

Book of Abstracts



American Indian Workshop 2023 Budapest

PROGRAM

28 June, Wed.

D50 Cultural Center and Hotel (D50/ 50 Damjanich utca, Budapest H-1071)

Museum of Ethnography (ME/ 35 Dózsa György. út, Budapest H-1146)

- 10.00-12.30: **Optional sightseeing:** the Pest Side, meet at 9.50 at Deak Sq. Metro
- 10.00-11.30: **Meet Soutwestern artists: Roxanne Swentzell and Marla Allison**
- 11.30-13.30: **AIW Committee meeting and business lunch** (ME Cafeteria)
- 13.00 **Registration** opens (D50, Ground Floor Hall)
- 14.00-14.30: **Welcome** (Ground Floor Esztergom Room)
moderator: Dr. habil Judit Kádár (AIW2023 host, University of Pannonia)
Dr. habil Orsolya Réthelyi, Vice-dean, Faculty of Humanities (ELTE)
Dr. Renate Bartl, General manager of AIW
Dr. habil János Kenyeres, Director of the School of English and American Studies (ELTE)
- 14.30-15.30: **Keynote** presentation by Prof. Deborah Madsen (University of Geneva): “The Talking Dead.”
(Ground Floor Esztergom Room)
- 15.30-15.45: Break, refreshments, book table (Ground Floor Hall)

15.45-17.15:

Session 1 Borderlands (Floor -1, Buda Room)

Session 2 Visual Arts (Floor -1, Pest Room) (+ 15 min)

17.30-19.00:

Roundtable 1 Digital Walking Tours (Floor -1, Buda Room)

Roundtable 2 Museums (Floor -1, Pest Room)

19.30-21.30: **Opening of the visual arts exhibition and reception** (ME, Ground Floor 11)

Welcome and opening greetings:

Jonas D. Stewart, *Counselor for Public Affairs* (US Embassy of Budapest)

Dr. György Szelják, *Museologist* (Museum of Ethnography, American Collection)

Remarks:

Marla Allison *Visual Artist* (Laguna Pueblo)

Dr. Scott M. Stevens, *Associate professor of Art and Music History and an Associate professor of Religion*, Syracuse University (Akwasasne Mohawk Nation)

29 June, Thu.

Eötvös Loránd University (ELTE), School of English and American Studies, Department of American Studies (5 Rákóczi út, Budapest, Hungary H-1088; Rákóczi út 5 Building, 3rd Floor, Rooms 356, 315, 315/a.)

8.00 Registration opens (3rd Floor Hall)

9.00-10.30

Session 3 Stereotype 1 (R315)

Session 4 Homing in Literature (R315/a) (+ 15 min)

10.30-11.00 Break: refreshments and **POSTER session** opening (3rd Floor Hall)

11.00-12.30

Sessions 5 Stereotype 2 (R315)

Session 6 Indigenous Women (R315/a)

12.30-14.00 Lunch break

14.00-15.00 **Plenary presentation** by Dr. Judit Szathmári and Dr. Scott M. Stevens: “ “This is how you see me the space in which to place me”¹: Mapping Indian Country in Hungary.” (R365)

15.00-16.30

Roundtable 3 Hybridity (R315)

Roundtable 4 Indigenous Internationalism (R315/a)

16.30-17.00 Break, book table

17.00-18.30 **AIW Business meeting** (R365)

19.00-21.30 **Hungarian dinner**

30 June, Fri.

Eötvös Loránd University (ELTE), School of English and American Studies, Department of American Studies (5 Rákóczi út, Budapest, Hungary H-1088; Rákóczi út 5 Building, 3rd Floor, Rooms 356, 315, 315/a.)

8.00-11.00 Registration (3rd Floor Hall)

9.00-10.30

Sessions 7 Ancestors in Literature (R315)

Session 8 Eco Justice (R315/a)

10.30-11.00 Break, refreshments, book table

11.00-12.30

Session 9 Films (R315)

Session 10 Schools (R315/a)

12.30-14.00 Lunch break

14.00-15.00 **Plenary presentation** by Prof. A. Robert Lee: "Memories of Now: An Octet of Native and Comparative Poetries." (R365)

15.00-16.30

Session 11 Indigenous Sovereignty (R315)

Session 12 Workshop on Indian Education (R315/a)

16.30-17.00 **Closing remarks** (R365)

Dr. Éva Eszter Szabó, Deputy Head of the Department of American Studies (ELTE)

Prof. Deborah Madsen (University of Geneva)

Dr. habil Judit Kádár (University of Pannonia)

1 July, Sat.

10.00-17.00: **Optional guided city tour in the Liget:** the Liget/ City Park (Museum of Ethnography, House of Music including the Sound Dome, Millennium House, Vajdahunyad Castle)

Program fee: 27 euro to be paid cash upon arrival at the conf. registration desk.

Pre-registration kindly requested before 21 June.

ABSTRACTS, BIOS AND CONTACT

WEDNESDAY

Keynote: Deborah Madsen (University of Geneva, Switzerland)

“The Talking Dead: Ancestral Shadows: Ethnocultural Encounters Carried in Body and Mind.”

Wed. 14.30 pm

Abstract: The phrase “Ancestral Shadows” evokes the figures of Ishi, Kennewick Man, and all those whose dead body has been subjected to "ethnocultural encounters" in the US settler-colonial context, and yet they have "talked back" in literary acts of survivance. Diana Fuss, in an influential 2003 essay, defines the genre of “the corpse poem” in terms of a central paradox: a “poem implies subjective depth,” she argues, “while a corpse negates interiority.” In contrast, the experiential framework out of which the Indigenous dead speak exposes the impoverished nature of her European Enlightenment notion of death as non-existence. The Indigenous literary dead are located within – what I will venture to call - a "Pan-Indian" onto-epistemology that proposes very different understandings of the animate and inanimate.

In *Crossbloods* (1990), Gerald Vizenor calls for the inauguration of “Bone Courts” where human remains would exercise their right, as "sovereign tribal bones, to be their own narrator" (63). Arguing that rights are not annulled at the point of death, but inhere in the material body, Vizenor proposes not only the concept but also the practice of the talking Native dead. Taking up his proposition, this presentation offers a survey of the imaginative work performed by the talking dead. When museum bones become their own narrators, then the mythology of “virgin land” is subverted; the settler fantasy of Indigenous “extinction” is contradicted; the talking dead defy the constraints of linear time to recover the ancestor's vision by repatriating Native presence into the contemporary moment.

As Vizenor theorizes, the construction of the "Indian" depends upon the erasure of real Native people. The talking dead expose the ghoulish removal of Indigenous bones from the land as a key strategy in this creation of Native invisibility. The spectral Indigenous presence conjured by settler colonialism goes beyond the occupation of settler imaginative space to the material occupation of national territory. Recall, if you will, in John Ford's settler-propaganda film *The Searchers* (1956), the heroic speech delivered by the Texan "pioneer" wife, Mrs Jorgensen: "A Texican's nothin' but a human man out on a limb ... This year an' next and maybe for a hundred more. But I don't think it'll be forever. Someday this country will be a fine good place to be ... Maybe it needs our bones in the ground before that time can come." The substitutive logic of settler for Native bones supports, on the one hand, the collection, retention, and investigation of Indigenous human remains as well as, on the other hand, the politics of recovery, repatriation, and restoration. In 1990, Bone Courts were not created but NAGPRA was. Not in federal court but in the court of Indigenous imagination, Native bones critique the instrumentalizing of Enlightenment epistemologies that serve the interests of US settler colonialism by narrating their own stories of tribal survivance. We talk *for* the dead and we talk *to* the dead but in this presentation I engage with the talking (literary) dead – the sovereign bones exercising their inherent right to narrate their own story.

Deborah Madsen is Professor of American Studies at the University of Geneva, Switzerland. She has published widely in the field of Indigenous North American Literatures, with a focus on the Anishinaabe writers Gerald Vizenor and Louise Erdrich. Among other titles, she is the editor of the *Routledge Companion to Native American Literature*, co-editor with A. Robert Lee of *Gerald Vizenor: Texts and Contexts*, and author of the presumptuously titled monograph, *Understanding Gerald Vizenor*. Her recent research combines literary narratology with Anishinaabe designer Eizabeth LaPensée's concept of Indigenously-determined videogames and Ian Bogost's theory of "procedural rhetoric" – the process of learning through ideologically-motivated rules that are embedded in interactive narratives – to study Indigenous ontologies in contemporary digital media. She is also working on the implications for Indigenous literary studies of the emergent "unnatural narratology" movement, from which the topic of her keynote presentation arises.

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Session 1: Crossing Physical, Ethnocultural and Emotional Borders **Wed. 15.45 pm**

Chair: Szabó Éva Eszter (ELTE, Budapest, Hungary)

Raymond Orr (Dartmouth College, USA), **Yancey Orr** (Smith College, USA)

"Flexibility, Change, and Legitimacy in American Indian Ethnohistory."

Abstract: American Indian tribal power has typically expanded since the 1960s. During this period, often referred to as the Self-Determination Era, tribes have regained a greater centrality in political, social, and economic life. One rarely addressed limitation during this period is the diminished ability of tribal polities to break into smaller units while maintaining recognition as legitimate. This paper identifies the inability of tribes to exercise "compositional flexibility," which is to fracture to form new polities discrete from the previous tribe, as a key feature of the contemporary period. What a tribe was and who constituted it was often not fixed. Adaptable ethnogenesis and malleable forms of governance were common as American Indians used flexible arrangements to reflect subsistence and political environment, echo attitudes about authority, and mitigate ruptures during colonization. This paper looks at earlier and more adaptable systems of governance and the sequence of policy changes that limited the compositional flexibility of tribes.

Raymond Orr holds the Mae and John Hueston Distinguished Professorship in Native American and Indigenous Studies at Dartmouth College and is an Associate Professor. He is also a Senior Fellow in The Atlantic Program for Social Equity at the University of Melbourne. Prior to joining Dartmouth, he was the Chair of the Department of Native American Studies at the University of Oklahoma. His book, *Reservation Politics* (2017), explores how conflict internal to tribes might be understood as originating in the competing and differing demands of promoting economic development and addressing historical trauma. His research engages topics in public health, research methods (Indigenous and western), comparative politics, settler colonialism, and racial attitudes. He is enrolled in the Citizen Potawatomi Nation and received his PhD from UC Berkeley.

Yancey Orr is Associate Professor of Environmental Science and Policy at Smith College. He received his Ph.D. in cultural and environmental anthropology from the University of Arizona and M.A. and B.A.

degrees from Yale University. He has researched and worked with Indigenous communities in the Philippines, Indonesia, New Guinea, Australia, and the U.S. His work explores how environmental knowledge, knowledge and action emerge in Indigenous, agrarian, and post-industrial societies in Southeast Asia and North America. He has used a combination of multisensory ethnography and cognitive science experiments to delineate how symbols and interactive experience produce different types of auditory, visual, and conceptual knowledge and ignorance.

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Maxence Terrollion (University of Quebec at Montreal, Canada)

“Presque tous se sont retirés sur leurs nattes” : Understanding the Political Agendas of the Native allies in Northern New France in the Eighteenth Century.”

Abstract: During the French colonization of North America, the European administration face the demographic and military discrepancy of New France compared to their British neighbors. To overcome this disadvantage, the colony formed alliances with the Native communities present in the area since the seventeenth century. Researchers such as Gilles Havard, or Richard White have already addressed the issue of European and Natives diplomatic relations by trying to figure their place in the French colonial empire². Most historians discussed this topic from a European perspective and focused on the relations between the French empire and its alleged subjects, but they did not study the Natives political views and relationships with all the cultures present in the Northern area. In our communication, we would like to present how the diplomatic implications of two Native communities, the Wobenakis and the Shawnees, shifted their relationship with the Europeans powers and the other neighboring communities in the eighteenth century. We will emphasize on the conflicts, migrations, and negotiations, that composed the political situation of both communities during that period. Our communication will confront the papers of the governors in New France, and the letters of the French officers that traveled and lived amongst those communities. By combining those reports, we will unfold the Natives’ perspectives hidden amongst the discourse of the European settlers.

Maxence Terrollion is a PhD candidate at the University of Quebec at Montreal (UQAM) and a member of the Interdisciplinary Center for Native Studies (CIÉRA). His research focuses on the diplomatic relationships between the French and the Natives during the colonial era and the impact of conversion amongst the First Nations of Canada.

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Miklós Vassanyi (Károli University, Hungary)

“Louis Jolliet and the Labrador Inuit: A Case of Contact without Conflict.”

Abstract: As Louis Jolliet (1645-1700) set out, in 1694, from Quebec to sail north along the Labrador coastline, he first met with First Nations, who he had been, and was, on good terms with. But the interest of his voyage lay in establishing contact with the Labrador coastline Inuit, living more towards the North. Jolliet's *Journal de Voyage* describes how he very cautiously approached small groups of Second Nations, with a view of finding out what trade could be carried on with them. Meantime, he succeeded in befriending

a particular group of coastline Inuit, and he offers a vivid description of their language, customs, songs, and culture in general. His voyage was a success from the point of view of intercultural contact - and one cannot help asking what his secret was when one considers that several other, little earlier and little later voyagers had catastrophic experiences with the same Aboriginal population. This is the question I would like to investigate in my paper, comparing Jolliet's strategy with that of other early travellers.

Miklos Vassanyi (Dr. habil) has got a PhD in philosophy (KULeuven) and a PhD in history (Eotvos Lorand University, Budapest). He is an Associate professor at the Department of General Humanities of Karoli University, Budapest. His research interests in Native American Studies are: Early Inuit-European Contact History; Dakota Culture and History; Nahua Religion; Pre-contact Peruvian Religion.

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Ewelina Bańka (The John Paul II Catholic University of Lublin, Poland)

“In the Shadow of the Wall: Confronting the Settler-Colonial Violence at the Texas-Mexico Border in Margo Tamez’s *Father | Genocide*.”

Abstract: My presentation will focus on Margo Tamez’s poetics of resistance to settler-colonial genocidal forces against which the Lipan Apache people (Ndé Dene) have fought for years. Reconstructing her father’s life struggles to maintain his cultural identity, Tamez recreates the history of Lipan Apache penitentiary experience of living in what the poet calls the “American gulag” – the region situated at the Texas-Mexico border and called El Calaboz. Consisting of linguistic and typographic poetic forms as well as a series of photographic collages, *Father | Genocide* becomes an indigenized archive in which ancient Lipan Apache voices merge with various modern accounts. The multiple voices, empowered by Tamez’s narrative, speak of intergenerational trauma carried in the body of the Lipan Apache community (still federally not recognized as a tribe), and their homeland, the Big Water Country, fractured by the heavily militarized border wall. Challenging the state-supported historical narratives of Texas-Mexico region, in which the Lipan Apache are erased from the history and place, Tamez offers a story, written in a decolonial *language*, which reclaims stolen Indigenous lands and ensures Lipan Apache presence in the history of the region. By merging contemporary narratives of Lipan Apache legal struggles for the land with their tribal stories of origins and emergence, Tamez creates a poetic document that evidences the continuous presence of the Lipan Apache people in the Big Water Country and points to their inherent right to the land. If seen as one of the documents created by Tamez in her long-lasting struggle to protect her people’s tribal rights, *Father | Genocide* becomes a poetic tool in the struggle for justice that empowers the Lipan Apache people on their journey to self-determination.

Ewelina Bańka PhD is Assistant professor in the Department of American Literature and Culture at the John Paul II Catholic University of Lublin, Poland. She has written articles on Indigenous literature, border fiction and art as well as co-edited two volumes: *Americascapes: Americans in/and Their Diverse Sceneries* (2013) and *Borderlands: Art, Literature, Culture* (2016). She’s the author of *View from the Concrete Shore: Visions of Indian Country in the Works of Silko, Vizenor, and Alexie* (2018). Her current research intersects Indigenous and border studies, with a special focus on the US Southwestern region.

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Session 2: Fine Arts for Indigeneity
Wed 15.45 pm

Chairs: Markus Lindner (Goethe University, Germany) **and Marla Allison** (artist)

Mathilde Roza (Radboud University Nijmegen, Netherlands)

“Ancestral Shadows: Ethnocultural Encounters Carried in Body and Mind,” Epistemic (In)justice in Carl Beam’s “Columbus Suite” and “The North American Iceberg.”

Abstract: The art works of the late Canadian artist Carl Beam (1943-2005), of mixed Ojibwe and American descent, derive much of their power from the techniques of juxtaposition and collage. In bringing different systems of knowledge and different visual regimes into dialogue with each other, his work raises questions that are relevant for the topic of epistemic (in)justice and the possibilities of epistemological pluralism. Beam’s work can be seen as a representation and critique of what the Portuguese scholar Boaventura de Souza Santos has described as “abyssal thinking”: a way of organizing systems of knowledge into separate worlds, one of which is produced as nonexistent (i.e. “not existing in any relevant or comprehensible way of being”). Against the background of Santos’ work (and other scholars in the field of epistemic justice), I will zoom in on two art works in particular—“The Columbus Suite” and “The North American Iceberg”—and will analyze the ways in which he draws attention to epistemological dominance and blindness, and creates room, potentially, for epistemological pluralism, embodied also in his own mixed background and, on another level, facilitated by his insistence on viewer-participation in the interpretation of his work.

Mathilde Roza is Associate Professor of North American Studies at the University of Nijmegen, the Netherlands. She is the author of the literary biography *Following Strangers: The Life and Works of Robert M. Coates* (2011) and several essays and critical introductions to Coates’s work. She has published work on several indigenous writers and artists and is currently working on the topic of North American indigenous soldiers during World War II, in particular during the liberation of the Netherlands in 1944-45. mathilde.roza@ru.nl

Bethany Palkovitz (University of Washington, USA)

“From the Mountains to the “Plain””: A Linguistic Reconsideration of Coast Salish “Plain” Woven Mountain Goat Textiles.”

Abstract: A Coast Salish story mentions a garment, found high atop a mountain, with the power to render its wearer completely invisible. How might we reconcile the sheer power and nuance of materials in traditional stories with the terms used to describe them in modern scholarship? “Plain” is the designation used to categorize twill-woven mountain goat textiles in ethnographic accounts of the past and many museum catalogues at present. It is a style that has been marginalized in the literature on Coast Salish and Northwest Coast textile art due in part to its lack of ornamentation in comparison to twined Salish weaving, a style that is associated with weavers in what is now known as British Columbia. These textiles are anything but “Plain,” however—my research into the Lushootseed archive of recorded words and remembered ancestral stories sheds light on their numerous formal qualities, names, and uses, which have remained unexplored and undifferentiated in the literature up until this point. My research focuses explicitly on the linguistic and art-making traditions of Coast Salish tribes around xelV, the saltwater body known to many today as Puget Sound—one of the largest and most populous marine estuaries in North America. Consultation with Lushootseed experts from the Puyallup and Nisqually tribes provides insight into the precursors, difficulties, and parallels between language and craft-making survivance and revitalization.

Most importantly, this paper offers a suite of names for these powerful living garments, which is tactical step in the direction of proper attribution and repatriation. These names are groundbreaking evidence of hybridity and intercultural exchange that challenge previously theorized attributions and point to the need for deep and timely research to expand and complicate Coast Salish weaving typologies.

Bethany Palkovitz is an art historian whose work examines the intersections of Indigenous art, material culture, and traditional knowledge with colonial practices of scientific exploration, illustration, and collection in Turtle Island/North America. She is a graduate student at the University of Washington Seattle, and her current research on Coast Salish Mountain goat and wooly dog textiles is supported by the Bill Holm Center for the Study of Northwest Native Art at the Burke Museum. She was a selected participant in the D'Arcy McNickle Center for American Indian and Indigenous Studies 2022 Summer Institute "Land, Water, and the Indigenous Archive: Art and Activism in the Mississippi River Network" at the Newberry Library. She previously held a curatorial assistant appointment at the Smithsonian American Art Museum, where she worked to produce exhibitions such as: Alexander von Humboldt and the United States: Art, Nature, and Culture; Kara Walker: Harper's Pictorial History of the Civil War (Annotated); and Picturing the American Buffalo: George Catlin and Modern Native American Artists. She currently lives and works in Seattle, Washington, on unceded dxdewfabS/Duwamish land.

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Dakota H. Stevens (University of Delaware, USA)

"Connected to the Earth: Indigenous Murals as sites of Visual Sovereignty."

Abstract: Painted on the side of a furniture restoration store in Tulsa, Oklahoma, in the United States, is a mural featuring three pairs of dancing feet wearing moccasins. Each pair of feet, covered in beaded floral and geometric designs, are frozen mid-step in a field of grass. The mural, titled Connected Pathways (2020), by artists Nanibah Chacon (Diné, Xicana) and her then apprentice Lynnette Haozous (Chiricahua Apache, Diné, Taos Pueblo) is about the reciprocal relationships all beings; plant, animal, and human; have with the earth and each other. This mural grounds the argument of my paper. I argue that intrinsic to Indigenous authored murals is an intimate connection to the earth, not only structurally through the foundations of the walls they cover, but also through the ways they visually articulate Indigenous epistemologies and ontologies. The spaces around these murals become places of self-determination and visual sovereignty, expressing Indigenous knowledges, and giving primacy to Indigenous histories in locations where concrete and bureaucracy have attempted to wipe them from existence. One of the main ways this occurs is through the visual depiction of Traditional Ecological Knowledge (TEK). TEK empowers murals to be read as zones of metaphorically tiled land, which in turn allows for the seeding of sovereign expression in physical place. This creates an intimate relational understanding of the world, interpreting Indigenous authored murals where the artist is understood as cultivator, the viewer as harvester, and the earth as nurturer. Through my examination of Connected Pathways and its incorporation of TEK, I will demonstrate how the mural transforms the space around it, countering the U.S. hegemonic narrative about Indigenous history and connecting to Indigenous histories held in the geologic and cosmologic memory of the earth.

Dakota H. Stevens is a Curatorial Track PhD Candidate in Art History at the University of Delaware. His research interests focus on the interactions between Indigenous authored murals and the earth, with more broadly asked questions centering on graffiti, muralism, and public art. He is currently working on a dissertation examining the use of Traditional Ecological Knowledge as a visual element in Indigenous murals and working towards a career as a curator of public art.

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Imre Nagy (Tornyai János Museum, Hungary)

“A Cheyenne Warrior Emerging from the Ancestral Shadow: Reconstruction of the Personal Narrative of a Cheyenne Soldier Society Leader Based on Cheyenne Ledger Drawings.”

Abstract: From the 1981 publication of Fr. Peter J. Powell’s *People of the Sacred Mountain*, I am puzzled by the identity of the Cheyenne hero who was depicted on p. 53 of the Ayer (otherwise named as the so-called ‘Black Horse’) Ledger, now preserved in the collection of the Newberry Library, Chicago. During the past decades my research revealed that this hero was depicted in about a dozen other Cheyenne ledgerbooks as well. A thorough analysis of these drawings and supporting information from the published and unpublished Cheyenne sources gives us the chance to identify the hero positively for the first time. Besides, analysis of some material culture objects from the Museum für Volkerkunde (Berlin), the National Museum of the American Indian (Washington DC.), and the Peabody Museum of Archaeology and Ethnology – Harvard University (Cambridge, MA) help us positioning our hero in the Northern Cheyenne military nomenclature. Further research revealed his genealogy as well as his descendants and gives a chance to this Cheyenne warrior to emerge from the ancestral shadows forever.

Imre Nagy PhD worked as the Director and Art historian of the Tornyai János Museum in Hódmezővásárhely, Hungary for two decades. Retired from 2019, but he continues his independent research on Plains Indian art, especially Cheyenne decorative art and pictographic drawings generally called ‘ledger art’. He studied surviving examples of these art forms during his fellowships (1993-94 – Smithsonian Predoctoral Fellowship [National Museum of Natural History, Washington DC.]; 1998 – Fulbright Visiting Scholar [University of Oklahoma, Norman, OK]; 2001-2002 – Andrew Mellon Art History Fellowship [Metropolitan Museum of Art, New York, NY]; 2006-2007 – Fulbright Visiting Scholar [American Indian Studies Research Institute Indiana University, Bloomington, IN], as well as during his travels while visiting Native North American collections in European museums and abroad.

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Alfred Young Man (University of Lethbridge, Canada)

“The Last Great Indian Art Movement of the 20th Century.”

Abstract: The research, writing and publication of American Indian Art in the 60s is an ongoing responsibility. In doing my research for the publication of a book about that period, personal experience is my basic premise which will cover all, or nearly all, of the areas other AIW participants will cover to some degree listed on the webpage as “ancestral ties and their reflections, dislocation and homing; fluid identities and Indigenous mobilities and their impact, Indigenous and settler-colonial relations, Indigenous and non-Indigenous encounters and their impact, Interculturality and hybridity in the context of Indigenous cultures, misrepresentations and narratives of reconstruction in literature, film, and other art forms, (self)portraits and (auto)biographies of dual and liminal identities.”

Since I was one of the original Native American artists of the Institute of American Indian Arts (1963-1968), I feel qualified to give a firsthand account of what transpired, which has subsequently had an enormous influence on the art of the Native American and First Nations people of the USA and Canada. The Institute of American Indian Arts, then located on Cerrillos Road, played a fundamental role in forming contemporary Native American art history and Art writ large. I am planning, at their invitation, to finish researching, writing, and publishing a book to be sponsored by IAIA because the 1960s seem to have been

overlooked when it comes to getting the story from a person who was there, who played a part in IAIA's and contemporary Native American art history and theory as we know (or not) today.

Native American artists who dominate central roles in the art history of those years include but are not limited to Earl Biss, (Crow), Tommy "TC" Cannon, (Kiowa-Caddo), Kevin Red Star, (Crow), Bill Soza War Soldier, (Cahuilla/White Mountain Apache), Alfred Clah, (Navajo), Richard Kee Yazzie (Navajo), and Austin Rave, (Cheyenne River Sioux).

Alfred Young Man, PhD (*Eagle Chief*) is a Native American Cree, Professor Emeritus at the University of Lethbridge, the University of Regina, and First Nations University. Born in Browning, Montana, Blackfeet Indian Reservation in 1948. An enrolled member of the Rocky Boy Chippewa-Cree in Montana and is a contract employee of Mount Royal University in Calgary.

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Roundtable 1: "Illuminating Cities' Colonial Verisimilitudes: Digital Walking Tours as a Methodology for Animating Indigenous Presences in Edinburgh, Scotland."

Chairs/ Panelists: **Chris Andersen** (University of Alberta, Canada) **and David Stirrup** (University of Kent, Great Britain)

Wed 17.30 pm

Abstract: Though often understood as deeply (primarily) "place-based", Indigenous people(s) were global travelers even prior to the flow of peoples, practices, meanings, materials and information set in motion by the rapacious projects of colonial powers. Coinciding with the growth of European cities as centres of colonial-capitalist finance and culture, Indigenous travelers made numerous visits – fueled by myriad motivations – to those centres. Historian Coll Thrush (2016) has investigated the "marks" left by these visits and visitors on the last five centuries of London's urban fabric. Using digital walking tours as a methodology, we will argue that such presences are similarly distinguishable in Edinburgh's own cultural fabric, a historical colonial centre in its own right. Digital walking tours are valuable for their ability to transform our relationship to and engagement with space, but they are equally valuable for the opportunities they offer to move beyond the verisimilitudes (Holton 2019) of colonial-built urban environments to explore the denser, palimpsests of the otherwise largely invisibilized Indigenous pasts and presences they possess.

Chris Andersen (Metis) is Dean of the Faculty of Native Studies at the University of Alberta. He is the author of "Metis": Race, Recognition, and the Struggle for Indigenous Peoplehood, co-author of Indigenous Statistics: a Quantitative Research Methodology, and co-editor of multiple volumes on urban Indigeneity, Indigenous methods and sources, and more.

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David Stirrup is Professor of American Literature and Indigenous Studies at the University of Kent and founder of the Centre for Indigenous and Settler Colonial Studies. He is author of Louise Erdrich and Picturing Worlds: Visuality and Visual Sovereignty in Contemporary Anishinaabe Writing, and co-editor of

multiple volumes on the Canada-US Border, Anishinaabe writing, and Native Americans in the European imaginary.

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Roundtable 2: “Unshadowing Effective Museum Collaborations with American Indians: International Paradigms and Perspectives.”

Wed 17.30 pm

Chairs: Robert K. Collins and Markus Lindner

Panelists: Robert K. Collins, Markus H. Lindner, Christine Chávez, Rainer Hatoum, Frank Usbeck, Alaka Wali (Field Museum, Chicago)

Abstract: What is the relationship between museum paradigms and effective museum collaborations with American Indians? To explore this question, this roundtable discussion panel (and future edited volume) brings into conversation European and US museum anthropologists and practitioners on best practices that enable effective collaboration with American Indian communities and individuals. The discussions on this panel will illuminate examples of responsible and effective collaborations that lend to culturally responsible cataloguing, creation of exhibits which expand museum practices while respecting Native American aims and their right to funerary objects and cultural patrimony under the Native American Graves Protection and Repatriation Act (NAGPRA), and community engagement. The timely nature of this roundtable panel coincides with changing museum practices – in Europe and the US - that are direct precipitates of American Indian contestation of culturally insensitive relationships with institutions and recognition by museum professionals of the need for paradigm expansion.

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Robert K. Collins and Markus Lindner

THURSDAY

Session 3: Playing Off the Stereotype 1: Contesting Indianism in Newspapers, Social Media and Indigenous Humor

Thu. 9.00 am

Leonie Treier (Bard Graduate Center, USA)

“Fabricating Objects and Identities: George Catlin’s “Ethnographic” Collection and the Construction of the American Indian.”

Abstract: George Catlin’s representations—writings, paintings, performances, and exhibitions—have profoundly impacted Euro-American imaginations of the American Indian since the first half of the nineteenth century. In the 1830s, Catlin travelled westward seeking to document Native North American communities he perceived to be vanishing. In this presentation, I begin to redocument Catlin’s Indian Gallery and his exhibitionary practice by paying attention to the largely overlooked collection of material culture. Many items display signs of non-Native modification, like imitations of Plains pictorial tradition and detachment and re-attachment of quillwork. Through close-looking analysis, I identify patterns of alteration and fabrications: replacement, repurposing, creating similarity, and emphasis on visual appeal. Based on these patterns, I suggest understanding Catlin’s own approach to this material as a collection of *props* fabricated and employed to authenticate and support claims of cultural realism for his representations of Indigenous life. With Catlin as the likely source of the alterations, the items do not only embody a Euro-American vision of Nativeness but also express colonial hierarchies and epistemologies, regimes of value, Euro-American engagement with the colonial other, and appropriations of their (material) culture. This approach also problematically conceals the cultural relationships and meanings embedded in many of the items making them permanently illegible for their original makers and users. Today, the objects that Catlin once used to authenticate his visual and literary representations as real become tools for deconstructing his very process of image making, revealing the material fabrication of his “Indian,” and provide valuable insight into the histories of employing props in representations of Native North America.

Leonie Treier is a PhD Candidate at Bard Graduate Center, New York. Her work focuses on histories of collecting and the representation of Native American material culture in (and beyond) museums. She holds an MPhil in Visual, Material, and Museum Anthropology from the University of Oxford and has been a predoctoral fellow at the National Museum of Natural History, Smithsonian Institution. Her doctoral research focuses on the previously neglected ethnographic collection associated with George Catlin’s “Indian Gallery.”

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Anna Řičář Libánská (Charles University, Czech Republic)

“Representation of Native Americans in the Czechoslovak magazine *Mladý svět* between 1959-1989.”

Abstract: This paper will focus on the use of representations of Native Americans in socialist Czechoslovakia. To demonstrate the use of so-called Indian symbolism in practice, I will use a key study mapping these representations in the Czechoslovak magazine *Mladý svět* (Young World). The use of Native American symbolism by various social groups has a long tradition throughout Central Europe. During the Cold War, communist propaganda portrayed the figure of Native American—the so-called Indian—as a proletarian man oppressed by imperialism; on the other hand, he was an embodiment of freedom for a portion of Czechoslovak dissent and the tramping movement. The cultural coding of the American Indian was also accompanied by other ambivalences. E.g., texts expressing support for emancipation movements and condemning racism appeared next to ethnographic articles on natural nations, where Native Americans were objectified and infantilized through the eyes of European travelers and scientists. Although they were portrayed as heroic fighters against imperialism, their representation often did not deviate from the stereotypical depiction of the noble savage.

In my key study, I demonstrate how Native American representations were used in the official media by using the example of *Mladý svět* (1959-89), one of the most widely read Czechoslovak magazines at the time. In particular, I am interested in the extent to which their constructs were part of the anti-imperialist and internationalist discourses that were strongly present in that period's imagination. To what extent were the representations, on the contrary, merely repetitions of colonial and racist discourses? For these purposes, I analyze representations in the context of a few selected discourses: bodily discourses, i.e., mainly representations of the body and skin color; discourses of backwardness and civilization, and related images of the noble and ignoble savage; and representations of American Indians as victims of imperialism and racism.

Anna Řičář Libánská had obtained her MA in Iberoamerican studies – History of Latin America in 2021. She is currently a PhD student at the Centre for Ibero-American Studies (Faculty of Arts, Charles university of Prague). There she is working on her PhD thesis concerned on the Native Americans in the Czech culture and their representations in Czech imagination between 1948 and 1989. Her fields of interest include mainly historical representations of otherness, particularly of the Indigenous people of the Americas, the Native Americans and their place in global history; colonialism, and its reflections in the present and the history of gender. Currently is a member of the research project: Hidden History –The Representation of Women in the Era of Conquest and Colonization of the New World funded by The Czech Science Foundation (GAČR) and of the Decolonisation Challenge - an interdisciplinary course and a research project funded by 4EU+ Student Mini-grants 2022. She is also affiliated with Centre for African Studies, Faculty of Arts.

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Krisztina Kodó (Kodolányi University, Hungary)
“Looking Towards a Future Through Native Humor.”

Abstract: The past bears its imprint on the present and ultimately paves a path for the future. Indigenous culture looks back to thousands of years of rich oral culture. One that is deeply defined by a lingering ancestral heritage which was cut short and prohibited by the settler European population through acculturation, forced relocation, residential schools, diseases, alcoholism, prostitution, drug addiction and suicide.

Contemporary Indigenous authors and artists offer a vast array of works that look to their ancestral heritage as the foundation of their emerging voices. The paper seeks to investigate the relevance of stereotyping regarding First Nations peoples and the way Indigenous artists have used these stereotypes in their works

and visual representations to make their voices heard. One of the tools that supports Indigenous writings and visual representations is Native humor.

Drew Hayden Taylor, Ojibwe writer, playwright, essayist, and director has sought to define Native humor in his documentary film *Redskins, Tricksters and Puppy Stew* (2000), while a more recent work he edited, *Me Funny* (2006), explores humor, wittiness, and repartee dominant among First Nations peoples by “defusing stereotypes and dispelling presumptions” (*Globe and Mail*). Tomson Highway’s *Laughing with the Trickster* (2022) offers yet another perspective of Indigenous myth and humor as writer and playwright. Bill Powless, self-taught, visual artist, draws and paints in a realistic style depicting scenes from everyday life that depict both the serious and the funny through stereotypical images.

Stereotypes, native symbolism, and humor are the elements through which these artists look toward the future in a global and transcultural world in which their aim is to step out of the shadows that have been cast on them and strengthen their ancestral native identities through tools, like the arts, that educate Indigenous youth and link Indigenous culture with the contemporary world.

Krisztina Kodó PhD (Dr. habil) is a Full professor and Department chair at the Department of English Language and Literature of Kodolányi János University, Budapest Campus, Hungary. The Department of English Language and Literature at Kodolányi János University. She has an MA (1992) in English Studies and PhD (2002) in English and American Literatures focusing on Canadian literature, culture, and the visual arts. Her two distinctive research areas focus on Canadian Studies (eco-criticism, multicultural and transcultural identities, the Northern myth, Native literatures and humor, contemporary Canadian drama and poetry, regional literatures) and Irish Studies (multicultural theatre, cultural identities, contemporary Irish theatre, Irish humor, mythology, and storytelling).

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Amy Ruckes (Ruprecht-Karls-Universität Heidelberg, Germany)

“Online Territory: The Shadow of Nativist Historical Political Narratives.”

Abstract: Analyzing the ever-present shadow of historical political narratives, this investigation uses a mixed methods approach to study online anti-immigration rhetoric which leverages the ‘Great Replacement’ conspiracy theory within European discussions. The purpose of this analysis is to ground online research in a deeper understanding of the historical roots of the exploitation of Indigenous peoples within political propaganda, since “Indigenous people remain potent symbols of outsider oppression for far-right extremism globally” (Goodluck 2019). White nationalistic rhetoric, which often relies on visual imagery to promote male heroism and the struggle against “imperialist oppressors” (Usbeck 2015, 34), is frequently compared to Third Reich era ideology in online spaces, and generalized as “Nazism,” an associational fallacy known as Godwin’s Law (Godwin 1994). However, content that utilizes male Native American warriors and Indigenous victimhood is generally accepted but not immediately associated with Third Reich propaganda, despite having origins in the Nazi rhetoric of “blood and soil.” Modern iterations of this victimization discourse utilizes dog whistle messaging that usually remains under the radar. Through a quantitative and qualitative analysis of Facebook data that examines the phrase “*Heute leben sie in Reservaten*,” this study finds that the German-language rhetoric focuses on nativist themes, with the most popular posts using memes to convey their political message. This is significant since memes are important weapons for culture wars in online spaces and are favored by far-right groups for being “sticky” and able to “supplant historical fact” with “fiction” (Woods and Hahner 2019, 121). This study establishes the online progression of historical rhetoric to modern political narratives within European far-right political propaganda and exposes their exploitation of the themes of Indigenous resistance and territorial defense.

Amy Ruckes is a graduate student in the American Studies program at the Heidelberg Center for American Studies (HCA), Ruprecht-Karls-Universität Heidelberg in Germany. Her studies use Political Science and History and utilize Digital Methods as her methodology. Her intention is to ground her research in a sociocultural understanding of the historical exploitation of marginalized populations through a mixed methods approach. Amy's research and advocacy involve the areas of online disinformation that target marginalized populations, with specific interest in understanding how indigeneity is weaponized by bad actors to promote propaganda. Her continual work with threat intelligence projects provides her with a thorough understanding of geopolitical investigations and the electoral risks of disinformation attacks, while her studies in the humanities provide her with a unique human-centered perspective. These experiences have equipped her to focus on the disengagement of voters, the disenfranchisement of marginalized communities, and how hacked material is weaponized by bad actors

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Session 4: Homing People and Nations in Literature: From Oral Tradition to Contemporary Novel

Thu. 9.00 am

Chair: Elzbieta Wilczyńska (Adam Mickiewicz University, Poland)

Suzanne M Steele (Independent scholar, Canada)

“Mapping Li Keur (the heart, in Michif) of the Métis Nation Through the Red River Jig.”

Abstract: The Red River Jig is known by most Red River Métis — one of Canada's three Indigenous peoples — as the Métis national anthem. This complex piece of 'crooked' fiddle music encompasses the European and First Nation attributes of the Métis founding, yet is very much something unto itself, with numerous musical and dance variations throughout the homeland. The Red River Jig has been, and continues to be, widely danced, and played at historic and contemporary Métis cultural and political events; it patently demonstrates the 'ethnocultural encounters carried in body and mind' per the conference. The Red River Jig functions as performative nationhood, a celebration, competition, connection, as an act of catharsis, acts of wellbeing, and sometimes, of prayer. Through an interdisciplinary Métis approach (methodology) of visiting and relationships, coupled with practical and archival research, the authors, both Métis, will present a paper on the theoretical and practical acts of mapping the Red River Jig geo-genealogy of their nation cast into diaspora after 1885. Based on decades immersed in Métis music and culture, and intense research throughout the traditional homeland, as well as archival and practical experience, the presenters will speak to numerous conference themes. These include: the polycultural nuance of the Métis peoples; the construction/reconstruction of identity and self(portrait) as witnessed in the Red River Jig; dislocation and 'homing' through the Red River Jig; and the embodiment of a nation and its wellbeing through the dance and fiddle music of the Red River Jig. It will also touch on the potential role of GIS mapping in connecting and reconnecting a people in diaspora, as well as the use of digital technology in reconstructing the lifeways and mobility of a Métis musical style and way of life that is grounded in a blended European and Indigenous tradition and transmitted through oral learning.

Suzanne M Steele PhD is a Métis librettist (working with multiple Indigenous languages in opera), an artist practitioner and cross-disciplinary scholar. She is currently co-leading a multi-year research project 'that seeks to trace the 'cultural DNA' of artists, practitioners, storytellers, and communities of the Red River Jig

family network', (www.redriverjig.com). This is an act of connection and reconnection for a peoples cast into diaspora. Dr. Steele's PhD is from the University of Exeter, UK. She is of the Gaudry/Fayant families. Ella Speckeen, a Gaudry/Fayant, is an MSc archaeology candidate at the University of Oxford. She is a traditional Métis fiddler who works with the professional Métis dance company, V'ni Dansi, and has competed nationally as a fiddler. Ms. Speckeen was a 2020 Krasis scholar (Ashmolean Museum, Oxford, UK). Her undergraduate dissertation, *The Graveyard of Ships: Maritime Archaeology of the West Coast Trail*, received a first class. She will bring her fiddle to the presentation.

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Raeschelle Potter-Deimel (University of Southern Illinois, USA)

“Oral History Traditions –Native American Story-Legends & Prophecy Realms & Time Zones Define ‘the Great Flood’ and Man’s ‘Creation’.”

Abstract: Special interests during the beginning stage of my research book involved earliest documented migrations of southeastern tribal entities within the Texas Lumbee Tribe. As my scope of interests grew larger, so did the longevity of time involved in finalizing a work filled with new discoveries in oral history traditions of those entities. Well remembered stories and legends gave description of environmental circumstances faced at pre-history group appearance on earth, coined by some southern tribes as ‘creation’. Entry began from beneath great waters, from the sky and solar bodies, from the cavities of caves and swamps. However, story-legend transferences of experiences pinpointing singular original tribal origin, at times, displayed cross-regional likenesses.

Researching, for example, prophecy of ‘The Great Flood’, the interlude to the era of earthly appearance, gifted my work to new issues. In-depth documentary brought out the molding of ancestral time-zones, even realms, involving world changing events. Man-Maker and Creator of all things, determined to form man in his own image, struggled against many tricksters only to give way to anger, prophecy of destruction, and finally earthly disaster for man’s shortcomings and disobedience. Ancient sky-gazers bore witness for all-time. My proposal introduces the story plot of ‘The Great Flood’. Its level of impact on cultural development, molding centuries old ancient ancestral thought into transferences shared today, depict documented solar and hemispheric action recorded by astronomy-anthropologists, geologists and other research teams, attuning Native stories with their truths.

Raeschelle Potter-Deimel PhD’s professional life reflects her accomplishments in interdisciplinary studies with a Master of Music, from the University of Southern Illinois, Fulbright-Hayes grant at the Vienna Academy of Music, in Austria; culminating with a Magister and PhD, from the University of Vienna, in Völkerkunde (Ethnology), Musikwissenschaft, Theaterwissenschaft and Kunstgeschichte, where she then lectured there on topics surrounding cultural traditions and history of Native Tribes in southern and southeastern territories of North America. Researching and documenting oral history and performance traditions within genre diversity, transferred in Native American Stories, legends and Prophecy, has been a long, complex, and rewarding journey. Lecturing continues, in Europe and America, on topics reflecting the researcher’s interests for connecting oral and documented history, including cross-cultural, European-American relationships.

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Elena Cortés Farrujia (University of Barcelona, Spain)

“Indigiqueer homemaking: Upcycling Domestic Processes and Becomings in Queer Indigenous.”

Abstract: Queer Indigenous literatures, as Lisa Tantonetti asserts in relation to the work of Janice Gould (Koyangk'auwi Maidu), could generally be seen as a “Palimpsest[s] of pasts and presents that fluidly intersect, overlap and rearrange through the *felt* experience[s] of history and memory” (2014, 146, emphasis in the original). This paper is an approach to how mnemonic and historical experiences are entangled with spatiotemporal home configurations in *indigiqueer* and Two-Spirit authors and their texts, such as Joshua Whitehead (Cree), Tommy Pico (Kumeyaay) and Beth Brant (Mohawk). By dwelling in their representations of home, which encompass (beyond) domestic structures, the land, and the body itself, and paying particular attention to the roles that the rooms of the kitchen and the basement have in orientating the writers’ memory in their works of literary fiction, I aim to observe how these authors’ work chorally to (dis)locate their characters and their identities, understanding the incommensurable objects (following Sara Ahmed’s definition) that they use to (dis)orient themselves in these spaces, namely those which at times are associated to waste, to body fluids and things discarded or deemed as to be banished from the “clean” ideal of the “American Home” as queer decolonial, Indigenous orientation devices. Therefore, taking home as the main starting point, this paper aims to open up a conversation between the literary works of indigiqueer authors such as Beth Brant’s “My House,” Joshua Whitehead’s *Jonny Appleseed* (2018) and Tommy Pico’s tetralogy (*IRL, Nature Poem, Junk, and Feed*, 2016-2019) to unravel the varied, diverse, and significant homemaking practices embedded in their pieces to (de)construct their identities in the context of waste Capitalism; while also de/reconstructing waste, which could begin to be considered as an *upcycling* of the homing devices in question; thus, unhousing overall the ideal of Home.

Elena Cortés Farrujia is a doctoral student at the University of Barcelona. After graduating with an English Studies degree from La Laguna University, where she obtained the award for undergraduate academic excellence, she coursed an MA degree at the UB in "Construction and Representation of Cultural Identities," which enabled her to pursue her primary area of interest from a kaleidoscopic approach, Queer Indigenous literature(s).

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Éva Urbán (University of Debrecen, Hungary)
“Families Old and New in Tommy Orange’s *There There*.”

Abstract: My presentation explores the concepts of “family” in Tommy Orange’s *There There*, and how their (re)interpretations affect the character’s attitude to / view of their Native roots. The mostly Cheyenne narrators are looking for ways (re)connect their Indigenous cultural heritage in an urban area, in Oakland, California. Some characters struggle with their Native American identity, as they are all dissociated from their Indigenous culture. Through the analyses of two narrators, Orvil and Blue, I demonstrate how the introduction of the 1978 Indian Child Welfare Act impacted Indigenous families as described by Orange. The climax of the novel, the powwow, functions as an alternative to “family” environment, where characters can embrace their Native American cultural roots.

Éva Urbán is a fifth-year teacher trainee student at the University of Debrecen, majoring in English and History. She started her research in contemporary Native American literatures in 2020, and has participated in the Hungarian National Student Research Conference. She intends to pursue her studies in the American Studies PhD program of her university.

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Eszter Krakkó (Eszterházy Károly Catholic University, Hungary)

“Dislocation and Relocation: Representations of Domestic and Domesticized Spheres in Leslie Marmon Silko’s *Gardens in the Dunes*.”

Abstract: Leslie Marmon Silko’s 1999 novel follows Indigo, a young Native American girl, and her sister, both belonging to the tribe of the Sand Lizard people, at the turn of the century. Indigo, separated from her family, briefly attends an Indian boarding school, before being temporarily adopted by two kind-hearted Americans, Edward and Hattie Palmer. Although all she strives for is to find her way back to the dunes of the American Southwest, the gardens of which she still understands as her home, Indigo soon finds herself at the junction of the Native American and the Victorian culture, as the trio embarks on a journey that commences in the eastern United States and continues in some of the most acclaimed gardens of Europe. Through focusing primarily on her character, I intend to argue that the novel presents effectively how one can succeed by regarding yet unfamiliar cultural attitudes and customs with openness and empathy, while it also portrays Indigo’s and to some extent Hattie’s aesthetically-centered historical, geographical and mental route towards understanding one’s garden as one’s home.

Eszter Krakkó is junior lecturer at the Institute of English, American and German Studies at Eszterházy Károly Catholic University, Eger, Hungary, where she teaches 19th-century British, Canadian and Irish literature and translation. She is also a Ph.D. student in the English and American Studies Program at the Doctoral School of Literary Studies, University of Debrecen, focusing on the parallel study of literature and the visual arts, with a particular interest in the representations of female artists in 19th- and 20th-century novels. Recently, she co-edited the 2020 volume entitled *Contemporary Perspectives on Language, Culture and Identity in Anglo-American Contexts*.

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Suzanne M Steele (independent scholar, Canada)

Ella Speckeen (University of Oxford, GB)

“Mapping Li Keur (the heart, in Michif) of the Métis Nation Through the Red River Jig.”

Abstract: The Red River Jig is known by most Red River Métis — one of Canada's three Indigenous peoples — as the Métis national anthem. This complex piece of 'crooked' fiddle music encompasses the European and First Nation attributes of the Métis founding, yet is very much something unto itself, with numerous musical and dance variations throughout the homeland. The Red River Jig has been, and continues to be, widely danced, and played at historic and contemporary Métis cultural and political events; it patently demonstrates the 'ethnocultural encounters carried in body and mind' per the conference. The Red River Jig functions as performative nationhood, a celebration, competition, connection, as an act of catharsis, acts of wellbeing, and sometimes, of prayer. Through an interdisciplinary Métis approach (methodology) of visiting and relationships, coupled with practical and archival research, the authors, both Métis, will present a paper on the theoretical and practical acts of mapping the Red River Jig geo-genealogy of their nation cast into diaspora after 1885. Based on decades immersed in Métis music and culture, and intense research throughout the traditional homeland, as well as archival and practical experience, the presenters will speak to numerous conference themes. These include: the poly-cultural nuance of the Métis peoples; the construction/reconstruction of identity and self(portrait) as witnessed in the Red River Jig; dislocation and 'homing' through the Red River Jig; and the embodiment of a nation and its wellbeing through the dance and fiddle music of the Red River Jig. It will also touch on the potential role of GIS mapping in connecting and reconnecting a people in diaspora, as well as the use of digital technology in

reconstructing the lifeways and mobility of a Métis musical style and way of life that is grounded in a blended European and Indigenous tradition and transmitted through oral learning.

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Ella Speckeen, a Gaudry/ Fayant, is an MSc archaeology candidate at the University of Oxford. She is a traditional Métis fiddler who works with the professional Métis dance company, V'ni Dansi, and has competed nationally as a fiddler. Ms. Speckeen was a 2020 Krasis scholar (Ashmolean Museum, Oxford, UK). Her undergraduate dissertation, *The Graveyard of Ships: Maritime Archaeology of the West Coast Trail*, received a first class. She will bring her fiddle to the presentation.

POSTER SESSION for Doctoral Students

Thu 10.30 am

Moderator: János Kenyeres (ELTE, Budapest)

Vanessa Vogel (Goethe-University Frankfurt/Main, Germany)

“New Museums, Old Patterns: The Representation of Objects from North America in the Humboldt Forum.”

Abstract: With the opening of all collection displays and exhibitions of the Ethnological Museum and the Museum of Asian Art, Germany’s largest Ethnological Museum with a collection of more than 500.000 objects is fully open since September 17, 2022. It is situated in the Humboldt Forum / Berlin Palace and the subject to a lively debate about representation, reconstruction and return. Now that the exhibition of the Americas has finally opened, the question of how North American Natives tribes are represented in this newly built museum arises. In my poster I would like to show examples of Native representation and which exhibition methods are used in the Humboldt Forum, especially those using old patterns of (mis)representation.

Vanessa Vogel is a Ph.D. candidate at Goethe-University Frankfurt/Main, Germany. In her dissertation, she deals with the repatriation policy of German museums towards the return claims of former colonial states. Before she started her Ph.D. research, Vanessa Vogel worked as a research fellow in the project “Calls for Repatriation in Postcolonial Discourse: The Restitution Policy of Ethnological Museums since 1970” at the Cluster of Excellence “The Formation of Normative Orders” at Goethe University.

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Katherine Bowman (Christopher Newport University, USA)

“Lifting the Veil: An Exploration of Double Consciousness in Indigenous Peoples.”

Abstract: This research project explored how Indigenous people defined themselves, their community, and their culture in relation to how they are viewed by the general public in America using the theoretical lens of double-consciousness by W.E.B Du Bois. An ethnographic content analysis was conducted, and YouTube videos were used as the unit of analysis. In total, eleven videos were collected and transcribed in their entirety, featuring a total of 44 Indigenous speakers. Data analysis began with line-by-line coding and transitioned to a narrative analysis. The research found twelve narrative similarities which uncover the conflict between how the speakers defined their self and group identities in comparison to how they were being affected, portrayed, or perceived by the “other.” The person or entity an Indigenous person speaks about themselves or their group in relation to is referred to as the “other” including the government, media portrayals, and the non-indigenous general public. Throughout the narratives, Indigenous people spoke about the strength of their people, their resilience, their strong family values, their closeness to one another, the importance of traditions, and the sheer wonder of their existence. The key takeaway of this research was, that Indigenous people were frequently burdened by the perceptions, portrayals, and misconceptions of the “other.” Due to Indigenous people constituting only 2% of the population, the negative impact of the “other” is quite statistically powerful and renders speakers unable to define themselves freely. Furthermore, this research not only unveils aspects of how institutions, ideologies, invisibly, and erasure impact the lives of Indigenous people - but also, highlights the strength and beauty of their stories independent from false perceptions.

Katherine Bowman I am currently an undergraduate student at Christopher Newport University and will be graduating in December of 2022 with a degree in Sociology and minors in Civic Engagement and Social Justice as well as German. I was born and raised in Stuttgart, Germany but my Pueblo heritage has aided and informed my passion for Indigenous research and advocacy.

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Moritz Müller (Goethe University in Frankfurt / Main, Germany)

“Century Who Hold Massive Collections of Indigenous Art: Horst Antes, Lothar Baumgarten and Michael Bette.”

Abstract: In my dissertation with the working title “Artists of the Avantgarde as collectors of indigenous art” I analyze the ethnographical collections of Horst Antes, Lothar Baumgarten and Michael Bette. While Bette holds various objects from Asia, the first two German artists have collected artifacts from Native American communities, both from the Northern and Southern continent. My focus in the poster presentation will lie on Horst Antes’ accumulation of Hopi tithu. Antes brought together several hundreds of these figurative objects in many decades. He collected them on the reservation, he bought them from auctioneers and in online shops. His collection was shown in many exhibitions and is published in three major catalogues. This made it possible for scientists to compare and categorize the anthropomorph tithu. In my poster I will also show the viewable link between the Hopi culture and Antes’ own art: Elements of Hopi tradition, the ladder leading down into the kiva for example, sometimes appears in Antes’ paintings and

installations. In the meantime, Antes gave his collection to the Ethnological Museum in Berlin to focus on a new object category to collect.

Moritz Müller is a Ph.D. student at the Goethe University in Frankfurt / Main. His research is about three German artists of the late 20th century who hold massive collections of indigenous art: Horst Antes, Lothar Baumgarten and Michael Bette. Müller holds a Master in Ethnology and a Bachelor in Political Science. He has done field research in Ethiopia and focuses on material culture and repatriation processes.

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Hend Ayari (University of Debrecen, Hungary)

“Mémoires de femmes, mémoires de peuples : reconquête de soi dans les mémoires d'Alicia Elliott et Linda Le Garde Grover.”

Abstract: Dans le cadre du colloque intitulé : « Ombres ancestrales », je m'intéresse au genre de mémoires par des autrices autochtones, avec une attention particulière aux États Unis. En se basant sur la réflexion d'Elissa Washuta et Theresa Warburton, selon laquelle la forme des mémoires est : « un site approprié pour la quête de réponses (...) explorant les séquelles du traumatisme et de la violence allant de l'héritage personnel à l'héritage collectif » ; le premier volet de cette présentation est consacré à l'exploration de la pratique d'écriture des mémoires par le fait même qu'ils reflètent l'acte de narration qui est enracinée dans les pratiques ancestrales. Le volet recherche, quant à lui, porte sur la création d'Elliott et Le Garde Grover, qui - à travers leurs mémoires - plaident en faveur d'une reconnaissance de ce genre littéraire pour se reconstruire des traumatismes engendrés par la colonisation et la dépossession culturelle des peuples autochtones. Les thèmes dont discutent les mémorialistes dans leurs œuvres, et les outils dont elles font usage comme l'hybridité formelle, ou « la juxtaposition de différents modes de rédaction textuelle » (Julia Emberley) nous invitent à réfléchir au fait que les mémoires sont une plateforme à part entière pour exprimer les effets de traumatismes dont souffrent les peuples autochtones et aux possibilités qu'offre le genre pour se reconstruire. Cette réflexion s'appuie sur le terme conçu par Suzanne Henke « scriptothérapie » selon lequel on peut guérir grâce à l'écriture. En outre, je démontre que les mémoires donnent la possibilité de parler avec une voix commune, bien que la définition même du mémoire est basée sur la subjectivité. Je m'applique donc à analyser quelques passages des mémoires en question pour justifier mes propos. - Mots clés : mémoires ; littérature autochtone ; reconstruction ; dépossession ; hybridité formelle.

Hend Ayari, Ph.D. student, North American Studies, Doctoral School of Literary and Cultural Studies, University of Debrecen. Her research is oriented around examining Native American cultural productions like humor in contemporary visual art, the decolonization of representation of Indigenous peoples across various media, and the textualization of trauma in life narratives, namely Indigenous Native American women-authored memoirs in the 21st century. Her other interests include the study of Indigenous worldviews and their intersection with the Post-humanist theoretical framework. She presented a paper on this topic at the View from the Anthropocene Conference entitled “Indigeneity and Healing the Anthropocene” in 2022. She earned an MA in Cross-Cultural Poetics from the Higher Institute of Languages in Tunis, University of Carthage in 2014 and an MA in Cultural Studies from the Faculty of Languages, University of Manouba in 2022. She worked as an EFL teacher from 2011 to June 2021 for the Ministry of Education in Tunisia. She received a Fulbright Teaching and Excellence Achievement (TEA) award at the University of Arkansas in 2020.

Session 5: Playing Off the Stereotype 2: Pretendians

Thu. 11.00 am

Chair: Deborah Madsen (University of Geneva, Switzerland)

Markus Lindner (Goethe University Frankfurt, Germany)

“They Want to Take Away Our Winnetou”. The Short Story of a Bad Movie, a Book and German ‘Sensibilities’.”

Abstract: In early August 2022, the children’s movie “Young Chief Winnetou” – loosely connected to Karl May’s novels – premiered in German movie theaters and received mainly bad reviews. On one hand, it was not well done, but on the other hand, it raised questions of cultural appropriation and representation. Two weeks later, two movie books were published and taken from the market by the publishing company within days since it had faced a lot of criticism on social media. Popular media, especially the newspaper *BILD*, started a campaign against this kind of wokeness and cancel culture. This opened the ground for a two-week discussion in all media whether Karl May and Winnetou would soon be banned. In this paper I want to introduce this discussion from a cultural anthropologists perspective. It is a good insight into German feelings towards Native Americans, and the importance of a famous author most German people only know from movies.

Markus Lindner is a cultural anthropologist at the Goethe University Frankfurt, Germany. His research focus is on the external and self-representation of the Indigenous North America including tourism, contemporary art and museums. He is speaker of the regional group Indigenous North America of the German Anthropological Association and member of the AIW Organizing Committee.

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Tadeáš Dufek (Charles University, Czech Republic)

“The Image of an 'Indian' carried in the minds and bodies of Czech Indian hobbyists.”

Abstract: Indian hobbyists are people who turned their youth fascination with 'Cowboys and Indians' into a form of a lifelong commitment. In their activities, they adopt a specific image of 'Indians' based on consuming and interpreting movies, museum production, fiction and non-fiction literature about historical Native Americans. They attempt to mimic this image through creating replicas of historical clothing and tools, which they wear and use at both private and public historical re-enactment events. We can observe the hobbyists’ image of 'Indians' in photographs of themselves dressed up that are widely shared both among the members of the community and with public. These photographs serve as an important presentation of both individual members and the Indian hobby scene as a community. I will try to find basic common characteristics of the image of 'Indians' in hobbyists’ minds, trace sources and inspiration of this visual representation and the role of a physical body in this image. I will build my analysis on long-term

anthropological fieldwork among the Czech hobbyist and use contemporary and historical photographs depicting hobbyist to illustrate my findings.

Tadeáš Dufek currently studies at a doctoral program in General Anthropology at Faculty of Humanities at Charles University in Prague. His PhD project is dealing with the community of Czech Indian Hobbyists.

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Lívia Šavelková and Martin Heřmanský (Pardubice, Czech Republic)

“The Winnetou Film Phenomenon in the Czech and Slovak Regions.”

Abstract: Since the second half of the 19th century, in Central Europe, Karl May's books and his main characters Winnetou and Old Shatterhand have formed the imagination about Native Americans and “the Wild West”. In the 1960s, Reinl's films about Winnetou were introduced in Czechoslovakia and gained immense popularity there. As prime examples of Europeans' fascination with Native Americans, these films created a Noble Savage imaginary par excellence. Winnetou became an integral part of the Czech and Slovak pop culture and remains the most influential imagery of Native Americans even today.

The main aim of this paper is to focus on how Winnetou was interpreted within the region of current Czech and Slovak Republics and how his character influenced the conceptualization of Native Americans there. Moreover, we would like to reveal how these interpretations have changed within shifting borders and ideologies of the former Czechoslovakia region. Our goal is thus not to assess the accuracy of Native American representations in Winnetou films, but rather to show how imaginations about Native Americans were influenced by these films.

Lívia Šavelková PhD is an Assistant professor at the Department of Social and Cultural Anthropology, University of Pardubice. She has received her Ph.D. at the Charles University in Prague and also studied anthropology at the New York University and at the Simon Fraser University. She focuses on contemporary North Native American issues concerning concepts of identity and globalization. Her interest is in visual anthropology and anthropology of sport. She is co-author of three ethnographic bilingual films related to lacrosse – Lacrosse – It's a Way of Life (2014), Global Lacrosse Village (2015) and On the Shore (2022).

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Martin Heřmanský is Assistant professor in sociocultural anthropology at Charles University, Prague, Czech Republic. His main areas of interest are youth subcultures, body modifications and Native Americans. His research has included work on transgression and agency of body piercing among Czech youth, modes of rurality in villages of southern Slovakia and the revival of emo subculture in the Czech Republic in the mid-2010s. In his current research, he combines his academic interest in the topic of Native American Hip Hop. From 2017 to 2020, he served as the President of the Czech Association for Social Anthropology (CASA).

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Session 6: Indigenous Women Remembering and Remembered

Thu. 11.00 am

Chair: Anna Brígido-Corachán (University of Valencia, Spain)

Heongyun Rho (Dongguk University, South Korea)

“The Polemical Disputes of Native American Womanhood in Miss Navajo Nation.”

Abstract: The Navajo people have held the Euro-American style of beauty pageant called Miss Navajo Nation annually since 1952. The Office of Miss Navajo Nation states that its missions are “to exemplify the essence and characters of First Woman, White Woman, and Changing Woman,” “to display leadership as the Goodwill Ambassador,” and “to fulfill the role of grandmother, mother, aunt, and sister” in order to rejuvenate Navajo culture and tradition. In the competition the participants demonstrate such abilities as butchering sheep, cooking traditional food, suggesting alternative ways to overcome social problems, memorizing traditional knowledge, showing traditional skills and the command of the Navajo language rather than showing their physical beauties in bathing suits. They have strict eligibilities: the ages should be between 18 and 24; they should be single, never have been married or pregnant; they should not have been seen in any types of intoxication in public places. The tests customize Victorian morals of purity, chastity, and domesticity in Navajo ways. In presentation, through detailed researches of documentaries of Miss Navajo Nation I will figure out if the Miss Navajo Nation pageants have succeeded in recovering the lost Navajo matriarchal legacy or contributed to strengthening the colonial patriarchal systems by limiting the Navajo women to domestic arena distanced from male oriented politics in councils and government offices. Interviews of winners, the cultural reactions of Navajo people in the Navajo Times, the Navajo government’s expectations, the academia’s evaluation like Jennifer Nez Denetdale will be mentioned to cover the polemical issues in Miss Navajo Nation.

Heongyun Rho PhD is a Professor at the English Department of Dongguk University, Seoul, South Korea. After receiving a Ph.D. at the State University of New York at Buffalo, USA, Fulbright Fellowships for Graduate Studies (1995-2000) & for Research (2012-2013) was conveyed at University of New Mexico, USA.

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Sultan Komut Bakiñç (Haliç University, Turkey)

“The Shared Discourse of North American Indian Women: Sinister Wisdom 22/23: A Gathering of Spirit.”

Abstract: *Sinister Wisdom* is a multicultural lesbian literary and arts journal that is committed to creating multicultural, multiclass, and lesbian spaces; however, in 1983 they published one issue that was devoted to North American Indian women's writing and art. The editors and publishers of the journal Michelle Cliff and Adrienne Rich persuaded Beth Brant (Degonwadonti) to edit the issue, a Native American Woman who brought forward the idea of such an issue. After an exhausting yet inspiring process, the issue was published with the contributions of over fifty Native American Women of different nations such as Navajo, Pawnee, Otoe Missouri, Cherokee, Oglala, Mohawk, and many more. The contributors, some of whom were already established authors like Paula Gunn Allen, Linda Hogan, Wendy Rose and Carol Lee Sanchez, were given

a chance to delve into the issues that mattered to them as Native American women. This study explores this special issue *Sinister Wisdom 22/23: A Gathering of Spirit* with the aim of analyzing how those authors generated a shared discourse on Native American identity, rituals, and finally womanhood despite being representatives of various indigenous peoples and living far from each other.

Sultan Komut Bakiç graduated from Hacettepe University, English Language Teaching Department in 2003. She earned her M.A degree (2010) and Ph.D. degree (2017) from Kadir Has University, American Culture and Literature Department. She has been working as an Assistant professor at Haliç University, Department of English Translation and Interpreting. She participated in Comenius (2011) and Marie Curie (2012) Projects and Professional Fellows Program by U.S. Department of State Bureau of Educational and Cultural Affairs (2012). She is the translator of *The Cultural Politics of Emotion* by Sara Ahmed (*Duyguların Kültürel Politikası*, Sel Yayıncılık, 2015), co-editor of *Silence and Silencing in the American Context* (Nobel Akademik, 2020), the editor of *Aging and Ageism: Contemporary Approaches* (Paradigma Yayınları, 2022) and the author of *Feminist Themes in Sevim Burak and Ursula K. Le Guin's Worlds* (Cambridge Scholars Publishing, 2021) and a short story collection, *Öte* (Everest Yayınları, 2019).
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Reuther, Nina (independent scholar, Switzerland)

“The "Indian Princess" and the Taming of the Enticing Exotic Other: Perceptions of womanhood and their impact on the colonization of Turtle Island.”

Abstract: As Indigenous Methodologies become more and more accepted by Western European Scholarship as an alternative way of perceiving relationships between humans and between humans and their environments, one aspect appears to be gaining growing interest: the fact that the Western European binary conception of gender is far from being universal. Not only that: the louder Indigenous North American voices have become in recent years and are starting to be heard by established academia, the more the devastating impacts of Settler colonization, assimilation and Christianization specifically on the daily life of Indigenous women come to light. As well as the fact that these impacts are still massively radiating on today's realities as it is show by the devastating contemporary number of Missing and Murdered Indigenous Women and Girls. This paper addresses the conceptual dichotomies between what I like to call the Western European "Maria Magdalena Syndrome" (which will be defined during the presentation) and the Indigenous North American perception of woman- and motherhood, as well as their societal repercussions. The presentation is mainly based on fieldwork and presents a summary of long-term discussions and exchanges of thoughts I had with many different women and authors of multiple cultural backgrounds.

Nina Reuther PhD is an independent researcher in Cultural Studies (focusing on intercultural miscommunication and cultural awareness), Musical Ethnology and Legal Anthropology. She has been dealing with and working on Indigenous issues since the 1980s. For more than 30 years now she spends regularly time in British Columbia, mainly but not only among the Secwepemc Nation, where she has established a deep relationship with the Camille family. Aside of her research work, she currently works as a freelance cultural mediator (i.e, at the NONAM (Zürich/CH), and as an interpreter and translator (i.e. for Indigenous delegates and artists in Europe). She is also part of the organizing team of the Indianer Inuit: das Nordamerika Film Festival that takes place every two years in Stuttgart, Germany.

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Elżbieta Wilczyńska (Adam Mickiewicz University, Poland)

“Between the Philosophy of Forgiveness, Just World-Hypothesis and Historical Trauma: How to Protect the Body of the Missing and Murdered Indigenous Women and Girls.”

Abstract: This paper is an attempt to understand and highlight the possible ways of tackling the issue of MMIWG, which for the last decade has been identified as the major crisis in native communities. The statistics are staggering, even if there are differences in the data provided by the government and Native groups. Indeed, the crisis has received relatively little attention from the American federal government until recently (Nov. 2021), when the Department of Justice launched a Steering Committee to coordinate efforts to address the crisis effectively. There has been a wide range of policies and initiatives undertaken by the American government since 2020. Many actions have been undertaken to an even larger degree by Native American activists, groups, and institutions, artists (Urban Indian Health Institute; The Coalition to Stop Violence Against Native Women, and the native feminist movement) who for a long time have been highlighting the problem and its causes, proposing solutions, in order to spur the government to action and raise awareness about the issue among the American society. Therefore, it seems that finally, also due to the assistance of Debra Holland, tangible actions were initiated on the federal and state level. Drawing from all the sources mentioned, this paper - after briefly investigating the crisis and looking at the root causes - will focus on different approaches to solve it proposed by the federal government (just-world hypothesis) and native communities respectively (philosophy of forgiveness), once again proving the presence of an ongoing “fight” between native communities and the government.

Elżbieta Wilczyńska works in the Faculty of English in Adam Mickiewicz University, in Poznań, Poland at the Department of Studies in Culture. Her major field of interest involves American ethnic minorities, specifically Native Americans, their history, culture, identity and place in contemporary America. Other academic interests include Black studies and American and Canadian art as well as Australian and New Zealand cultures, with a focus on indigenous culture and art. Her publications concern Native Americans and Australian art, the recent ones include “Polish Indian Hobbyists and Cultural Appropriation” (2018), “Nowe tropy, nowi bohaterowie, nowe historie, nowe konflikty—stara sprawa czyli indiańskie kontrnarracje i NAISA” (Historyka 2021), and Transculturation and counternarratives; The Life and Art of the Wurunjeri artist Willaim Barak” (Journal of New Zealand&Pacific Studies, 2022).

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Plenary 1

Judit Szathmári (Debrecen University, Hungary), with Scott M. Stevens’s contribution

“This is How You See Me the Space in Which to Place Me”³: Mapping Indian Country in Hungary.”

Thu. 14.00 pm

Abstract: Some consider it a nationalist claim, while others believe it to be hard fact: one of the most widely circulated jokes about Hungary define the country as the only one in the world that shares borders exclusively with itself. Although the historical, geo-political, and sociological accuracy of the statement is dubious, Hungary’s—oftentimes—traumatic history, cultural specificities, and linguistic isolation do

ascribe her a special place in the heart of Europe. Not indicated on geographical maps as an independent body politic, Indian Country, undisputedly, shares some, if not all, of the aforementioned traits. To cite but one symbolic historical parallelism, just about the time of the 1924 Indian Citizenship Act, László Szabó, a university professor from Debrecen published a systemic study of the United States, including detailed observations on race (Glant 178). The talk, therefore, attempts to map the presence of Indian Country in a sister-state.

The surveyor, in this context, must define the angle from which the chart is crafted. Since the very first Hungarian academic “attempt[s] to systematically study the United States” (Glant 176) were not launched until relatively late, mainly in the early twentieth century, but interests in the Americas and her peoples had long preceded such initiatives, American Studies serves just the right perspective. Its interdisciplinary nature yields a wide range of areas to investigate, from literature and history, through critical theory to society. Furthermore, it played a crucial role in AIW’s origin when, in 1980, under the egis of the European Association for American Studies gathered European scholars of Native American Studies in Amsterdam (Feest). Since then, four of the past 43 AIW conventions were hosted by Eastern/ Central European countries: the theme of the 2019 Poznan conference was Indigenous economies, while both the 2010 Prague “Transformation, Translation, Transgression: Native American Culture in Contact and Context,” and the 1996 Warsaw “Postwar American Indian Cultures at Home and Abroad: Transcultural Transactions and Their Representations” workshops—in part—assessed the American Indian presence in Europe.

Thirty-seven years ago, the 7th AIW convention in 1986 was hosted in Budapest but in a radically different era. Achievements have been numerous since then, yet, the trichotomy of the “merchant, military, and politician” (Herlihy-Mera) phases of settler colonialism has so drastically shaped the Hungarian view of Indian Country that a lot remains to inform the Hungarian public of its present. As up until about a century ago travel writing/ literature operated as the single source of information on Indian Country and her residents for both the professional and the lay Hungarian audience, despite ongoing efforts, steady works remains to be done to correct the wrongs deeply engrained by those accounts of the past 200 years. To illustrate the point, a search for the keyword “indíán” (Indian) in the newspaper and journal repository of Arcanum Digitecha, Hungary’s largest periodical database, locates 116609 hits between 1986 and 2023, whereas the corresponding number for “amerikai őslakos” (literal translation: Indigenous American) offers 8786, illuminating how the employment of a new and more appropriate terminology is still lacking. By 2023, few would share the astonishment of the first AIW attendees at the number of students and academics working in Native American Studies in Europe, more specifically in Hungary. Yet, improvement opportunities are still abundant. Terminology and translation are but two vital aspects to reform. Part three of Layli Long Soldier’s “Ħe Sápa” quoted in the title delineates other potential courses to follow, such as space/ place, me/ you, gaze and placement.

Judit Szathmári, Assistant professor, North American Department, University of Debrecen, was a Fulbright Researcher at the Milwaukee Public Museum and the University of Wisconsin, Milwaukee (1999-2000), and at the D’Arcy McNickle Center for American Indian and Indigenous Studies, Newberry Library, Chicago (2014). Her research interests include exploration of the urban experience in contemporary American Indian literature, urban self-help organizations, American Indian humor, and US Indian policy, with special focus on the post-World War II period. Her book, *The Revolving Door: American Indians in Multicultural American Society*, was published by Debrecen University Press in 2013.
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Roundtable 3: “Ethnocultural In-Betweenness, Hybridity and Blended Heritage in a Transatlantic Perspective.”

Thu 15.00 pm

Chairs: Judit Kádár (University of Pannonia, Veszprém, Hungary) and **Robert Collins** (San Francisco State University, USA)

Panelists: Robert Collins, Renate Bartl, Marla Allison

Abstracts: In the last few decades, public discourse is globally and increasingly scrutinizing identity, race and ethnicity, and hybrid notions of those as well. While in North American racial and ethnocultural encounters and mixing has been a problematic social reality often tabooed and stigmatized, more recently there seems to be a paradigm towards a more homogeneous and less troubled notion of blended heritage and identity depicted in arts and literature, too. Critical Mixed Race Studies have become vocal, however, millions struggle consciously or unconsciously with racialized categorization, “living in the hyphen,” blood quantum debates or a vacuum of “not enough”-s. As for Europe, the last few decades have witnessed significant increase in immigration and ethnocultural mixing that frequently faces the upsurge of nationalistic ideologies. In the clash of reality and ideologies, arts and literature provided a ground for negotiating identity, resetting boundaries and reformulating our approach to cultural narratives.

Thus, the scope of this roundtable includes the following aspects of ethnocultural in-betweenness, hybridity:

- Performed social and ethnic identity
- Bilingualism and complex ethno-racial language use
- Ethnic choice, selective identification, multiracial identity assertion, negotiated identity
- Imagined communities
- Ethnic pride/ shame/ stigma alteration
- Narrative psychology on identity negotiation and hybridity, conflicting identities
- The boundary zones where people cannot be appropriated
- Different patterns of multiple ethnic identification in the North America and Europe
- Social cognition, affective processing: projected and perceived identity
- Cognitive dissonance avoidance (in/through arts and literature)
- Hybrid, biracial identity presented in (visual) arts

We are inviting scholars and other experts of Ethnic Studies, Critical Indigenous Studies, Ethnic literature of the US and Canada (esp. mixed heritage writing), Comparative literature, Native American literature by mixed heritage authors, Cross-cultural Psychology and Sociology, Arts, contemporary American painting, portraits, Borderland Studies, Linguistics/ Bilingualism, Cultural Neuroscience, Discursive Psychology and even Architecture to discuss the above questions.

Robert Keith Collins, PhD is a four-field trained anthropologist, is Associate Professor of American Indian Studies at San Francisco State University. 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. DR. Collins has got two books in final preparation: "African-Native Americans: Racial Expectations and Red-Black Lived Realities" (University of Minnesota Press) and “Memories of Kin that Race Can't Erase: Kinship, Memory, and Self Among African-Choctaw Mixed Bloods” (University of North Carolina Press).

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Judit Ágnes Kádár PhD (Dr. habil) is the Director of International Relations and associate professor at the Sports University of Budapest and the University of Pannonia, Veszprém. She has taught American Studies at Eszterházy and ELTE Universities, as well as at UNM and GCSU, USA. She published among other items *Going Indian: Cultural Appropriation in Recent North American Literature* (2012) and *Ethnic Positioning in Southwestern Mixed Heritage Writing* (Lexington, 2022) and also contributed to *The Routledge Companion to Native American Literature* (2016).

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Renate Bartl holds a PhD in American Cultural History and Social and Cultural Anthropology. Her main research areas are Native Americans, African Americans, and African-Indigenous groups of the eastern USA, as well as theory of ethnicity. She has taught eLearning courses in Canadian Indigenous Studies for the Association of Canadian Studies in German-speaking Countries (GKS) and classes on Indigenous peoples of North America and theory of ethnicity at the Department of Social and Cultural Anthropology and the Department of American Cultural History, University of Munich/Germany, as well as at the Institute for Canadian Studies, University of Augsburg/Germany. Her most recent book publication is: *American Tri-Racials: African-Native Contact, Multi-Ethnic Native American Nations* (2021), and *The Ethnogenesis of Tri-Racial Groups in North America*.

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Marla Allison is a visual artist producing artwork inspired by traditions, cultural displacement and the human experience. Originally from Laguna Pueblo, New Mexico, she is committed to participating in artist residencies that facilitate collaborations with artists from around the world. In her words, “Through the collaboration of artists, free thinkers and open-minded creative people, we can strengthen each other and build greater bridges...no matter where you come from or how you start, if you set a journey to learn, you will inspire and understand the essence of a strong human race.” Allison maintains a lifestyle committed to travel and participation in cultural exchanges that have yielded lectures, murals, illustrations, and art exhibitions. Allison has produced art in Chiapas, MX; Bristol, UK; Abu Dhabi, UAE; Riyadh, in the Kingdom of Saudi Arabia; Manama, Bahrain; Budapest, Hungary; and more locally in the USA in cities such as New York, NY, Providence, RI, Tucson and Phoenix, AZ, parts of California, and all around New Mexico. <https://marlaallison.com/biography/>

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Roundtable 4: “Indigenous Internationalism in the Long Red Power Era.”

Thu 15.00 pm

Chair: Laura De Vos (Radboud University, the Netherlands)

Panelists: Jennifer O’Neal, Lucie Kýrová, Jonathan Crossen, Reetta Humalajoki

Abstracts: Indigenous Internationalism in the Long Red Power Era In recent years, historians and Indigenous Studies scholars have paid increasing attention to Indigenous international activism and collaboration (Crossen 2017; Lightfoot 2016; Tóth 2016; Beier 2009; Niezen 2003). This roundtable will

highlight new research surrounding the emergence of Indigenous internationalist movements from the mid-1970s onwards. These movements, emerging from the era of Red Power, were by no means the first instance of North American Indigenous internationalist thinking or action, yet they marked the beginning of a concerted effort towards the establishment of internationally defined Indigenous rights. This work led directly to key international instruments (including the 2007 United Nations Declaration of the Rights of Indigenous Peoples) as well as bodies like the United Nations Permanent Forum on Indigenous Issues. This roundtable will highlight the significance of emerging scholarship on this theme, addressing questions including: Why did Indigenous internationalist movements emerge in this specific era? How was cross-border, transnational and international solidarity constructed and maintained? How did Indigenous internationalist movements relate to broader decolonial/anti-colonial movements of the era? What have been the lasting legacies (and limitations) of Indigenous movements arising in this period? Lucie Kýrová will discuss Indigenous internationalism within the context of Native intellectualism and calls for Indigenous intellectual sovereignty. These calls became louder during the 1970s and 1980s, as Native activists increasingly engaged on the international scene and with non-Indigenous ideologies, within the framework of the Westphalian system of international relations and its institutions, such as the United Nations, and the context of the Cold War.

Jennifer O'Neal will highlight Native American internationalism within the context of the larger human rights movement in the 1970s, specifically focusing on Native American response to the Helsinki Accords. Native American activists and leaders in national organizations and federal agencies utilized international human rights frameworks to bring attention to the human rights violations against the Indigenous peoples within the United States.

Jonathan Crossen will frame Indigenous internationalism and its relationship to the anti-imperialist movement of “Third-Worldism” in the 1970, but suggest that the “Fourth World” movement had a distinct perspective on global politics. Roundtable proposal Budapest American Indian Workshop June 2023.

Reetta Humalajoki will highlight visions of internationalism by Indigenous activists and organizers in Canada in the 1960s - before the major Red Power protests of the 1970s - as well as attempts to build transnational solidarity across the Canada-U.S. border.

Lucie Kýrová received her PhD from the College of William and Mary in Williamsburg, Virginia, USA. She works as an assistant professor at the Department of North American Studies, Faculty of Social Sciences, Charles University in Prague, Czech Republic. Her teaching and research interests include American history (social, cultural, and intellectual), Native American and Indigenous studies, Indigenous internationalism, transnational social movements and dissent.

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Jennifer O'Neal is an assistant professor in the Department of Indigenous, Race, and Ethnic Studies at the University of Oregon, and affiliated faculty with the History department and Robert D. Clark Honors College. Her interdisciplinary research and teaching focus on Native American, United States, and international relations history in the twentieth century to the present, with an emphasis on sovereignty, self-determination, cultural heritage, global Indigenous rights, activism, and legal issues. She received her PhD from Georgetown University in Washington, DC and she held previous positions at the Smithsonian Institution's National Museum of the American Indian and the U.S. Department of State. She is an enrolled member of The Confederated Tribes of Grand Ronde in Oregon.

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Jonathan Crossen is an associate professor at the Centre for Sámi Studies at UiT the Arctic University of Norway in Sápmi. He completed his Master's degree in History at Central European University in Budapest and his doctorate at the University of Waterloo (on the Haldimand Tract of the Haudenosaunee Six Nations of the Grand River) in Canada. His research focuses on the history of both internationalism and Indigenous peoples.

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Reetta Humalajoki is a university teacher of history at the School of History, Culture and Arts Studies, University of Turku, Finland. She completed her PhD at Durham University, and was previously an Academy of Finland Postdoctoral Researcher at the John Morton Center for North American Studies, University of Turku. Her research focuses on federal policy in the U.S. and Canada, as well as national and transnational Indigenous political activism.

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Laura De Vos teaches Indigenous Studies and American Studies courses in the Department of Modern Languages and Cultures, at Radboud University in the Netherlands. Their research focuses on North American Indigenous social movements and international solidarity with these movements. They completed their doctorate in English at the University of Washington.

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FRIDAY

Session 7: Ancestors in Literature

Fri. 9.00 am

Chair: Judit Szathmári (Debrecen University, Hungary)

Silvia Martínez-Falquina (University of Zaragoza, Spain)

“Generic Hybridity and Relationality in Darcie Little Badger’s *Elatsoe* (2020).”

Abstract: *Elatsoe* (2020) is the first published novel of Darcie Little Badger, an enrolled member of the Lipan Apache Tribe of Texas. The protagonist of the novel, Elatsoe “Ellie” Bride, is an intelligent and brave Lipan Apache teenager who loves comic books and wants to be a PI, or paranormal investigator. Constantly acknowledging her ancestors, she finds inspiration in her heroic six-great-grandmother, from whom she has inherited her name and also the power to awaken the spirits of the dead—she has raised the ghost of her dog Kirby and uses her power to solve a murder mystery with the help of her friends and relatives. The novel’s message about the importance of community and the relation of this world and others, the key to Ellie’s quest—is connected to Lipan Apache epistemology and to Indigenous worldviews more generally. Yet, the knowledge this heroine acquires is not restricted to her Indigenous heritage, for she is aware of how the world she lives in—where violence against Natives and the land is prevalent—requires an integration of ways of apprehending reality, including science and classical myth. The novel engages with Indigenous Futurism—which, framed in the context of science fiction and related sub-genres, reflects Indigenous knowing, traditional stories, historical or contemporary politics and cultural realities—and Young Adult fiction. Although it has been classified as supernatural fantasy or speculative fiction, I contend that *Elatsoe* is best described as a “wonderwork,” a term introduced by Daniel Heath Justice (Cherokee) to indicate “meaningful uncertainty, curiosity, humility” which points to engagement and is framed “within Indigenous values and toward Indigenous, decolonial purposes” (2018). All in all, the novel’s generic hybridity and its focus on different levels of relationality make it an illustrative example of the “third wave of Indigenous writing” (Erdrich, in Orange 2020).

Silvia Martínez-Falquina is Associate professor of US Literature at the University of Zaragoza. A specialist in Native American women’s fiction, she has published *Indias y fronteras: El discurso en torno a la mujer étnica* (KRK, 2004) and has coedited *Stories Through Theories/Theories Through Stories: North American Indian Writing, Storytelling, and Critique* (with Gordon Henry and Nieves Pascual, MSUP, 2009), *On the Turn: The Ethics of Fiction in Contemporary Narrative in English* (with Bárbara Arizti, CSP, 2007), and a Special Issue of *The European Legacy* entitled *Beneath the Waves: Feminisms in the Transmodern Era* (with Silvia Pellicer-Ortín and Bárbara Arizti, 2021). Her latest articles and chapters have appeared in *Crossroads: A Journal of English Studies*, Michigan State University Press, *Roczniki Humanistyczne*, *Lectora: revista de dones i textualitat*, *Atlantis*, *Iperstoria*, *Humanities*, and Palgrave Macmillan. She is currently working on the research project “Literature Of(f) Limits: Pluriversal Cosmologies and Relational Identities in Present-Day Writing in English (LimLit)” at the University of Zaragoza.

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Weronika Łaszkiewicz (University of Białystok, Poland)

“Genocide, Survivance, and Ancestral Shadows in the Dystopian World of Cherie Dimaline’s *The Marrow Thieves*.”

Abstract: Since much of contemporary speculative fiction produced by Euro-American writers is still fraught with racial stereotypes, the works of writers-of-color become all the more important as they challenge and subvert the meta-narratives of white dominance. With *The Marrow Thieves* (2017), Cherie Dimaline—a member of the Georgian Bay Métis Community—reclaims the genre of dystopian fiction for Native authors, demonstrating how a narrative of ecological disaster and apocalyptic destruction can be intertwined with the themes of indigenous genocide, resistance, and perseverance. Following Frenchie and his family on their journey to northern Canada in search of safety, the reader discovers a crumbling world in which Native bodies have become a commodity to be harvested by the white population for its own gains. Frenchie’s coming-of-age story, set against landscapes ruined by environmental catastrophes, invites the reader not only to consider humanity’s impact on the planet but, more importantly, to question systemic exploitation of ethnic communities—communities whose unwavering commitment to their cultural identity and heritage is revealed to be a formidable force. The aim of this paper is to read Dimaline’s novel through the critical lens offered by Gerald Vizenor’s theory of survivance and postindians in order to examine the author’s unsettling revision of settler-indigenous relations and to indicate how dystopian fiction, or speculative fiction in general, can serve as a powerful tool not only for exploring the future that will—hopefully—never be, but also for articulating indigenous history and reiterating the present concerns and demands of tribal communities.

Weronika Łaszkiewicz, PhD, is Assistant Professor at the University of Białystok (Poland). She has written a number of articles on American, Canadian, and British speculative fiction. She is the author of *Fantasy Literature and Christianity* (McFarland, 2018) and *Exploring Fantasy Literature: Selected Topics* (Collegium Columbinum, 2019) as well as the co-editor of *Narrating the Future: Images of the Anthropocene in Speculative Fiction* (Lexington Books, 2021). She is currently working on a book examining the presence of Native characters and cultures in contemporary speculative fiction.

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Angela Benkhadda (Rheinische Friedrich-Wilhelms-Universität Bonn, Germany)

“Haunted Temporalities: Ancestral Shadows and the Settler Colonial Past in Native American Story Collections.”

Abstract: In recent Native American story collections like Beth Piatote’s *Beadworkers* (2019) and Morgan Talty’s *Night of the Living Rez* (2022), the past is depicted as a presence below the surface – as ancestral shadows that haunt the present. Both story collections combine narratives of tragedy and loss with an insistence on Indigenous survivance (Vizenor). US-American culture often represents Native American pasts as the source of haunting and horror – a phenomenon that has been conceptualized as the “Indian uncanny” (Boyd and Thrush viii). These two Indigenous story collections, however, subvert the conventions of settler colonial horror stories, which use ghost stories as a “form of removal” (Bergland 4): They center Native American characters and stories asserting the living presence of Indigenous peoples on Turtle Island. Through their fragmentary and open-ended structure, the story collections negate linearity and closure and construct haunted temporalities that contest the teleology of settler colonialism. In my paper, I analyze how the story collections by Piatote and Talty construct temporalities of haunting to negotiate the ways in which settler colonialism as well as the ancestral past affect the Indigenous present. In order to do so, my paper

will combine close readings of selected passages with a theoretical perspective informed by postcolonial theories on spectrality, including Jacques Derrida's notion of hauntology, and concepts taken from Indigenous studies, in particular Mark Rifkin's understanding of sovereign temporalities. My approach, furthermore, builds on Collen E. Boyd and Coll Thrush's edited volume *Phantom Past, Indigenous Presence: Native Ghosts in North American Culture and History* (2011). In this way, my paper adds to the existing research an analysis of recent Native American literature with a particular focus on the aesthetic potential of the story collection for negotiations of spectrality and haunting.

Angela Benkhadda is a PhD-student at the University of Bonn and a member of the DFG research training group 2291 "Contemporary/Literature". Her dissertation project explores the negotiation of conflicting epistemologies in Native American historical fiction and the role of contemporary political discourses in the representation of the past. Her research interests include Native American literature, postcolonial studies, decolonization, as well as feminist theory.

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Olgahan Bakşi Yalçın (İstanbul Yeni Yüzyıl University, Turkey)

"Ghosts of Ancestors in Joy Harjo's Poetry: "She Had Some Horses."

Abstract: Native American Poetry passes the rich traditions of indigenous peoples' very diverse cultures, transferring the songs, spells, and prayers of the Native oral tradition from one generation to another. Immersing Native American myths, spirituality, and imagery into her poetry, Joy Harjo, the first Native writer to serve as U.S. poet laureate, has established herself as the long-neglected voice of Native Americans. Harjo celebrates the powerful presence and practice of poetry within Native American culture in these words: "It is poetry that holds the songs of becoming, of change, of dreaming, and it is poetry we turn to when we travel those places of transformation, like birth, coming of age, marriage, accomplishments, and death. We sing our children, grandchildren, great-grandchildren: our human experience in time, into and through existence" (Harjo & Foerster, 2020). Poetry is sometimes perceived by Joy Harjo as a single presence—the ghost of an elderly Creek Indian who looms over her and commands her to write—and other times as a plural presence—the ghosts of ancestors (Scharper, 1996). In her poetry, Harjo exemplifies these two distinct presences by mashing Native American myths with human nature as well as her self-reflection/self-awareness in the past, present, and future of Native Americans. In an interview with Bill Mayer in 1989, presenting herself as "memory alive," Harjo acknowledges her role in being the "voices of ancestors long gone" as Mayer puts it. This paper seeks to explore how the ghosts/voices of ancestors reflected in Joy Harjo's "She Had Some Horses" (1983) assist the reader to understand the joys and sorrows of Native American life in their homeland where indigenous peoples have been subjected to colonization and forced assimilation over hundreds of years.

Olgahan Bakşi Yalçın studied English language and literature at Ankara University (1996-2001) and she received her MA from the same program and university in 2009. She holds a doctoral degree from American Culture and Literature, Kadir Has University, İstanbul. Olgahan Bakşi Yalçın Her primary areas of study include English and American literature with a focus on gender and race studies. She presently teaches graduate and undergraduate courses at the Department of English Language and Literature at İstanbul Yeni Yüzyıl University.

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Session 8: Indigenous Ecology

Fri. 9.00 am

Chair: Scott M. Stevens (Syracuse University, USA)

Anne Brígido-Corachán (University of Valencia, Spain)

“Water Memories and Traditional Environmental Knowledge in Poetic Works by Ofelia Zepeda and Leslie Marmon Silko.”

Abstract: In “The Magic of Alterity” Jean Franco describes the origins of Magical Realism as an Afro-Indigenous “blood transfusion” that strategically served to revitalize and strengthen Latinoamerican literary traditions in the 1960s. The literature of the Latin American Boom (with the novels of Gabriel García Márquez and Alejo Carpentier as paradigmatic examples) viralized the term “magical realism”—a rather Western category that has been happily applied ever since to diverse literatures from around the globe. What these literatures have in common seems to be their incorporation of the unknown, the strange, the uncanny, the fantastic... or, simply, the use of other cultural traditions and ways of knowing that are perceived as “different” or incomprehensible from a Western lens. Since the 1990s, this traveling concept has also been deployed by Eurocentric critics in their attempts to explain some aspects of contemporary Native American Literature which defy Western/colonial logic. The aim of my presentation will be to examine neocolonial readings of the “magical” that tend to commodify and homogenize Indigenous knowledge for a global audience while taking into account the “transfusion” of Indigenous knowledge and praxis which contributed to the coinage of the term. To narrow the scope of my analysis I will focus on two novels by Linda Hogan, *Solar Storms* and *People of the Whale*, and their reception across the Atlantic.

Anna Brígido-Corachán is Associate professor of American Studies at the University of Valencia, Spain. Her research interests include contemporary Native American / Indigenous literature and media, critical pedagogies, and ecocriticism. She has recently edited the monographs *Twenty-First Century American Crises: Reflections, Representations, Transformations* (Studies in the Literary Imagination, 2017) and *Indigenizing the Classroom. Engaging Native American/First Nations Literature and Culture in Non-Native Settings* (Publicacions de la Universitat de València, 2021).

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Roger Nichols (University of Arizona, USA)

“Indians, Invaders, and Indigenous Religious Sites.”

Abstract: Throughout American history Indigenous people faced intruding whites whose presence and conduct often disrupted native economies, customs, sacred sites, even their survival. My paper examines white actions during the late twentieth century that clashed with Indian religious ideas and practices. The subject falls within two topics included in the call for papers: Indigenous and settler-colonial relations, and Indigenous and non-indigenous encounters and their impact.

My thesis is when facing repeated threats to their sacred spaces since the 1960s, native communities asserted their religious rights repeatedly to defend their holy places. They organized public demonstrations, issued proclamations explaining their beliefs, called for help in protecting the sites, and turned to the legal system. In each case they focused on the need to retrain their sacred sites as locations for corporate and individual worship.

In discussing these events my paper will consider disputes related to sites at the Snow Bowl near Flagstaff, Arizona, The Mt. Graham telescopes in Arizona, and Devil's Tower in Wyoming. In each of these disputes the Indigenous people based their objections to white actions based on the 1978 American Indian Religious Freedom Act. They used public demonstrations to gather support from religious and environmental organizations, even the National Park Service before turning to the courts to stop actions they considered objectionable. In each case they lost. Their record of legal defeats suggest that at present neither the American Indian Religious Freedom Act, nor existing treaty rights offer much protection for Indigenous sacred sites.

Roger Nichols is an Emeritus Professor of History at the University of Arizona. His teaching and research focused on frontier America, Western America, and Indians in US history. Nichols earned a PhD in American History at the University of Wisconsin. While teaching universities in the USA and Europe and received four Fulbright appointments in Europe and Canada. His latest books is *Massacring Indians*, Un. Oklahoma, 2021.

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Miroslav Černý (University of Ostrava, Czech Republic)

“Dispossession, Dislocation, and Environmental Disaster in the Eco-Justice Poetry of Ofelia Zepeda.”

Abstract: Ofelia Zepeda, an enrolled member of the Tohono O’odham Indian Nation from Arizona, is one of the most eminent personalities working for the benefit of indigenous ethnic groups in the American Southwest. Working as Professor of Linguistics and Native American studies, she has been contributing to the Tohono O’odham language and cultural revitalization and actively participating in the revival programs of many other American Indian nations. Zepeda is also widely known for her creative writing, and she has been acknowledged as one of the greatest Native American poets of her generation. Unlike her colleagues Simon J. Ortiz or Wendy Rose, Ofelia Zepeda is rarely considered an eco-justice writer. Nevertheless, a closer insight into Zepeda’s poetry reveals that her verses do have an eco-justice bent, and they are interwoven with environmental issues. The aim of the present contribution is to provide an analysis of her two poetry collections – *Ocean Power: Poems from the Desert* (1995) and *Where Clouds Are Formed* (2008) – from the perspective of environmental justice ecocriticism. The author will primarily focus put on key environmental justice concerns, such as dispossession, dislocation, and eco-disaster.

Miroslav Černý is Associate Professor of English at the University of Ostrava, Czech Republic. He specializes in sociolinguistics and linguistic anthropology as well as in Native American literature and culture. He is also an established translator with five books to his credit so far. His scholarly publications include *Homo Loquens: Selected Chapters from Linguistic Anthropology* (2009) or *Past, Present, and Future Prospects of Language Documentation and Maintenance* (2015).

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Session 9. Films on Indigeneity

Fri. 11.00 am

Chair: **Mathilde Roza** (University of Nijmegen, Netherlands)

Kerstin Knopf (University of Bremen, President ICCS)

“Tia and Piujuq: Ancestral Shadows and Shared Futures in Inuit Transnational Film.”

Abstract: *Tia and Piujuq* (2017) is the debut film of Lucy Tulugarjuk, an actor, throat singer, and now director who became world famous playing Puja in the seminal film *Atanarjuat: The Fast Runner* (2001, dir. Zacharias Kunuk). *Tia and Piujuq* is a young adult movie about the friendship between a Syrian refugee girl in Montreal and an Inuit girl in an imagined Arctic space. Inspired by a book of Inuit legends and drawings, Tia imagines a deepening friendship with Piujuq, listens to Piujuq’s old grandma telling these stories, and together with Piujuq encounters the Taqriaqsuit, the ancestors that only certain people can see. These “shadow people“ help the girls building a relationship with the past that supports them in their struggles in the present and directs their visions into the future. This movie is the first Indigenous film from North America that employs a distinct transnational approach in both plot and film production. Its settings include the home and neighborhood of the Syrian family in Montreal and an unnamed coast in the Arctic; the dialogues come in a mix of French, Arabic, Inuktitut, and English; the main characters are Syrian and Inuit. This paper will discuss first ideas about transnational Indigenous film and outline the aspects according to which *Tia and Piujuq* can be considered a transnational Indigenous film. It then looks a bit closer at the function of the ancestors and shared futures between French-Canadian, Inuit and Syrian cultures.

Kerstin Knopf is full professor for North American and Postcolonial Literary and Cultural Studies at the University of Bremen in Germany and director of the institute for postcolonial and transcultural studies (INPUTS) and the Bremen Institute for Canada and Quebec Studies (BICQS). Furthermore, she is currently president of the International Council for Canadian Studies (ICCS 2021-23). Her main research interests are Indigenous film and literature worldwide, Postcolonial Studies focusing on North America, Australia, New Zealand and Papua New Guinea, epistemological power relations and postcolonial knowledge systems, American and Canadian romantic literature, and American prison literature. She published amongst others *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 with Detlev Quintern *From Marx to Global Marxism: Eurocentrism, Resistance, Postcolonial Criticism* (WVT, 2020). She also published the special editions *Indigenous Knowledges and Academic Discourses* of the *Zeitschrift für Kanada-Studien* (2018), *Postcolonial Knowledges* of the journal *Postcolonial Interventions: An Interdisciplinary Journal of Postcolonial Studies* (2021) and with Birgit Däwes *Indigenous Knowledges in North America* of the *Zeitschrift für Anglistik/Amerikanistik* (2020).

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Beatrix Balogh (Pázmány Péter Catholic University, Hungary)

“Dances with Salmon?”: The Impact of Media-Fostered Native American Images on Identity Formation.

Abstract: Chris Eyre’s *Smoke Signals* (1998) was ground-breaking not only in its telling about Native Americans in their full-fledged contemporary humanity but also in exploring the impact of media representation on modern indigenous identities. Thomas and Victor, isolated on a reservation, supplement and negotiate their primary local identities with Hollywood-promoted images and conceptions of what Indians really are: a dialogue with texts spanning from old John Wayne-dominated Westerns to Costner’s *Dances with Wolves*. The research is investigating how this has potentially changed in the past two decades studying not only reinvigorated frontier narratives and neo-westerns but also advertising and political rhetoric. The paper intends to explore how—despite many positive trends, such as abandoning whitewashing, typecast, exclusively white narratives, or banning the use of Native American images from sports team mascots—continued use of conventional tropes in media informs contemporary identity structures, not only Indigenous but also Anglo-American.

Beatrix Balogh is a faculty member of Pázmány Péter Catholic University in Budapest. She teaches survey courses in US History, and the American political system, as well as a selection of seminar courses in the English BA and American Studies programs that investigate culture products, explore national myths and institutions of the American past, and take a critical view of social, political, and cultural practices in the 21st century. She comes to academia from business communication and consulting.

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Dilan Erteber (University of Arizona, USA)

“Zacharias Kunuk: An Inuit Godard?”

Abstract: Zacharias Kunuk directed *Atanarjuat: The Fast Runner* (2001) which is the first film written, directed and acted by Inuit people in Inuktitut language. The film is produced by Isuma, an Inuit-owned production company and won Camera D’or in 2001 Cannes Film Festival and reached a larger audience. When dealing with Indigenous cinema, authorship and community come to the fore and auteurism falls short in appreciating it. Kunuk is telling the story of a nation, gives back to the community and inspires from oral tradition. Kunuk's films draw on these values and reverse a cinematic language that has been created since *Nanook of the North* (1922). This work focuses on the Kunuk’s cinematic language and Inuit way of telling stories, in the case of his feature films. To what extent does the positionality of the director affect the storytelling practice? How do orality and Indigenous storytelling traditions express themselves in filmic medium? Who is the “director” in collaborative filmmaking process?

Dilan Erteber is a doctoral student in the University of Arizona, American Indian Studies Department. She focuses her studies on Native film and literature.

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Georges De Medts (Aix-Marseille University, France)

“The shadow of the ancestors in Sterlin Harjo's *Mekko* (2015).”

Abstract: In his film *Mekko* (2015), Creek and Seminole filmmaker Sterlin Harjo shines a light on the invisible, the marginalized, those who escape the census in an attempt to address the dilemma faced by American Indians living in urban areas who wish to maintain a link with their cultural heritage despite being separated from the communities that sustain it.

To this end, Harjo conceives his film as a modern tale that updates the legend of Estekini, the evil witch of the Muskogee mythology, through the story of his character Mekko who, released from prison after spending nineteen years behind bars for the accidental murder of his cousin during a drinking binge, must confront evil, embodied by the dangerous Bill, to protect his new community, that of the homeless Native Americans of the city of Tulsa, Oklahoma. Thanks to the teachings of his grandmother, who once told him the legend of Estekini, Mekko is able to discern good from evil and find the strength to stand up to the man who claims to be the community's protector, destroying him in an epic battle.

Skillfully blending fiction and documentary style, suspense, magic realism and fantasy, voice-over in Muskogee, with subtitles, and black-and-white images to evoke the mining town, abandoned due to the contamination of its water, in his film, Harjo denounces the causes that have contributed to the marginalization of his characters and reveals how, despite uprootedness and multiple losses, his hero's psyche feeds on the memory of his ancestors' tales to recreate the link with the mythology, culture and history of his people, essential to maintaining his self-awareness as a Muskogee in order to protect his community and pass on this memory to future generations.

Georges De Medts earned his Master of Arts degree at the University of Nice in 2018 with Cum Laude distinction and spent two years at Hartwick College, NY as a Teaching assistant of French. He is currently doing his PhD work on self-representation in Native American cinema at Aix-Marseille University and currently lives in Aix-en-Provence, France. He has been a member of AIW since 2021.

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Session 10: Indigenous Schooling from Boarding Schools to Postcolonial Tribal Education

Fri. 11.00 am

Chair: Lucie Kyrová (Charles University, Prague)

Ece Ergin (University of Freiburg, Germany)

“ “What Would Sister Think?”: The Heterogeneity and Hybridity of Indigenous Spiritual Identity in Michelle Good’s *Five Little Indians*.”

Abstract: Canada’s residential school system, burgeoned in the 1830s, aimed to separate the Indigenous children from their families and communities in order to disconnect them from their cultural roots, language, and identity. Religious assimilation was positioned at the forefront of Canada’s institutional colonialism. Thus, the disconnect from cultural identity manifests in Indigenous peoples’ religious practices. The faiths of Indigenous peoples were never unanimous: different tribes held different spiritual beliefs. After their introduction to Christianity, some of them converted and even took part in missionary work; some combined the belief of the white man with that of their ancestors; some completely rejected it.

In contemporary times, a similar heterogeneity occurs: Indigenous peoples are not uniform in their beliefs and religious practices. This paper focuses on the heterogeneity and hybridity of Indigenous spirituality in Michelle Good's *Five Little Indians* (2020). The book traces the lives and struggles of five residential school survivors. In this context, heterogeneity refers to the multitude of spiritual beliefs, of European and Indigenous origins, while hybridity indicates how Indigenous and Christian beliefs can occupy religious practices concurrently. It explores the reclamation of ancestral beliefs as a path to healing and restoring Indigenous cultures and Indigenous identity in the novel. It also examines how the Indigenous communities in Good's narrative engage with Christianity and Indigenous spirituality. Biography Ece Ergin is a Ph.D. candidate in English and American Studies at the University of Freiburg. She earned her master's degree in British and North American Cultural Studies. She works as a lecturer at University College Freiburg. Her research interests include Trauma Studies, Cultural Memory Studies, Indigenous Literature, and Afterlife Narratives. Her current research focuses on the representations of spiritual trauma and spiritual identity in Canada's residential school narratives.

Ece Ergin is a Ph.D. candidate in English and American Studies at the University of Freiburg. She earned her master's degree in British and North American Cultural Studies. She works as a lecturer at University College Freiburg. Her research interests include Trauma Studies, Cultural Memory Studies, Indigenous Literature, and Afterlife Narratives. Her current research focuses on the representations of spiritual trauma and spiritual identity in Canada's residential school narratives.

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Nicole Perry (University of Auckland, Aotearoa, New Zealand)

“Penticton as a Site of Indigenous and Settler-Colonial Relations.”

Abstract: In May 2021, the remains of 215 Indigenous children were found on the grounds of the Kamloops Indian Residential School located on the Tk'emlúps te Secwépemc First Nation in the interior of British Columbia, Canada. The news made global headlines, bringing Canada's dark past back into the light, bringing renewed attention to the legacy of the residential school system and the cultural genocide of Canada's Indigenous peoples. In reaction to this news, Penticton, British Columbia, located south of Kamloops in the South Okanagan, was one of three municipalities to cancel Canada Day that year. Instead, local Sylix (Okanagan) man and Penticton Indian Band member, Nicholas Kruger, ran a day of outreach and cultural understanding in Penticton. The Penticton Indian Band Reserve is the location of the En'owkwin Centre, an internationally renowned centre of Indigenous language, culture, and artistic revitalization; and also the home to Theytus Books, the oldest Indigenous publishing house in Canada. A seminal work from Theytus is Jeannette Armstrong's 1985 book *Slash*, which focuses on the life of Tommy Kelasket (Slash) and his struggle to understand his Okanagan heritage in a rapidly changing environment. Similarly, Pentictonite Shane Koyczan's 2019 *Inconvenient Skin* also published by Theytus, explores the problematics surrounding reconciliation. Featuring Cree artist Kent Monkman's *The Scream* (2017) on the cover, Koyczan's poetry challenges the reader to reconsider Canada's past. This paper will look at Penticton as a site of Indigenous and settler-colonial relations, in both a contemporary and historical landscape. By analyzing the texts of Armstrong and Koyczan and social media surrounding 215, the paper will explore how and if reconciliation is being addressed at a local level after the devastating discovery of the 215 remains of Indigenous children.

Nicole Perry, PhD, was born and raised in Penticton BC. A Senior Lecturer in German and Comparative Literature at Waipapa Taumata Rau|The University of Auckland, Aotearoa|New Zealand, her work is situated between German and Indigenous Studies. A former Lise Meitner Fellow at the University of Vienna for her project “Performing Germanness; Reclaiming Aboriginality”, Nicole’s current work focuses on Germany and Samoa and the entangled colonial history there.

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Panteleimon Tsiokos (University of Western Ontario, Canada)

“Is Reconciliation Viable? Indigenous and Settler-colonial Relations through the Lens of Transitional Justice.”

Abstract: The field of Transitional Justice has emerged in the early 1990s out of a global context as an interdisciplinary mechanism of sociopolitical reconstruction. Post-soviet societies, dictatorships in Latin America, and the process of democratization of post-apartheid South Africa necessitated a methodology which could facilitate discourse about the past and eventually enable the redress of mass violations of human rights in transitional or post-conflict societies. The methodology went on to be applied to settler-colonial societies with regards to settler-Indigenous relations. Specifically, although both US and Canada are well-established democracies, with all their flaws, and are rarely regarded as transitional or post-conflict societies, I will claim that both societies are trapped in a perennial state of transition, which the vast majority of the population and/or political leadership is either unaware of or refuses to acknowledge. Working on this premise, my presentation will put the capacities of Transitional Justice to the test attempting to reflect on how Transitional Justice mechanisms may or may not result in a reconciliation of the Indigenous and the settler-colonial factions in North America. My exploration will focus on (mis)applications of Transitional Justice on Turtle Island to consider how Indigenous- settler past may be reconstructed from deficient historical accounts and past mistakes be redressed so that past mistakes be politically addressed in a context-sensitive way. Issues of land theft, abuse, genocide, trauma, and resurgence will inform my presentation with the aim of raising awareness on how strengthening Transitional Justice practices may solidify societal peace.

Panteleimon Tsiokos is a PhD candidate (collaborative specialization) in English - Transitional Justice and Post-Conflict Reconstruction at the University of Western Ontario, Canada. He holds a B.A. (Honors, with Distinction) in English and an M.A. in English and American Studies from Aristotle University of Thessaloniki, Greece. His research interests include issues of identity politics, (post)nationalism, migration, violence, and transitional justice as those are represented in ethnic, and minority literatures. He is a member of MESEA and EAAS.

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Dennis Hastings, Margery Coffey (OTHRP, Inc., USA)

“The Four Hills of Life Umonhon Cultural Curriculum How to Write a Book for Those Who Do Not Read.”

Abstract: Children who are abused in school do not learn to read. For Indigenous children who have had their Aboriginal culture ripped away from them and are punished for speaking their Native language, this experience of Tribal Historic Trauma is especially brutal. To create a course of educational study like the

Four Hills of Life Umonhon Cultural Curriculum with a tonality that reflects an authentic Tribal Voice is daunting; it had to be accessible to a junior high-level of reading for a visually oriented People that mistrusts Euro-American education in the first place, and hates to read. Completed over 13 years of collaborative work across a spectrum of (so far) 18 age- appropriate elementary, middle school, high school and adult as-yet-to -be-published books, the Curriculum is based on a forthcoming, three volumes set of nearly 1,600 pages covering four centuries of Umonhon history and culture, *The Completely Illustrated Grandfather Remembers Broken Treaties/Stolen Lands: The Omaha Land Theft* (2009 and 2022). The Curriculum expands the full range of history, heritage, language, spiritual practice, governance, notable persons, and events spoken to in *Grandfather Remembers*. Adapting a variety of forms, including historic narrative, creative non-fiction, work- books, puzzles, photo-montage, comics, and academic writing, the Curriculum uses an ubiquitous inclusion of color and graphics in a format equally important in conveying an accurate tribal history closest to the oral tradition in written form.

Dennis Hastings and Margery Coffey are the Founder/Director and Assistant director of the Omaha Tribal Historical Research Project, Inc. OTHRP, Inc., is a Federally- recognized, non-profit research, cultural and educational organization, fully separate and independent of the Omaha Tribe of Nebraska and Iowa, from whom they resigned their 26 year role as “Official Cultural Authority” in 2016 due to a unfunded mandate. Founded and directed by the late Dennis Hastings, Ph.D., (Omaha, 1949-2022), a veteran of the “Red Power” occupations of, among others, both Alcatraz and Wounded Knee, OTHRP, Inc., completed over 50 major projects in a half-century of activism, re- search and advocacy on a local, statewide, regional, domestic and international stature. Assisted by Margery Coffey, Ph.D. (American Celtic, 1942 to present), their joint dissertation and forthcoming work, “Grandfather Remembers Broken Treaties/Stolen Lands: The Omaha Land Theft” (2009 and 2022) set both the Tone and Tribal Voice in a unanimous United States Supreme Court decision in *Nebraska vs Parker* (2016), which influenced two other court decisions at the appellate and national levels, in *Oneida vs Holbolt* in Wisconsin and *McGirt vs Oklahoma*, respectfully, both in 2020.

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Plenary 2: “Memories of Now: An Octet of Native and Comparative Poetries.”

A. **Robert Lee** (Independent scholar, Spain)

Fri 14.00-15.00 pm

Abstract: Eight poets, eight poetries. This presentation, across a US multicultural spectrum, revisits the flair of the names above. Each has longstanding claim to attention, literary careers launched from the 1970s to 2000 and still in exuberant flow. To call their work “memorial” only begins to meet the case: here is memory and its histories drawn from, encased in, vivified, through their writings. Taking a single poem by each and leaning into it with both admiration and, I hope, due ear and eye, the aim is to see how the particularity of its remembering invites its own remembrance. Luci Tapahonso’s “A Birthday Poem” remembers Hózhó, the Navajo/Diné ethos of balance, harmony, her people’s sacred pledge to its meaning through time and change. Carmen Tafolla’s “La Isabela de Guadalupe y El Apache Mío Cid” remembers a historic love-hate affair of Spaniard and Native, the rise of a Chicano/a nation. Tino Villanueva’s “I Too Have Walked the Barrio Streets” summons Chicano memory, with footfalls of Whitman and Ginsberg. Marilyn Chin’s “How I Got That Name” remembers family, the Pacific, Angel Island, Chinese American assimilation and its discontents, and the call to poetry. Garrett Hongo’s “Stepchild” remembers Japanese America, his own heritage and that of 9066 and Relocation. Natasha Trethewey’s “Thrall,” a title poem,

remembers Juan de Pareja, assistant to Velázquez, and so-called mulatto and painter in his own right, and the persisting semantics of “mix,” colour, identity. Rita Dove memorializes African American family, the working everyday, in her exemplary “Thomas and Beulah”. Joy Harjo returns us to Native America, her “She Had Some Horses” a landmark pattern poem which incorporates Creek and personal memory.

A. Robert Lee, a Britisher with degrees from the University of London who taught for nearly three decades at the University of Kent, UK, was Professor of American Literature at Nihon University, Tokyo 1996-2011. He has held visiting professorships at Bryn Mawr College, Northwestern University, the University of Colorado and the University of California, Berkeley. His more than forty book publications include *Designs of Blackness: Mappings in the Literature and Culture of Afro-America* (1998, 25th Anniversary Edition 2020), *Multicultural American Literature: Comparative Black, Native, Latino/a and Asian American Fictions* (2003), which won the 2004 American Book Award, *Gothic to Multicultural: Idioms of Imagining in American Literary Fiction* (2009), *Modern American Counter Writing: Beats, Outriders, Ethnics* (2010), *The Beats: Authorships and Legacies* (2019), and *Native North American Authorship: Text, Breath, Modernity* (2022). He currently lives in Murcia, Spain. Under sun.

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Session 11: Indigenous Sovereignty in the US and Canada

Fri. 15.00 pm

Chair: György Toth (University of Stirling, Great Britain)

Scott Manning Stevens (Syracuse University, USA)

“Cartographic Memory in Haudenosaunee-ga.”

Abstract: My paper examines the continued presence of Haudenosaunee placenames across the map of U.S. geopolitical territory. Though erasure and replacement are the hallmarks of settler colonial cartographies, which usually elide Indigenous notions of place and substitute colonizing names and significations on the map, there remain traces of an original Indigenous geography through the placenames with Haudenosaunee linguistic and cultural roots. I consider how these placenames can function as a catalyst to contemporary Indigenous activism in diverse spheres of praxis, from linguistic and cultural revival to land claims and a reclamation of Indigenous geopolitical histories. Because early colonial invasions overwhelmed many littoral Native polities, that had been first decimated by foreign diseases, colonists were able to deny recognition of Indigenous territorial boundaries and portray them as simply wandering the land. The Haudenosaunee Confederacy on the other hand, was militarily and politically powerful enough to maintain much of its territorial integrity throughout the period of European colonial rule right up to the period of US settler colonial ascendancy. Iroquoian place names of regions within the sphere of Haudenosaunee influence range from the Adirondacks, Kentucky, Ohio, and Ontario and their adoption into U.S. geography demonstrates an enduring legacy of the Haudenosaunee Confederacy’s former political hegemony in regions beyond our traditional homelands. Within the traditional territories of our homelands, we see the continued use of place names that marked strategic points on the map during past imperial struggles, such as Ticonderoga, Saratoga, or Canandaigua. These are important sites of national struggle – and I wish to consider them from a contemporary political perspective where Indigenous

sovereignty and territorial claims both can draw on the ‘evidence’ of these place names in our struggles to retain our culture and self-rule and use them to reposition ourselves within the contemporary historical landscape of what was once ours.

Scott Manning Stevens PhD is an enrolled citizen of the Akwesasne Mohawk Nation, a member of the Bear Clan, and he lives in Onondaga territory of what is now called the State of New York. He did his undergraduate work in literature at Dartmouth College and earned my MA and PhD in English and American Literatures from Harvard University. He is currently an Associate professor of Native American and Indigenous Studies at Syracuse University, where he also serves as Director of the NAIS Program. His scholarship focuses on Haudenosaunee literatures, art, and cultural revival, as well as his studies on ethnographic museums and the representation of Indigenous peoples. He is the co-author or co-editor of several books on Native arts and history, and the author of numerous journal articles and chapters in collected editions.

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David E. Wilkins (University of Richmond, USA)

“ ‘Another Star on the Flag:’ Attempts to Create an Indigenous State.”

Abstract: While settler colonialism remains the dominant theoretical framework to analyze Native/State relations, this paper takes a deep look at the treaty, policy, and statutory efforts, initiated by both Indigenous peoples and colonial and later federal representatives, that were intended to create a Native constituent state of the union. Three of the major plans included the following—a treaty in 1778 with the Delaware Nation where they were invited by the U.S. to create a Native state and have representation in Congress; a constitution was devised in 1870 with several Native peoples in Indian Territory (present day Oklahoma and Indian Country) that proposed territorial status for these nations; and finally in 1906 when Native peoples in Indian Territory drafted a detailed constitution and sought admittance into the United States as the State of Sequoyah. These and other plans all failed, but indicate that throughout much of Indigenous and American history from the 1750s to the early 1900s that there were both Native and non-Native political elites who were keen on the idea of incorporating Native peoples into the body politic of the U.S. This paper explores why these plans arose, who the architects were that devised them, which Native peoples were involved, and why they ultimately failed of enactment.

David E. Wilkins is the E. Claiborne Robins Distinguished Professor in Leadership Studies at the University of Richmond. He retired from the University of Minnesota in 2019 as the McKnight Presidential Professor of American Indian Studies. He is the author and editor of numerous books and articles on Indigenous politics, law, treaties, and governance. Wilkins is a citizen of the Lumbee Nation of North Carolina.

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Sam Hitchmough (University of Bristol, Great Britain)

“The Third Wave of the Red Power Movement, 1978-2023.”

Abstract: This paper suggests that rather than being the end of the Red Power movement of the 1960s and 1970s, the national Longest Walk march in 1978 that ended in Washington D.C. can be viewed as an important transitional point between a ‘classic’ phase of the movement and a further wave of activism that reaches to the present. The Longest Walk will be positioned as a springboard for a more issue-based set of activism from the late 1970s that remain with us now as part of a ‘third wave’ of Red Power protest. The paper explores a number of case studies to illustrate the ideologies and characteristics of this third wave, and discusses its particularly strong cultural activism through an engagement with the artist Gregg Deal (Pyramid Lake Paiute) whose work connects with multiple elements of contemporary Red Power protest.

Sam Hitchmough is an Associate Professor of Modern U.S. History at the University of Bristol and specialises in post-1944 American Indian activism. He has published a number of articles that explore different perspectives on the Red Power movement and has recently finished writing *Rethinking the Red Power Movement* (forthcoming, Routledge, 2023) co-authored with Kyle Mays (Saginaw Anishinaabe, UCLA).

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Keshia Talking Waters De Freece Lawrence (independent scholar, USA)

“Indigenizing International Environmental Law: A Case Study of the Arctic.”

Abstract: How are Indigenous communities and Indigenous cultural pedagogies establishing a new fraction of international environmental law in the era of the anthropocene? This presentation will analyze first-hand experience with ongoing climate change science research in the SubArctic of Churchill Canada, the traditional land of the Dene, Chipewyan, and Inuit peoples. While using interdisciplinary approaches to research, this work will frame the Northern Indigenous land justice, in relation to the quantitative and qualitative data associated with a melting arctic. Environmental data from the Churchill Northern Studies Centre (CNSC) in Churchill Canada, will be utilized and presented (collected in 2019 and 2020). Using a diverse range of United Nations declarations, and environmental protection conventions to establish an international legal context, this research will provoke conceptual revolution around Arctic Indigeneity, autonomy and sovereignty across the eight Arctic states¹, and the vitalities of Indigenous communities living there. Using Antarctica as a comparative and paradox; politically, scientifically and culturally, this research and presentation further argues that similarly to the Antarctic Treaty System², the Arctic Circle desperately needs international legal protection as a climate sensitive research-only zone, in addition to protecting Northern Indigenous cultural sovereignty, now. This presentation will analyze the Intergovernmental Panel on Climate Change’s most recent report, through the lens of circumpolar equity. This project is in favor of the international push to acknowledge and treat ecocide as an international crime against humanity, because ecocide for Indigenous peoples and subsistence living communities, is genocide. This presentation and research further explores the human poetry of land, and how we shape our identities as Indigenous peoples. In particular, this presentation will explore queer ecology³ and its growing importance for Indigenous gender fluid persons in the ongoing battle for land back. The reclamation of identity, the human body, and terraspace are woven together through the layers of tribal traditions, and the history of the continent, Turtle Island. Lastly, this paper directly draws on the intersection of science and law in the face of climate litigation, legislation, adaptation and peacekeeping of natural resources and those who protect them.

Talking Waters De Freece Lawrence is Ramapough Lenape Munsee, from New Jersey. De Freece is a seventh generation Indigenous young scholar with a background in International Relations and International Law and Conflict Negotiations. De Freece currently works in the field of community science and environmental education, putting into practice these exact theories with various Indigenous tribal nations of Turtle Island.

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Zoltán Grossman (Evergreen State College, USA)

“Unlikely Alliances: Native Nations and White Communities Join to Defend Rural Lands.”

Abstract: As Native nations have asserted their treaty rights and sovereignty, they have confronted a “white backlash” from their neighbors fearful of losing control over the land and natural resources. Farmers, ranchers, and fishers have at times been virtually at war with Native peoples over treaty resources such as fish and water. Yet faced with an outside threat to the common environment—such as a mine, dam, bombing range, coal train, or oil pipeline—some communities unexpectedly joined to protect the same resources. Strong rural alliances of Native peoples and their white neighbors, such as the Cowboy Indian Alliance and Midwest Treaty Network, came together in areas of the U.S. where no one would have predicted or even imagined them. Some regions with the most intense and violent conflict were even transformed into the areas with the deepest cooperation to defend sacred lands and water. *Unlikely Alliances: Native Nations and White Communities Join to Defend Rural Lands* (University of Washington Press, 2017) explores this evolution from conflict to cooperation through place-based case studies in the Pacific Northwest, Northern Plains, Great Basin, and Great Lakes, since the 1970s. They suggest how a deep love of place can begin to overcome the most bitter divides between Native and non-Native neighbors. They offer lessons about the complex interplay of particularist differences and universalist similarities in building populist movements across lines of racial and cultural identity. They also show how “outsiders” can be transformed into “insiders” by redefining a contested local place as common ground. In our times of polarized politics and globalized economies, many of these stories offer inspiration and hope. As Winona LaDuke stated in her Foreword, “This book is a prayer, and thanksgiving, and a teaching tool, which tells the story of that relationship....”.

Zoltán Grossman is a Professor of Geography and Native Studies at the Evergreen State College in Olympia, Washington. He earned his Ph.D. at the University of Wisconsin-Madison, and was a co-founder of the Midwest Treaty Network in Wisconsin. He is a past co-chair of the Indigenous Peoples Specialty Group of the American Association of Geographers. He was co-editor (with Alan Parker) of *Asserting Native Resilience: Pacific Rim Indigenous Nations Face the Climate Crisis* (Oregon State University Press, 2012), and author of *Unlikely Alliances: Native Nations and White Communities Join to Defend Rural Lands* (University of Washington Press Indigenous Confluences series, 2017). His late parents were Hungarian immigrants who arrived in the late 1940s.

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Session 12: Unpacking Native/Settle-Colonial Relations from the Classroom to the Border (Workshop)

Fri. 15.00 pm

Chair: Stan Rodriguez (Kumeyaay Community College, USA)

Panelists: Rodriguez, S.; Hood, E., Curo, K., Ortiz, P.; Vicaldo, J.

Abstract: The field of Indian Education is an interdisciplinary study that extends well beyond the classroom. There are direct linkages between student experiences in higher education, language and culture (re)vitalization and nation building in our local and trans-border tribal communities. In this workshop, presenters will first examine the intersections of identity and Native/settler-colonial relations in Indian Education. Then, in this workshop presenters will explore how these connections directly correlate to the work of tribal colleges and indigenous trans-border community engagement. **The** Presenters will explore these intersections by dissecting:

- Native American identity and issues of ethnic fraud in university admissions policies
- Supporting Native American students in higher education by highlighting the significance of tribal colleges
- Going beyond the classroom: institutional roles for supporting local and trans-border tribal community development

Engaging participants in an interactive discussion, video presentation, and data sharing the presenters will highlight the important linkages in Indian Education from the classroom to our trans-national borders. Participants will come away with a better understanding of these connections and a critical voice for advocacy from their unique positionalities.

Stanley Rodriguez PhD is an enrolled member of the Santa Ysabel Band of Iipay Nation. He is the current President of the Kumeyaay Community College and a Heritage Commissioner for the state of California Native American Heritage Commission. He is a respected culture and language keeper who shares strategies for language revitalization in many tribal communities around the globe.

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Elena Hood PhD is from the Pauma Band of Luiseño Indians, Absentee Shawnee Tribe of Oklahoma and Choctaw Nation of Oklahoma. She is the Director of the Intertribal Resource Center at the University of California, San Diego, building community among the Native American students on campus and building bridges between the university and the local tribal communities.

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Kyla Curo is a tribal member from the Barona Band of the Kumeyaay Nation. She has a B.A. in American Indian Studies from California State University San Marcos and works at Cuyamaca Community College as the Kumeyaay Community Outreach Specialist.

Priscilla Ortiz is from the Iipay Nation of Santa Ysabel and the Rincon Band of Luiseño Indians. She is the student coordinator at Kumeyaay Community College and an apprentice in the Master-Apprentice Language Learning Program. She is a plant gatherer, a youth educator and this year, she represents her community as Miss Kumeyaay Nation.

Jenny Vicaldo (Shween) is of Mayan heritage from Guatemala. She speaks A'annjo'bal and interprets for her people in the United States. She is developing cross border collaborations between Guatemala, Mexico and the United States.

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AIW 2023 session plan

SESSIONS	Timing	Moderator/Chair	Presenters
<p>1. Crossing Physical, Ethnocultural and Emotional Borders</p>	<p>Wed. 3.45 pm</p>	<p>Szabó, Éva Eszter</p>	<p>R. Orr-Y. Orr: “Flexibility, Change, and Legitimacy in American Indian Ethnohistory.”</p> <p>M. Terrollion: “Presque tous se sont retirés sur leurs nattes”: understanding the political agendas of the Native allies in Northern New France in the Eighteenth Century.”</p> <p>M. Vassanyi: "Louis Jolliet and the Labrador Inuit: A Case of Contact without Conflict."</p> <p>E. Banka: “In the Shadow of the Wall: Confronting the Settler-Colonial Violence at the Texas-Mexico Border in Margo Tamez’s Father Genocide.”</p>
<p>2. Fine Arts for Indigeneity</p>	<p>Wed. 3.45 pm (+ 15p)</p>	<p>Lindner, Markus Allison, Marla</p>	<p>M. Roza: “Epistemic (In)justice in Carl Beam’s “Columbus Suite” and “The North American Iceberg.”</p> <p>B. Palkovitz: “From the Mountains to the “Plain”: A Linguistic Reconsideration of Coast Salish “Plain” Woven Mountain Goat Textiles.”</p> <p>D. Stevens: “Connected to the Earth: Indigenous Murals as sites of Visual Sovereignty.”</p> <p>I. Nagy: “A Cheyenne Warrior Emerging from the Ancestral Shadow Reconstruction of the Personal Narrative of a Cheyenne Soldier Society Leader Based on Cheyenne Ledger Drawings.”</p> <p>A. Young Man: “The Last Great Indian Art Movement of the 20th Century.”</p>
<p>3. Playing Off the Stereotype 1: Contesting Indianism in Newspapers, Social Media and Indigenous Humor</p>	<p>Thu 9 am</p>	<p>Stirrup, David</p>	<p>L. Treier: “Fabricating Objects and Identities: George Catlin’s “Ethnographic” Collection and the Construction of the American Indian.”</p> <p>A. R. Libanska: “Representation of Native Americans in the Czechoslovak Magazine <i>Mladý svět</i> between 1959-1989.”</p> <p>K. Kodó: “Looking Towards a Future Through Native Humour.”</p> <p>A. Ruckes: “Online Territory: The Shadow of Nativist Historical Political Narratives.”</p>

<p>4. Homing People/Nations in Literature and Music: From Oral Tradition to Contemporary Art</p>	<p>Thu 9 am (+ 15p)</p>	<p>Wilczyńska, Elzbieta</p>	<p>R. Potter-Deimel: “Oral History, Traditions, Native American Story legends and Prophecy Realms and Time Zones Define “THE GREAT FLOOD AND MAN’S CREATION.” E. Cortés-Farrujia: “Indigiqueer Homemaking: Upcycling Domestic Processes and Becomings in Queer Indigenous Literatures.” É. Urbán: “Families Old and New in Tommy Orange’s <i>There There</i>.” E. Krakkó: “Dislocation and Relocation: Representations of Domestic and Domesticized Spheres in Leslie Marmon Silko’s <i>Gardens in the Dunes</i>.” S. M. Steele/ E. Specken: “Mapping Li Keur (the heart, in Michit) of the Métis Nation Through the Red River Jig.”</p>
<p>5. Playing Off the Stereotype 2: Pretendians</p>	<p>Thu 11 am</p>	<p>Madsen, Deborah</p>	<p>M. Lindner: “They Want to Take Away Our Winnetou”. The Short Story of a Bad Movie, a Book and German ‘Sensibilities’. T. Dufek: “Image of an 'Indian' carried in the minds and bodies of Czech Indian hobbyists.” L. Savelkova/M. Hermansky: “The Winnetou Film Phenonemon in the Czech and Slovak Regions.”</p>
<p>6. Indigenous Women Remembering and Remembered</p>	<p>Thu 11 am</p>	<p>Brígido-Corachan, Anna</p>	<p>H. Rho: “The Polemical Disputes of Native American Womanhood in Miss Navajo Nation.” S. Komut-Bakinc: “The Shared Discourse of North American Indian Women: Sinister Wisdom 22/23: A Gathering of Spirit.” N. Reuther: “The "Indian Princess" and the Taming of the Enticing Exotic Other: Perceptions of womanhood and their impact on the colonization of Turtle Island.” E. Wilczynska: “Between the Philosophy of Forgiveness, Just World-Hypothesis and Historical Trauma – How to Protect the Body of the Missing and Murdered Indigenous Women and Girls.”</p>
<p>7. Ancestors in Literature</p>	<p>Fri 9 am</p>	<p>Szathmári Judit</p>	<p>S. Martínez-Falquina: “Generic Hybridity and Relationality in Darcie Little Badger’s <i>Elatsoe</i> (2020).” W. Laszkiewicz: “Genocide, Survivance, and Ancestral Shadows in the Dystopian World of Cherie Dimaline’s <i>The Marrow Thieves</i>.” A. Benkhadda: “Haunted Temporalities: Ancestral Shadows and the Settler Colonial Past in Native American Story Collections.”</p>

			O. B. Yalcin: “Ghosts of Ancestors in Joy Harjo’s Poetry: “She Had Some Horses.” ”
8. Indigenous Ecology	Fri 9 am	Stevens, Scott	A. Brigido-Corachán: “Water Memories and Traditional Environmental Knowledge in Poetic Works by Ofelia Zepeda and Leslie Marmon Silko.” R. Nichols: “Indians, Invaders, and Indigenous Religious Sites.” M. Černý: “Dispossession, Dislocation, and Environmental Disaster in the Eco-Justice Poetry of Ofelia Zepeda.”
9. Films on Indigeneity	Fri 11 am	Roza, Mathilde	K. Knopf: “Tia and Piujuq: Ancestral Shadows and Shared Futures in Inuit Transnational Film.” B. Balogh: “Dances with Salmon?”: Impact of media-fostered Native American images on identity formation.” D. Erteber: “Zacharias Kunuk: An Inuit Godard?” G. De Medts: “The Shadow of the Ancestors in Sterlin Harjo’s <i>Mekko</i> (2015).”
10. Indigenous Schooling from Boarding Schools to Postcolonial Tribal Education	Fri 11 am	Kyrová, Lucie	E. Ergin: “What Would Sister Think?”: The Heterogeneity and Hybridity of Indigenous Spiritual Identity in Michelle Good’s <i>Five Little Indians</i> .” N. Perry: “Penticton as a Site of Indigenous and Settler-Colonial Relations.” P. Tsiokos: “Is Reconciliation Viable? Indigenous and Settler-colonial Relations through the Lens of Transitional Justice.” M. Coffey: “The Four Hills of Life Umonhon Cultural Curriculum-How to Write a Book for Those Who Do Not Read.”
11. Indigenous Sovereignty in the US and Canada	Fri 2 pm (+15 min.)	Toth, György	S. Stevens: “Cartographic Memory in Haudenosaunee-ga.” D. Wilkins: “‘Another Star on the Flag:’ Attempts to Create an Indigenous State.” S. Hitchmough: “The Third Wave of the Red Power Movement, 1978-2023.” K. Talking Waters: “Indigenizing International Environmental Law: A Case Study of the Arctic Keshia Talking Waters De Freece Lawrence, Ramapough Lenape Munsee Tribe, United Nations Mandated University for Peace, Earthwatch Institute.” Z. Grossman: “Unlikely Alliances: Native Nations and White

			Communities Join to Defend Rural Lands.”
12. Unpacking Native/Settle-Colonial Relations from the Classroom to the Border (workshop)	Fri 2 pm	Rodriguez, Stan	E. Hood K. Curo P. Ortiz J. Vicaldo
1. POSTER SESSION (doctoral students)	Thu 10.30 am	Kenyeres, János	V. Vogel: “New Museums, Old Patterns: the Representation of Objects from North America in the Humboldt Forum.” K. Bowman: “Lifting the Veil: An Exploration of Double Consciousness in Indigenous Peoples.” M. Müller: “Century Who Hold Massive Collections of Indigenous Art: Horst Antes, Lothar Baumgarten and Michael Bette.” H. Ayari (Fr): “Mémoires de femmes, mémoires de peuples : reconquête de soi dans les mémoires d'Alicia Elliott et Linda Le Garde Grover.”
PANEL, ROUNDTABLE			
“Unshadowing Effective Museum Collaborations with American Indians: International Paradigms and Perspectives.” (roundtable)	Wed 5.30 pm	Collins, Robert (co-chair) Lindner, Markus (co-chair)	C. Cávez R. Hatoum F. Usbeck A. Wali
“Illuminating Cities’ Colonial Verisimilitudes: Digital Walking Tours as a Methodology for Animating Indigenous Presences in Edinburgh, Scotland.” (panel discussion)	Wed 5.30 pm	Stirrup, David (co-chair) Andersen, Chris (co-chair)	J. Fear-Segul D. Stirrup C. Andersen
“Ethnocultural In-Betweenness, Hybridity and Blended Heritage in a Transatlantic Perspective.” (2 presentations and roundtable)	Thu 3 pm	Kádár, Judit (co-chair) Collins, Robert (c-chair)	R. Collins: ”Kinship and Memory: Shadows of American Indian Kinship in Slave Recollection.” M. Allison
“Indigenous Internationalism in the Long Red Power Era.” (roundtable and 1 presentation)	Thu 3 pm	De Vos, Laura (chair)	L. Kyrová J. Corssen J. O’Neal Gy. Toth: “Richard Erdoes, Red Power Ally.”

KEYNOTE PRESENTATIONS		
1 "The Talking Dead."	Wed 2.30 pm	D. Madsen: "ANCESTRAL SHADOWS: Ethnocultural Encounters Carried in Body and Mind."
2 "Native American Studies in Europe."	Thu 2 pm	J. Szathmári/ S. Stevens: " "This is how you see me the space in which to place me" ¹ : Mapping Indian Country in Hungary."
3 "Memories of Now."	Fri 2 pm	A. Robert Lee: "Memories of Now: An Octet of Native and Companion Poetries."
