the many challenges collaboration can entail, why is it still considered a worthwhile and necessary activity by many researchers? What types of collaborations exist between institutions, and what are significant success factors? The following paper explores these questions and presents a selection of the above-mentioned challenges in more detail.

Anne Grob is a doctoral student at the University of Leipzig, Germany with a background in minority studies and cultural anthropology. While her research interests include a wide range of contemporary issues in indigenous communities around the world, her dissertation focuses on indigenous higher education efforts both in the U.S and New Zealand. With two DAAD Research Fellowships, she did research on the Flathead Indian Reservation for 8 months. Thanks to a dissertation fellowship from the State of Saxony and an additional DAAD fellowship, she was able to complete a yearlong fieldwork stay at a Maori university and was involved in various education projects as a visiting PhD scholar in residence at Te Whare Wānanga o Awanuiāraangi-indigenous university, New Zealand.

Noémie Waldhubel - *Weaving Indigenous Knowledge and Intercultural Competence into the Western-Based Curriculum*

In times of globalization, intercultural competence has become key for living and working together in multicultural societies. To do justice to the significance of anthropology in the teaching of cross-cultural awareness, this paper will exemplify ways to weave Indigenous knowledge and intercultural skills into the western-based curriculum. Wild rice harvesting on the Menominee reservation will be used as an example to teach 8th graders in Germany about the importance of different ways of knowing, critical thinking, sustainability and the different goals of intercultural competence.

The NGO Ethnologie in Schule und Erwachsenenbildung (Anthropologie in School and Adult Education, ESE e.V., Münster, Germany) has offered seminars on intercultural competence for over twenty years now. ESE has always worked closely in cooperation with schools and teachers to help them developing new tools to integrate not just intercultural competence, but also intercultural education into their curriculum. In this paper, I would like to specifically focus on examples of Indigenous knowledge as a means of teaching intercultural competence.

To keep up with the conference theme of ‘communication’, it will become clear throughout this presentation that communication through language is a compelling way of conveying knowledge. Consequently, through the

powerful tool of language, learners can get to know the panoply of 'stories' available to them. The education that is advocated here is taught with an outlook to empower learners and preparing them for their future roles in society, while valuing the human rights of all members of society.

Noémie Waldhubel, PhD, Socio-Cultural Anthropologist, studied Anthropology, Sociology, Ethnology, Korean Studies and Education in Hamburg (Germany), Seoul (South Korea), Paris (France), Montreal (Canada) and Bloomington (USA). Since 2002 she has conducted ethnographic research with Indigenous communities (Canada and USA). Over the years, she has had various teaching positions at the University and the College level. Since 2012 she is the coordinator of the Adult Education at the NGO ESE e.V. (Anthropology in School and Adult Education) in Münster (Germany) and a scientific researcher and lecturer for various projects.

Naila Clerici - Indian Voices on Indian History

Seldom scholars and popular writers share a common ground. The first ones write books in a 'technical' language with rare black and white illustrations, the second ones, interested in capturing the attention of a wide public, use every available media, especially photos and films; sometimes they are not accurate but they are often quite appealing. The aim in the past and today is to convey opinions and information that a person or an interest group wants to circulate. From Columbus' diary to De Bry paintings, to present-day web sites... the examples are countless.

I will analyze in this paper how and where Indian history is available to general public and how Native people contribute to the information process; this will be done from a European perspective. Besides books and movies, works of art, through internet, of course. And the web has offered a lot more opportunities to Indian nations and individual native people to have their voices, their opinions, their interpretations heard.

What are the topics more relevant for native people to be discussed? What are the topics non-Indians want to be informed about? How is Indian auto-history developed? What kinds of mediatic tools are used to convey the message?

Among the topics I will discuss: genocide, stereotypes, Indian wars/Indians and wars (political matters and personal experience), education, cultural and political resistance, intercultural communication, spirituality. Visual and written media will help to illustrate my point.

Naila Clerici is now retiring and has taught History of Indigenous Peoples of the Americas from an ethnohistorical perspective at the University of Genoa, Italy from 2001. She has also taught North American history at the University of Torino for nine years. Her degrees are from the University of Genoa, Italy, and the University of Oklahoma, USA. She has spent long periods of study and research in the U.S. and Canada and she has published many essays about Native American issues. She has been an organizer of conferences, curator of exhibitions and coordinator of cultural activities and exchange programs related to her field of study. She has written books for various exhibitions, such as "Shadows of Red In Indian Country with the First Americans" (2011), and edited some Conference Proceedings, such as "Victorian Brand, Indian Brand: The White Shadow on the Native Image" (1993) with papers of the London American Indian Workshop.

Thursday, May 22

9:00 - 16:30 *Knowledge Transfer Across the Arctic: An Exploration of Contrasts in Form and Method*

chairs: Cunera Buijs and Bernadette Driscoll Engelstad, room: Lipsius 227

Methods of communicating knowledge, through oral tradition as well as by learning through observation and practice, are central to Inuit societies across the Canadian Arctic and Greenland. Knowledge essential to the successful pursuit of daily life was transferred traditionally within the boundaries of family and extended kinship. Stories and myths communicated socio-cultural norms and values, and personal experience in physical and spiritual domains served as a vital means of both acquiring and transferring knowledge. As indigenous populations came into direct contact with European colonizers and agents of change, rapid political, economic, social, religious, and educational transformations occurred with far reaching consequences. The formal introduction of Euro-Canadian systems across the Arctic introduced western-based, institutionalized methods of communication and learning, complicating and overshadowing long-established forms and methods of knowledge transfer.

Recent negotiations and land agreements continue to reshape the political landscape of the Arctic. With increased political autonomy, Inuit ways of living and learning are gaining greater recognition and formal validation, establishing stronger social and cultural foundations across the North, and, in the process, re-shaping introduced systems of learning. Today, governing bodies across the Arctic face the challenging task of incorporating indigenous knowledge, or Inuit Qaujimaqatugangit.

Speakers in this session will explore contrasting forms and methods of knowledge transfer in a broad context of historical and contemporary situations, focusing on examples of knowledge transfer within and across Inuit communities, as well as between Inuit communities and cultural institutions, such as museums, in a dynamic social, cultural, political and educational environment.

Part 1: *Philosophical Structure of Knowledge Transfer*

Willem C.E. Rasing - The Transformation and Transfer of Inuit Knowledge: Notes on Isumaqsajuq, Ilisaijuq and Qaujimaqatugangit

This paper discusses the nature and contents of the knowledge that Inuit of the northeastern parts of Canada used and transmitted and which changed rather suddenly and fundamentally in the 20th century. The article traces and examines these changes, and seeks to understand them within the context of the transformation of Inuit from semi-nomadic subsistence-hunters into mixed-economy settlement-residents in the second half of the century. First, the nature of the information that Inuit used and transmitted for their survival and well-being as subsistence hunters, called isumaqsajuq, is examined. Next, the nature and contents of the formal education transferred by (southern style) schools, known as ilisaijuq, is discussed. Attention is paid to the impact of the boarding schools which were instrumental in the creation of a generation of Inuit who organized themselves into a nation-wide political movement and who succeeded to negotiate and establish Nunavut as a distinct new Canadian territory. The article further assesses the role of both the isumaqsajuq- and ilisaijuq-types of knowledge in this process. Finally, Inuit qaujimaqatugangit, Inuit knowledge that the Nunavut government adopted as its guiding principle of policy is analyzed. Its origin and nature are discussed, and its underlying values, promises, and limitations are assessed. The new school-type Piqqusilirivvik that combines isumaqsajuq ways of learning with the ilisaijuq-method is discussed in light of the qaujimaqatugangit-inspired policy of the Nunavut government.

Willem C.E. Rasing studied history and anthropology at the Catholic University of Nijmegen, The Netherlands, and graduated cum laude in 1982. He has been conducting legal-anthropological fieldwork in the Canadian Arctic as a student, government-anthropologist, teacher-instructor, and independent researcher. The focus of his research has been on the interface between Inuit (notably Iglulingmiut) unwritten laws and legal practice, and the administration of Canadian criminal justice. In 1992 he received his Ph.D. at the Nijmegen University with his thesis "'Too Many People': Order and Nonconformity in Iglulingmiut Social Process". He was co-editor of

“Perspectives on Traditional Law”, the material result of several courses on ‘traditional Inuit law’ for Inuit students at the Nunavut Arctic College in Iqaluit, in which he participated as a teacher-supervisor. He is an associated researcher with the Department of Religious Studies, Radboud University Nijmegen, and a member of the Dutch ‘Research Group Circumpolar Cultures’.

Thea Olsthoorn - Exchange of Knowledge in the 18th Century: how Moravians Learned the Language and Brought Literacy to the Inuit

This presentation examines the transfer of the Inuit language by the natives to the early missionaries – especially the Moravians – both in Greenland and Labrador, together with the transfer of literacy by these missionaries to the Inuit. The Moravians’ acquisition of the indigenous language served as a precondition for the possibility of Christianizing the Inuit and coincided with the missionary effort to make the natives literate, in order to enable them to read the Holy Scripture.

The introduction of Christianity was not a one-way street. Literacy, and ultimately conversion itself, could only be achieved through an exchange of knowledge between the missionaries and the native population with Inuit consent. After an introduction to the Moravians and their mission, the paper provides an outline of the situation in Greenland and Labrador at the time of the arrival of the first missionaries. Hans Egede, the pioneer missionary in Greenland, was both the teacher and predecessor of the Moravians. The paper considers how the Moravians, who came to Greenland to assist Egede, proceeded with their language studies and education of the native population, all depending on circumstances like their abilities and their leadership’s instructions. Two Moravians of Danish descent – Jens Haven and Christian Drachardt – are of particular importance, because they were the first missionaries to transfer their knowledge of Greenlandic to Labrador. The paper will discuss how Drachardt informed the Inuit in Labrador of the existence of their Greenlandic counterparts, how he introduced them to Greenlandic, and what he learned from them.

Thea Olsthoorn studied German and Linguistics and worked as a teacher of German at the University of Nijmegen. She received her Ph.D. from Dresden University of Technology in 2007. A revised version of her dissertation was published in 2010: “Die Erkundungsreisen der Herrnhuter Missionare nach Labrador (1752-1770), Kommunikation mit Menschen einer nicht-schriftlichen Kultur”. Her research focuses on the transfer of language and religious ideas between the early Moravians and the Inuit in Greenland and Labrador.

Frédéric Laugrand & Jarich Oosten - Preservation, Repatriation and Communication: the Fate of Qimuksiraaq's Qalugiujaq

This article discusses the itinerary of a qalugiujaq, a miniature knife that belonged to the famous shaman Qimuksiraaq from Igluligaarjuk. The object was found in the archives of the Grey Nuns of Nicolet and recently returned to a descendant of the renowned shaman in Kangiq&iniq. We will discuss miniatures as agencies that have a capacity to make connections in time or space. In this particular case the transformational power of the miniature was considered by Inuit elders to remain intact despite decades of Christianity. The problem of the attribution of power to objects preserved over time should be taken into account by museums in the management of their collections of Inuit miniature objects.

Frédéric Benjamin Laugrand and ***Jarich Oosten*** co-edited many books in different collections of the Nunavut Arctic College, such as “Interviewing Inuit Elders”, “Inuit Perspectives on the 20th Century” and “Memory and History in Nunavut, etc. They are also co-authors on “Apostle to the Inuit” (2006), “The Sea Woman” (2009), “Inuit Shamanism and Christianity: Transitions and Transformations in the 20th Century” (2010), “The Ethnographical Recordings of Inuit Oral Traditions by Father Guy” (2010), “Hardships of the Past: Recollections of Arviat Elders” (2011), and “Between Heaven and Earth. The Recollections of Felix Kupak” (2012). Currently, they are working on a book entitled “Hunters, Predators and Prey: Inuit Perceptions of Animals”.

Frédéric Laugrand is Professor in the Department of Anthropology, Université Laval, Canada, and Director of the journal *Anthropologie et Sociétés*. His research interests include the anthropology of religion, shamanism, Christianity in indigenous societies, Inuit and Mangyan oral traditions, human-animal relationships, transfer of knowledge and education and governance. He is the author of “Mourir et Renaître. La Réception du Christianisme par les Inuit de l’Arctique de l’Est Canadien (2002).

Jarich Oosten is Emeritus Professor in the Department of Anthropology, at Leiden University, The Netherlands. His research interests include the anthropology and history of religion, Indo-European mythologies, shamanism, Christianity in indigenous societies and Inuit oral traditions. He is the author of "The War of the Gods: the Social Code in Indo-European Mythology" (1985).

*Bernadette Driscoll Engelstad - **Reclaiming Autonomy: the Transfer of Knowledge through Arctic Clothing Design***

Research in the design and cultural history of Inuit fur clothing reveals its use beyond an exclusively protective function. Through the hands of skilled seamstresses, Inuit fur clothing served as an expressive vehicle of cultural ideology, regional identity, and personal experience. This paper focuses on the clothing complex of the Inuinnait (historically known as the Copper Inuit) who inhabit the central region of the Canadian Arctic. Given their remote location, the Inuinnait experienced minimal exposure to Europeans until the early 20th century. At this time, the steady influx of Euro-Canadian explorers and traders, as well as Inuvialuit guides, trappers, and settlers, transformed the subsistence economy and cultural life of the region. Western explorers and traders became avid museum collectors, quickly removing much of the material culture from the region. This paper discusses the author's research in museums containing Inuinnait clothing collections as well as collaborative work with Inuinnait elders, artists, and colleagues in restoring community knowledge of these collections, and the communities' efforts to reclaim the ancestral knowledge embedded in historical clothing design.

Bernadette Driscoll Engelstad is Research Collaborator at the Arctic Studies Centre of the Smithsonian Institution. She completed her graduate studies at Carleton University, Ottawa (M.A., Institute of Canadian Studies) and at Johns Hopkins University, Baltimore (M.A., Anthropology, Program in the History of Art and Anthropology), and has worked closely with Inuit colleagues on historical research and exhibitions related to Inuit clothing design, contemporary Inuit art, and the study of museum collections.

Part 2: Collaborative Case Studies of Material Culture and (Digital) Repatriation

*Tom G. Svensson - **The Importance of Tradition and Recognition as People: Communication a Key Factor***

Communication is an interactive process between those who deliver an intended message and those meant to receive it. The content of the message is defined exclusively by the sender, whereas the intended addressee is free to interpret whatever is conveyed. This aspect of unpredictability represents part of the dynamics in the communicative process. The content as well as the intent of messages may vary, although messages related to politics, legal matters, and culture turns out central from an anthropological point of view.

In this paper I wish to draw attention to first political strategies using a museum exhibition being instrumental in acquiring national/international publicity to outstanding claims. As a second case I will show how significant a newly opened Heritage Centre can be in conveying and sustaining traditional knowledge both internally and externally. The empirical cases are: the Lubicon Lake Nation, Alberta and the Netsilingmiut, Nunavut. The reason for choosing these examples is that the Museum of Culture History, Oslo has been an active part in the infamous museum boycott in connection with the Calgary Winter Olympics, 1988, and in the repatriation of a number of old artifacts derived from Roald Amundsen collection 1903-05 to the Nattilik Heritage Centre, Gjoa Haven 2013. Based on such case material the discussion attempts at illustrating the crucial role of communication, where institutions turn out as powerful places.

Tom G. Svensson is originally from Stockholm where he had his basic academic training (Fil. Dr. 1973). From 1970 he has been a staff member of the Ethnographic Museum, later the Museum of Cultural History, University of Oslo. Anthropological fieldwork among the Sámi, the Ainu, the Nisga'a, the Netsilik, the Hopi, and coastal peasants in Connemara. Special thematic interest: ethnopolitics, legal pluralism, ecological marginality and aesthetic manifestations. From the museum-related field Svensson has been engaged in the issue of repatriation and being responsible for several basic as well as temporary thematic exhibitions. Major publications are the monographs; "Ethnicity and Mobilization in Sámi Politics" (1976), "Asa Kitok och hennes döttrar" [on Sámi

basketry] (1985), and "The Sámi and their Land", analysis of a court case on principal rights the Taxed Mountains Case (1997).

*Taco Hidde Bakker - **What do Historical Photographs Communicate across Cultures?***

What do old photographs mean? What knowledge is hidden in them and can be extracted by bringing them into the field? Photography has been important in connecting peoples, places, and stories. Meanings ascribed to photography have either been codified through standardized use of description, key wording and filing, or been loosely attached through the stories that are told, elicited by the photographs in private or research settings. There is a tension between materiality and content. Those who own photographs materially don't always know what can be communicated through them and with them. The encounter of contemporary Greenlanders and Alaskan Eskimos with historical photographs, for example, can be a deeply emotional experience of reconnecting with family members long gone, or with younger selves. The stories that are provoked by that encounter enrich knowledge both for cultural institutions in urban centers as well as providing knowledge of the past and present for Inuit themselves.

From the very beginning photography has been a medium of visual communication aiming at connecting all peoples and the farthest corners of the planet. It is a universal medium of communication in that it has been understood and appropriated by many peoples all around the world. Still, the discourses we weave around photographs and the attempts we make to understand what photographs communicate are bound by language. Sharing heritage projects in which visual and audiovisual recorded material is central provides an interesting case study for research into the fruitful tensions between photographs as limited in what they show and tell, and as radically open-ended in the numerous interpretations they provoke.

Taco Hidde Bakker is an independent researcher and writer. He writes on photography for numerous museums and magazines. He graduated in MA Photographic Studies at Leiden University in 2007, with a thesis on photo-theoretical issues in relation to visual repatriation. In 2006 he researched the Nooter and Van Zuylen photo collections of the circumpolar department of the National Museum of Ethnology in Leiden. In 2008 he did fieldwork with Inupiaq Eskimos in Northwestern Alaska for the documentary film and photo project "The Last Days of Shishmaref". Since 2007 he has been publishing about photography in relation to numerous topics for a range of international magazines and museums.

*Cunera Buijs, Aviâja Rosing Jakobsen & Carl Erik Holm - **The Transfer of Knowledge through Material Culture in a Museum Context: the Roots2Share Project with Greenland***

In 2008 two Dutch museums and two Greenland museums started a cooperative venture to share the photo collections and provide access to objects of museums in the Netherlands. The photographs, taken from 1965 to 1986 by curator Gerti Nooter and his wife Noortje in Diilerilaaq, a village in the Sermilik Fjord (East Greenland), depict ancestors of present-day Tunumiit and their material culture, like kayaks and women's knives. As a product of cross-cultural interactions, these images of landscapes, communities, individuals, and Inuit objects carry multiple meanings: ethnological or exotic ones for a Dutch public and historical or ancestral ones for the people of Diilerilaaq. Through the visual repatriation project www.roots2share.gl the photographs have been scanned and digital copies have been returned to the communities where they originated and where they can now be accessed locally. In 2010 five East Greenlandic consultants were invited to visit the stores of the National Museum of Ethnology in Leiden and discuss with us the material culture from their area, their own cultural heritage. In the Tunumiit language they talked about and interpreted harpoons, fishing equipment, magical objects, clothing. They studied old photographs from their village. The consultants reflected on Tunumiit cultural heritages, village history and personal memories. The sessions have been filmed and analyzed. This paper explores the relationships between the material culture and photographs as well as the transfer of Tunumiit knowledge in a museum context, issues of cultural heritage, ownership, and the sharing of these images.

Cunera Buijs is curator of the Arctic department of the National Museum of Ethnology, Leiden, the Netherlands. She has organized several exhibitions and symposiums. For her PhD research she was connected to the Research school CNWS of the Leiden University. Her dissertation "Furs and Fabrics, Transformations, Clothing and Identity" in East Greenland was published in 2004. Her research topics are material culture, clothing, photographs and cultural heritage issues in Greenland. She initiated the innovative visual repatriation project,

www.roots2share.gl, an international cooperative project linking Dutch and Greenlandic museums and source communities.

Part 3: Innovations and Challenges in the Transfer of Knowledge

Rosanne van Klaveren - Artistic Participatory Practices in Knowledge Sharing

In recent years, a renewed focus on knowledge sharing and transfer of knowledge has been emerging within the circumpolar regions. For example, ethnographic museums are searching for new ways to return parts of their collection to the (descendants of) original owners and/or share their photographs with the indigenous communities involved. Scientists from various fields increasingly aim to include local knowledge in their research, and are often asked to communicate results in return. Also within the communities, many elders hope their knowledge will cross the generation gap. In this context, an artistic approach can create favorable opportunities for combining and communicating knowledge. Artistic participatory practices, which are not exclusively initiated by artists, can establish connections between people(s) that are valuable for the transfer of knowledge, especially when initiators are outsiders to those who own the knowledge and/or in situations of 'othering'. In this present paper, I explain two cases studies out of my own art practice to illustrate how participatory practices can stimulate, structure and enrich knowledge sharing. In the first case study, an internet platform functions as a meeting place where recipes, news items, thought, facts and fiction related to Arctic food are collected, mapped, shared and discussed (the Food Related project). In the second case study, a road-movie about decolonization processes and the Nenets enabled participants to share opinions, experiences and concerns that not only provided interesting film footage but also influenced the course of action (the Niva to Nenets project).

As a media artist, **Rosanne van Klaveren** focuses on participatory practices and circumpolar cultures since she graduated in Autonomous Art (1999) and Photography (2001). She started her doctoral research and became a Marie Curie Research Fellow at EAA after she graduated magna cum laude in Cultural Studies from KU Leuven (2009). Since 2007 she lectures at the MAD-Faculty in Belgium where she is a member of the Social Spaces Research Group.

Kim van Dam - Knowing about the Land: the Role of Place in Transferring Inuit Knowledge

Nunavut, Canada's newest Territory, has a majority Inuit population living in one of the 25 settlements or communities. The relation of Inuit to these communities is ambivalent at best. Although people appreciate modern amenities, at the same time, life in the settlements is generally believed to be responsible for a wide array of social, economic and cultural problems. In this setting the young Inuit of Nunavut face many challenges. Like many of their parents, but in contrast to their ancestors and Elders, young people were not formally raised on the land, and therefore have not experienced the year-round hunting and semi-nomadic lifestyle so central to Inuit culture. Instead, most young people have been born in regional hospitals hundreds of miles from their communities and have grown up in the settlements. Much of the Inuit traditional knowledge or Inuit Qaujimajatuqangit (IQ) is based on the land based subsistence lifestyle. In this, particular places and physical features hold important meaning to Inuit and their culture. A profound concern to Inuit is that when young people do not go out on the land, not only is the way in which this knowledge is transferred changed, but also that traditional knowledge may eventually be lost. Within the general theoretical concepts of place, this paper aims to explore the consequences of this contemporary settled lifestyle, particularly with regard to the transfer of Inuit traditional knowledge. It will consider the sense of place of young Inuit and discuss the role of the land and the community in their lives. Finally, it will also examine the role of the government of the territory of Nunavut in transfer of knowledge processes.

Kim van Dam is a researcher affiliated with the Arctic Centre at the University of Groningen. She also works as Researcher and Project Manager at the Hanze University of Applied Sciences in Groningen. She obtained her PhD in 2008 with her dissertation on the Inuit of Nunavut. Research interests include indigenous peoples, place attachment and identities, particularly in remote and rural areas. Until 2009 she also participated in the Sustainable Development Working Group of the Arctic Council.

Thursday, May 22

14:30 - 17:00 **Poster Session**

chairs: Simone van Eik & Dymfke van Lanen, location: Arsenaal

Kate Bellamy - The External Relations of Purépecha: Views from the Southwest USA

Purépecha (previously known as Tarascan), spoken by around 110,000 people in the state of Michoacán in west Mexico, has long been considered a language isolate (Chamoreau, 2007). Despite possessing some typically Mesoamerican traits (Campbell et al., 1986), the language is more notable for displaying a number of areally unusual phonological and morphosyntactic features. To date, there have been no successful attempts to relate Purépecha to any other language or language family in Mesoamerica or any other part of the Americas (Campbell, 1997). Among the many genetic connections that have been postulated (e.g. Greenberg, 1987), one in particular stands out. Morris Swadesh undertook a long-range comparison of languages from 20 stocks, from Coos on the South Oregon coast, through Purépecha-speaking West Mexico to Quechua in the Andes (Swadesh, 1956). In this oft-overlooked study he identifies a number of suggestive structural similarities between many of the languages under analysis.

The *Relación de Michoacán*, an early colonial document detailing Tarascan prehistory, states that the elite layer of Tarascan society (*uacúsecha*) arrived into Michoacán from the north, or the so-called Aridamerica or Gran Chichimeca cultural area. Archaeological evidence has also convincingly shown that a network of trade routes existed between Mesoamerica and Aridamerica, from Preclassic to Late Postclassic times (Weigand, 2001). Much of this trade and exchange centred around turquoise, a highly prized mineral found in significant quantities in the Southwest US (Albiez-Wieck, 2011). In this presentation, then, I will expand on these links between North American languages and Purépecha, with the aim of highlighting promising new avenues for comparative linguistic research. I will identify the languages whose speakers may have had contact with Purépecha speakers in pre-Columbian times along this vast trade network and highlight the areas where connections have already been posited, but which require further research (Swadesh, 1956). In doing so, I hope to shed light on the possible North American linguistic connections (contact and/or genetic) with Purépecha.

Kate Bellamy is a PhD Candidate at Leiden University Centre for Linguistics, working on an ERC-funded project entitled 'The Linguistic Past of Mesoamerica and the Andes'. The aim of her individual PhD project is to find the linguistic relatives of Purépecha, long considered a language isolate of western Mexico. She also hopes to shed more light on the pre-conquest contact and population movement scenarios within and without the region, making use of linguistic, archaeological and genetic evidence.

Alison K. Brown - Blackfoot Collections in UK Museums: Reviving Relationships through Artefacts

This poster presentation will raise awareness of an innovative network funded by the Leverhulme Trust that brings together Blackfoot people from Canada and the US with UK museums in order to generate and exchange knowledge about Blackfoot artefacts. The network's primary goal is to develop a model for collective cross-cultural curatorship that actively responds to the challenge of geographical and cultural distance. It brings together representatives of the four Blackfoot nations (Siksika, Piikani, Kainai and the Blackfeet) with staff from the University of Aberdeen, the Museum of Archaeology and Anthropology, University of Cambridge, and the Royal Albert Memorial Museum, Exeter. These museums hold some of the most historically and ceremonially significant collections of Blackfoot material in the UK, but have never been accessed by Blackfoot researchers.

The network involves reciprocal visits from Blackfoot researchers to the UK in November 2013 and of the UK-based team to Canada and the US in the summer of 2014. These meetings will allow for enhanced communication with a wide range of Blackfoot people than would be possible if the visits were only in one direction. The exploratory discussions they will foster will address gaps that exist between UK museums and Blackfoot peoples which continue to limit the interpretation of collections and have also limited the ability of Blackfoot people to contribute to their care. It is hoped that the network will be a precursor to developing relations with other European museums with Blackfoot collections. It is also hoped that the model for collective cross-

cultural curatorship developed by the network partners will have transferable currency to other museums and nations and will thus has the potential to revolutionize relations between museums and indigenous people on a much wider scale.

Alison Brown, PhD, is a Lecturer in Anthropology at the University of Aberdeen, Scotland. Her research addresses the ways in which artefacts, archival documents and images can be used to think about colonialism and its legacies and seeks to develop culturally appropriate ways of researching, curating, archiving, accessing, and otherwise using historic collections. Most of her fieldwork has taken place in Western Canada and Northern Montana with the Blackfoot nations of Siksika, Piikani, Kainai and the Blackfeet. She has also undertaken fieldwork in Subarctic Canada and Northern Scotland in connection with histories of Scots and Indigenous peoples in the fur trade.

Lynn Devalckeneer - Old Cities in the New World

This presentation tries to shed a light on how the Early Modern conquistadors experienced the cities and towns of 'New Spain'. Historical writings, such as Hernán Cortés's letters, and the descriptions made by Bernal Díaz del Castillo, compared these exotic urban spaces with counterparts familiar to them. Even Biblical examples were used to form connections between the New World and the Spanish mainland. In addition to which, I intend to compare the description of Mexica spaces, with those made of Pueblo towns by Francisco Vásquez de Coronado and his party on their way through the American southwest while in search of Cibola. Where possible, texts have been employed alongside iconographical and archaeological data. Period sketches and maps provide us with Spanish representations of urban spaces, while archaeological findings allow us to test, to a certain extent, the truth of such sources, and the gap between reality and representation can tell us a great deal regarding the conquistadors' motives and mentalities.

Lynn Devalckeneer holds both bachelor and masters degrees in archaeology from Ghent University. She is currently working towards a master's in history at the same institution, and expects to complete the program in 2016. Her academic interests include Pre-Columbian Mesoamerican history and archaeology, as well as Late Roman and Early Medieval funerary archaeology.

Femke Gubbels - From Idle No More to Flood Relief: how Social Media Can Be Used to Generate Change

Social media are a great platform for exchange of information within the Idle No More protest movement. It builds communities and reveals contemporary trends in how people work and communicate together. Participants posted and blogged about how they prepared for action and how they thought about the movement. Found footage in the shape of video's posted on the web brought me to meetings, blockades and other protests. This allowed me to start working on the topic long before I embarked on fieldwork.

I arrived at Siksika less than a week after the 2013 flood hit the area. No lives were lost but complete neighborhoods were wiped off the map. Around 1/6th of Siksika Nation was left homeless, lived in tipi's, tents and trailers, or took in friends and relatives. The flood uprooted life in ways unthinkable. With one of the main bridges gone whole sections of the reserve became hard to reach. To my great dismay help was not coming in at the same rate as it did in other communities. After the second week this changed.

It turned out that journalists that had refused to go to Siksika were bashed through Facebook and other (social) media outlets. Networks of communication that were already in use for arranging protests in and for more personal purposes became used in a new setting. Community members did all they could to make sure their voices were heard and their troubles were seen. Within days after gaining media attention help started coming in. For many people it was too late as toxic mold was already destroying their houses and belongings, but for others it was the help that saved family possessions and gave families a roof over their head.

In this poster presentation I show how this example helps us see why social media are so relevant. Networks of interactions can be and in fact are put to use in the face of new challenges. This underlines the applicability and relevance of studying local uses of social media and shows how activism and agency can go together.

Femke Gubbels studies Anthropology at Leiden University and is currently doing a specialization in environmental studies. Working with what motivates people is a driving factor in my learning trajectories and research. For me this puts Idle No More, Oil Fracking as well as Urban Planning high on the agenda.

Amina Grunewald - North American First Nations Cosmopolitan Translocations: Investigating Concepts for Transcultural Indigenous Self-Expressions

Who has the right to present and thus communicate Indigenous cultures in public places? Who can assure adequate translations of heterogeneous materials and objects and narratives attached to it? How do Indigenous artists/activists use various contemporary materials/media/forms to gain a wider Native and also non-Native audience?

According to the 35th AIW's main theme "Communication is Key" cross-cultural communicating within North American artistic environments and cultural contexts still take place in contested colonial spaces marked by asymmetric transcultural power structures and relations. Especially in the area of material objects, meanings can only be conveyed through long-term collaborative relations between Native source communities and non-Native agents/representatives of cultural institutions such as museums and art galleries. Examples from the contemporary art scene will mostly be drawn from the exhibition "Beat Nation – Art, Hip Hop, and Aboriginal Culture" and possibly individual Native artists.

For this poster, I will mostly draw my findings from investigations resulting from a research stay in Vancouver (2012), and from a research fellowship in Montreal (2013).

Amina Grunewald attended Philipps-Universität Marburg, Humboldt-Universität zu Berlin, and Goldsmiths College/University of London. She received an M.A. degree in English/American Studies, French Studies, and Educational Studies. Her studies focus on contemporary North American and African cultural spaces and transgressions in literatures, the visual arts, contemporary dance theatre, and popular cultures. Amina Grunewald is currently finishing her PhD thesis on Native American self-constructions at Humboldt-Universität zu Berlin.

Her recent projects encompass a research stay in Vancouver/Canada on community-based representations of First Nations in Canadian museum and gallery spaces, funded by the Fritz Thyssen Stiftung. From Nov-Dec. 2012 she was a visiting PhD research fellow at Goldsmiths College/University of London to investigate modes of communicating Indigenous knowledge(s). In February 2013, she was integrated as a PhD research fellow at Concordia University, Montreal, to investigate potential transferabilities of Indigenous narratives to (non-)Native audiences.

Charlotte Hagenaar - American Indian Economic Development: a Comparative Case Study of South Dakota & Montana

The deplorable situation on reservations of the Lakota in the state of South Dakota is well-known and often featured in media. Given all the attention paid to the Lakota and their reservations the question rises why this situation is so persistent. In my research I argue that possibly we can increase our understanding if we look at the situation in South Dakota from a comparative perspective. I looked for a comparative case and found it to the northwest in the neighboring state of Montana and asked myself;

"Can we compare American Indian Economic Development in the state of South Dakota with that of reservations in the state of Montana?"

For this study I used the 'nation-building' approach from scholars Cornell and Kalt as a theoretical framework for the comparison between the different reservations individually and the reservations of the two states. Three hypothesis were set up to look into the effect on economic development of 1) tribal culture, 2) government support/interference, 3) strategic direction and decisions/actions.

Based on the findings one can say that overall economic development differs in South Dakota with respect to Montana in the fact that South Dakota has a negative effect on the economic development of its tribes, while Montana has a positive effect on the economic development of its tribes. Why this is the case does not become entirely clear, other than with the level of motivation, commitment, involvement, organization and professionalism in the communication and state policies towards its tribes, South Dakota seems to perform less. With the data provided, it seems Montana tribes are better equipped and supported by their own and state environment than the tribes in South Dakota, allowing them to do better overall in terms of their economic status.

For this poster session I will explain my findings and show the importance of communication and understanding in the precarious balancing act between states and tribes when it comes to economic development.

Charlotte Hagenaar studied Public Administration at the University of Leiden and has produced a bachelor thesis on “Indian Gaming Regulatory Act – Why some Tribes struck gold while others struck out” and a master thesis “American Indian Economic Development – A comparative Case Study of South Dakota & Montana”. During her stay in the United States she participated in several American Indian Studies courses at the University of California Berkeley.

*Alexander Linsingh - **Recipe for Subtlety: how Passions Meet in Van der Donck’s “Beschryvinge”***

Adriaen van der Donck was enthusiastic about his adopted fatherland, and had an unreserved curiosity regarding the surrounding native populations. Ultimately, his contacts among these communities lay the foundation for much of the ethnographical aspects of his 1655 treatise, “Beschryvinge van Nieuw-Nederlant”. However, this work has a dual nature, as van der Donck also used it as a vehicle for expressing his local political ambitions. Of interest here is how these two passions surface in this publication, from the blatant to the subtle. By using discourse analysis it is hoped that van der Donck’s thoughts can be unravelled, with the aim of telling us what his descriptions of Native Americans may tell us about the author, including his political goals.

Alexander Linsingh graduated in 2013 from the Katholieke Hogeschool Leuven, Belgium, with a speciality in history. He is now studying at Ghent University, Belgium, with an eye towards earning a master’s degree in the field. He is interested in expanding on the research presented here into a bachelor paper or possibly a master’s thesis.

*Christiane Rehn - **Behind the Art of Artistry: Organizational Assistance of Indigenous Artists on the Pacific Northwest Coast***

My doctoral research combines Native American Studies and Third Sector Research in asking how (to what extent and in what ways) American and Canadian nonprofit and tribal organizations support native artists along the Pacific Northwest Coast. I intend to reveal the existing forms of assistance, look at how the institutions are working with and for the artists, as well as learn about the decision-making processes in these institutions. I will illustrate why the organizations offer the services (e.g. workshops, seminars) that they offer and on what basis they make these decisions. “Communication is key” in that respect – whether it is native/non-native communication in general or the power relations in committees in which established native artists as well as non-native staff members serve and decide together about an organization’s future programming.

The theoretical background of the study is set in the concept of third sector organizations taking on responsibilities and tasks for society that the government does not or cannot handle. In that context, the aforementioned organizations serve the society by making those kinds of services available that often allow native artists to not only enhance their artistic skills, but also to learn about marketing themselves or writing grants – skills that may contribute to establishing an artistic career and with that, an increasing financial stability which again could lead to a life independent of governmental support. Methodologically, the project has a qualitative approach.

The poster for this study will present the theoretical and methodological background of the study as well as give insight to first results of the currently ongoing data analysis. The conclusions drawn from this study are intended to help the targeted Pacific Northwest region, and are likely to prove valuable to assessing similar working relationships between native people and third sector organizations beyond this region.

Christiane Rehn is a 3rd year PhD Student at Passau University, Germany. She has an interdisciplinary diploma degree in Languages, Cultural and Business Studies. The degree had a focus on American and British Studies, intercultural communication, and Anthropogeography. After immersing herself in Alaska Native art when writing her diploma thesis, she now works on finding out which nonprofit support services for indigenous artists are in place in the Pacific Northwest. She also follows the latest research on indigenous methodologies with great interest.

Livia Šavelková, Tomáš Petrání & Milan Durňák - Lacrosse: "It's a Way of Life", and Way of Seeing

The purpose of the poster is to promote a new bilingual (English-Czech) film about the lacrosse, and its importance for the Haudenosaunee people (represented by the lacrosse team called Iroquois Nationals), and for the Czech people (represented by the lacrosse organizations, scouts, and woodcrafters). In 2011, the World Indoor Lacrosse Championship was held in Prague, the Czech Republic. It was the first time when the Iroquois National lacrosse men's team visited the Czech Republic, using their Haudenosaunee passports.

However, the film is not focused only on reporting of the Championship agenda. Furthermore, it highlights the essential spiritual, political and sport aspects of the lacrosse for the Haudenosaunee and Czech communities. It also explains the formation of this originally Native American game in the Central Europe, including the hint of political issues in the former communist Czechoslovakia.

The film records communication among several lacrosse players and followers from different parts of the world. For those people, the lacrosse represents a way of a lifestyle. The film also pinpoints issues such as an effort for mutual understanding, and share of life experience.

The film is a part of an ongoing research concerning different forms of visual representations of the indigeneity, identity, and globalization, partly supported by the Czech Science Foundation.

Livia Šavelková is an ethnologist and journalist. She has received her PhD. at the Charles University in Prague and studied also anthropology at the New York University (NYU, U.S.) and the Simon Fraser University (Vancouver, Canada). She is a lecturer at the Department of Social Sciences, University of Pardubice, Czech Republic. She focus on contemporary North Native American issues, concerning concepts of ethnicity, identity, globalization, law, ethnopolitics. Her interest is also in visual anthropology and kinship studies.

Tomáš Petrání is a filmmaker, ethnologist, and farmer. He is an associate professor and former vice-dean of the Film and TV School (FAMU), The Academy of Performing Arts, Prague, Czech Republic. He has also studied at École Nationale Louis Lumiere (Paris, France).

He has produced several ethnographic and experimental films, books, and museum exhibitions. With Livia Šavelková, he has created the first study program of the visual anthropology in the Czech Republic.

Milan Durňák is a PhD student at the Institute of Ethnology, Faculty of Arts, Charles University in Prague. He specializes in visual anthropology. Since 2009 he has accomplished ethnographic research in the Roma settlement in Palota and made the anthropological film series 'Tumenge', presented also at the Czech and Slovak film festivals in 2012. 'Watching Last Judgement' is his last film project, filmed in Romania and supervised by a German anthropologist and director Barbara Keifenheim.

Irma Verhoeven & Gerben van Straaten - The Other Option: Business Opportunities as an Alternative for Signing Away Land

What to do in times of a communities cash crunch? For a long time the trajectory out of poverty followed fixed trajectories marked by tensions between giving up ones ways of life to earn cash or to hold on to it and stay in poverty. Rethinking these tensions and working around them requires an open mind and intensive collaboration. This is where communication comes in.

Building successful businesses requires more than a great idea, it requires a great network. This raises issues as successful entrepreneurs tend to know successful entrepreneurs and as the affluent tend to team up with the affluent. In our project we try to break those barriers and work together internationally in ways that are enriching in a more inclusive way. No matter the situation of a native community, and the degree of self-governance, the need for comprehensive and holistic community development and sustainable business development is significant.

In this poster we show that exchange and sharing are no soft terms when it comes to building communities. Often the question is: do we hold off on our compensation, or is it more important to provide a higher quality of living with health care, education et cetera. More and more the need for a third way, supporting business opportunities locally to provide people with a sustainable income, is explored. In this poster presentation we discuss the challenges and successes of this approach and show how research and business can come together.

Irma Verhoeven & Gerben van Straaten have worked together for decades. Entrepreneurial projects in support of North West Coast Communities include a journal for Dutch youths about indigenous ways of life, museum work for the Kunsthal in Rotterdam and the project development and arrangement of carvings at the Dolfinarium in Harderwijk, the Netherlands. Currently they work on business models that support local communities. Contributing to new sources of income sometimes is the best protection against signing away rights and the greatest support for local initiatives. Their company Walas is currently involved in several native community developments in Canada and the USA.

*Jolan Wuyts - **Acculturation and the Evolution of Discourse Throughout Hans Staden's "Warhaftige Historia" and Mary Rowlandson's "The Sovereignty and Goodness of God"***

The research presented aims to examine religious and ethnographical elements in Hans Staden's 1557 work, "Warhaftige historia und beschreibung eyner Landtschafft der Wilden, Nacketen, Grimmigen Menschfressen Leuthen in der Newenwelt America gelegen...". In particular, the sixteenth-century Holy Roman Empire's religious context is used to elucidate an apparent evolution in Staden's religious sentiments during his imprisonment by the Tupinambà, one that hints at possible acculturation. Staden's descriptions of his native hosts are taken into consideration, helping to shed light on the evolution of how they are represented, with particular attention to the motif of cannibalism. This will then be compared with a New England captivity narrative, the 1682 "The Sovereignty and Goodness of God: Being a Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson". Did Mary Rowlandson's religious sentiments evolved in any way over the course of her captivity? Did she show signs of acculturation? Do the different contexts explain any differences in Staden's and Rowlandson's religious experiences?

Jolan Wuyts is a second year Bachelor student of History at Ghent University. His academic interests are in Early Modern colonial history, cultural history, and literary studies.

Thursday, May 22

**19:00 - 22:00 Film Screening:
“In the Land of the Head Hunters”**

chair: Pauline Turner Strong, room: Lipsius 003

Join us for a centennial screening, the first in the Netherlands, of an entirely new version of Edward Curtis's 1914 silent feature film “In the Land of the Head Hunters”.

Based on recent archival research, in 2008 a collaborative team led by Aaron Glass (Bard Graduate Center), Brad Evans (Rutgers University), and Andrea Sanborn (U'mista Cultural Centre, BC) oversaw a new restoration of the film. Released just this year, this version restores the motion picture's original intertitles, color-tinting and toning, and long-lost scenes rediscovered at the UCLA Film & TV Archive. The film is also notable for having what is believed to be the earliest extant original orchestral score, promoted at the time as being “native music symphonized,” performed for the new Blu-ray and DVD release by the Turning Point Ensemble of Vancouver, BC.

“In the Land of the Head Hunters” is an epic melodrama of indigenous love and war on the Northwest Coast, made collaboratively with the Kwakwaka'wakw of British Columbia. It features an all indigenous cast, which, in the course of acting out the melodrama, also acted out traditional ceremonies. At the time of the filming, these ceremonies had been banned by the Canadian government in an attempt to force assimilation.

The film premiered in 1914 in Seattle and in New York, and was critically acclaimed upon its release, but quickly forgotten and lost. In the 1970s, a copy of “Head Hunters” was rediscovered and released under a new title, “In the Land of the War Canoes”. This version featured new soundtrack and intertitle cards which led many to think of the film as a documentary, instead of the the feature film originally intended by Curtis and his cast.

The current restoration project has taken the film back to the shape it had when originally released in 1914, thereby making visible its complex cultural history. For nearly a century and counting, “In the Land of the Head Hunters” has constituted a filmic lens through which to reframe and re-imagine the changing terms of colonial representation, cultural memory, and intercultural encounter.

The film is followed by a Q&A with **Dr. Brad Evans**, one of the executive producers.

Afterwards, a panel of indigenous researchers who have worked as actors and/or film consultants debate issues of presentation and representation in the light of their own experiences on both sides of the screen.

Friday, May 23

9:00 - 10:30 Parallel Session, workshops 5 - 6

Workshop 5: Diplomatic Performances

chair: Matthew Kelly, room: Lipsius 003

David A. Nichols - National Charters and Sovereign Performances: Treaty-Making and Indian National Sovereignty in the Antebellum United States

In the nineteenth century the United States government made a considerable effort to assimilate or isolate Native Americans, and to seize the bulk of their lands in the middle of the continent. At the same time, many Indian peoples began to develop a sovereign national identity, a belief that they belonged to an ethnically unified political community with defined boundaries and self-government. One of the reasons for this rise in American Indian nationalism was that the U.S. government used a form of government-to-government agreement, the treaty, crafted in a regular demonstrative forum, the treaty conference, to acquire Indian lands and negotiate population transfers. The Americans used treaties chiefly because they lacked the coercive power to dispossess Indians without some form of political agreement, undergirded by cash payments or technical assistance or reservation grants, and signed by Native Americans it could consider tribal leaders. For Native Americans, treaties and treaty conferences allowed them to define and in many cases symbolically perform their national identity and autonomy, even as the American colonial power eroded their economic independence. In effect, these “licenses for empire” (as Dorothy Jones called them) became charters of indigenous sovereignty. This paper will examine the treaty terms and diplomatic performances that Indian leaders used to construct national sovereignty between 1780 and 1860: mass assemblies of Native American communities to embody physically the entire nation, public recitations of Indian history, the verbal delineation of boundaries between different Indian nations, regular and permanent annuity payments that created a permanent collective relationship between their people and the United States, and the creation of education funds under indigenous rather than federal control.

David A. Nichols received his M.A. and Ph.D. from the University of Kentucky. He is now an associate professor of history at Indiana State University, Terre Haute. He is the author of “Red Gentlemen & White Savages” (U. of Virginia Press, 2008), and is working on studies of the fur trade, the history of the Great Lakes Indians, and the Chickasaws' encounter with capitalism.

Reetta Humalajoki - Speaking of Termination: Tribal Councils and the Bureau of Indian Affairs Discuss Policy, 1949-1965

The US Native American policy of Termination (roughly 1953-1970) is accepted by researchers and tribal leaders alike as having caused social, economic and psychological trauma to tribes. In an attempt to turn Indians into “full American citizens”, it removed the trust status of reservations and brought them under state criminal jurisdiction, aiming to eventually close down the Bureau of Indian Affairs. Termination also deprived tribes of crucial BIA health and educational services – yet the government claimed that the terminated tribes consented to the removal of their trust status. If so, how was Termination communicated to tribes by the Bureau of Indian Affairs and in what ways did tribes understand the policy? This paper will examine the interplay between the language used by tribal councils and BIA officials in speaking about Termination. Nuances in the understandings of what Termination would entail, which have so far been neglected by scholars, can aid in explaining why some tribal members supported the removal of federal trust status. To demonstrate the varying ways in which the policy was presented to tribes, focus will be on Tribal Councils that were categorized by the BIA as being at different stages of assimilation – the Navajo, Mississippi Choctaw and Klamath. Did the BIA's communications to tribal councils differ based on a tribe's perceived readiness for termination? This paper will illustrate the variety of attitudes tribes faced and how the BIA influenced their reactions to federal policy. Furthermore it will show how the BIA maintained its paternal stance regardless of whether a tribe was deemed ready to govern itself. Communication with the BIA and the varying understandings of the terms central to Termination – ‘freedom’, ‘citizenship’ and

'being American' – prove that the language surrounding the policy played a key role in its implementation and acceptance.

Reetta Humalajoki is a PhD candidate at Durham University, UK. She is interested in how global contexts, mainstream attitudes and rhetoric influence policy toward and the experiences of indigenous peoples. Her thesis is provisionally titled "Debating Native American Termination in the International, Domestic and Native spheres, 1950-1970".

Workshop 6: Fictional Truths

chair: Birgit Däwes, room: Lipsius 005

Jana Maresova - In/Ability to Communicate in Joseph Boyden's "Through Black Spruce"

The paper discusses both the lack and efficiency of communication among members of a family and community in the novel "Through Black Spruce" by Joseph Boyden, published in 2008.

Referring to Harold Innis' and Marshall McLuhan's theories in which the western culture is based on printing and mass media as its essential means of communication as opposed to oral communication typical for tribal cultures, it investigates forms of communication depicted in this work of art. The characters in Boyden's novel take advantage of the modern ways of communication but still they find it, for various reasons, impossible to communicate properly. Both the communication among family members and the communication within the community and beyond it is disrupted. Despite the vast range of possibilities in today's world Boyden shows people must learn to communicate. His characters find a solution in storytelling. The two narrators, former bush pilot Will, now unconscious in hospital and his niece Annie take turn in telling stories related to their lives and to the lives of their family. As they unfold their personal secrets, they manage to rebuild the integrity of their identities and to reinforce the relationships in the family and community.

The importance of stories, storytelling and communication creates the bottom line of Boyden's fiction. However, it is primarily a novel, i. e. a written piece of communication. By writing a novel about the powers of spoken word Boyden produces, in terms of the aforementioned theories, a cultural and communicational blend and highlights the importance of both in contemporary Aboriginal society.

Jana Maresova studied British and Commonwealth Literatures at Charles University in Prague and thanks to engaging seminars lead by Klara Kolinska, PhD., she specialized in Canadian studies. In October 2013 she started her PhD studies at the Department of Anglophone Literatures and Cultures, focusing on the topic of storytelling and myth in the contemporary Canadian Aboriginal novel.

Klára Kolinská - "Coyote Cities:" Canadian Metropolis in the Eyes of Aboriginal Beholders

For Canada's Aboriginal people, the metropolis of the Western type has typically represented not only a manifest culmination of the dominant culture's invasive influence, but consequently an imminent spatial trap in which the tradition, identity, and spirituality of their belonging are threatened with irreversible loss and destruction. Since in pre-contact times the Aboriginal people lived in much smaller, closely internally interconnected, and differently structured forms of settlement, the growth of the mainstream cultural cities on their territories implied a perilous loss of space for habitation, and a resultant loss of traditional ways of life.

In this context, it appears as nearly inevitable that many outstanding Aboriginal writers address this specific cultural experience in their works, and provide an insightful, often deeply disturbing, reflection thereof. The paper proposes to discuss three such contemporary textual examples in the genre of drama: Tomson Highway's now canonical play "The Rez Sisters" (1988), Daniel David Moses' lyrical 'ghost drama' "Coyote City" (2000), and Darrell Dennis' one-person play titled "Tales of an Urban Indian" (2009). All three plays symbolize persuasive illustrations of the achievement of contemporary Aboriginal cultural production in Canada, transformed from the traditional into a modern one, and the artistic treatment of the metropolis, the city of unhappy emotions, as one of its prominent themes. As the Aboriginal presence in Canadian cities has inescapably begun to form a significant component of their demographic, sociological, and cultural makeup, as well as of their spirituality, psychology, and artistic imaginary, the works of these playwrights contribute to the completion of the image of the Canadian metropolis, and highlight its inherent complexity, intricacy, and potential creative power.

Klára Kolinská teaches at the Department of Anglophone Studies of Metropolitan University, Prague, Czech Republic, and at the Department of Anglophone Literatures and Cultures of Charles University, Prague. Her main

areas of teaching and research include early and contemporary Canadian fiction, theatre and drama, multiculturalism, and Aboriginal literature and theatre. She has published mainly on Canadian Aboriginal literature and theatre, Canadian prose fiction, contemporary drama and theatre, and theory and practice of narrative and storytelling.

Frances Washburn - What's Your Story? Cultural Communication Through Literature

In a world both narrowed and widened by globalization, all people and all cultures must learn to tolerate each other at least, cooperate and thrive together at best. Perhaps the best way to understand another culture is to learn their language, but when that is not possible or practical, then learning their stories is the next best approach. Fredric Jameson stated that "the all-informing process of narrative," is "the central function or instance of the human mind."* Stories, a category which can be stretched to include film, plays, poetry, and new technological media presentations, demonstrate the challenges and triumphs of people or characters within the culture from which the story originates, and do so in a much more understandable way for another culture than a dry academic article or news story may do. American Indian novels, although fiction, accurately depict the emotional, political, cultural, and economic impact of colonization in North America and the continuing impact, both good and bad, on American Indian societies. For example, D'Arcy McNickle's novel, "The Surrounded", clearly and accurately depicts the effects of the Dawes Act of 1886 on American Indian people far better than the text of the law can do. This presentation will elaborate upon the ability of American Indian Literature to communicate historical and contemporary issues between American Indian cultures and the culture of other societies and cultures.

*Fredric Jameson: "The Political Unconscious: Narrative as a Socially Symbolic Act" (Ithaca: Cornell University Press, 1981), 13.

Frances Washburn is an Associate Professor and Director of Graduate Studies at the University of Arizona in Tucson where she teaches American Indian Literature and other topics in American Indian Studies. She has published three novels of American Indian Literature: "Elsie's Business", "The Sacred White Turkey", and "The Red Bird All-Indian Traveling Band", as well as a biography, "Tracks on the Page: The Life and Work of Louise Erdrich".

11:00 - 12:30 Workshop 7 - 8

Workshop 7: Linguistic Interactions

chair: Daniel Pateisky, room: Lipsius 003

Benjamin Frey - Language Contact in the Early South: Migration and its Influence on the Cherokee Language

Previous research (Dickens 1976, 1986, Mann 2005, Pauketat 2009) has argued for pre-European contact in the American Southeast. Archaeological evidence (Pauketat 2009) suggests Woodland cultures assimilated migrant Mississippian groups. Despite this evidence, language contact is seldom discussed. Linguistic analysis can inform the picture of the prehistory of the American South. Using a recently developed framework for understanding historical language contact and shift (Salmons 2002, Lucht 2007, Frey & Salmons 2012, Frey 2013), I argue for a scenario in which pre-European migrant assimilation influenced the Cherokee language's evolution.

The only Southern Iroquoian language, Cherokee shares 20% of its core vocabulary with Northern Iroquoian (Julian 2010). Tuscarora, originally spoken in eastern North Carolina, shares 65% or higher (Julian 2010). While this discrepancy may derive partially from Cherokee's earlier historical divergence, Cherokee clearly borrowed some basic vocabulary items from Muskogee, such as the number 'seven' (Lounsbury 1961, Haas 1961). Linguistic analyses (Lounsbury 1978, Mithun 1984, Julian 2010) have found that noun incorporation, productive in Northern Iroquoian, is reduced in Cherokee. Such simplification can result from L2 acquisition and intergenerational transfer (Trudgill 2010). Transfer may have been bi-directional, as the Muskogee classificatory system parallels Cherokee in suggestive ways (Haas 1948).

Woodland peoples in the Appalachian Highland area encountered western migrants around 1100 C.E (Dickens 1986) who brought Mississippian culture and non-Iroquoian languages as they intermarried. Migrants prevailed in topographically lower regions, while Appalachian groups appear less Mississippianized. Dickens proposes that Cherokee society resulted from cultural hybridization during the historic period (Dickens 1986:90). The distribution of Mississippianized cultures parallels that of the three original Cherokee dialects. The extinct Underhill dialect, formerly spoken in western South Carolina, most closely resembled Northern Iroquoian (Julian 2010). Based on these data, I argue that the Cherokee language developed from a situation of social network interaction and language shift.

Benjamin Frey, Eastern Band Cherokee, is a Postdoctoral Fellow at the University of North Carolina at Chapel Hill in the department of American Studies. He earned his Ph.D. from the University of Wisconsin – Madison in Germanic linguistics in August 2013. His research examines the process of language shift in minority language communities, specifically focusing on comparisons between the German-speaking populations of eastern Wisconsin and the Cherokee-speaking populations of western North Carolina.

Avelino Corral Esteban - A Language Tutorial on Cheyenne

Owing to the shortage of studies on a large number of Native American languages, it seems evident that further research on the grammar of these languages will not only help us discover specific features of the structure of each language, but it will also enable us to undertake comparative studies between different languages belonging also to different linguistic families, which will ultimately contribute to a better understanding of the concept 'Universal Grammar'. The aim of this tutorial is to provide an introduction into the basics of Cheyenne. Firstly, it includes a description of the most relevant aspects of its culture; next, it provides the basic morpho-syntactic characteristics of the language (i.e. word order, argument type, marking, referential structure and alignment); and finally, it gives a brief account of the sentence structure of this language by providing examples of a wide range of simple and complex constructions, such as those including ditransitive predicates, interrogative sentences, relative clauses, passive voice, etc. All in all, this presentation is part of a project that has a more general and far-reaching goal: to contribute to the preservation and revitalization of this seriously endangered Native American Language spoken in the United States of America and Canada.

Avelino Corral Esteban was born in Spain, and holds a PhD in Linguistics from UNED University in Madrid. He is an Assistant Professor in the Department of English Philology at both Universidad Autónoma de Madrid and Universidad Complutense de Madrid, Spain. His main research focus is the study of the syntax-semantics-pragmatics interface in the Native American languages spoken in the Great Plains area, such as Lakota, Cheyenne, Blackfoot or Crow, within the Role and Reference Grammar framework.

Shannon Bischoff - Picking up the Conversation 80 Years on: Coeur d'Alene Heritage Materials, Accessibility, Revitalization, and History

In the summers of 1927 and 1929 Gladys Reichard began work with a number of Coeur d'Alene community members to record the Coeur d'Alene language and aspects of the culture. The collaboration was quite fruitful and resulted in the creation of a number of important scholarly and community works (e.g. a grammar (Reichard 1939), dictionaries (Nicodemus 1975a/b) and numerous articles). However, the bulk of the original materials and resources resulting from the collaboration were lost, both to the wider academic community and the Coeur d'Alene community as the result of academic traditions and community attitudes (cf. Faulk 1998 and Brinkman 2003 for discussion). These legacy resources included over 1,200 pages of unpublished field notes and typed manuscripts and a number of short vinyl recordings documenting the language along with myths, tales, and histories of the Coeur d'Alene.

This talk presents the efforts of the present author and a team of linguists, community members, and an engineer who developed a series of digital resources to make the legacy materials widely available to Coeur d'Alene community members, the Coeur d'Alene Tribal Language Program office for pedagogical purposes, and the wider academic community (Bischoff et al. 2013). The talk will present the digital resources and the methods used to produce them. In addition, the talk will present the challenges of continuing a conversation between two cultures started over 80 years ago. Challenges grounded in a dark chapter in US history, cultural differences, political ambition, and a general lack of support, by many but not all, in US academic culture and indigenous communities for such endeavors. Despite such challenges, attitudes have begun to change with regard to the value of such projects as a result of the efforts of those engaged in fruitful dialogue from the academy and indigenous communities.

Shannon Bischoff, PhD, has published on Navajo and Coeur d'Alene. He has received three National Science Foundation grants including two from the Documenting Endangered Languages Program. He has thirteen publications in the area of computational linguistics, formal linguistics, and linguistic anthropology, is the author/editor/co-editor of six books, and has presented a number of invited and refereed talks. He has also worked with the American Indian Language Development Institute in various capacities.

Workshop 8: *Controversial Identities*

chair: Heike Bungert, room: Lipsius 005

*Pauline Turner Strong - **The Three R's: Racism, Respect, and the "Redskins"***

The long simmering conflict over the racist name and logo of the Washington, DC football team heated up during the Fall 2013 football season. While a legal case originally filed in 1992 has been unsuccessful in having the trademark disallowed as disparaging, opponents of the team's name have gained ground in the national media, primarily through portraying the name as racist and offensive. This paper analyzes the discursive practices utilized in both sides of the controversy, including a-historicism, property rights, political correctness, and 'honoring', on the one hand, and offensive speech, stereotyping, discrimination, and neocolonialism on the other. The communicative practices of legal argumentation, lobbying, demonstrating, boycotting, and media appearances are considered as well. While this controversy is significant in its own right, it also stands as an important public reckoning with what Jane Hill calls the "everyday language of White racism."

Pauline Turner Strong is Professor of Anthropology and Director of the Humanities Institute at the University of Texas at Austin. Her research concerns a broad range of nationalist representational practices. She is the author of "American Indians and the American Imaginary: Cultural Representation Across the Centuries" (2012) and "Captive Selves, Captivating Others: The Politics and Poetics of Colonial American Captivity Narrative" (1999). She also co-edited "New Perspectives on Native North America: Cultures, Histories, Representations" (2006).

*Claudia Roch - **Plastic Shamans and AIM-Warriors: Native American Spirituality in the New Age Movement***

The relativization of traditional value systems in the Western World provided the basis for the spread of the New Age movement. The postmodern 'crisis of meaning' has caused a hunger for authenticity that led to the appropriation of the religious traditions of other cultures. Since the 1980's, Native American spirituality has been of special interest. In the eyes of New Agers, Native American cultures are seen as emphasizing elements which are missing from contemporary Western society, notably environmental friendliness, a community ethic, and a lack of technologization and industrialization – attributes which combine to create an Arcadian image of Native American life. However, the romanticization of Native Americans and the attempt to imitate their life-ways has led New Agers to be perceived as exploiters of indigenous spirituality. Native American spiritual leaders and organizations such as the American Indian Movement (AIM) have responded to the appropriation of their religious traditions with public protests. Terms like 'plastic medicine men,' spiritual thieves,' and 'spiritual colonizers' are often used in this debate and reveal the emotions felt by those who perceive the sanctity of their traditions violated.

This paper focuses on the appropriation of Native American spirituality by the New Age movement. It explores Native as well as New Age perspectives regarding the use of Native American ceremonies and ceremonial places by non-Native people. The analysis is based on interviews with New Agers and representatives of Native American communities.

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 repatriation of Native American cultural possessions and the reception of Native American spirituality in the New Age movement. In January of 2014 she joined the Übersee-Museum in Bremen as one of the curators of the new permanent exhibition on the Americas.

*Klára Perlíková - **Hobbyist Groups and Modern Powwows in Middle East Europe***

Since the 1890's European tour of Buffalo Bill's Wild West Show and its enormous success in all European countries the show visited the interest in the 'exotic' Indians of North America has become an ever-lasting element of European popular culture. The Native Americans were portrayed and perceived in many different stylized or simplified images: as the living representatives of a vanishing noble race, as bloodthirsty savages, and many other variations on the romantic image of North American Indians as exotic 'others'. In the closing decade of the nineteenth century novels and short stories on American Indians became popular in continental Europe. For example, in Germany the writer Karl May composed a series of short stories from American Wild West which was later published in the famous tetralogy about fictional Native American Apache chief called Winnetou.

Together with the increasing interest in Native Americans in European fiction, first groups of Indian hobbyists began to appear. The majority of the hobbyists had a romanticized view on the life of Native Americans (most of them were interested in Plains Indians cultures). The first hobbyists focused on making costumes and performing dances on powwows, and a large number of various European hobbyist movements and groups has existed until present days.

In my presentation I would like to focus on the contemporary development in selected hobbyist groups of East Europe. What is the role of modern powwows in Europe? How are, for example, perceived these continental powwows by Native Americans who visit them? What values and symbols are communicated both among the powwow participants and to the visitors from public? How is the notion of Native American cultures transformed in European context? These are the basic questions to be considered.

Klára Perlíková is a Ph.D. student at Charles University in Prague where she also gained her Master's with a thesis on structural analysis of trickster tales of Native Americans of North America. In her research she focuses on Plains Indians cultures and also on methodological possibilities of structural analysis in anthropology.

Friday, May 23

9:00 - 15:00 ***Native North America and Tourism***

Chair: Pieter Hovens, location: National Museum of Ethnology

As part of the program of the AIW Leiden, the National Museum of Ethnology (Rijksmuseum Volkenkunde) is hosting a session on a specific type of intercultural communication: Native North America and Tourism. This will be approached from different disciplinary angles, and in its historical as well as contemporary contexts. A topic deserving to be addressed is the material culture of tourism, in particular the 'language of things'. A collection of articles based on these conference papers will be published - thus communicating researchers' results to the wider public.

part 1

Pieter Hovens - Southwestern Native American Detours and the Quest for Authenticity: Dutch Tourism, Collecting and Research

This paper focusses on the rather neglected subject of the role of Europeans in Native American tourism, exemplified in this case by the Dutch. Since the emergence of tourism in the American Southwest around 1880 Dutch people have also been involved with this aspect of intercultural relations and communications. They did so in various capacities and roles, and the paper will present the involvement of anthropologists, a missionary, several artists, museum curators, adventure travelers, honeymooners and 'grand tourists' in Native American tourism. Current research is presented and research opportunities identified to be pursued in other European countries.

Pieter Hovens studied cultural anthropology at Radboud University (Nijmegen, Netherlands) and First Nations studies at the University of British Columbia (Vancouver, Canada). He worked for the Dutch government in ethnic minority, volunteering, and war remembrance policies. Since 1991 he is half-time curator of the North American Department at the National Museum of Ethnology in Leiden. He taught Native American studies at universities in Nijmegen and Leiden, and published on the history of anthropology, North American Indian art and material culture, Dutch-Native American relations, and Roma & Sinti.

Mette van der Hooft - Going West: the Grand Tour by Ludolf Gratama and Johanna Schultz van Haegen (1928)

North American Grand Tours differ from European ones in the sense that they were primarily focused on sites of remarkable environmental beauty such as Niagara Falls, often in combination with visits to Indian settlements. Ludolf Gratama and Johanna Schultz van Haegen were a wealthy couple from the Dutch province of Drenthe who embarked on an American Grand Tour in the Southwest in 1928. This journey concluded their World Tour they had started approximately two years earlier. The Gratama's purposefully visited Indian reservations and ancient sites in the Southwest. The couple had planned to publish their impressions and adventures but unfortunately, never did. Their photographs and notes which have been recovered in the Drents Archief in Assen, illustrate contemporary native life in and between two cultures, and show 'Indian Tourism' in the early twentieth century.

Mette van der Hooft has worked as a documentalist and project assistant at the National Museum of Ethnology, Leiden (2009-2013) after concluding her MA in Archaeology of Native American Peoples at Leiden University (2008). She has contributed significantly to the exhibit "The Story of the Totem Pole" (2012-2013). Her main research interests are Indian tourism and material culture.

*Markus Lindner - **Material Culture and Communication in "Indian Tourism"***

Tourism is a business that is connected to communication like no other. Be it the marketing of authorities or travel agencies, be it travel guides or direct conversation between hosts and guests, communication is everywhere. At the same time almost every traveller brings something back home. These souvenirs are full of meaning for the traveller and they can be part of communication about the trip or visited people.

Not later than in the late 18th century people of the Northwest coast started to create arts and crafts especially for visitors which resulted from communication about their wishes. Similar stories can be told from other parts of North America. Especially in the Southwest, where touristy experiences like an Indian Detour were connected to the sell of Native art in the early twentieth century artifacts became important. Since then tourism operators and tribes have used them as a communication tool to explain Native American cultures and to attract people to visit pueblos and reservations. In front of this background the paper will analyze the role of material culture in Native American tourism today – both in relation to communication processes between visitors and visited and its role as souvenirs.

Markus Lindner is a cultural anthropologist at the Institut für Ethnologie at University Frankfurt am Main. His Master's thesis was about the photographs of Sitting Bull. Since his dissertation on Tribal Tourism on the Standing Rock Reservation (2007) he has been working on "Indian tourism" as an economic factor and as a part of Native American self-representation. He worked at the Museum of World Cultures Frankfurt am Main and as a guest curator at the Akta Lakota Museum & Cultural Center in Chamberlain, SD. There he started to be interested in contemporary Native American artists and their relation to the art world, which is part of his current research. Other topics of interest are museum studies, material culture, and general contemporary Native American life. Markus Lindner is speaker of the regional group "Indigenous North America" of the German Anthropological Association and member of the Organizing Committee of the American Indian Workshop.

part 2

*Andrew Denson - **Basking in Cherokee History: Tourism and the Public Memory of Indian Removal in the Appalachian South***

In the 1920s and 30s, tourism in southern Appalachia created a new public awareness of the region's Cherokee history. With the establishment of the Great Smoky Mountains National Park (GSMNP), the Cherokee community in Western North Carolina became a significant tourist destination, and this development, I argue, encouraged promoters to work the Cherokees more thoroughly into their conceptions of the region's past. Tourist literature and performances began to highlight certain Cherokee historical episodes, among them the story of removal. In this presentation, I trace the Cherokee community's growing involvement in the regional tourism economy during the interwar period, while examining mountain tourism's representations of Native American history. I describe the roles played by Cherokee history in promotions for the GSMNP, before closely analyzing two particular commemorations: a campaign in Knoxville, Tennessee, to erect a monument to Cherokee removal and a pageant mounted by the Eastern Band of Cherokees to mark the one-hundredth anniversary of the tribe's removal treaty. In this analysis, I pay particular attention to the question of whether and to what extent Cherokee participants were able to shape the images of their people broadcast by the tourism industry.

This paper is drawn from my current book project, a study of the public memory of Cherokee removal in the modern American South. When published, the book will represent the first sustained effort to place a Native American studies topic within the rich literature on southern historical memory.

Andrew Denson (Ph.D., Indiana University) is Associate Professor of History and a member of the Cherokee Studies faculty at Western Carolina University. He is the author of "Demanding the Cherokee Nation: Indian Autonomy and American Culture, 1830-1900" (2004). He is currently finishing a book on the public memory of Cherokee removal in the South with the working title "Monuments to Absence: Cherokee Removal and Southern Memory" (University of North Carolina Press, forthcoming).

*Eloïse Galliard - **Collecting "Souvenirs": the Alphonse Pinart's Collection of Pueblo Curios***

During the last years of the 1870, tourists arrived in the Southwest, and Santa Fe, New Mexico, rapidly became one of the most important place of this area. On San Francisco Street, downtown Santa Fe, Aaron Gold and his brother Jake, opened a Curio Shop. In order to respond to the tourists demand, Gold created 'authentic Native souvenirs' - especially Rain Gods, clay figures depicting 'Spirits'. A lot of these artifacts were purchased by tourists, but also by anthropologists and museum peoples. Alphonse Pinart, the famous linguist, today mostly known for his important collection of Kodiak masks, was one of them. Between 1880 and 1881, he gathered the most important collection of Pueblo curios that we know today.

The purpose of the presentation I am proposing here is, by using pieces of the Pinart's collection – today at the Musée du Quai Branly, Paris – is to highlight the truly interesting phenomenon of the creation, the collection and the study of clay curios from the Southwest. I propose to present, first of all, a brief history of Rain Gods: how Aaron Gold decided to create them, who made them, and what were other curios made in other pueblos. Then, I would like to show the interesting differences between Rain Gods and other Clay Peoples, two different kinds of souvenirs made at the same time, in the same area, to be sale to the same White tourists: Rain Gods, created by Anglos, were made by Natives to depict what were considered as 'their Spirits'; Clay Peoples were made by Natives to depict Anglos, as tourist or priests, in order to mock them.

Finally, I'm going to insist on the scientific and historical importance of this amazing collection, totally unknown and forgotten by anthropologists. Thanks to this presentation, I hope to highlight an important phenomenon in the history of Indian handicraft, as well as an amazing collection.

Eloïse Jenny Galliard is an Art Historian, PhD in History of French Museums Collections, specializing on Southwestern and Californian material cultures.

*Harald E.L. Prins - **Marketing Tribal Crafts & Refashioning Indigenous Identity: Wabanaki Adaptation to the Early Tourist Economy of Seacoast Maine***

Inter-tribal gatherings occurred on Maine's seacoast for centuries. Adapting to the tourist economy taking off in the mid-1800s, Wabanaki families from several reservation villages set up camp on Mount Desert Island each summer. Offering 'Indian' performances, they attracted many visitors to their tent encampments near boat landings, selling bark canoes, baskets, quill boxes, moccasins, war clubs, bows and arrows. Commodifying traditional arts & crafts, the region's tribes gradually refashioned their cultural identity in the process.

Harald E.L. Prins is a Dutch anthropologist whose multidisciplinary research is tied to human rights work with American Indians. He did fieldwork in the Pampas, Gran Chaco, Great Plains, Newfoundland and Maine. He authored and edited many dozens of publications, including award-winning books and documentary films. He served as President of the Society for Visual Anthropology and was a Smithsonian Research Associate. Moreover, he was lead expert witness in tribal fishing, hunting and land rights cases in the U.S. Senate, U.S. District Court, and Canadian courts. Having taught in several countries, he is currently a Distinguished Professor at Kansas State University.

part 3

*Susanne Berthier-Foglar - **Casino Tourism in Northern New Mexico: "Indian" Casinos and Native Image Control***

Casino tourism started to develop in the 1990s after the passage of the 1988 Indian Gaming Regulatory Act and the subsequent appearance along the New Mexican Interstate Highways of makeshift structures housing the first 'Indian casinos'. A decade later, the industrial looking halls started to be replaced with buildings more in keeping with the tourist industry, a trend that has gained momentum. However, gaming tourism seems at odds with the traditional representation of Native Americans, especially in New Mexico. The mainstay of New Mexican 'Indian' tourism, centered on the Santa Fe Indian Market –and its less prestigious year-round vendors on the plaza– clash with the casino business.

This paper examines the place of 'Indian' (i.e. Pueblo) casinos in Northern New Mexico from an economic, social, aesthetic, and geographic viewpoint. Artistic representations of Native American Nations push the limits of tradition –in arts and literature– while attempting to maintain group identity; 'Indian' casinos appear to exist in a

grey area on the margins of ethnicity and historic 'Indianness'. Yet, they have become part of the Pueblo social and economic fabric.

How 'Indian' are 'Indian' casinos? New Mexican Pueblo Nations are adept at controlling their image as well as their social and geographic space, the consequence of four centuries of cohabitation with non-Native powers and communities. Their communication to outsiders alternates absolute restraint and limited openness. How does their communication strategy include/exclude gaming tourism?

Susanne Berthier-Foglar is Professor of Native American Studies at the University of Grenoble, France. She has published a monograph on Pueblo history, "Les Indiens Pueblo du Nouveau-Mexique" (2010), and edited several books: "La France en Amérique" (2009), "Biomapping" (with S. Whittick, S. Tolazzi; 2012); "La montagne, pouvoirs et conflits" (with F. Bertrand; 2011); "Sites of Resistance" (with B. Madhu and L. Richard), as well as numerous articles.

Maaïke de Jong - Native American Objects, Tourism and Museums: A De-territorialized View

This presentation focuses on the future of representing the multiple meanings of Native culturally sensitive and sacred objects in Europe's museums.

Specialized forms of museums are the institutions that collect, preserve and exhibit ethnographic artifacts. What is predominately evident in the European ethnographic museum context is a modernist view in which objects are often inhibited from spiritual, or sacred connotations and collections are labeled under such categories as 'art', 'science', 'history' et cetera. Under the influence of recession and a dwindling of subsidies and economic resources, museums become, more and more, places for experience in which aesthetic significance and amusement prevail. Does the museum then become some kind of funfair, an attractive location, place of glitter and glamour?

Meanwhile, there is a vital development in contemporary museum practice which involves a "growth of collaboration between museums and source communities" (Peers & Brown, 2003). These new collaborations become, according to Peers and Brown, evident in the museum as a 'contact zone' [after Clifford] in which the museum becomes a place in which indigenous community members are consulted and collaborated with. MacDonald also reflects on developments involving a broader consortium of participants which consists not only of including 'members of the community' themselves but museum directors, specialist designers, practitioners in the subject matter, education consultants and visitor researchers in stabling a new exhibition. These are innovative "curatorial practices, emphasizing how exhibitions must serve diverse masters rather than solely the curator's own creativity and judgment, a dramatic departure from past museum culture and practice" (Sleeper-Smith, 2009). In this understanding a curator is no longer providing a singular system of belief, based on Western enlightenment principles but is, according to MacDonald (2004), one of the 'voices' valuable of listening to in the process of creating exhibitions. She states that it is the responsibility of the museum staff to reflect on the role of the museum staff in providing multifaceted and perhaps "contested 'truth'".

I will reflect on how to deal with what Clifford (2007) has called different "contradictions and tensions", specifically focused on the contradictions between the stewardship of Native cultural objects and the demands of the tourism industry by using French philosopher Deleuze's language surrounding processes of deterritorialization and reterritorialization. Series of in-depth interviews with international museum subject matter experts, religious and tribal representatives and exhibitions visits in the time span 2006 – 2013 were part of the method of inquiry.

Maaïke de Jong is Research and Senior Lecturer at Stenden University of Applied Science's Department of International Tourism Management. She received her MA in European Leisure Studies from Tilburg University in 1994 and her MA (cum laude) in Religious Studies, with a thesis on the representation and perception of sacred Native American objects in museums, from the University of Amsterdam in 2008. She specializes in Tourism, Museums and Religion and is particularly interested in issues of interpretation of Native American and indigenous sacred objects, representing spirituality for widely diverse visitors and local community involvement. She has been engaged in research projects with the Museum of the Rockies located in Bozeman, Montana and with the study of Middle-Eastern museum collections in the context of cultural history, memory and identity. She has spoken at conferences such as University Museums in Scotland Conference and an ATLAS meeting on tourism and religion in Portugal.

Friday, May 23

14:00 - 15:00 ***The Sounding Museum: Workshop for Clairaudience and Trans-Specific Communication***

location: National Museum of Ethnology



A raven croaks.

We would like to invite you to follow us on an acoustic journey to peoples of the Americas and back to the museum, trying to find out who is human, who is non-human, and how communication between the worlds / perspectives of the Amerindian and the museum visitor can be mediated by the auditory anthropologist.

Centred around the surround sound installation “This is not a Totem Pole” (the mobile, artful reconstruction of the NONAM’s Sound Chamber), the workshop comprises ‘ear-cleaning’ exercises, a soundwalk, a peek into the mute exhibition spaces of the museum, and the visit of the Sound Chamber, where we can listen to all kinds of humans and non-humans from the Americas.

In our proposal for an auditory anthropology (Schoer, Brabec de Mori & Lewy, forthcoming) of the Americas, based on Descola’s (2011) matrix of ontologies and Viveiros de Castro’s (1998) Amerindian perspectivism we postulate the possibility of trans-specific communication on the sonic level.

In animist cosmologies, ‘real’ humans can communicate with non-humans – animals and spirits (who, from their own perspective, perceive themselves as humans, living in houses, wearing clothes, eating human foodstuffs, whereas all other entities in turn are either animals or spirits) – acoustically, despite their different exterior physicality, because sound facilitates an agency that can be ascribed to the interior. Therefore men may sing tapir songs to lure in prey animals who believe there is a party of their own kind, as long as their only hear the songs and don’t see the hunters, and medicos can literally transform into jaguars by voice masking, despite the fact that visually, nothing happens.

From a conservative point of ‘view’ everyone who is not part of the collective must be non-human, which includes not only animals and spirits, but also physical humans, who do not share the culture of the collective. By arguing that via sound the barriers between these perspectives/worlds/collectives can be transcended we take a strong stance towards the inclusion of sound / soundscape composition into museum practice, as we claim that practitioners of an applied auditory anthropology will most strongly communicate and build bridges between perspectives when working in the sonic realm.

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 fieldwork 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 studied pre-Columbian and comparative musicology 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 applied auditory anthropology, acoustic ecology, representation of the Other, museum and hearing pedagogy, surround field recording, interdisciplinary art practice, and multi-sensory exhibition design.

Saturday, May 24

9:30 - 11:00 Parallel Session, workshops 9 - 11

Workshop 9: Material Messages

chair: Markus Lindner, room: Lipsius 003

Scott Manning Stevens - Haudenosaunee Wampum and the Contestation of Knowledge

My paper considers the perennial debates on the signification of specific wampum belts kept by the Haudenosaunee (Iroquois) to record and memorialize various treaties and historically significant events in our history. After a brief review of the Haudenosaunee notion of wampum I will look at two specific cases where the messages communicated by the wampum have been contested by non-Haudenosaunee scholars in both legal and academic forums. I will look at the so-called "Great Wampum War" of 1970 and the legacy of the repatriation struggle between the Onondaga Nation on one side and the New York State Museum and William Fenton on the other. Another such conflict, this time over the attribution of a treaty wampum belt, occurred most recently when two non-Native scholars attempted to discredit the Haudenosaunee public events commemorating the 400 anniversary of the Kaswentha or 'Two Row Wampum'. This ancient belt has long been held to represent one of the first treaties between the Haudenosaunee and a European power (the Dutch) in the 1613. The debate was further complicated by the participation of Dutch officials from the Consulate of the Netherlands in New York and a reception of Haudenosaunee representatives at the Hague. My paper will consider the both the cultural and legal implications of these debates within the context of the theme of communication that is central to the workshop's proposed meeting.

Scott Manning Stevens is a citizen of the Akwesasne Mohawk Nation and an Associate Professor of Native American Studies at Syracuse University. He is also the director of the Native American Studies Program there. Prof. Stevens has published numerous essays and book chapters on Native American literary and visual cultures. He is particularly interested in the uses of American Indian material culture in museums and universities. He holds a PhD from Harvard University and has taught at Arizona State University, the State University of New York at Buffalo, and the University of Notre Dame. Until last year he served as the Director of the D'Arcy McNickle Center for American Indian and Indigenous Studies at the Newberry Library in Chicago.

Gabrielle Tayac - Powhatan's Mantle: Speaking Indigenous Sovereignty

For nearly four centuries an exceptional object, known as Powhatan's Mantle, has spoken silently, powerfully to the English who visit the Tradescant Collection housed at the Ashmolean Museum in Oxford. But what is the Mantle's real message? Who is the speaker? Who is the intended receiver? New answers based on Powhatan ethics of reciprocity, identity, and most of all, sovereignty, set in the early 17th century Atlantic world are offered in this paper.

The Mantle physically manifests in four deer hides stitched together and embroidered in shell designs. Spirals surround a human figure flanked by two animals, most commonly interpreted to be a deer and a panther although other animals have been suggested. The Mantle was first recorded in 1656 as "Powhatan, King of Virginia's habit all embroidered with shells, or Roanoke." Reportedly, it travelled to England with John Tradescant the Younger, who voyaged to Virginia three times beginning in 1638 to collect specimens and "all raritye" at the king's request. The majestic and martial leader carrying the title Powhatan and name Wahunsanacawh is most remembered as the father of the woman popularly known as Pocahontas – and is thus shrouded in American origin mythologies that add to the conundrum about the Mantle. It is argued in this paper that another confounding set of analyses are found in interpretations which seek to understand the Mantle in reconstructed indigenous viewpoints. Taking the Mantle on its own terms, letting it communicate through its hybrid visuality and cross-cultural experience, noting that it was collected when the Powhatan were still in their land-based power position allows us to see it as an assertion of their leaders after all. It is indeed Powhatan's enrobed statement, an expression combining English heraldry and Native American place in Algonquian language, expressing authority and encoding an unwavering vision of indigenous sovereign power meant to be recognized on English soil for generations.

Gabrielle Tayac, PhD, is a historian and curator at the Smithsonian National Museum of the American Indian in Washington, DC. A member of the Piscataway Indian Nation, she earned a doctorate in sociology at Harvard University and a bachelor's of science in social work and American Indian studies at Cornell University.

Kristen L. Simmons - How we talk about Katsinam: Hopi Ethics and Mass Media

The auction heard 'round the world: on April 12, 2012 in Paris, France, 70 Hopi katsinam (friends) were placed for private auction. A host of players were involved, including: The Hopi Nation, Hopi Cultural Preservation Office (HCPO), the U.S. Embassy, NGO Survival International, the Paris court, and the Néret-Minet auction house. Troubling the us v. them dichotomy, this paper seeks to entangle the cadre of perspectives and the presentation of said perspectives in media. Particular attention will be given to the official statements of HCPO regarding this event and media engagement with HCPO. Leigh Kuwanwisiwma, HCPO director, noted these are not masks - they are katsinam and issued a statement asking for media not to use certain descriptor terms as well as to not circulate photos of the katsinam, considering it deeply offensive and disrespectful to do so. A quantitative analysis of media shows most outlets chose to use descriptors such as 'masks' as well as run photos of the katsinam. Thematic concerns include: 1) cultural art v. sacred objects discourse (much coverage fell under 'Arts' sections, including most visibly in The New York Times), 2) the commodification of Hopi culture, 3) issues of international repatriation and the U.N. Declaration on the Rights of Indigenous Peoples (UNDRIP), and 4) what constitutes 'property' in legal terms (via analysis of the Paris court ruling.) The paper will address what implications the portrayal of this event have had for a number of publics and implications this has for policy.

Kristen L. Simmons, an enrolled member of the Moapa Band of Southern Paiutes, is currently a doctoral student at the University of Chicago in Anthropology. She received her BA in Anthropology with a minor in American Indian Studies from the University of Arizona in 2012. Her research interest are in: American Indian law and environmental policy, with a focus on indigenous praxis and methodology. She also has an interest in museum anthropology, particularly around issues of representation and repatriation and has worked at the Smithsonian National Museum of Natural History, the Field Museum, and the Center for Mesoamerican Research. In the summer of 2013, she worked at the Hopi Cultural Preservation Office (HCPO) as an associate researcher on Intellectual Property Issues in Cultural Heritage, cataloguing key cases in HCPO history, with the goal of establishing a manual for the tribe.

Workshop 10: Talk about Talk

chair: Franci L. Taylor, room: Lipsius 005

*Heidrun Moertl - Ojibwemowin - Anishinaabemowin – Zhaaganaashimowin**

*Ojibwe words for the English language, the Ojibwe language and Indian languages (or also Ojibwe)

This paper investigates communication structures that are employed in native communities in North America, with a special focus on the Ojibwe populations. Language is a powerful tool to transfer knowledge, preserve cultural practices and in general is the key to keeping cultures alive. This presentation elaborates on communication structures as employed by tribal elders as a means of passing on knowledge and wisdom. As primarily oral cultures, tools of communication are existential for the indigenous groups and the perceptible difference between using English to transmit knowledge vs. an indigenous language is further investigated. As languages differ, so do practices that are associated with them. Many cultural researchers and linguists claim that meaning gets lost in translation. The paper looks at, what on the one hand gets lost, and on the other hand is gained by using English as a lingua franca in the preservation of cultural knowledge.

Heidrun Moertl is a faculty member at the Center for Inter-American Studies at the University of Graz, Austria. She is currently working on her dissertation in the fields of Indigenous, Inter-American and Aging Studies at the University of Graz, Austria. She serves on the Executive Board of the International Association for Inter-American Studies and is the founding Executive Director of the European Network in Aging Studies. Her publications include: *Comparative American Studies: An International Journal* titled "Hemispheric Approaches to Native American Studies" (with Barrenechea, Maney Publishing, 2013).

Donald L. Fixico - Using Indigenous Oral Tradition to Understand the Natural World

The Indian-Natural World language has no words. North American Indians have understood their symbiotic relationships with the Natural World for a very long time. This study argues two points: 1) there is a language/understanding between Indians and the earth, and 2) this earth knowledge is shared among Indians via the oral tradition. Through oral accounts, Indians share this earth knowledge with succeeding generations. But, what do these relationships mean and how have oral traditionalists done this? This paper uses the concept of language/understanding to explain how Indians have collected knowledge of the earth as a part of their world views. The paper draws upon the Muscogee Creek-Seminole, Cheyenne and Lakota traditions as examples to demonstrate how these groups have developed their world views. Based on the premise that the earth has memory, according to anthropologist Keith Basso, "Wisdom Sits in Places", this paper uses this language/understanding construct to focus on key medicine individuals, often called prophets. These individuals like Sweet Medicine of the Cheyenne and Black Elk of the Oglala Lakota were instructed in ways of life by spiritual beings and the earth. The medicine individuals were then instructed to teach these life ways to their peoples. Earth memories consist of certain place-human interactions that become a part of a person's subconscious. Basso has demonstrated that the western Apaches as a community developed collective memories of the certain places in their homeland. The subconscious is the conduit that connects earth and humans. By analyzing these memories stored in oral tradition stories, one can understand the process of this language/understanding for how indigenous peoples have communicated with the earth and lived in a Natural Democracy where all things are respected including the flora and fauna as well as the non-living. This is the Medicine Way of American Indians understanding the Natural World.

Donald L. Fixico is Distinguished Foundation Professor of History in the School of Historical, Philosophical & Religious Studies at Arizona State University. He is a Native scholar from Oklahoma and is Shawnee, Sac & Fox, Muscogee Creek and Seminole. He has been on faculty and a visiting professor at 10 universities and has written

and edited 13 books and the most recent books are: "Indian Resilience and Rebuilding: Indigenous Nations in the Modern American West" (2013) and "Call for Change: The Medicine Way of American Indian History, Ethos and Reality" (2013).

Marie-Claude Strigler - Native American Verbal and Non-verbal Communication

According to the Navajo Creation story, the world was created and is controlled through language, thus emphasizing the power of the Word. Yet, Native Americans do not communicate through language only. Gestures, body language, facial expression, eye contact, dances, rituals, and ceremonies, also play a role.

The way the world and events are perceived is determined by culture, it is subjective. Therefore, it is necessary to learn a minimum about a people's culture before trying to see the world the way they see it.

The Navajo, for instance, are born storytellers, and storytelling is one way children learn, by listening and imitating. Words and gestures bring the stories to life. Even silence has meaning; that is why a Navajo won't answer a question without taking the time to reflect upon it.

Silence is a value that serves many purposes in Indian life. In social situations, when they are angry or uncomfortable, many Indians remain silent. They tend to keep out of other people's affairs and verbalize their opinions only when asked. So, they may seem passive, difficult to assess, and not forthcoming. One may even believe that they deliberately try to misinform. In fact, they behave according to a complicated set of rules of their own culture. Hopi and Navajo dislike prolonged stares, which are perceived as rude, disrespectful or threatening, whereas in the mainstream society you are supposed to look at the person you are having a conversation with. Besides, a Navajo won't say: "I am hungry", but "hunger is killing me": hunger is not something that comes from within, but something to which the individual is subjected by an outside force (Gary Wotherspoon).

The same object does not convey the same meaning to two persons from two different cultures, as shows an interview of writer and filmmaker Aaron Carr about Curtis photographs. As a Navajo-Laguna, and unlike Curtis, he does not see "the vanishing Indian" in some Navajo on horseback going into the distance.

Marie-Claude Strigler is honorary lecturer at the University of Paris 3 – Sorbonne Nouvelle. Her PhD dissertation was about the economic policy of the Navajo tribal government. For some twenty years, she has been going to the Navajo reservation for field work, which enabled her to write several books about that Native American nation, on topics ranging from economics, language, traditional healing, and the biography of a medicine man who allowed her to record what he had to say about his life as a practitioner.

Workshop 11: Art and Dialogue

chair: Anita Hemmilä, room: Lipsius 028

Gerald McMaster - Not Afraid to Look the White Man in the Face

Representations of American Indians by Europeans are a well-traveled, yet one-way, street. The practice of looking at one's other—which is to say, Indians representing Europeans—is, on the other hand, an untraveled road. Why, we might ask? Perhaps it is the desire to escape drawing attention to oneself, or to avoid the challenging reverse gaze.

Designations such as 'pale face', 'white man', 'long knives' and 'black robes' are just some of the phrases used when Native Americans refer to the European outsider. An Indigenous visual vocabulary, however, has yet to be articulated, though the various representational schemes used by Indigenous artists either incorporate, reject, or transform elements of European cultures. The use of ivory against black argillite, large black hats, long black robes, or maybe even facial hair, are just some of the visual signifiers used to represent the European other.

In "The Empire Writes Back", post-colonial writers debate the interrelationships of post-colonial literatures, investigating the forces acting on language and demonstrating that these works in fact constitute a radical critique of Eurocentric notions of literature and language. The exhibition "Through African Eyes" shows how African artists from diverse cultures have used, and continue to use, visual forms to reflect their particular societies' changing attitudes toward Europeans. In addition, a number of theorists, such as Kaja Silverman and Laura Mulvey, use Lacan's idea of the "gaze" to argue this mode of spectatorship as a form of voyeurism or fetishism. Returning or reversing the gaze has become a discursive strategy in which "women, Native, Other" contest such socially constructed ocularcentrism.

Using these texts, this paper will explore the artistic consequences of the cultural exchange between Native North Americans and Europeans over the past 1,000 years. I will present works from all regions of Canada and the northern United States, executed in numerous material forms, in order to explore the various visual strategies Indigenous artists use to represent this interface with their European other.

Gerald McMaster is a free-lance curator, former curator at the Art Gallery of Ontario, Canadian Museum of Civilization, and Smithsonian National Museum of the American Indian. Some of his most important exhibitions include: "In the Shadow of the Sun" (1988), "Indigena" (1992), "Edward Poitras: Canada XLVI Biennale di Venezia" (1995), "Plains Indian Drawings" (1996), "Reservation X" (1998), "First American Art" (2004), "New Tribe/ New York" (2005), "Inuit Modern" (2010), and the 18th Biennale of Sydney (2012). His most recent exhibition is "Before and After the Horizon: Anishnaabe Artists of the Great Lakes" (2013), co-curated with David Penney.

Alan C. Elder - Dialogue: Ellen Neel and David Lambert

Ellen May Neel was born on November 14, 1916 in Alert Bay, British Columbia and was part of the Kwakwaka'wakw First Nation. She learned how to carve from her maternal grandfather, Charlie James, a noted totem. Neel's grandfather's education and her hard work led her to begin selling her work by the age of 12.

Ellen Neel is the first woman known to have professionally carved totem poles. In fact, her work became popularized in the 1950s, when the City of Vancouver began presenting Neel's Totemland totem poles as gifts to visiting dignitaries. This led to the Vancouver Parks Board's offer of a space within Stanley Park; there, she established Totem Art Studios. While Ellen concentrated on carving large-scale works, other family members made smaller works to sell to tourists.

Totem Art Studios also sold functional ceramic works that were decorated with Northwest Coast imagery. These works were created by a non-Native potter named David Lambert. Just like Neel, Lambert was a pioneer in his field. He established one of the first production potteries, employing several people. But he was also interested in developing work that was easily identifiable as being from Canada's west coast. He began to study local Aboriginal designs, and to learn about the imagery by talking with Native Peoples.

My paper will look at both Neel and Lambert, and about the dialogues about West Coast designs. While we may be tempted to claim that Lambert was appropriating these motifs, I will demonstrate that Lambert was working in dialogue with Neel.

Alan C. Elder is Curator of Canadian Craft and Design and Acting Assistant Director of Research at the Canadian Museum of Civilization. His research focuses on Canadian craft and design activities from the early 20th century to the present. He has a particular interest in the period immediately after the Second World War. His career at the Museum, beginning in 2002, was preceded by 15 years of work experience in various arts organizations and galleries, followed by studies leading to two university degrees. He graduated from the University of Victoria with a BA in History in Art and the Arts in Canada, and received an MA from the Department of Art History, Visual Art and Theory, at the University of British Columbia.

11:30 - 13:00 Parallel Session, workshops 12 - 14

Workshop 12: Gesture, Performance and Narration

chair: Lea Zuyderhoudt, room: Lipsius 003

John S. Gilkeson - Dell Hymes's "Breakthrough into Performance," Communicative Competence, and Ethnopoetics

In his seminal 1975 essay "Breakthrough into Performance," the linguistic anthropologist Dell Hymes contended that there was "genuine performance in the narration" of Native American myths and tales, "notably in [their] handling of dialogue." Hymes developed his notion of performance, construed broadly as a communicative event in which a person assumes responsibility for presenting cultural materials subject to evaluation by an informed audience, to compensate for the failure of Chomskyan notions of 'linguistic competence' to account for different "ways of speaking." As illustrations of breakthroughs into performance, Hymes analyzed three texts recorded in Wasco, a Chinookan language, collected by anthropologists from informants over a period of more than fifty years. Hymes went on to suggest that the study of performance could integrate social scientists' interest in "social interaction and the kinds of communicative competence that enter into interaction" and humanists' interest in the "stylized content and conduct" found within communicative events. This essay situates Hymes's essay in the context of both his development of his conception of 'communicative competence' as a contribution to the emergent field of sociolinguistics and his discovery of narrative verse patterning in Native American texts by means of 'ethnopoetics', or verse analysis.

John S. Gilkeson is Professor of History at Arizona State University, USA. He is the author of *Anthropologists and the Rediscovery of America, 1886-1965* (Cambridge University Press, 2010) and of "Saving the Natives: The Long Emergence and Transformation of Indigeneity," in *Antiquities and Nature in the Americas, c. 1820-1914*, edited by Philip Kohl, Irina Podgorny, and Stefanie Gänger (University of Arizona Press, 2014).

Max Carocci - Meaningful Gestures: Conveying the Unseen in Plains Indian Visual Communication

This preliminary investigation of Plains Indian proto-historical and historical visual repertoires advances new perspectives in the interpretation of their communicative processes by way of images and iconography. Previous studies mostly focussed on issues of style, composition, perspective, and realism, relegating these forms to either 'art' or approximate, simplistic, or naïve depictions of reality with limited meaning-bearing potential. Challenging this viewpoint, the present examination of images produced by Plains Indians manifests their clear concern with gesture, action, and agency as communicative channels that establish relationships between individuals of different nature (both seen such as humans and animals, and unseen such as spirits, other-than-human beings, or ancestors). This perspective eludes Euro-American priorities about likeness, verisimilitude and resemblance, which in turn reveals how Plains Indians visual repertoires are a mode of communication that brings together visible and invisible elements underpinning their perception of reality. The synergy created between the seen and the unseen, the experienced and the relayed, and between word and image, demonstrates an approach to communication that places Plains Indian iconographies and graphic renditions at the crossroad between writing, and painting. Most importantly the paper will focus on the processes entailed in producing the 'art' to highlight the deeply cultural significance of gesture that goes beyond western preoccupation with the icon as a finite product that can be understood in its own right. The paper ultimately shows that this unique character of Plains Indian visual communication cuts across conventional distinctions between 'religious' and 'secular', arts as well as gender-based styles and modes of representation. Indeed it demonstrates the common substratum shared by different registers of communication developed over time by Plains Indian men and women.

Max Carocci teaches Indigenous Arts of the Americas at Birkbeck College, University of London. He also directs the programme World Arts and Artefacts for the Art History department in the same university. Max recently

curated “Warriors of the Plains”, a British Museum touring exhibition, and the exhibition “Imagi/Nations: Native North American Photographs from Royal Anthropological Institute”. Since 2011 Max has been working with contemporary indigenous American artists on exhibitions through the Bristol-based art gallery Rainmaker.

Peter Bakker - Plains Indian Sign Language: the Nature of the World's Only Signed Interethnic Pidgin

A pidgin is a language that is nobody's mother tongue, which is used between groups of people who have no language in common. Pidgins have been documented in all parts of the world, e.g. Chinook Jargon, Delaware Jargon and Eskimo Jargon in North America, Pidgin Carib in the Caribbean and the Guyanas, Fanakalo in South Africa, Tok Pisin in Papua New Guinea, etc.

From a social and demographic perspective, Plains Indian Sign Language (PISL) has all the characteristics of a pidgin, being a second language for all users. But what about its linguistic structures? In our paper we will show that PISL also shares many of the linguistic characteristics of spoken pidgins. PISL is, in contrast with claims in Davis (2010), not a sign language with an elaborate grammatical system, but a rather minimal system. The language is exceptionally rich in the number of signs, but it has a crude structure, when compared with sign languages of the Deaf such as American Sign Language, or Sign Language of the Netherlands. The maximally transparent system of PISL and other pidgins, is the optimal result in a situation of necessary communication when no common language is available.

Building on parallels with spoken pidgins, we will elaborate on the initial cognitive challenges in situations of intercultural communication without a common language, and propose why a signed rather than a spoken language developed in North America. The existence of the Plains sign language also had its effects on the preservation of the structural diversity of the spoken languages of the Plains, which we will discuss.

Peter Bakker is associate professor at Aarhus University, Denmark. He has worked on languages of North America, in particular Algonquian languages and Métis languages. He has done a survey of the languages of interethnic communication among Native Americans. Currently he is working on possible prehistoric connections between Ritwan (California), Salish (Plateau) and Algonquian (subarctic, Northeast) languages, as well a study of the cognitive foundations of pidgin and creole languages.

Workshop 13: Expressions of Identity and Authenticity

chair: Anne Grob, room: Lipsius 005

Robert Keith Collins - The Directive Force of Narrative in an Urban Garifuna Community: Ethno-linguistic Evidence from a Smithsonian Exhibit

What is the relationship between narrative and identity maintenance? To explore this question, this case study examines what Native languages tell us about communication today through an ethno-linguistic analysis of the ways in which cultural representations embedded in Garifuna narrative motivate listeners to cultivate self-understandings in a manner consistent with the goals conveyed. This paper illuminates how Garifuna narratives, transmitted through Carib or Island Arawak (Caripuna) Indian language, are concerned with shaping of selves, as discernible from person-centered ethnographic interviews conducted between 2007 and 2009 with Garifuna living in Los Angeles, California. Central in this discussion are the unique lifeways these narratives shape, as exhibited in the Smithsonian's current traveling banner exhibit, "IndiVisible: African-Native American Lives in the Americas". In this paper I argue that the embedded blended Arawak and African lived experiences and folklore contain incredibly detailed information about the creation of the Garifuna, their diaspora from St. Vincent Island in the Caribbean (e.g., to Belize, El Salvador, Guatemala, Honduras, U.S., etc.), and what motivates individuals to maintain selves in a manner consistent with cultural expectations.

Robert Keith Collins, PhD, an anthropologist, is Assistant Professor of American Indian Studies at San Francisco State University. He holds a BA in Anthropology and a BA in Native American Studies from the University of California at Berkeley. Dr. Collins also holds an MA and PhD 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.

Antonia S. C. Dingjan - Communicating Identity

In my presentation I would like to connect to the theme 'communication' by discussing the way in which identity, understood of as a (inherently dialogical) process, is based on an interaction between relationships of similarity and of difference, which includes power-related ascriptions by selves as well as by others, simultaneously combining sameness, or belonging with alterity, or otherness.

I will draw from my own ethnographic research that I conducted during five months of fieldwork in Montana (USA) as part of my Master's program at the University of Utrecht (2011-2013). Set out to learn more about the aspirations for the future of Amskapi Pikunu (Blackfeet) youth, I examined the identity reflections of youth who move in-between life off and on the reservation, and of those who are on the verge of making a similar decision.

The aim of my presentation will be to show that my interlocutors experience of there being two (seemingly separated) worlds between which they move - one Native, the other White - influences the way in which they (can) reflect upon their Blackfeet identity. That the separation between Native (self) and White (other) is also apparent within the Blackfeet tribe, I will show by focusing on the enrollment issue, the legacy of blood quantum, and the way in which this relates to a sense of authenticity. I argue that Blackfeetness is multifaceted, and should be looked at in its inherently dialogical relationship with non-Blackfeetness, here referred to as Whiteness. To do so I pose a two-dimensional continuum, incorporating notions of race and morality, as well as a historical perspective; showing the importance of identity discourses in which teleological conceptualizations of history [tradition-modernity] play a significant role.

In my presentation I would also like to share something about my experience of doing research, in which my key tool in working with my 'interlocutors' was a 'dialogical component'.

Tosca (A.S.C.) Dingjan graduated in May 2013 from Utrecht University - the Netherlands, with a Master's degree in Cultural Anthropology. In her bachelor program at the Radboud University Nijmegen she focused on processes

of migration, issues of poverty, inequality, and sustainable development. An exchange semester in 2011 at the University of Montana inspired her to return to this region in 2012/2013 to conduct fieldwork for writing her Master's thesis on the identity reflections of Amskapi Pikuni (Blackfeet) youth. This thesis recently got nominated for the Nieboer Prize - best Master's thesis cultural anthropology 2013, Utrecht University.

Workshop 14: Sense of Humor

chair: Marianne Kongerslev, room: Lipsius 028

Sonja John - Humor is Key: the Cartoonist Marty Two Bulls as a Modern Heyoka

Humor as a key communicative device is common to all human societies. In Native America the character of the trickster or coyote has been used in stories to dissolve tension in a humorous way. In Lakota society, also the clown heyoka performed this social role in public and served as a joking middleman to keep respect and honor in balance while addressing controversial issues. Severt Young Bear said about contemporary Lakota society: "That humor is no longer there; the heyoka is missing." Yet, humor as a social corrective and educational function is today visible in diverse art forms, predominantly in comedy. This paper investigates how the cartoons by Marty Two Bulls take on the mechanisms and functions of the traditional heyoka.

I will analyze cartoons published by Marty Two Bulls in the newspaper Indian Country Today on the highly controversial subject of alcohol consumption on the - officially - dry Pine Ridge Reservation and compare them to the suggestions of humor education articulated by Severt Young Bear in his book *Standing in the Light*. Young Bear moves the emphasis from psychological explanations for the function of humor to the significance of cultural traditions. He looks at humor as an important aspect of communication within Lakota communities and shows that self-mockery does not address the intellect, but the emotions, ones' own and the ones of the counterpart. Similar, so my argument, are the effects of the parodies expressed in Marty Two Bulls' cartoons. Like the heyoka traditionally, he caricatures the issue and the actants by holding up a mirror. As a modern heyoka, by construing laughter as a defense mechanism against taboos, Two Bulls enables people to laugh about themselves as a group, and, as a result, he enables dialogue.

Sonja John wrote her doctoral thesis in Political Science about the outcomes of the federal development program "Empowerment Zone" on the Pine Ridge Reservation. Before, she graduated from two master's programs, in Lakota Leadership and Management at Oglala Lakota College and in Political Science at Free University Berlin. She currently teaches courses on political struggles in Native America at the American Studies departments at Humboldt University Berlin and Technical University Dresden.

Tria Andrews - The Limits of Communication: Paradoxical Representations of Native American Dancers in Films by the 1491s and Photographs by Lee Marmon

This paper examines the limits of communication as an effective political project through the lens of Native representations of Indigenous dancers in film and photography. This paper utilizes three short, "represent" films by the 1491s, *Laundry*, *Jingle Dance*, and *Represent*, uploaded to YouTube in January 2012, November 2011, and March 2012 respectively, and two photographs produced by renowned Laguna Pueblo artist, Lee Marmon, in the mid 20th century: *Laguna Deer Dancers* (1947) and *Laguna Eagle Dancers* (1962). These cultural texts serve as important points of comparison, because the 1491s and Marmon are renowned artists whose work is widely recognized by pan-Indian communities. The paper argues that the constellation of these texts illuminates similar strategies on behalf of the 1491s and Marmon to disrupt the colonial gaze through depictions of Native American dancers. However, as Michael Omi and Howard Winant posit in "Racial Formation in the United States: From the 1960s to the 1990s" (1994), "today political opposition necessarily takes place on the terrain of hegemony. Far from ruling principally from exclusion and coercion (though again, these are hardly absent) hegemony works by incorporating its opposition" (68). Applying Omi and Winant's theory, this paper will demonstrate that because of the fluidity of cultural texts and the nature of hegemony, which incorporates multiple systems of oppression (race, gender, class, sexuality, able bodied-ness) and their antagonisms, a reading of these texts as successful political projects is questionable. In fact, these texts may be read precisely opposite their intended, subversive critiques: as heralding the assimilation of Native peoples.

Tria Andrews is a PhD Candidate in the Ethnic Studies Department at the University of California, Berkeley and a graduate of the MFA program in Fiction at San Diego State University. Her dissertation, "Education on the Reservation: Extracurricular and Culturally-Relevant Programing," examines educational activities for youth on an Indian reservation from the founding of a boarding school in the late 19th century to the present day. The dissertation compares colonial education paradigms with the culturally-relevant curricula at tribally-run juvenile detention facility to ask how Native thinkers have moved beyond the programming to innovate tribal programs for youth.

*Susan Briana Livingston - **Quee(Re)Apropriations: the Art of Kent Monkman***

Kent Monkman is a First Nations artist who employs a number of strategies that I term quee(re)appropriations. Queer, here an adjective, describes practices that explicitly work against hegemony, creating clearly articulated alternatives to dominant culture. Historically, appropriation, seizure, and confiscation have been used by conquerors as tools of empire. Indian images and culture, selectively appropriated by colonial powers, have been used to justify a hierarchical power structure that led to expansion, relocation, and genocide. Monkman uses quee(re)appropriation, or the queer re-appropriation of previously appropriated images, to shift the power structure and challenge hegemony.

Monkman re-appropriates Cher's 1973 Half-Breed performance in his own drag MisChief Eagle Testicle, which challenges the grand narrative of the erasure of Indians, the imposition of European sexual binaries in the "New World," and engages in issues of authenticity and power in a postmodern era of rampant decontextualized appropriation. Monkman's paintings similarly re-appropriate both literal and imagined spaces through the use of Hudson River School style landscapes, which helped rationalize Westward expansion and Indian Removal in the mid-19th century. By populating his own works, he debunks these images as psychic landscapes which never existed, and which worked to erase an entire people. The inhabitants of Monkman's landscape satirize the works of George Catlin, a famous painter of Indians, whose work created a world of noble savages, but enacted a 'benevolent imperialism' at best, an aggressive objectification of the other at worst. Monkman's alternative history/fantasy paintings depict Indians as violent victors who chase partially dressed cowboys with murderous intent, freeze dying erect ranch hands in the artist's gaze, and sodomize cowpokes on the prairie while Bison stare on voyeuristically. Monkman's aggressive quee(re)appropriation of previously appropriated images, spaces, and cultural markers re-contextualizes them and re-orders the hierarchy upon which their original appropriation was founded.

Susan Briana Livingston holds a BFA in both Ceramics and Art History, an MA in Art Education, and is a PhD candidate in Art Education at the University of Illinois at Urbana-Champaign with a defense date of April 2014. Her work focuses on visual culture, art criticism, intersections of race, gender and sexuality, as well as psychoanalysis and the abject. Her dissertation centers on the abject in application to Pop Surrealism and designer vinyl toys.

14:30 - 15:30 Parallel Session, workshops 15 - 17

Workshop 15: *Forms Follow Function?*

chair: Harald Prins, room: Lipsius 003

Daniel Pateisky - Mainstreaming Understanding? Linguistic Accessibility in Disability Rights and Indigenous Rights

Many attempts have been made so far to develop means for providing public access to the contents and goals brought forward by international bodies of legislation and advocated for by rights groups – not least of which should be the respective persons directly concerned given legal challenges, envisaged aims and propositions. The cases of the UN Convention on the Rights of Persons with Disabilities (CRPD, 2007) and the Declaration on the Rights of Indigenous Peoples (DRIP, 2007) demonstrate how the groups having a stake in the respective outcome and legal implementation (1) find themselves to be the ones with the least understanding of what the collective concerns in question might be. An integral issue is communication, as access to said documents, linguistic barriers and/or lack of institutional schooling among these individuals often oppose such understanding. It is inspected in this contribution how the two documents' phrasing and messages concur and overlap within a range of perspectives, and how understanding can be made approachable: a) the founding of an ontological self-perception as individuals and groups differing from others while granting a right to claim their place in society; b) the conveying of disability and indigeneity as socio-political ascriptions and potential tools of empowerment for global movements; c) the processes of discussion among members of the communities being reflected in the phraseology they incur; and (d) the inherent subscription to and translation of abstract concepts.

Using the examples of a 'child-friendly' version of CRPD (Karr 2009) as well as an 'indigenous adolescent-friendly' explanation of DRIP (2013), this contribution aims to discuss the question of which linguistic measures could be universally implied so as to make the material brought forward in legal negotiation more amenable to the comprehension of those concerned, as well as comprehensively translatable.

1) Only recently has the issue of 'Indigenous persons with disabilities' been made the topic of focus during a side-event to the 12th session of the UN Permanent Forum on Indigenous Issues (22 May 2013). The respective outcome document is also to be inspected for its phrasing.

With a background in linguistics and Sinology, **Daniel Pateisky** graduated in Development Studies from the University of Vienna, having gathered experience in China and international organizations, as well as civil society projects. He has conducted legal advocacy and activist research with young PwDs. As scholarship holder and Ph.D. candidate at Halle-Wittenberg University, his particular interests lie on human rights' translation/translatability, political agency, self-organization and -representation, as well as linguistic meta-coding.

Matthew Kelly - A Note on the Frontier and the Pragmatics of the Invisible Indian

Law and historiography are normative institutions, one socio-economic, the other intellectual. In their modern forms, both self-identify with a particular semiotic technology, namely, writing. The proposed paper considers the problem this raises for our historical and political understanding of Native Americans.

The history and historiography of the immigrant-indigenous encounter in North America is founded on a colonial record. As such it relies on the circulation of paper between the state and the archive in a flow that is facilitated by a common-sense belief in the referential purpose of language. This paper argues that such belief conceals important pragmatic distinctions between law and history that give rise to the enduring gap in American historical consciousness colloquially known as the 'Invisible Indian'.

By way of example, the proposed paper examines an 1856 note posted on the Nebraska Territorial frontier by Michel Sayre, a Ponca Indian. On its face, Sayre's note was intended to frighten would-be settlers away. But comparing the note's text to its metapragmatic form suggests that far from a challenge to white settlement the note, relying on models of American republican virtue, was an instrument intended to promote it.

The paper argues that the pragmatic analysis of the archive can counteract the self-effacing nature of the colonial state and, in the North American context, provide a clearer view of the place of the American Indian in American political history, including the illiberal anomaly of its current legal condition. Such analysis raises, but does not pursue, the further question whether the language ideologies subtending the archive may themselves be entwined with the history of North American settlement.

Matthew Kelly studied anthropology at Columbia University and the University of Chicago, and law at Harvard Law School. He is currently a partner based in the Washington, D.C. offices of Fredericks Peebles & Morgan LLP, a national law firm in the United States devoted to representing American Indian tribes and tribal interests. He is the recipient of fellowships from the National Endowment for the Humanities, the American Bar Association, and the University of Chicago Human Rights Program, and has published on the role of ideology in the framing of the Seminole Freedmen dispute in Oklahoma. Growing from an interest in the intersection of representation and authority, his most recent research seeks to use theories of language ideology to critically examine the connections between legal and historiographical practices in a colonial setting and, by doing so, to show the social and economic consequences thereof.

Workshop 16: Cherokee Arguments for Sovereignty

chair: Benjamin Frey, room: Lipsius 005

Sabine N. Meyer - Protesting Dispossession: Elias Boudinot, John Ross, and their Writings against Removal

In 1830, the United States Congress passed the Indian Removal Act, authorizing the president to negotiate treaties of removal with all Native American tribes living east of the Mississippi. From 1831 onwards, members of the Cherokees, Creeks, Choctaws, Chickasaws, and Seminoles were forced off their homelands, which culminated in the so-called Trail of Tears in 1838. Not only does this forced relocation constitute a highly traumatic episode in the memory of the tribes involved, but it also caused intense juridical debates about the legal status of Native Americans, their property rights, and their degree of self-determination.

In my talk, I will investigate how the Cherokees intervened in these juridical debates that took largely place in the Anglo-American courts. Which channels of communication did they use? How did power imbalances influence this communication? In order to answer such questions, I will turn to the writings of two Cherokee intellectuals, Elias Boudinot and John Ross, who took the leadership in the fight against removal. I will demonstrate that by communicating a Cherokee perspective on Native property and sovereignty their writings functioned as sites of resistance and sought to pose a counter-narrative to the logic of the law.

Sabine N. Meyer, PhD, 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.

Julie L. Reed - 'The strong must bear the burdens of the weak:' Guardians and Wards Redefined through Cherokee Nation Social Services, 1829-1907

In Supreme Court Justice John Marshall's 1830 Cherokee Nation v Georgia decision, he described the relationship between the U.S. and tribes as "one that resembles that of a ward to his guardian." Removal treaty provisions and Civil War led the Cherokee Nation to adapt institutions, including a prison, an orphanage, and an institution for the blind, deaf, and mentally ill, to deliver social services to Cherokee people. Cherokee institutions, in essence, created another set of guardian/ward relationships between the Cherokee Nation and its own people. Although late nineteenth century Cherokee Nation social service institutions resembled those throughout the United States, it was Cherokee people who administered services, received services, debated the purposes of these new institutions, and resisted institutional practices to which they objected. These institutions merged governmental efforts at asserting sovereignty and nation building with traditional Cherokee communitarian ethics. Through institution building and social services the Cherokee Nation articulated an alternative understanding of a guardian's responsibilities to wards. When allotment and statehood threatened, Cherokee officials articulated a cogent argument against allotment and citizenship based on an understanding of Cherokee social obligations. Communally held lands served as the foundation for the social safety net that prevented widespread individual poverty. Allotment threatened the ability of the Nation to administer the services to Cherokee people it deemed appropriate. Cherokee citizens faced the diminishment of their ability to direct, negotiate, and critique the institutions that their homelands, annuities, pensions, and labors supported. Even though Cherokee arguments against allotment ultimately failed, the Cherokee Nation continued to use its institutions to leverage the federal government and the state of Oklahoma to fulfill social service obligations to Cherokees after statehood.

Julie L. Reed is an assistant professor of history at the University of Tennessee. She is currently the 2013-2014 David J. Weber Fellow for the Study of Southwestern America at Southern Methodist University's Clements Center in Dallas, Texas where she is completing her book, "Ten Times Better: Cherokee Nation Social Services,

1829-1906". Her article, "Family and Nation: Cherokee Orphan Care, 1835-1903" was published in the American Indian Quarterly in 2010.

Workshop 17: Communicating Survivance

chair: Klára Kolínska, room: Lipsius 028

Birgit Däwes - Communicating Across the Red Atlantic: Early Native American Tourism and the Question of Agency

Whereas much has been written about European encounters with Native North Americans—both on their own soil and as ‘show Indians’ in Europe—the perspectives of the latter have long been neglected. This is partly due to a lack of written records: Christian Feest deplores the “absence of a sufficient body of Native American personal documents” (1989) from which to draw authentic impressions. However, from the London visit of four Haudenosaunee delegates in 1710, via Joseph Brant’s meeting with King George III in 1775, to George Copway’s attendance of the Peace Congress in Frankfurt in 1850, there are, in the extant material, many ‘traces’ of Native agency—in Gerald Vizenor’s sense of the word as “traces of Native survivance” (2009). This paper will use these traces in texts and visual art from the eighteenth and early nineteenth centuries for a larger argument on tourism and intercultural communication. Comparing Anglo-American perspectives (by colonial writers such as Cotton Mather or Sarah Kemble Knight) with the accounts of Native American travelers (such as Samson Occom or Peter Jones), I will examine the rhetorical strategies by which boundaries between Self and Other are drawn, communicated, and revised. Locating the analysis within the framework of the “Red Atlantic” (a concept recently developed by Tim Fulford and Jace Weaver), my inquiry not only seeks to address questions of historical authenticity and agency, but also engage the possibilities of remapping the transatlantic space by new paradigms.

Birgit Däwes, since early 2014, serves as Professor and Chair of American Studies at the University of Vienna. Prior to that, she was Junior Professor of American Studies at JGU Mainz. She is specialized in Indigenous North American Studies and has published, among others, “Native North American Theater in a Global Age” (Heidelberg: Winter, 2007) and (as editor) “Indigenous North American Drama: A Multivocal History” (Albany: SUNY Press, 2013).

Marianne Kongerslev - Communicating Trauma: Indira Allegra’s “Blue Covers” as ‘Survivance’ Narrative

When Qwo-Li Driskill et al published a new anthology of queer indigenous poetry and fiction in 2010, the collection included two poems by the African-American/Tsalagi poet and artist Indira Allegra. Her four-stanza poem “Blue Covers” performs the act of ‘survivance’ through ritualistic repetition, and as a reworked artifact in the form of a visual poem shown at art festivals primarily in the Bay Area from 2008-2010, the work morphs from expressionistic poetry into a visual narrative. Viewing narrative as a rhetorical act, someone telling someone else for some purpose that something happened, to paraphrase James Phelan, enables an analysis of the intention and purpose of a narrative. Thus, this paper analyzes how the transformation of form from written to visual changes the meaning and significance of the poem. The written poem expresses the trauma of sexual abuse as repeated, fragmented emotion, as something being relived by the adult survivor. The visual poem moves as a narrative, from traumatization to healing, via fragments of color, spoken word, and symbolic imagery.

Marianne Kongerslev is a PhD 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.

Saturday, May 24

16:00 - 18:00 Workshop 18: **Open Access**
(Sponsored by the Netherlands Organisation for Scientific Research NWO)

chair: Robert Keith Collins, room: Lipsius 019

Open Access combines technological opportunities with new ways of thinking about academic output, intellectual property and the production and reproduction of knowledge. These are themes not only among non-indigenous researchers but also among experts within the indigenous communities themselves. With ownership and transfer being challenged as well as regulated, open access is far from self-evident. This panel will facilitate a discussion on the opportunities and challenges of Open Access in the field of Native American Studies, based on presentations by those who have run into the challenges of Open Access and those who have found ways to use it constructively.

*Joshua B. Nelson - **To MOOC or not to MOOC?: the Challenge and Promise of Open Access Courses***

In 2013, "Native Peoples of Oklahoma", a cross-listed Anthropology and English class, helped the University of Oklahoma enter the world of open access online courses. Few topics in higher education have provoked as much anxiety as the advent of Massive Open Online Courses (MOOCs), and with good reason. Administrations have lauded MOOCs' technological benefits, the advantages of 'flipping' classrooms, and the ability to reach public audiences far and wide (including many that might not otherwise have access to higher education), but critics have suspected that cost-cutting ploys have been more motivating than educational goals. One of the most immediate dangers to the professoriate is the potential for 'canning' courses. Universities might own copyright to videotaped lectures and other content that could be taken over by teaching assistants, eliminating the need for faculty administration. My co-teacher and I kept such concerns in mind as we developed this class. We eschewed videotaped lectures in favor of interviewing important figures from diverse Native communities, including artists, traditional spiritual leaders, tribal nation chairs, Indian Christian preachers, and more, and aimed to offer content that supplements and demands classroom discussion rather than replaces it. We also hoped to open the online space as a venue for Native voices through which they might represent themselves to the public. While many red flags regarding MOOCs and their economics continue to flap, this presentation looks to open a dialogue over how they might effectively and responsibly educate broad audiences and provide them a link to virtual Indian country.

Joshua B. Nelson is Assistant Professor of English at the University of Oklahoma. A citizen of the Cherokee Nation, he has published several pieces on American Indian literature and film. His book "Progressive Traditions: Identity in Cherokee Literature and Culture" argues for broad measures of Native identity through cultural practices, many of which articulate an indigenous anarchism as a community-centered philosophy. It is forthcoming from the University of Oklahoma Press in the fall of 2014.

*Margaret Field & Amy Miller - **Open Access Documentation and Revitalization of Kumiai in Mexico***

Our project involves ongoing collaborative language revitalization efforts in the Baja, California Kumiai community sponsored by the Endangered Languages Documentation Project and NSF's Documenting Endangered Languages fund. Kumiai (Kumeyaay, or Diegueño), the indigenous language of the San Diego area, extends approximately 100 miles into Baja CA, and consists of at least two main dialect sub-groups, 'lipay and Tiipay. Tiipay is still actively spoken in Mexico, with approximately 75 speakers, all of whom are 50 or older. Both dialects are obsolescent in the U.S. with only a handful of speakers. There are 5 distinct Mexican Tiipay communities, each with its own dialect of Tiipay. Goals of our project include the creation and distribution of pedagogical materials, a multidialectal dictionary, and archivization of audio and video data documenting multiple genres of discourse, with special emphasis on narratives. In our sixth year now, we are collaborating with community members and linguists from Mexico's Instituto Nacional de Antropología y Historia to describe the dialectal

variation found across communities and make recordings and teaching materials available to all of them via open access on the internet.

Margaret Field, PhD, is Professor of American Indian Studies at San Diego State University. Her degree is in Linguistics from the University California Santa Barbara in 1997. Her work includes pragmatics, language socialization in American Indian communities, and language revitalization and documentation of the Navajo and Kumeyaay languages.

*Candace S. Greene & Erica A. Farmer - **Access and Control: First Comes the Grand Parade, Then ...***

I am so excited. So very excited...
 You are making our dreams come true...
 Our lives will be changed...
 (quotes from a Barbareño Chumash representative)

The National Anthropological Archives, a major repository of ethnographic and linguistic documentation relating to cultures of North America and elsewhere, is dramatically increasing online access to collections. With support from the Arcadia Fund we are moving hundreds of thousands of pages of material and many hours of audio off our shelves and into open access. Tribal scholars and language learners whose access has previously been limited by finances are jubilant, sending poignant messages speaking to the intertwined nature of language and cultural knowledge, and the social consequences of both loss and recovery. We are more cautiously celebratory, scanning across the delicate terrain of knowledge transmission via open access. Beyond well known issues of intellectual property, cultural privacy, and personal privacy, lies the more difficult territory of the politics of knowledge control. What are the implications when knowledge, once transmitted in person to individuals deemed ready to learn, is now delivered in unmediated form to anyone with band width? What happens when genealogical charts, a staple of anthropological inquiry, are repurposed to define or deny tribal membership in groups possessed of vast casino wealth? And how do you establish and maintain meaningful dialogue on these issues with over 150 tribal nations? This paper will offer reflections from the recent experience of the National Anthropological Archives, which is working with the Smithsonian's Recovering Voices initiative to enable indigenous communities to reconnect with heritage materials.

Candace S. Greene is an ethnologist with the Department of Anthropology of the Smithsonian's National Museum of Natural History. She holds a PhD in Anthropology from the University of Oklahoma. Her research focuses on material culture of the Plains region, particularly pictorial art. She also directs the Summer Institute in Museum Anthropology, a research training program based at the Smithsonian.

Erica A. Farmer is the inaugural James Smithson Postdoctoral Fellow at the Smithsonian Institution. She holds a PhD in Anthropology from University College London and a JD from Stanford Law School. Her research focuses on cultural property and cultural heritage issues in the context of legal categories, especially in relationship to intellectual property, collective rights, and issues of usage and control.

*Franci L. Taylor - **The Open Access Quandary: the Battle Between an Individual's 'Right to Know' and Indigenous Communities' "Rights to Restrict Access"***

'Open Access' research produces a number of paradoxes for Native American communities. As a positive tool, it can be used to allow tribal members and their allies to access knowledge that is held in University museums and archives. This is important since many of these institutions are often not easily accessible to tribal community members. Therefore, open access allows them to bring forth information that is critical to community empowerment. On the other hand, it also allows non-members to access and use the information to their own devices, be it publications or in the most extreme cases, commodification.

According to Michael Peters and others, 'Openness' is a complex code word that is frequently misused and misunderstood. It is a social value that can be both beneficial to society, as in the discovery of a new test for pancreatic cancer, and detrimental to indigenous communities, as in the case where the access to maps of traditionally hidden sacred sites led to their being vandalized and destroyed. This confrontation between individual

rights and shared community rights or responsibilities is increasingly apparent when researchers attempt to open contested documents that deal with Traditional Indigenous Knowledge (TIK). Much of this information was gathered in the period when tribal communities were denied voice in the disposition of their cultural knowledge or material cultural. Since the implementation of NAGPRA, communities are increasingly requesting the return, or restricted use, of 'cultural intangible property'.

Dating back to the Enlightenment, the pedagogy of Open Access and a call for free education for all citizens continues to state the validity of a "modern education with its commitments to freedom, citizenship, knowledge for all, social progress and individual transformation" (Roberts et al, 2012). Unfortunately, this focus on the 'unalienable rights of the individual' places open access in conflict with traditional communities that believe the community need and responsibility to the entire community is more important than the wants and needs of any individual. These traditional communities believe that sacred cultural knowledge should be dispersed from a need to know basis, where information is restricted to those specialists who have the training and responsibility to use this information to assure community well-being.

This presentation will examine the use of Open Access for research in Native American communities, and how the concepts of the individual researcher's 'rights to know' contrasts with an indigenous community's right to restrict access.

Franci Taylor (Choctaw) currently 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. In July of 2014, she will take up position as Director of the American Indian Resource Center at the University of Utah. 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.

Saturday, May 24

16:00 - 18:00 Workshop 19: ***Communicating Things, Things Communicating - New Perspectives in Material Culture and Indigenous Studies***

chair: Christian Feest, room: Lipsius 005

Speakers on this panel take diverse positions in their consideration of material culture as a medium that engenders dialog both within indigenous groups and between indigenous groups and outsiders. The material and visual cultures under analysis include: the Navajo, Pima, Kwakwaka'wakw and indigenous peoples from Peru's Central Highlands. Based on affiliations developed during the 2013 Summer Institute of Museum Anthropology at the Smithsonian Institute's National Museum of Natural History, this panel gathers international scholars working on diverse projects in order to highlight the significance and versatility of material culture analyses for the future of interdisciplinary indigenous studies.

Hadley W. Jensen - Representing Craft: James Mooney and the Cultures of Collecting and Display in the American Southwest

An ethnologist at the Smithsonian's Bureau of American Ethnology, James Mooney (1861-1921) traveled to the Southwest in 1892 to collect objects for two dioramas of Navajo weavers and silversmiths to be shown at the Chicago World's Fair. After the diorama's initial exhibition, it was installed in the Smithsonian, where it remained on display for over a century. I present Mooney as a case study to examine the imaging of craft in the Southwest, with an emphasis on field photographs of Navajo craftsmen and their later use as mediators of an ethnographic/cultural image. In so doing, I seek to reconstruct the 'cultures' of collecting and exhibition in the Southwest during the late nineteenth and early twentieth centuries.

In order to gain insight into the visual representation and communication of Navajo culture, this paper will also focus on larger historical and cultural contexts for Mooney's work. Considering what is communicated through material culture - and how this is achieved over time - I examine the artifacts he collected to elicit a fuller understanding of the field of representational activity at the time, which included photographs, dioramas, and museum displays. Consideration will also be given to their respective contexts and venues for circulation, exhibition, and consumption. His Navajo diorama at the Chicago World's Fair, and its later public life in the museum, provided a widely seen visualization of Navajo culture that persisted well into the twentieth century. By including Navajo craftsmen in a catalogue of distinctive (and consumable) craft forms, Mooney's photographs represent an ethnographic/documentary reaction to, as well as construction of, Navajo art forms. The foundational nature of Mooney's work has also deeply affected our impressions of Navajo culture more broadly, both during his lifetime and in the subsequent century.

Hadley Jensen's research addresses the intersections between art, anthropology, and material culture. She has a master's degree in the Decorative Arts, Design History, and Material Culture from Bard Graduate Center (New York) and is currently a doctoral student there with a focus on visual anthropology. Other scholarly interests include American visual and material culture, Native American art, ethnographic photography and film, museum practice, and discourses of cultural preservation and heritage.

Kristin Searle - Communicating 'Pimanness': Basketry and the Question of Cultural Heritage

The concept of heritage walks a fine line between 'freezing' a culture in a particular historical moment and acknowledging that change is an inherent aspect of culture. What happens when members of an Indigenous community attempt to preserve their own cultural heritage for themselves as well as for tourists? What messages are communicated, in which spaces, and for which audiences?

In order to address these questions about heritage, continuity, and change, I draw upon a case study of the Salt River Pima Maricopa Indian Community, an American Indian community of approximately 10,000 enrolled members located outside of Phoenix, Arizona. Contemporary members of the community frequently profess the importance of baskets as a marker of 'Pimanness', but there are few remaining basket makers, and youth show

little interest in learning how to make them. At the same time, interpretations of basket designs show up in the graffiti-inspired art of up-and-coming young artists from the community. This suggests a somewhat static definition of 'Pimanness' that ignores the tribe's rich history of thoughtful appropriation and adaptation, has entered into ongoing conversations about what it means to be Pima from Salt River.

Drawing upon a material culture analysis of Pima (Akimel O'Odham) baskets housed in the anthropology collections of the National Museum of Natural History in Washington DC, and upon ethnographic fieldwork conducted the Salt River Pima Maricopa Indian Community, this presentation examines Pima basketry as a site of community heritage. I unpack the multiple narratives told by individuals living in the community today and complicate this vision by employing the narratives told by the baskets themselves.

Kristin Searle is a doctoral candidate in Anthropology and Education at the University of Pennsylvania. Her research focuses on rethinking culturally responsive computing education for Indigenous youth by finding ways to integrate existing cultural traditions, particularly craft practices, with computing. She became interested in the study of material culture as a way to better understand community craft traditions. Other interests include indigenous knowledge systems and American Indian education.

Kelley Totten - Indigenous Souvenirs: Communicating Traditions in Markets and Museums

Souvenir, to remember: an object purchased to remember an experience, mark an interaction, and represent a place. Objects collected through touristic interactions communicate multiple meanings, invoking action through multiple actors – the makers, the vendors, the tourists. These objects enact experiential gazes, or ways of looking, framed through various experiences, both unique and shared. Considering indigenous objects sold in a tourist marketplace allows us to examine a multi-sensory mode of communication that creates complex understandings of individuals, communities, and cultures. What happens to these paths of communication – these experiential gazes – when the objects move from the market to an individual's home, and later to a museum collection?

I will use a case study from an indigenous market in the Peruvian highlands to explore issues of representation, authenticity, and agency. I refer to two collections housed at the National Museum of Natural History in Washington, D.C. in order to examine objects originally acquired as souvenirs from this market. This presentation additionally draws on fieldwork I conducted in 2008 with indigenous craftswomen in this region who made traditional objects to sell as souvenirs.

Applying a Bahktinian framework of dialogism that conceives of the object as an utterance, a marked discursive act, I examine how the heteroglossic souvenir performs indigenous identities. These identities are not fixed, but rather dynamic messages that shift in context; as objects circulate, from native (intended) use, to tourist market, to museum collections, their meanings and messages change. What are the implications for individuals and communities in understanding these shifting meanings and agency over self-representation? What are the implications for scholars working with museum collections?

Kelley Totten is a PhD student in Folklore at Indiana University studying material culture, with a focus on communication through craft and the handmade. She is interested in the various ways different formal and informal institutions – folk schools, DIY collectives, guilds, and museums – represent and define craft practices in North America. She received her MA in Folklore from the University of Oregon where she completed her thesis on handcrafted souvenirs in the Mantaro Valley of Peru.

Brooke Penalosa Patzak - Knowledge Preservation, Slippage and Production: 19th Century American Northwest Coast Ethnographic Objects in the Museum

Ethnographic objects and their documentation are capable of operating on multiple levels to communicate a complex of knowledge pertaining to both the cultures in which they were produced and those by which they are collected. Transmission of these objects from one cultural context to another almost always results in a certain extent of slippage in object interpretation. This slippage, which occurs both unintentionally and as deliberate means of safeguarding privileged knowledge, can itself be analyzed in terms of knowledge production and preservation within and between the concerned communities.

This discussion investigates the mutable capacity of ethnographic objects in museum collections to communicate information about both the cultural contexts from which they originated and those that they help construct in the

museum setting. With a concentration on the latter, this contribution analyzes five collections accessioned to the National Museum in Washington D.C. (now National Museum of Natural History) between 1887 and 1896 for evidence of knowledge sharing, slippage, and production in the ethnographic context. Representing a total of around 69 American Northwest Coast objects acquired from German-born anthropologist Franz Boas. Within the presentation these accessions will be used as entry into an analysis of the function of material culture in the historical dialog between first nations people of the American Northwest Coast and anthropologists, as well as within the field of anthropology its self.

Major questions addressed will include: what cultural knowledge is lost or withheld in the transition of ethnographic objects from their culture of origin to the museum? Who is responsible for this slippage? What does this tell us about historical knowledge production in the anthropological field? And how is this relevant to contemporary scholars working in Native American indigenous studies?

Catherine Brooke Penaloza Patzak is a doctoral candidate in the history department at the University of Vienna, and has recently been awarded a Doctoral Fellowship from the Austrian Academy of Sciences. Her research focuses on the development of North American anthropology as related to the circulation of scientists and ethnographic objects between Europe and the U.S.A. during the late 19th and early 20th centuries. Other interests include intellectual migration, the maintenance of scientific knowledge, and development and maintenance of scientific networks.

Sunday, May 25

10:00 - 11:30 Parallel Session, workshops 20 - 22

Workshop 20: *Politics from Wampum to Twitter*

chair: Femke Gubbels, room: Lipsius 003

*Claudia Ulbrich - **Indigenizing Dissent: Forms of Political Communication in the Idle No More Movement***

This paper focuses on one of the most recent globalizing social movements of indigenous political activism – the Idle No More Movement (INM), which was initiated in October 2012 and became first visible in Saskatchewan, Canada. INM quickly gathered attention and gained momentum in rallying indigenous and non-indigenous people to protest impending legislation (Bill C-45) in Canada. Bringing large crowds of people together, protests extended to criticize imminent threats to the environment in a number of regions across North America and to call for recognition and acknowledgement of treaties, sovereignty, and human rights for both First Nations and American Indian peoples on Turtle Island and humankind in general.

The aim of the paper is to analyze current forms of political communication and the arguments used by activists to present the goals of INM and to clearly differentiate it from other global movements such as Occupy. By looking at the role of social media as means of developing, presenting, and disseminating INM's political agenda, the paper seeks to examine the ways in which political dissent is being indigenized on analog, digital, and hybrid levels.

Claudia Ulbrich graduated from Martin Luther University (MLU) Halle-Wittenberg, Germany, with a degree in American Studies, Slavic Studies, and Media and Communication Science. She is currently a doctoral candidate at MLU and associated with the Graduate School "Society and Culture in Motion". Her doctoral thesis examines Indigenous-German Relations in 18th Century Pennsylvania.

*Marc Woons - **On the Meaning of Renewing the Relationship between the Dutch and Haudenosaunee Peoples: the Two Row Wampum Treaty After 400 Years***

In September 2013, three Haudenosaunee leaders made the long voyage from Turtle Island (North America) to The Hague to mark not only the annual celebration of the UN Declaration on the Rights of Indigenous Peoples, but extraordinarily the four-hundredth anniversary of the Two Row Wampum Treaty between the Dutch and Haudenosaunee peoples. On the occasion, the Haudenosaunee leaders and the Dutch Human Rights Ambassador exchanged gift and shook hands to symbolize the renewal of the Treaty's principles, namely peace and friendship. This paper looks beyond that important occasion by analyzing the likelihood of the Dutch taking the steps necessary to renew such principles and ultimately honor the Treaty four centuries later. Based on the evidence the Dutch are doing less than ever before to honor the Two Row Wampum Treaty. The main claim, therefore, is that if the Dutch want to truly live up the Treaty, they will have to begin by recognizing Haudenosaunee sovereignty on Turtle Island even if that involves taking steps that might strain relations with the United States and Canada.

Marc Woons is a Doctoral Fellow with the Research Foundation – Flanders (FWO) and Researcher at the KU Leuven's Research in Political Philosophy Leuven (RIPPLE) Institute. His work focuses on the intersection of power and justice in multinational contexts, with a particular focus on European Politics and Indigenous nationalism. His work has recently been featured in *Federal Governance*, *Settler Colonial Studies*, and *AlterNative: An International Journal of Indigenous Studies*. He has articles forthcoming in *St. Antony's International Review* (Oxford) and the *Indigenous International Policy Journal*.

Workshop 21: (Mis-)communication and (Mis-)understanding

chair: Lea Zuyderhoudt, room: Lipsius 005

Ukjese van Kampen - Communication is Key: How Yukon First Nations Hunter-Gathers Could Survive the Harshest Environment in North American but Could Not Survive the Coming of the Whiteman

This presentation is from a First Nation perspective of how the established mannerisms and communication that was suited for the traditional hunter gather people of the Yukon region in fact enhanced our colonization by white people. Yukon First Nations hunter-gathers lived in small groups and had to be very non-confrontational in order to survive in the harsh Yukon environment. While that non-confrontationalism worked in the traditional lifestyle, it is proved to be the grease in the Canadian Government's assimilation policy of the almost totally successful destruction of Yukon First Nations culture. The non-confrontational mannerisms coupled with a small population were swallowed into the assimilation infrastructure that grew out of the building of the Alaska Highway in World War Two. This paper will give a step by step that starts with the hunter-gather society and follows with each significant event that lead to the almost total elimination of Yukon First Nations culture and to those factors that continue to keep the culture suppressed.

Ukjese van Kampen, PhD, is a Northern Tutchone and member of the Wolf Clan from the Yukon Territory. He is a member of the Champagne and Aishihik First Nations. Dr. van Kampen is an artist with 40 years of experience as well as a curator, scholar, historian, writer and an authority on the history of Yukon First Nations art. Dr. van Kampen is unemployed as there are no jobs available in his field. Dr. van Kampen has a BFA, MA in Cultural Studies and PhD in Archaeology.

Caroline Savalle - Early Problems of Communication in Intercultural Interaction: the Case of European Explorers and Native Populations on the Atlantic Coast

This paper will deal with the first contacts that European explorers and settlers had with Native American populations on the East coast of the North American continent in the 16th and 17th centuries. The study will be centered upon individual experiences and reports related in diaries, letters and other personal logs written by various navigators, captains and explorers. I shall examine the problems linked to those situations when they met Native populations and couldn't really communicate with them in an efficient way (even if sometimes they thought they did). I will also present the audience with the various means these explorers had to find a way to exchange ideas and messages with their interlocutors in order to understand the country in which they had arrived. Finally, I will try to show how the question of communicating can be addressed at the same time through the means of the language(s), but also through behaviors. The latter, when it comes to intercultural situations, becomes all the more important because actions can be interpreted in the wrong way and lead to all types of disasters, above all when all the participants to a 'conversation' feel threatened by their partners. This is why examples of particular situations will be given in order to illustrate our arguments towards the necessity, even in those early ages, of a clear and direct communication.

Caroline Savalle is a French scholar specialized in American civilization and archaeology whose research is centered upon the influence of food procuring activities on human behaviors, more particularly in situations on intercultural contacts. Her main research deals with Native American populations on the East coast of the North American continent. She has recently defended her PhD dissertation from the University of Tours (France) and is currently an English language instructor for the University of Rennes (France).

Trisha Rose Jacobs - "Semah Israel, Adonai Elohenu Adonai Ehad", the Role of Language in the Indians-as-Jews Theory

This paper will examine the role played by language in the theory that the aboriginal inhabitants of the Americas were of Jewish origin. Numerous authors claimed that the Native Americans spoke Hebrew, or some small measure of it, in support of their argument. And when Antonio de Montezinos purportedly met his 'Jewish Indians' in seventeenth-century South America, they greeted him with "Semah Israel, adonai Elohenu adonai ehad", as Menasseh renders it in his account of the New Christian's adventure. What do these claims tell us about the importance, not only of speech, but certain acts of speech, and their importance in assigning and negotiating identity in the Early Modern Atlantic world?

Trisha Rose Jacobs (Cherokee, non-enrolled) is a teaching assistant in the History Department of the University of Ghent. She is currently working on her doctoral thesis, which centers on the Indians-as-Jews theory, and its importance in the Early Modern Atlantic. Her research interests include Early Modern European discourse on the Americas, identity negotiation and performance, and representations of Native Americans and Native American history in the classroom.

Workshop 22: Critical Reading

chair: Heidi Moertl, room: Lipsius 028

Sarah Dees - Theories of Linguistic Evolution in the Early Study of American Indian Religions

This paper examines the impact of theories of linguistic evolution on the early anthropological study of American Indian religion and culture. Historian Phillip Jenkins, in his 2004 book "Dreamcatchers: How Mainstream America Discovered Native Spirituality", suggests that anthropological and linguistic research in the late-nineteenth century precipitated mainstream understanding and acceptance of Native American religious practices. In his view, "ethnography made respectable the idea of Indian religion" (Jenkins 2004). My research, however, examines remnants of racialized thought, grounded in theories of cultural evolution, that persisted in the more systematic study of Native languages and cultures. I discuss early reports on Native American religions and cultures that were produced by the U.S. Government-funded Bureau of Ethnology, later the Bureau of American Ethnology (BAE), which operated from 1879 to 1965. Contemporary scholars regard these reports as important sources of ethnographic information on Indigenous beliefs and practices. However, BAE scholars drew on hierarchal theories of cultural development in their examination of Indigenous cultures, which fundamentally influenced their written reports. In particular, my project examines the role of theories of linguistic evolution as a framework for understanding Native American religion. BAE scientists worked under the commonly held assumption that language serves as the foundation for other elements of culture. However, BAE researchers viewed Native American languages as less developed than English and Romance languages, and these ideas provided the basis for their evaluation of Indigenous religions in the Americas. By closely examining published and unpublished documents produced by BAE scholars, I show how this ideological framework affected scholars' research on Indigenous religions. Though contemporary scholarship reflects increased understanding and acceptance of the significance of language in Indigenous cultures, it is critical to consider how earlier ideologies about linguistic evolution factored into scientific reports on Indigenous religion and culture.

Sarah Dees is a PhD Candidate in Religious Studies at Indiana University Bloomington (USA). Her research focuses on the historical study of religion and culture in the colonial context, as well as the representation and appropriation of Indigenous spirituality. She has presented at conferences in the U.S. and Canada, and her work will appear in *Method and Theory in the Study of Religion*.

Anita Hemmilä - A Discourse Analysis of Descriptions of Gender-crossing Males in Four Narratives from the Early 19th Century

Four historical narratives written in the early part of the 19th century contain short descriptions of gender-crossing males living in the west and south-west of Lake Superior (present day Wisconsin, Minnesota and eastern North Dakota). These ancestors of modern-day two-spirits, referred to as agokwa in Ojibwe, are featured by Keating (1824), McKenney (1827), Tanner (1830), and Henry & Thompson (1897). In the anthropological literature, these descriptions have been considered to be primary sources for this Native American gender status.

An application of critical discourse analysis to these descriptions, and additional research of the entire publications in which they are featured, revealed that only half of the authors actually saw the gender-crossers they described. Both Keating and McKenney's descriptions of them consist of what was related to them by others, and what they themselves had read in other sources. Thus, for this reason, they should not be considered primary sources. Keating's text, especially, shows an intertextually mixed character. In other words, it is a composite of discursive bits, where parts of previously published discourses on such people seem to be mixed with what the author has learned from Euro-American traders and military personnel, as well as indigenous informants speaking through interpreters. This explains the confusing nature of Keating's descriptions, when compared with those by

Tanner, and Henry & Thompson, who actually had several encounters with an Ojibwe agokwa during their numerous years in this frontier area.

Other features demonstrate that these narratives are closely related to each other. For example, they mention some of the same persons and places, while Tanner, and Henry & Thompson even feature the same agokwa. The portrayal they offer of this individual differs considerably from the ones provided by McKenney, and especially Keating, who never even saw these individuals. Yet, it is the discursive style of Keating that has persisted in the academic writing of this gender status.

Anita Hemmilä is currently finishing her dissertation on representations of Native North American gender-crossing and -mixing males at the Department of Languages, University of Jyväskylä. This multi-disciplinary work approaches this topic from the point of view of critical linguistics. She has presented various aspects of her research results in several international conferences, including the American Indian Workshop. Prior to her research, she worked in visual arts, and taught both English and French.



Netherlands Organisation for Scientific Research

This conference has been sponsored by Leiden University Fund/van Walsem



Leids Universiteits Fonds



Leiden



Embassy of the United States of America



Government of Canada
Embassy of Canada

Gouvernement du Canada
Ambassade du Canada

