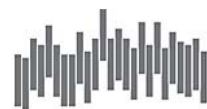


36th American Indian Workshop

Knowledge & Self-Representation

March 24th - 27th, 2015

Goethe University Frankfurt am Main
Germany



Wednesday, March 25th

IG 311

9:15 – 10:45 am **Food** (Chair: Marin Trenk)

Sebastian Schellhaas (Frankfurt, Germany): *Culinary Authenticity, Gastronomy and Progressive Traditions*

Zuzana Buchowska (Poznań, Poland): *Reclaiming Indigenous Food Sovereignty*

Felix Schmandt (Frankfurt, Germany): *Powwow Chow. Traditional Food at Powwows*

10:45 – 11 am **Break**

11 am – 12:30 pm **Language** (Chair: Henry Kammler)

Hannah McElgunn (Chicago, USA): *Hopi Language and/as Knowledge*

Meredith Moss (Clinton, USA): *"Don't Talk About It". Doo Ajinída and Navajo Language Revitalization*

Klára Kolinská (Prague, Czech): *"A Place to Become Wise". Mitiarjuk Nappaaluk's Sanaaq and the Story of the Accidental Inuit Novel*

12:30 – 2 pm **Break**

2 – 3:30 pm **Representation in Media (1)** (Chair: Anne Grob)

Eloise Galliard (Paris, France): *Knowledge and Self-Representation. The Red Road: Natives on TV*

Evelyn Huber (Mannheim, Germany): *"Indianness Sells": Native American Representations in US Advertising*

Janne Lahti (Helsinki, Finland): *Celluloid Fighters: Apaches, Representations of Violence and the Western Movies*

3:30 – 3:45 pm **Break**

3:45 – 5:15 pm **Representation in Media (2)** (Chair: Nina Reuther)

Sonja John (Berlin, Germany): *Johnny Depp on a Happiness Mission in Wounded Knee*

Corinna Lenhardt (Münster, Germany): *"Free Peltier Now!" Discourses of Knowledge and Representation in Internet Memes Supporting Clemency for Leonard Peltier*

Ronald Hawker (Calgary, Canada): *Story-telling in the Age of Land Claims. The Embodiment of Knowledge in Kwakwaka'wakw Art and the Public Assertion of Aboriginal Rights in Canada*

5:15-8:15 pm **Break**

IG 411

9:15 – 10:45 am **Art** (Chair: Marianne Kongerslev)

Tammi Hanawalt (Norman, USA): *The Long Wondrous Life of Coyote: Concerning the Representation of Tricksters in Contemporary Native North American Art*

Nicole Perry (Vienna, Austria): *Historical Sketches and Contemporary Revisionism: Re-appropriations of the "Dead Indian" Image*

10:45 – 11 am **Break**

11 am – 12:30 pm **History (1)** (Chair Riku Hämäläinen)

John S. Gilkeson (Tempe, USA): "Who Writes Native History?"

Andreas Lutter (Frankfurt, Germany): *„The Marterpfahl“: On the Adoption of the Historical Native American Torture Stake in German Literature and Culture*

Susanne Berthier-Foglar (Grenoble, France): *Writing Pueblo History*

12:30 – 2 pm **Break**

2 – 3:30 pm **History (2)** (Chair: Frank Usbeck)

Elżbieta Wilczyńska (Poznan, Poland): *Nostalgia in the Native American Country*

Maxime Petit (Nantes, France): *Self-Representation and the Archives of Iroquois Knowledge: David Cusick and his Sketches of Ancient History of the Six Nations*

Sabine Lang (Hamburg, Germany): *Tribal Encounters: Interactions and Mutual Imaginations of Native Americans and Jews in the "Wild West" and Beyond*

3:30 – 3:45 pm **Break**

3:45 – 5:15 pm **Tourism** (Chair: Susan E. Gray)

Veronika Ederer (Zurich, Switzerland): *Educating the Public. The Annual Mescalero Apache Ceremonial.*

Kelly R. LaFramboise (Norman, USA): *Hyper-Racialized Souvenirs: Applying Anthropological Theories of Materiality and Object Agency to Contemporary Material Culture*

Renate Bartl (Munich, Germany): *Casino Tribes: How to Control Self-Representation, and the Interaction with Government Institutions, Investors, Gamblers, Tourists and Visitors?*

5:15-8:15 pm **Break**

8:15 pm **"Into America – The Ancestors' Land"**

Film screening and discussion

Nadine Zacharias (Freiburg, Germany) – Director & Angelo Baca (New York, USA) – Main Protagonist (via Skype)

Thursday, March 26th

IG 311

9:15 – 10:45 am **Panel: SDSU Native American Students Speak: Recruitment, Retention, and Resulting: Research by Native students**

Panel organized by Margaret Field (San Diego, USA); Participants: Corrine Hensley, Tony Luna, Lora Paz, and Ozzie Monge

10:45 – 11 am **Break**

11 am – 1 pm **Collection/ Museum/Repatriation (1)** (Chair: Rainer Hatoum)

Nikolaus Stolle (Frankfurt, Germany): *Documenting the North American Collections at the Former Königlich-Preußische Kunstammer (Royal Prussian Art Chamber) Prior to 1850*

Seth Schermerhorn (Clinton, USA): *O'odham Walkers and Their Staffs: Walking Sticks by Way of Calendar Sticks and Scraping Sticks*

Alaka Wali (Chicago, USA): *The Making of Bunko Echo-Hawk; Modern Warrior: Dilemmas and Potential of Co-Curation in a Natural History Museum*

Margaret Field (San Diego, USA): *Oral Tradition, Tribal Identity and NAGPRA: An Example from Southern California*

1 – 2 pm **Break**

2 – 4 pm **Collection/ Museum/Repatriation (2)** (Chair: Sonja Schierle)

Jordan Graham (Oxford, UK) & Raegan Swanson (Oujé-Bougoumou, Canada): *Aanischaukamikw: Cree Self-Representation in Eeyou Istchee (The Eastern James Bay Region of Canada)*

Atsunori Ito (Osaka, Japan): *Collaborative Collection Research with Source Community: Introduction of "Info-Forum Museum Project"*

Marie-Claude Strigler (Paris, France): *Tribal Museums' Sovereignty-Based Self-Representation: The Navajo Museum*

Robert Keith Collins (San Francisco, USA): *Motive, Native Knowledge, and African-Native American Self-Understanding: Life History Evidence from a Smithsonian Exhibit*

4 – 4:15 pm **Break**

4:15 – 5:45 pm **Poster Session (IG 411 Foyer)** (Chair: Sebastian Schellhaas)

Adrian Brand (Frankfurt, Germany): *Native America in Offenbach: Origin of the Objects and the Hidden Treasures of a Collection*

Jade Foret (Ghent, Belgium): *"This is a Genie who serves the Devil": Calvinists and Jesuits in New Netherland*

Ines Gaus (Frankfurt, Germany): *The Role of Museums and Native Americans in the Education of Intercultural Understanding*

Sven Gins (Ghent, Belgium): *Fifty Shades of France: French Homoerotic Sexualisation of the Timucuan Indians in René de Laudonnière's 'l'Histoire Notable de la Floride'*

8 pm **Conference Dinner** (Apfelwein Wagner, Schweizer Straße 71 (U 1,2,3,8, direction Südbahnhof, station "Schweizer Platz") – Registration needed!

IG 411

9:15 – 10:45 am **Film: Lacrosse: It's a Way of Life**

Lívía Šavelková (Pardubice, Czech Republic) Film screening and presentation

10:45 – 11 am **Break**

11 am – 1 pm **Power** (Chair: Sonja John)

Frank Usbeck (Dresden, Germany): *Wounded Warriors: Native Military Tradition and Cultural Knowledge in Contemporary US Veteran Healthcare*

Jana Scigulinska (Presov, Slovakia): *Story as the Means of Healing in Leslie Marmon Silko's Ceremony*

Sam Hitchmough (Canterbury, UK): *Re-Thinking Red Power: Narrative, Ideology and Identity*

Donald L. Fixico (Tempe, USA): *Indigenous Knowledge, Worldview and Western Colonialism*

1 – 2 pm **Break**

2 – 4 pm **Land Rights and Environment** (Chair: Birgit Däwes)

Susan E. Gray (Tempe, USA): *To Have and to Hold: Anishinaabe Woman and the Struggle for Indigenous Land Rights in Northern Michigan, 1836-1887*

Klára Perlíková (Prague, Czech Republic): *Can a Tipi Stop a Pipeline?*

Kerstin Knopf (Bremen, Germany): *Inuit, Climate Change, Indigenous Knowledge and Self-Representation*

4 – 4:15 pm **Break**

Rebecca Netzel (Heidelberg, Germany): *Lakota Knowledge and Self-Representation. Main Pillars of the Process of Handing Down Lakota Culture And Language*

Nina Sudholt (Frankfurt, Germany): *The Relevance of Provenance Research for Repatriation Processes Illustrated by Three Collectors Who Worked Among the Hopi*

Joren Vandenbroucke (Ghent, Belgium): *Last Words of the Indian Convert. A Comparison of Religious Perceptions in Deathbed Speeches from the Works of John Eliot and Experience Mayhew.*

6 pm **Business Meeting (IG 411)**

Friday, March 27th

IG 311

9:15 – 10:45 am **Education (1)** (Chair: Zuzana Buchowska)

Melissa Parkhurst (Pullman, USA): *Music and Resilience at Chemawa Indian School*

Quentin Ehrmann-Curat (Paris, France) : *“How Born-to-be-the-Son-of-the-Sun learned to sing and dance:” Alert Bay’s Native school and the building of Kwakwaka’wakw self-representation*

Anne Grob (Leipzig, Germany): *Creating Global Indigenous Education Networks: Transeducational Interactions in North America and New Zealand*

10:45 – 11 am **Break**

11 am – 12:30 pm **Education (2)** (Chair: Justin B. Richland)

Birgit Hans (Grand Forks, USA): *„The Best Indian“: The Day Schools in the Dakotas from 1890-1920*

J. Daniel d'Oney (Albany, USA): *To Hold an Indian Pen: The Houma Nation's Fight for Education in the Twentieth Century*

Susanne Jauernig (Frankfurt, Germany): *Native Strategies of Knowledge-Control and Self-Determination within the Catholic School Systems in Zuni and Jemez Pueblo, N.M. (1900-1970)*

IG 411

9:15 – 10:45 am **Literature (1)** (Chair: Michael Draxlbauer)

René Dietrich (Mainz, Germany): *Colonial Biopolitics, Life Knowledges, and Self-Representations in Leslie Marmon Silko's and Deborah Miranda's Memoirs*

Nicole Schneider (Siegen, Germany): *Presenting without Representing: Rendering Native American Culture Visible Through Self-Reflexive Signs and Pictures in Louise Erdrich's “The Round House”*

Lena Krian (Ithaca, USA): *Scalar Reservations: Indigenous Knowledge and Carceral Imposition in Sherman Alexie's Reservation Blues*

10:45 – 11 am **Break**

11 am – 12:30 pm **Literature (2)** (Chair: René Dietrich)

Frank Kelderman (Ann Arbor, USA): *Sketching Anishinaabewaki: Ojibwe Nationalism and the Transatlantic Lecture Circuit in George Copway's Travel Writing*

Jessica Janssen (Sherbrooke, USA):

1 pm **Closing Ceremony**

Saturday, March 28th

11 am **Guided Tour: German Leather Museum Offenbach**

Gisela Stappert (Frankfurt, Germany)

Address: Deutsches Ledermuseum, Frankfurter Str. 86, 63067 Offenbach/Main

Directions: S-Bahn S1, S2, S8, S9 (direction or via Offenbach), station "Ledermuseum", exit Ludwigstraße (turn right into Ludwigstraße, follow the street until you arrive at tram rails. You will see the museum on your left.)

Registration at the registration desk needed.

Entrance fee: 7 €, Students with ID and ICOM members are free

Abstracts

Tuesday, March 24th (IG 411)

3:30 pm Opening

4:15 – 5:15 pm Keynotes

Hopivewat: Creating Our Own Place From Within

Susan Secakuku

Susan Secakuku, a member of the Hopi Tribe, will share her role and experience of the project titled, *Hopivewat: Resource and Learning Center*, a new development to fulfill a Hopi community vision of creating a repository for Hopi material culture, archives and photography/media collections and a home for Hopilavayi (Hopi language) learning. This new center is yet to be realized, but several years of grassroots community planning have been completed, which has shaped early visions of what this place can be and which audience it will serve. She will present a summary of the issues and needs of the management of Hopi material cultural, paper archives and photographs, ideas of capturing and featuring community voice in interpretation and the work associated with building community support that are specific to the Hopi tribal community.

Susan Secakuku was raised at the village of Sipaulovi. She is owner of *Secakuku Consulting* specializing in independent curatorial services on Hopi museum collections, research on Hopi content, writing and developing cultural interpretative products for educational purposes. She is also part-time Executive Director for *The Nakwatsvewat Institute, Inc.* a Hopi based non-profit organization. She is very involved in Hopi community projects around traditional foods, farming, and cultural preservation. Ms. Secakuku is a team lead for the *Hopivewat: Resource and Learning Center* project. She received her B.S. in Community Resources and Development from Arizona State University and her M.A. in Museum Studies from George Washington University. She currently serves as a trustee for the Museum of Northern Arizona and the Red Feather Development Institute.

Indigenous Knowledge

Meghann O'Brien

My paper presentation will focus on indigenous ways of knowing through the lens of my practice as a weaver of northwest coast Chilkat and Ravenstail textiles. It will also question how markets can influence artistic expression and thus how we choose to represent ourselves as indigenous people. Through the prism of my chosen art form, I share how I have come to see knowledge. Through my personal transformation from a professional snowboarder into a weaver, I have seen how when art changes a person, it changes all that we relate to in the world and how we see it.

Mainstream western understanding relies heavily on books as a way of knowing, and a place to find knowledge. I will contrast alternative ways of knowing by illustrating how it is possible to become a student of one's work. Since beginning to weave, I have encountered teachers in the form of plants, animals, process, and in the weaving itself. For me weaving has become a high form of education. Knowledge and teachings are encoded in process, and contained in spirit.

Currently in my generation there is a trend towards merging pop culture with traditional arts. Many are reclaiming creative freedom through this. Yet I hold a different perspective. I connected to my Haida and Kwakwaka'wakw culture later in life, and thus see it differently. I will focus on the value of understanding our historical art and the value of deconstructing the western view of knowledge and time.

Meghann O'Brien (Jaada Kuujus, Kwax'hilaga) is a Haida-Kwakwaka'wakw-Irish weaver specializing in cedar bark basketry, Yelth Koo (Raven's Tail) and Naaxiin (Chilkat) textiles of the Northwest Coast of British Columbia. Her early life was spent as a professional snowboarder. She balances herself between contemporary and the indigenous perspectives, seeking ways to bridge worlds and to see traditional art new ways. In her work with natural materials she seeks transformation through process, strongly regarding the natural world as a teacher.

Opening Session

Franz Boas' Shorthand Field Notes: On His First Steps into the Study of Native North America

Rainer Hatoum

Franz Boas, considered by many to be the key figure of American Cultural Anthropology and the anthropological study of Native North America, has left us a rich legacy of published and unpublished records. This legacy has influenced the work of scores of scholars to this day. As it turned out, one crucial part of this legacy has fended off scholarly access and analysis so far: Boas shorthand field notes. A sometimes fundamental and sometimes less prominent part of his larger body of field notes, Boas made shorthand field notes during virtually all of his field trips, starting with his first trip to Baffin Land 1883/84 and ending with his last trip to Fort Rupert in 1931. As may be expected, these notes, which like the rest of his other field notes are not complete, were written by Boas under all kinds of circumstances among a large number of Native communities in Baffin Land, the Southwest, and the Northwest Coast. Having dedicated the last couple of years to deciphering these notes and advancing into this unknown world of Boas writings, this paper is going to give a brief introduction into the present state of the speaker's work on this exciting source.

Rainer Hatoum holds a Dr. phil. in Social and Cultural Anthropology from the Goethe-Universität, Frankfurt a.M., focusing on Powwows. Between 2005 and 2012 he worked at the Ethnologisches Museum and the Freie Universität in Berlin. In the research and digitization projects he explored the potentials of lasting partnerships between German museums and native communities in North America. In the first collaborative project that involved the Navajo Nation, he dealt with a culturally highly sensitive wax-cylinder collection of ceremonial songs. The second one focused on the Berlin Northwest Coast collection and aimed at building an infrastructure for research and exhibition development. After deciphering the shorthand of Franz Boas 2012/2013, the ground was paved for his current research and book project on the subject of Boas' field notes.

Tba.

Justin B. Richland

No abstract available online

Justin B. Richland (PhD, UCLA 2004; JD, UC Berkeley 1996) is Associate Professor of Anthropology at the University of Chicago. He researches Hopi law and politics of cultural property. He served as a Justice of the Hopi Court from 2005-09. He is the author of two books, *Arguing with Tradition: The Language of Law in Hopi Tribal Court* (University of Chicago Press, 2008) and (with Sarah Deer) *Introduction to Tribal Legal Studies 2nd Edition* (Alta Mira Press, 2009).

Wednesday, March 25th (IG 311)

9:15 – 10:45 am

“Food”

Chair: Marin Trenk

Culinary Authenticity, Gastronomy and Progressive Traditions

Sebastian Schellhaas

Ever since the first arrivals of European voyagers to the impressive scenery of the Canadian Northwest Coast various changes have descended upon the region, its environment and people. This unbridled process is by no means less drastic when it comes to Native cuisine. While continuous environmental exploitation and the historic blockages of passing on indigenous (culinary) knowledge set the stage for culinary changes, the introduction of new Euro-American foods contributed its serious share. Since the 1980s range seminal studies have been published that address these changes and related problems in First Nation culinary culture.

The presented paper will add a contemporary perspective to the discourse by discussing a kind of epiphenomena that seems, so far, to be underrepresented in the literature. Yet its description and analysis reveals new ways of thinking about historic, changing and contemporary forms of culinary authenticity. For that purpose the paper will refer to a small but growing community of native culinary avant-gardists composed of native chefs, caterers, restaurateurs, writers etc. These protagonists combine new and foreign ingredients as well as sophisticated cooking techniques and know-how acquired in fine dining restaurant kitchens with native culinary traditions of the Northwest Coast. Indigenous knowledge about the edible environment, food cycles, sustainable harvesting, respect etc. play a crucial role in this context. By doing this, these pioneers not only received recurrent credit from the international committee at the Culinary Olympics. Their edible creations also question ideas about authenticity and the scope of traditionality.

By highlighting this progressive culinary movement the paper seeks to break with a popular bias that characterizes large parts of the mentioned research literature. Namely to discuss culinary changes in the light of the globalization debate, i.e. is the pejorative assumption concerning the relation of local and global, old and new, authentic and unauthentic, tradition and progression.

Sebastian Schellhaas studied Social and Cultural Anthropology and Philosophy at Goethe-University in Frankfurt am Main. During his studies he specialized in the field of the Anthropology of food. He is currently writing a PhD thesis on the changes and recent trends of indigenous foodways at the Canadian Northwest Coast.

Reclaiming Indigenous Food Sovereignty

Zuzana Buchowska

One of the elements of indigenous knowledge whose recovery has gained momentum in recent years are tribal foodways, which is manifested by an increasing number of organizations, magazines, conferences, and various events dealing with indigenous food sovereignty. The purpose of this paper is to analyse the work of selected initiatives of the Native American food sovereignty movement in the United States from a socio-cultural perspective.

Food and its quality are closely related to the health problems of Native American communities, as obesity, diabetes, and heart disease have reached alarming numbers. These problems are considered to be a result of a change in diet and lifestyle from a traditional, indigenous to a Western one. Therefore, representatives of the movement stress the importance of reaching to tribal foodways in

bringing health back to Native communities. They educate people on how to plant their own crops, and start local community gardens and farm initiatives, i.e., gain access to cheap and healthy food. Moreover, from a traditional indigenous perspective, food and nutrition are intertwined with other elements of culture and tradition; thus, living in harmony with the environment, speaking one's tribal language, and cultivating tribal traditions is emphasized.

As the health problems are not only the outcome of a change in diet, but also of poverty, living on reservation “food deserts”, and reliance on governmental food subsidies – all considered as a result of Western hegemony – reclaiming food sovereignty is seen as part of the larger process of fighting the heritage of colonial subordination through indigenous knowledge recovery.

The paper will analyse and compare the work of chosen tribal and inter-tribal food sovereignty programs, e.g., the Tsyunhekw[^] (Eng. Life Sustenance) of the Oneida Nation of Wisconsin, and in organizations working inter-tribally, e.g., the First Nations Development Institute.

Zuzana Buchowska is assistant professor at the Faculty of English, Adam Mickiewicz University in Poland. Her PhD, entitled *Negotiating Native American identities – The role of tradition, narrative and the English language at Haskell* focused on the cultural negotiations of Indigenous students at Haskell Institute in the 20th century and on the present day role of Haskell Indian Nations University. Her current research interest are food sovereignty movements among indigenous tribes in the United States.

Powwow Chow. Traditional Food at Powwows

Felix Schmandt

Over the course of time the powwow has found its way into Native American societies all over the North American continent and it could even be argued that it sparked its very own powwow culture that bridges gaps between indigenous communities and perpetuates the notion of a general Indian identity. Powwow food, revolving around its celebrity ingredient fry bread, exhibits similar functions in social contexts.

Taking inspiration from American fast food, popular powwow foods combine traditional and foreign cooking techniques and ingredients alike, creating a powwow culinary landscape that has been seemingly unchanging for the last thirty years and is at the same time a unifying force on a cultural level but also a threat to the health of Native Americans.

The presented paper will cover experiences gained on a series of powwows in the context of a field study conducted in the Wisconsin, Ontario and Iowa area, discuss the traditionality of powwow food in the upper Great Lakes area and will also be looking at its change over time.

Felix Schmandt attended Goethe-University, Frankfurt. He graduated (MA) in American Studies and Social and Cultural Anthropology in 2015. During his time on campus, Felix Schmandt has pursued studies related to changing eating habits over the course of time, American history, culture and Native North American. Although his career goals are not quite set, Felix Schmandt is interested in corporate communication, in which he aspires to work in the near future.

11 am – 12:30 pm “Language“

The Language of Indigenous Identity

Linda Sue Warner

Indigenous governance, framed as native ways of knowing, provides an alternative for reflection on the study of identity. We know also that the study of the language of identity, particularly metaphors, informs this inquiry (Grant and Oswick, 1996; Mayer-Schoenberger & Oberlechner, 2002;

Morgan, 1996; Ricoeur, 2003). This paper will contrast and compare the use of language in patrilineal and matrilineal American Indian tribes, using examples from indigenous governance systems. The paper will show that the language of identity in American Indian cultures blends native traditions with assimilated practice in the 21st century.

The indigenous tribes of North America have a 500+ year history of resisting assimilation. Even today, traditional clan structures and native language protocols which rely on patriarchal or matriarchal practices can be found in the complexities of formal tribal and federal organizational structures. Research on identity, without a sense of these practices which rely on gendered behavior, lacks the depth needed for reflection. The question of identity is further complicated by both individual cultural appropriation and generic misappropriation contextualized in a legal framework that is often confusing, if not archaic. The federal “trust responsibility” in an era of declining resources, increasing tribal populations, and increasing rhetoric of self-determination requires that we reflect on both the nature and legitimacy of tribal voice. This presentation will inform the conversation around the legal and practice issues of identity and will engage participants in discussion.

Linda Sue Warner, Ph.D. is a member of the Comanche Tribe of Oklahoma and has over forty years’ experience in Indian education.

G.S. Briscoe is a member of the Comanche Tribe of Oklahoma. He resides in Northeast Oklahoma and works with tribal communities throughout the U.S.

Hopi language and/as knowledge

Hannah McElgunn

This paper explores how intangible heritage fits into the recent regime of repatriation and Native American self-representation. In particular, I am interested in the Hopi language of Arizona. The Hopi language has been the basis of numerous theoretical insights and debates in linguistic anthropology. Namely, it is at the heart of debates over linguistic relativity; that is, the relationship between our language and our understanding and parsing of the world. Despite this, some members of the tribal nation think of the Hopi language as proprietary, or at least non-public knowledge. Indeed, these beliefs surfaced in the 1990s, in the form of efforts to halt the publication of a comprehensive Hopi dictionary. This dictionary was perceived not only to contain non-public knowledge, but also as an instance of selling of the Hopi language (Hill 2002).

Starting from the documented controversy over this dictionary project, in this paper I ask how the Hopi language, which may be considered a “special body of knowledge” in itself, has been conceptualized and used as a source of academic knowledge by Benjamin Lee Whorf and Ekkehart Malotki. Without delving into the particular linguistic details of their theoretical disagreement, I investigate how the Hopi language has become an academic object over the past 100 or so years.

If indeed we consider the Hopi language to be intangible heritage, how might we repatriate it? Thus far, research into the repatriation of intangible heritage has been largely focused on ethnomusicological materials. But, can language be repatriated? What might the challenge of repatriating a language reveal about repatriation, knowledge, self-representation, and the relations between these concepts?

Hannah McElgunn is a PhD student in Anthropology at the University of Chicago, who is also pursuing a joint degree in Linguistics. She is interested in language preservation and its critiques, intellectual property and “intangible” heritage.

“Don’t Talk About It”; Doo Ajinída and Navajo Language Revitalization

Meredith Moss

As Webster (2012) notes, the Navajo proscription of *doo ajinída* (“don’t talk about it”) is deployed in many situations that restricts knowledge to certain persons or contexts. For example, Navajos are often taught to avoid negative talking or gossip and to restrict storytelling to the winter season. The concept applies as well to speaking Navajo in front of non-Navajos, however, which restricts the practice of the Navajo language by younger speakers and language learners. Given the endangerment of the Navajo language, it is vital to explore reasons the language is not being spoken and to understand the logic of *doo ajinída* that invokes ideologies of the Navajo code talkers, secrecy, and sacredness of the language.

Meredith Moss is an instructor of Anthropology at Hamilton College in New York State. Her research focuses on the sociolinguistics of Native American language revitalization, particularly competing ideologies at work in Navajo language revitalization efforts.

“A Place to Become Wise:” Mitiarjuk Nappaaluk’s Sanaaq and the Story of the Accidental Inuit Novel

Klára Kolinská

In January 2014 the University of Manitoba Press in Winnipeg published a long-awaited English translation of “the first Inuit novel,” a text written originally in the 1950s in Inuktitut by Mitiarjuk Nappaaluk, an Inuk woman from Nunavik, as a language-learning tool for the Oblate missionaries. While Mitiarjuk’s social and educational work has been celebrated in the Inuit communities for many years, it is the first time that general readers in Canada – and elsewhere – have access to this unique text by an extraordinary woman living on the cultural margin of her country who, in the words from a preface to the French translation: “reinvented the novel, even though she had never read one.”

Although it is tempting to read the story of *Sanaaq*, inspired as it is by the Inuit oral tradition, as mostly anthropological material, it has been embraced by literary scholars as an engaging narrative of a peculiar form which challenges strong mainstream cultural anticipations. The paper proposes to discuss the ways in which Mitiarjuk’s text conforms to and concurrently stretches the genre characteristics of the novel, generally viewed as the flagship format of Western national(ist) culture, while alerting Canadians to the existence of, in many ways distant, but at the same time their very own, northern literary scene.

Klára Kolinská teaches at the Department of Anglophone Studies of Metropolitan University, Prague, Czech Republic, and at the Department of Anglophone Literatures and Cultures of Charles University, Prague. Her main areas of teaching and research include early and contemporary Canadian fiction, theatre and drama, multiculturalism, and Aboriginal literature and theatre. She has published mainly on Canadian Aboriginal literature and theatre, Canadian prose fiction, contemporary drama and theatre, and theory and practice of narrative and storytelling.

2 - 3.30 pm “Representation in Media” (1)

Knowledge and Self-Representation. The Red Road: Natives on TV

Eloise Galliard

In March 2014, a new TV-series, *The Red Road*, produced by Sundance Channel, was broadcasted. The series, presented on an important channel, depicts the contemporary native life of the Ramapough Lenape Nation. Even if it was produced by non-Native people, the series is an important media for the presentation and (the self-representation?) of a native community. *The Red Road* takes

an important place in the story of the representation of Natives in TV-show: for once, Natives were not just used to explain supernatural phenomenon (as in *Supernatural*), or to be in opposition with another community (as in cop-shows). Here, Natives are People in their own lands – as *Hell on Wheels* already started to depict. *The Red Road* seems also an important way to present the contemporary Native. Broadcasted in an important channel – and in main festivals around the world – *The Red Road* depicts the all-day life of Natives: it's not a historical show.

The series takes up the issue on the relation between the Natives and the White people, how they manage to live together: nothing is white or black, and there's seems to be no 'real opposition' between the two groups. But it also points on an important political question: the self-determination of a particular tribe. The Ramapough Lenape Nation – the main group in the series – fights for their recognition. And this phenomenon is presented to an audience.

Thanks to Internet, *The Red Road*, has been presented all around the world, and the life of this Native group is today well known, a perfect representation.

Eloise Galliard received her PhD at the Ecole du Louvre. She worked on Native artifacts from the Southwest of United States preserved in French museums, she was in charge of the exhibition *Les Fils du Soleil*, about Natives from the Southwest and California, in the Museum of the New World in La Rochelle.

"Indianness Sells" - Native American Representations in US Advertising

Evelyn Huber (University of Augsburg)

Since the European invasion of the Americas, non-Native people have used fictional representations of indigenous people for personal gains. From travel journals, novels, Wild West and medicine shows, to movies and advertisements, creators of popular culture have invented and circulated ideas about "Indianness" that shape dominant imaginaries about Native life and culture. Upon the inception of national advertising in the late 19th century US, advertisers have used familiar representations, mostly of the imagined 19th century Plains Indian, to sell a wide range of goods and services.

Moving from the assumption that advertisements both reflect and shape belief systems within the United States, this project analyzes mainstream marketing images depicting Native Americans to deconstruct Euro-American concepts of "Indianness" and its functionalization. It contrasts these media representations with Indigenous reactions and protests against marketing imagery and examines advertisements produced by Natives as counter narratives. This project discusses the use of Native American representations for marketing purposes not solely as a well-defined conflict between two monolithic parties. It rather incorporates the diversity of opinions within Indigenous and Euro-American groups and explores successful collaborations of companies and advertisers beyond racial borders.

Additionally, the study reflects upon the marketing of indigenous culture as a more subtle form of imperialism and the decolonizing potential of native activism and self-representation. Native peoples – individuals or organizations, activists as well as advertisers – are not seen as passive objects of the media discourse but as active agents. Alongside Euro-American marketing professionals working for well-known, big companies, native people have an influence on the media discourse of indigenous identity by challenging companies' logos and product labels or creating their own marketing images. This approach also reflects the self-perception of many Native Americans who see themselves as autonomous individuals rather than mere victims of the dominant society.

Evelyn Huber earned her master's degree in Modern Transatlantic History at the University of Augsburg. During her academic year at Emory University (Atlanta, USA) in 2013/14 she focused on American social history and Native American history. While she started working on the project "Indianness Sells" in 2013 as her master's thesis, she will begin her PhD in fall 2014 at the University of Augsburg.

Celluloid Fighters: Apaches, Representations of Violence and the Western Movies

Janne Lahti

Of all the native groups none has perhaps occupied a more prominent place on the silver screen than the Apaches. From John Ford's *Stagecoach* (1939) to Jon Favreau's *Cowboys & Aliens* (2011) numerous films have depicted the tribe. Much of the American fascination stems from the fact that the United States fought its longest war, a protracted forty year clash from the late 1840s to mid-1880s, against the Apaches who momentarily turned the tables against an expansionist empire, frustrating its efforts of domination and revealing the vulnerability of colonial power. These conflicts embedded an image of Apaches for the American public as superbly athletic and intensely dangerous fighters whose skills and endurance made them far outmatch the individual Anglo combatants.

This paper discusses how the Apache image as master-class guerrilla combatants has been represented in Western movies from the late 1940s to the early 1970s. It not only shows that Apache military skills and activities have featured as a quintessential topic in films, but discusses how the Apaches turned from being the obstacle over which the heroic whites, personified by the characters played by John Wayne, must ride to reach their frontier dreams and to make civilization happen to haunting and daunting reminders of the ugly and grim violence and colonialism (in movies like *Chato's Land* or *Hombre*) the United States resorted to when taking over other people's lands. It also shows how little impact the Apaches themselves have had in impacting the representations made of them by the hegemonic imperial power. Belonging to American "wild" past Apaches have completely disappeared from sight in movies depicting post-frontier realities.

Janne Lahti's research discusses colonial rule and shapes of violence in the U.S. Empire. He earned his PhD in history in 2009 and worked as 'Academy of Finland Postdoctoral Researcher'. Currently he is an adjunct lecturer at the University of Helsinki. He has published a monograph and several articles in America and worked/studied at University of Arizona, Berkeley, and University of Nebraska.

3:45 – 5:15 pm “Representation in Media” (2)

Johnny Depp on a Happiness Mission in Wounded Knee

Sonja John

Wounded Knee is one of the most iconic places in Native North America. This became evident once again when the non-Native owner of the land on which the infamous massacre at Wounded Knee occurred put it up for sale in 2013. The Oglala Sioux Tribe, having pre-emptive rights, was unable and unwilling to pay the price of 3.9 million dollars for the forty-acre tract. Nation-wide media coverage condemned the owner for jacking up the price, which motivated Johnny Depp to hurry to rescue. The actor declared his intention to purchase this land and turn the title over to the Oglala Sioux Tribe.

Land remains the most fundamental of issues in Native North America, followed by those of tribal sovereignty and representation. Looking at the Wounded Knee ownership case through the lens of affect theory I want to examine how the issues of Indigenous land, sovereignty and representation become linked when Oglala Lakota, as recipients of a philanthropic gift and of a happiness that is not their own, acquire a 'happiness duty' (Sara Ahmed). Can they react to Depp's offer any different than to feel happy? Colonial knowledges constitute the 'Other' not only as object of knowledge but as being unhappy. Depp's declaration of intention can be read as another text within the unhappy colonial archive, given how it constitutes the misery of Native culture as justification of interventions. What does Depp's declared intention say about the representation of Lakota happiness and unhappiness? How does Depp's happiness mission regarding land affect the Oglala Lakota's un-

/happiness regarding tribal sovereignty and self-representation? Could a happiness mission possibly eliminate antagonism from political memory? And finally, what would it mean to recognize unhappiness?

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

"Free Peltier Now!" Discourses of Knowledge and Representation in Internet Memes Supporting Clemency for Leonard Peltier

Corinna Lenhardt

In my paper, I show, define, and analyze selected Internet memes created by campaigners and activists concerned with the imprisonment of AIM activist Leonard Peltier. Utilizing the potential for quickly reaching a large number of users all over the world, these memes use a variety of strategies for raising awareness, educating, and triggering political activism. The creative potential inherent in Internet memes and their spreading is discussed not only in close connection to Peltier’s conviction and the political activism that ensued. Rather, my analysis of underlying claims to knowing and owning “the truth” about the presumed unjust incarceration of a cultural leader and elder on the one hand, and the right to represent “the truth” not only within a framework of Native American history and politics, but within the U.S. per se, on the other hand, will help us understand the high degree of political agency involved in these memes.

Corinna Lenhardt is a Ph.D. candidate and research assistant at the WWU Münster (current project titled *Savage Horrors: Reiterating the American Gothic for the Twenty-first Century*). Her research and teaching interests include Ethnic Studies, Post/Colonial Studies, Race, Gender, and Gothic Fiction. Selected publications: *Villains. Global Perspectives on Villains and Villainy Today* (Ed. 2011), *Washington's troops skinned dead Indians from the waist down and made leggings from the skins' – Reiterating Villainy in Native American Gothic Fiction* (2012).

Story-telling in the Age of Land Claims: The Embodiment of Knowledge in Kwakwaka'wakw Art and the Public Assertion of Aboriginal Rights in Canada

Ronald Hawker

The earliest known photograph of the famous Kwakwaka'wakw artist Mungo Martin shows him as a young man standing in a *gukwdzi*, or traditional plank longhouse. In the image, the residents carefully laid out all the house treasures for viewing by the visiting McKenna-McBride Commission members in 1914. The Commission was responsible for allocating reserve land in British Columbia. The photograph suggests that the Kwakwaka'wakw expected that the art and what it represented serve as evidence for their claims. In the common Euro-Canadian re-telling of Kwakwaka'wakw stories referenced in the art, the narratives are often scrubbed clean of their geographic references. The tales come across as quaint, harmless and ultimately meaningless to English-speaking audiences. In the Kwakwaka'wakw versions, the names and geographic references are fastidiously detailed. When one identifies the mythological figures on the poles or in the masks, traces them to published accounts of the stories and the *numayms* or lineage groups they are associated with, and then relates the geographical names in the stories to land claim histories, the totem poles frequently assert ownership over places contested either between individuals, *numayms*, and tribes or between tribes and the government. By the 1930s, it became a strategy utilized by the Kwakwaka'wakw elite to foreground selected passages from these stories through public art and ceremony involving British or Euro-Canadian officials as a means of stressing both their historical presence pre-dating the arrival

of the Europeans and of their ongoing claims to the land and resources stripped from them by the new political and legal systems of the Canadian state. This paper looks at the knowledge embodied in Kwakwaka'wakw art prior to 1960 and how it was deployed publicly to assert or reinforce Kwakwaka'wakw rights. It also reflects on how this has affected contemporary Northwest Coast art in a more general sense.

Ronald Hawker teaches at the Alberta College of Art and Design in Calgary, Canada. His research interest is in tribal art and architecture and he is the author of *Tales of Ghosts: First Nations Art in British Columbia, 1922-1961* (UBC Press, 2002), *Building on Desert Tides: Traditional Architecture in the Arabian Gulf* (Wessex Institute of Technology Press, 2008), and *Yakuglas' Legacy: The Art and Times of Charlie James* (University of Toronto Press, 2015).

Wednesday, March 25th (IG 411)

9:15 – 10:45 am “Art”

The Long Wondrous Life of Coyote: Concerning the Representation of Tricksters in Contemporary Native North American Art

Tammi Hanawalt

Trickster stories are perhaps the most well-known and commonly referenced tales among all of Native North American mythologies. However, tricksters are also possibly the most complex and paradoxical beings to define, as they appear in many forms and perform functions as diverse as the individual cultures from which they are derived. Trickster figures may enter into some narratives in human form, while in others they are depicted as animals that have human qualities, such as rabbit, raven, and the ever-popular coyote. Still, tricksters possess powers that extend beyond the capabilities of either humans, or animals. At times they make use of their supernatural abilities for the good of humanity, but in other instances they employ magic for more devious personal pleasures. Moreover, trickster characters and stories continually morph and evolve to suit the changing needs of the people for whom they are told.

For nearly two centuries ethnographers have collected stories and scholars have contributed critical analyses toward a better understanding of the multifarious nature of North American tricksters in oral tradition, yet little interpretation exists concerning their function from the perspective of contemporary Native North American visual arts. In this paper I first examine the connections between the oral histories of North American trickster stories and their presentation in visual representations. I then explore the pervasive and tenacious nature of individual trickster characters, specifically that of Coyote. Finally, I question the prevalent connotation of the “artist as trickster” to help define what purpose tricksters serve in contemporary society.

Tammi Hanawalt is a PhD candidate at the University of Oklahoma. She is currently working on her dissertation topic, which focuses on the imagery of North American trickster figures. Concerned with issues in contemporary Native North American art, her studies are focused on indigenous art of the Arctic, Sub-Arctic, Northwest Coast, Southwest; and also post-colonial, gender, and performative theories.

Historical Sketches and Contemporary Revisionism: Re-appropriations of the "Dead Indian" Image

Nicole Perry

Thomas King, writes that “[d]ead Indians are [...] the stereotypes and clichés that North America has conjured up out of experience and out of its collective imaginings and fears” (53). Building on Jean Baudrillard’s concept of simulacrum, King argues that “Dead Indians” are representative of the “White North America’s signifiers of Indian authenticity” (55). This paper investigates contemporary North American Indigenous artistic responses to the “Dead Indian” image. Still used in North American culture for a wide range of ideological purposes, the “Dead Indian” image has contributed to the definition of a national identity. Contemporary indigenous responses have begun to reclaim this image through a variety of multimedia platforms, yet, indigenous artists who critically engage with the “Dead Indian” image are continually confronted with the same fictional and unstable images that have enduringly influenced the Euro-American cultural imagination. Kent Monkman, a Canadian artist of Cree ancestry, revises and repaints 19th century “Dead Indian” images in order to expose deep-rooted cultural stereotypes and appropriations of indigenous peoples. By adding his voice to

the conversation, Monkman forces his viewers to critically engage with their attitudes towards North American indigenous peoples and contemplate the historical accuracy of these images and acknowledge contemporary indigenous issues.

Nicole Perry completed her doctorate at the University of Toronto in 2012. Currently, she is a Lise Meitner Fellow at the University of Vienna working on her project: 'Performing German-ness Reclaiming Aboriginality' which looks at historical and contemporary examples of indigenous resistance, and the re-framing and re-appropriation of the German 'Indianer' image through a variety of multimedia texts. She recently completed a postdoctoral fellowship at the University of Vienna working on the critical edition of Charles Sealsfield's letters.

11 am – 12:30 pm History (1)

"Who Writes Native History?"

John S. Gilkeson

One way in which indigenous groups have regained control over their past is through insisting that their collective historical experiences be understood in their own terms, that their agency be acknowledged and their own distinctive perspectives on the past be reflected. This paper tells the story of how the historicity of Native North America has been rediscovered and how Native Americans have increasingly reclaimed their history for their own. The emergence of the interdisciplinary field of ethnohistory, Native American growth in both numbers and political power, the rise of the New Indian History, the proliferation of Native American historians, and increasing reliance on oral traditions, artifacts, and other non-written sources as historical evidence have all transformed the study of the Native American past. If once the challenge seemed to be to recover the histories of peoples without writing and, therefore, presumably without history, the question has now become: Who writes Native history?

John S. Gilkeson, Professor of History at Arizona State University, is the author of *Anthropologists and the Rediscovery of America, 1886-1965* (Cambridge University Press, 2010, 2014), and of *Saving the Natives: The Long Emergence and Transformation of Indigeneity*, in *Antiquities and Nature: The Making of Archaeology in the Americas*, ed. Philip Kohl et al. (University of Arizona Press, 2014). He is now working on a book that examines how different perspectives on the past result in different histories.

„The Marterpfahl“: On the Adoption of the Historical Native American Torture Stake in German Literature and Culture

Andreas Lutter

As a result of nearly constant warfare between the tribes of the Northern Woodland and the spread of European diseases at the beginning of the 17th century, the necessity of capturing and adopting the enemy in order to stock up the dwindling numbers of one's own tribe was demanding. The Iroquois, who have been described as very warlike people by some French and English observers, were capturing hundreds of other Natives and Europeans in the southern area of the Great Lakes and either adopted or martyred their captives. One of the used torturing methods was fettering and slowly killing the captive at a stake: This stake was barely more than a simple piece of wood. The earliest European sources that indicate this kind of torture date back to the 16th, 17th and 18th century and are mostly of British and French origin.

The above mentioned practice and device became part of the first ethnographic works on the Iroquoian people, like Joseph-Francois Lafitau's *Moeurs des sauvages americaine*, and later novels like James Fenimore Cooper's *Leatherstocking Tales*. Karl May adopted some of Cooper's ideas and used the already existent German term "Marterpfahl" in his *Winnnetou* novels and furthermore

connects the torture stake and the “Marterpfahl”, but almost without the deadly implications of the former. Karl May’s and other novelists’ depictions of the Indian torture stake shall be examined. The “Marterpfahl” shall be regarded as a representational and stereotypical German adoption of Native American culture.

Andreas Lutter is a Magister candidate at the Goethe-Universität in Frankfurt, Germany. He used to work as student assistant at the Department of Social and Cultural Anthropology and is currently working on his magister thesis, *Der “Marterpfahl” in historischer Realität und deutscher Rezeption* (The ‘Marterpfahl’ in Historical Reality and German Adoption).

Writing Pueblo History

Susanne Berthier-Foglar

Writing history has traditionally been done by the victors and has been used as a discourse of power. In the 1960s mainstream Western historians have started questioning the model presenting a reverse viewpoint and giving a voice to the vanquished. In the 1990s another trend appeared with indigenous historians rewriting the history of their people and presenting conquest from the point of view of the conquered.

In the context of transatlantic as well as continental American migrations, Northern New Mexico has been visited/invaded/conquered by travellers, soldiers, and settlers from Spain and Mexico, later from the United States and Europe. The Indigenous have been commented upon by foreigners who saw them as possible allies or subjects of colonization and christianization. The indigenous voice is present in the chronicles and reports of the Euro American documents but has to be decoded. In the late 20th Century the Pueblo regained their own voice and started to openly reject the outside vision of their history.

This paper presents the evolution of Pueblo history writing from the first contact with Spain to the 21st Century with an emphasis on rebellions and revolts.

Susanne Berthier-Foglar is Professor of Native American Studies at the University of Grenoble, France. She has published a monograph on Pueblo history (*Les Indiens Pueblo du Nouveau-Mexique*. Presses Universitaires de Bordeaux, 2010) and edited books: *La France en Amérique*, Université de Savoie, 2009 ; *Biomapping* (with S. Whittick, S. Tolazzi) Rodopi, 2012; *La montagne, pouvoirs et conflits*, (with F. Bertrand), Université de Savoie, 2011 ; *Sites of Resistance* (with B. Madhu and L. Richard), Manuscript, 2006.

2 – 3:30 pm History (2)

Nostalgia in the Native American Country

Elżbieta Wilczyńska

It seems to me that nostalgic attitudes and books on nostalgia are on the rise. Svetlana Boym and her book *The Future of Nostalgia* (2001) and Janelle Wilson’s *Sanctuary of Meaning* (2005) are just few examples which develop the topic of a relationship between nostalgia and identity hypothesized by Fred Davis, a late sociologist from San Diego, and presented in his books *Yearning for Yesterday. The Sociology of Nostalgia* (1979). If nostalgia is said to play a role in identity formation, then it must also exhibit itself in identity formation of Native Americans. The main focus of the paper will be to show how and when it is manifested.

During the presentation I will define (after Davis) the concept of nostalgia and briefly present its basic tenets: the process of identity formation, the discontinuities of the life cycle of an individual and the whole Indian community. Then I will show how they can refer to the predicament of Native

Americans, especially on the example of such tribes as the Mashpee, the Pequot and the Narragansett. Since the history of Native Americans, including the mentioned tribes, is characterized by many discontinuities (in culture, language, historical record), and discontinuity is claimed to be a pre-requisite for identity formation as posited by Davis, I would like to check how this concept can be applied to describe identity formation of today’s Native Americans, especially the ones in the North East.

Elżbieta Wilczyńska works in the Faculty of English in Adam Mickiewicz University, Poznan, at the Department of Studies of Culture, where she teaches British and American Studies course. 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 Art.

Self-Representation and the Archives of Iroquois Knowledge: David Cusick and his *Sketches of Ancient History of the Six Nations*

Maxime Petit

When Tuscarora writer, artist and cultural broker David Cusick published the first edition of his book *Sketches of Ancient History of the Six Nations*, his goals were made clear in his preface: he wanted to ‘record’ a history which he believes ‘never have been recorded’ but also to make it available in the English language, which was not his native language. Cusick thus stresses the historical and mnemonic importance of his work but also the necessity of crossing cultural and linguistic barriers. As such, this short illustrated book represents a foundational moment for Iroquois literature and art. By making it available to non-Iroquois readers — Francis Parkman referred to it in ‘The Conspiracy of Pontiac’ —, Cusick created a counterpart to the representation of Iroquois people created by Euro-American writers, historians and ethnographers. This act of self-representation is in keeping with a particularly daring underlying discourse on the preservation of Iroquois archives. Cusick’s use of the English language allowed him to provide Euro-Americans with a ready-made body of historical knowledge, thereby keeping control over a record which integrity was being threatened by Euro-American ethnographers and their disregard for cultural sensibilities.

This paper will investigate the literary and visual strategies used by Cusick through the various editions of his book to both adapt to Western (print) culture and retain power over the representation of Iroquois people and culture. Close attention will be paid to the different contexts of the various editions of the book and the evolution of these strategies. In addition to critical work dealing specifically with Iroquois literature and art, this paper will draw from the theoretical tools developed by Jacques Derrida in his 1995 essay ‘Archive Fever’ and Gerald Vizenor’s use of these tools in a Native American context (*Fugitive Poses*, 1998; *Native Liberty*, 2009).

Maxime Petit is a graduate student from the ENS de Lyon who teaches high-school and undergraduate English courses in Nantes, France (Lycée Eugène Livet). Previous to that, he has also taught French classes in Dartmouth College as a visiting faculty. His research focuses on the representation of Native Americans in 19th century American literature, Iroquois art and literature in the 19th and 20th century as well as on Native American documentary filmmaking.

Tribal Encounters: Interactions and Mutual Imaginations of Native Americans and Jews in the “Wild West” and Beyond

Sabine Lang

Jews are generally absent from the Anglo-American narrative of ‘How the West was Won’, yet there was a small but influential number of 19th-century Jewish pioneers, and there were prominent visitors such as artist Solomon Nunes Carvalho, anthropologist Franz Boas and art historian Aby Warburg. In the course of encounters in the New World, Native Americans soon began to capture the imagination of Jewish writers such as Antonio de Montezinos (Aron Levi) who in the mid-1600s

claimed that the original inhabitants of the Americas were actually the lost tribes of Israel, an idea that was to linger on in scholarly writings for more than two centuries. Due to their own history, some Jewish immigrants (and their descendants) in the U.S. – on which this presentation will focus – reflected on experiences of marginalization and discrimination shared with Native Americans, including confinement to secluded spaces (reservations, ghettos) and violent attempts to make them abandon their religion, embrace the Christian faith, and assimilate to European life ways. “All the Indian there is in the race should be dead”, was the motto given out by Richard E. Pratt, the founder of Carlisle Indian School: “Kill the Indian in him, and save the man.” In a very similar vein, ideologists of the French Revolution proclaimed that the Jews “should be denied everything as a nation, but granted everything as individuals.” Native Americans, in turn, did not usually harbour such feelings of interethnic kinship but rather viewed Jews as one subcategory of the ‘whites’ who interacted with them as traders, settlers, explorers, soldiers, and so forth. This has changed only recently, as some Native American writers were struck by the similarities between their peoples’ experience of near extinction and the genocide suffered by the European Jews during the Holocaust. The paper will give some glimpses of these mutual perceptions.

Sabine Lang holds a PhD in Cultural Anthropology and teaches Native American Studies classes at the University of Hamburg. She has conducted fieldwork among the Diné in New Mexico, the Shoshone-Bannock in Idaho, and among urban Native Americans. Her publications include *Men as Women, Women as Men: Changing Gender in Native American Cultures* (Austin: University of Texas Press, 1998) and *Representations of Indigeneity in North America* (ed., with Andrea Blätter, Hamburg: Ethnoscripts vol. 15/1, 2013).

3:45 – 5:15 pm “Tourism”

Educating the Public. The Annual Mescalero Apache Ceremonial.

Veronika Ederer

In 1913, after 27 years of captivity, the Chiricahua Apache prisoners of war were set free by an Act of Congress. Around one third of them, mainly young people who had accumulated some property, decided to stay on the Oklahoma reservation, but two-thirds moved to the Mescalero Apache reservation in New Mexico to settle in the community of White Tail. In the same year, the first “Coming of Age” ceremony for young girls was held on the reservation. Open to the public since many years, the ceremony during the 4th of July-weekend is now not only a chance for families to unit again, because many Mescalero and Chiricahua are forced to work in neighbouring communities. It is also a possibility to keep a tradition and one of the very few religious feasts alive and visible for guests and tourists.

In this paper I want to discuss the four days of the ceremony and the consequences for the celebration when presented to the public.

Veronika Ederer studied Social and Cultural Anthropology European Archaeology and Physical Anthropology at the LMU in Munich. She received her Dr. phil. at the Goethe-University in Frankfurt am M. 2005 on the concepts of status, honour and prestige in Native American cultures. She teaches ethnology in schools, kindergartens and adult education since 2003 in Germany and Switzerland. Since 2006 she is working as a museum educator at the Nordamerika Native Museum in Zürich and as a teacher for gifted children at the Universikum Zürich.

Hyper-Racialized Souvenirs: Applying Anthropological Theories of Materiality and Object Agency to Contemporary Material Culture

Kelly R. LaFramboise

This paper examines the tourist market in “Lakota Country” in South Dakota that sells souvenir figurines, signs, and T-shirts that are blatantly racist and offensive towards American Indians, especially those living in the area near Rapid City and on the Pine Ridge Oglala Reservation. Most of these souvenirs depict images of racial minorities represented as substance abusers, violent social-deviants, or exotic and non-normative; this racist “knowledge” about Oglala cultures is disseminated among the public and directly prevents self-representation by Oglala people. By objectifying American Indians in ways that project them as inferior and “other,” the producers, merchants, and consumers of the racialized items participate in communicating hegemonic notions of structural and symbolic violence.

Objects are particular. They have many facets and serve many purposes. They have particular meanings, contexts, interpretations, and contain messages and knowledge that humans internalize upon contact with an object. Representations of people are *material*, and should be treated as objects. Representations inform our understanding of the world and shape our emotive and expressive identities and how we perceive those of others.

While representations seek to mirror the places, ideas, concepts, or people they were designed to depict, they stand alone as material culture – objects – in the same world as the one they attempt to mimic. In this way, objects have agency, or the capacity to act independently within (or opposed to) social factors such as class, gender, and race limitations that influence the agent’s opportunities. Generally, agency is thought by anthropologists to only apply to humans; but, archaeologists have come to argue that objects carry the capacity to act for or against the status quo or hegemony. This paper describes racialized objects sold as souvenirs within the framework of object agency and racial discourse.

Kelly R. LaFramboise is a PhD student of Anthropology at the University of Oklahoma studying intersections of nationality, ethnicity and gender, specifically in the context of German connections to and interests in American Indian cultures (specifically Oglala Lakota). She is a board member of the American Anthropology Association Tourism Interest Group, and a member of the University of Oklahoma Center for Social Justice Graduate Research Fellowship.

Casino Tribes: How to Control Self-Representation, and the Interaction with Government Institutions, Investors, Gamblers, Tourists and Visitors?

Renate Bartl

In 2013 there were 449 Native American gaming enterprises in the USA with total revenues of 28,031,595,000 USD. Since the first tribal bingo hall was established in 1981, Indian Nations with gaming operations were confronted with an influx of non-Indian visitors on their reservations.

The passing of the *Indian Gaming Regulatory Act (IGRA)* on October 17, 1988, opened up the door for Indian Nations to build casinos, but also increased the number of non-Indians visiting these gaming enterprises. In the following years, parallel to the growing number of Indian casinos, the stream of gamblers and visitors from outside to the reservations grew.

How do casino tribes manage these flow of visitors to their reservations and create a regulated contact between them and their visitors? How do they establish ways of presenting themselves to these visitors?

One of the best functioning ways seems to be the creation of different areas of interaction and non-interaction between the Indian Nations and their visitors. In places like casinos, museums, information centers, touristic enterprises, powwow arenas and fairgrounds, visitors can interact with the Indian Nations they are visiting, and the Indian Nations can present themselves to the visitor in a way they control. On the other side places like tribal residential areas, institutions, and meeting places can be kept private and secluded from this interaction.

Moreover the establishment of gaming enterprises by Indian Nations also had exposed them to the influence non-Indian institutions and persons, like local and state governments, investors, entrepreneurs and employees. All these contacts can influence and reduce tribal sovereignty. Examples will show how.

Renate Bartl holds an M.A. from the University of Munich, Germany. Her research project is: "American Ethnicity: Groups of African-American – Native American – European Ancestry in the Eastern USA". She teaches eLearning courses on Canadian Aboriginal Studies for the Association of Canadian Studies in German-speaking Countries, and has taught classes at the Department of Ethnology and American Cultural History, University of Munich and the Institute for Canadian Studies, University of Augsburg, Germany. She is responsible for the American Indian Workshop (AIW) webpage and mail server.

8:15 pm "Into America – The Ancestors' Land"

Film as a Medium for Self-Representation and an Opportunity to Access Knowledge

Nadine Zacharias

In the documentary film INTO AMERICA – THE ANCESTORS' LAND Helen Yellowman, an impressive Navajo storyteller, and her grandson, Angelo Baca, embark on a long journey from Seattle back to their homeland in the American Southwest. By crossing important and ordinary landmarks, and examining society and history through traditional Navajo storytelling, the film pronounces another, unknown America.

The film was a collaborative project between the film's protagonist Angelo Baca, an enrolled member of the Diné and Hopi tribe, and the film director Nadine Zacharias, who is based in Southern Germany. Angelo and his family were also in an advisory function in the post-production.

During their graduate studies, Angelo and Nadine met at the Native Voices Program at the University of Washington, where they collaborated for the first time, recording and documenting events of the Native community in Seattle. During this time, questions on the proper technique, film language and methodology were debated and the awareness of subjectivity, POVs and different agendas arose – a consequence of the very different backgrounds of Angelo and Nadine. Nonetheless, the result of this fruitful teamwork can be seen in INTO AMERICA - THE ANCESTORS' LAND that was awarded and screened at many film festivals around the world, e.g. at the American Indian Film Festival in San Francisco and Biberacher Filmfestspiele in Germany.

Angelo Baca and Nadine Zacharias will be present and discuss the special circumstances of INTO AMERICA – THE ANCESTORS' LAND. By showing two different, inner perspectives on the making of the film, this session contributes to the broader topic of the 2015 AIW "Knowledge and Self-Representation".

Film Specs: Release date: 2013; Length: 84min; Aspect ratio: Cinemascope; Sound: Stereo; Language: English, Navajo (English subtitles)

Nadine Zacharias is a visual anthropologist and documentary filmmaker specialized in educative and museum films. She graduated from the University of Kent, Canterbury (M.A. Visual Anthropology) and from Filmakademie Baden-Württemberg

(Dipl. Directing/ Educative and Scientific Film). Her anthropological interest circles topics on contemporary Native American Art, Material Culture and Visual Representation, and was subsequently expanded to the research of transnational and global movements. Having curated the North America Collection in a Swiss Museum, she is now artistic head of the film production company Moving Ideas – Films for Museums and the Sciences that supports curators in implementing motion pictures in exhibitions.

Angelo Baca, Native American filmmaker, Navajo and Hopi, works on educational films, fiction and non-fiction. A graduate of Native Voices Program at the University of Washington, he has done numerous documentaries and collaborative works with other filmmakers. Recently, he taught at Brown University both Native American Literature and Native American Media/Film courses. His research interests vary from indigenous food sovereignty, Native American health/wellness, to indigenous film to native youth development projects, including indigenous international repatriation.

Thursday, March 26th (IG 311)

9:15 – 10:45 am SDSU Native American Students Speak: recruitment, retention, and resulting research by Native students

Panel organized by Margaret Field

Participants: Corrine Hensley, Tony Luna, Lora Paz, and Ozzie Monge

According to the National Indian Education Association, Native American students typically account for less than 1% of the total student body at most universities. Only 65% of this number actually graduate within six years. Approximately 12% of Native American young adults (ages 25-35) have a college degree, compared to 31% for the general population. Student recruitment and retention efforts by universities are therefore very important for Native communities. This panel will present overviews of these various programs as well as original research by Native American students involved with them at San Diego State University, a large public university with several programs which aim to recruit and retain Native students on campus through various methods including outreach to American Indian communities, faculty mentoring, interaction with other Indian students on campus, community service learning experiences and involvement in meaningful activities which support American Indian communities.

Corrine Hensley is a Graduate Student in the Anthropology department at San Diego State University. She works with the Barona Band of Mission Indians assisting in the development of their cultural programs. She identifies as a member of the Urban Indian community and descends from the Catawba people of North Carolina. Her research examines the pre-colonial religious tradition called the Chinigchinich religion named after its primary deity. She explores the tradition's syncretic process through examining creation stories and rituals in an effort to map the religious identities and landscapes of Southern Californian peoples.

Tony Luna is Tlingit/Chicano. He completed his MA in experimental psychology from California State University, San Marcos in 2013. He has been working for a tribal health organization since 2006. His research examines a community partnership with California American Indian communities to prevent and reduce prescription pain medication misuse. This collaborative project aims to 1) understand attitudes toward use, misuse, and disposal practices of prescription pain medications in a rural communities, 2) create an awareness campaign toward some of the pitfalls related to prescription drug misuse and abuse.

Lora Paz is a descendant of the Ysleta Del Sur pueblo of El Paso Texas and a major in English and American Indian Studies at SDSU. She will be discussing how indigenous peoples have been using different forms of technology and media to revitalize their culture and languages, focusing on the digitization of the oral histories of our elders and how archiving these histories are crucial for future generations.

Ozzie Monge is a graduate student at San Diego State University in the Master of Liberal Arts and Sciences program. He is descendent of the Gila River Indian Community of Arizona. Born in Los Angeles in 1967, he “didn’t know that he didn’t know” (borrowing a phrase from Ojibwe playwright Jennifer Bobiwash) that he was Native American. After serving as an officer in the U.S. Navy during Operation Desert Shield/Storm, he worked in the defense industry. He has since been on a journey to reclaim that which has been denied for two generations, his ancestry, and to hopefully wipe his kharmic slate clean by doing ‘more good’ than harm this go around and thereby become a human being once again.

11 am – 1 pm “Collection/ Museum/Repatriation” (1)

Documenting the North American Collections at the former Königlich-Preußische Kunstammer (Royal Prussian Art Chamber) prior to 1850

Nikolaus Stolle

The ethnographic collections of the Royal Prussian Art Chamber are presently housed in the Ethnologische Museum Berlin. With some 20.000 objects, this institution holds the single largest Native American collection in Continental Europe. It will become part of the collections of World Cultures in the Humboldt-Forum, former Berliner Castle, when its renovations have been completed. Surprisingly little has been written about these early collections and their collectors. Scholars working with ethnographic objects tend to use earlier printed guides, such as von Ledebur's of 1831, as no one has really attempted to update a compilation of sources scattered throughout the Berlin archives. Therefore, this presentation will present an overview of its Native American collections listed before 1850. Thereafter, possible ways to reconstruct the history of each collection, utilizing various archival sources, will be discussed in detail.

Nikolaus Stolle is working currently as a contract teacher at the Goethe-Universität, Frankfurt am Main, Germany, where he received his Dr. phil. in 2013. Since 2010 he is also an assistant for the international research project GRASAC (Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures). In 2009 he was a freelance researcher for the department of the Americas at the Museum der Weltkulturen in Frankfurt. He is a frequent visitor of museums containing ethnographic material in Europe and abroad. His focus is on the history and aboriginal cultures of north-eastern North America about which he has published several articles.

O'odham Walkers and Their Staffs: Walking Sticks by Way of Calendar Sticks and Scraping Sticks

Seth Schermerhorn

This paper will examine O'odham staffs or walking sticks which, despite playing a prominent role in the everyday life of O'odham Catholicism, have previously evaded the ethnographic gaze. After exploring O'odham theories of how history is embedded in objects, I will compare O'odham staffs with calendar sticks and scraping sticks in order to illustrate how these staffs record historical and geographical knowledge, and how the staffs themselves are considered to be extensions of their walkers.

Seth Schermerhorn is Assistant Professor of Religious Studies at Hamilton College in the Mohawk Valley of New York. He specializes in the indigenous religious traditions of the Southwestern United States, particularly the Tohono O'odham, or Desert People, who live along the U.S.-Mexico border in southern Arizona and northern Sonora. His research especially focuses on transnational O'odham pilgrimages to Magdalena, Sonora, Mexico.

The Making of *Bunko Echo-Hawk*; Modern Warrior: Dilemmas and Potential of Co-Curation in a Natural History Museum

Alaka Wali

Natural History museums with significant anthropology collections are historically burdened by the misrepresentation of American Indians and colonialist practices of collections building. NAGPRA (the Native American Graves Protection and Repatriation Act) forced museums into dialogue with tribal representatives, but these have often been narrow conversations concerning legal procedures having to do with the requests for returns of human remains and artifacts. Apart from NAGPRA negotiations, museum staff must also re-think the larger issues of how representation, use, and

scholarship of the North American collections should proceed in ways that are collaborative and privileging of individual and collective voices from the source communities.

In this paper, I describe one such attempt and the dilemmas and potential it represents for co-curation of the North American collections at The Field Museum. In 2013, the Museum opened the exhibit, *Bunky Echo-Hawk: Modern Warrior*, which was a collaborative effort between contemporary Pawnee artist and activist, Bunky Echo-Hawk and myself along with other Field Museum staff. The exhibit incorporates artifacts from the Pawnee collections selected by Mr. Echo-Hawk and his own paintings. Much of the label copy consists of his perspective on the objects, the knowledge they embody and his ideas on self-representation. Although this is an exciting and novel approach for the Field Museum, it also raised questions about individual vs. collective representation and how the Museum should navigate sometimes contentious dialogues within Indian communities.

Alaka Wali is Curator of North American Anthropology at The Field Museum. She received her BA at Harvard University and her PhD at Columbia University. She has conducted research in both the neotropics and in the urban United States. Since 2010, she has also worked with contemporary Native American artists. In the 20 years that she has been at The Field Museum, she has expanded the efforts to build partnerships to promote greater understanding of cultural diversity, improve quality of life, and develop more effective stewardship of natural resources. She is the author of two books, over 40 articles and monographs, and has received numerous grants for research.

Oral Tradition, Tribal Identity and NAGPRA: An Example from Southern California

Margaret Field

Negotiations between tribes and federally-funded institutions over the return of artifacts and human remains under NAGPRA include a consideration of tribal oral tradition in establishing prehistoric tribal homelands, together with archaeological and linguistic evidence. This paper will discuss the evidence from these three fields for identifying a prehistoric homeland for the people who self-identify as Kumeyaay/Kumiai and Diegueño today, who currently reside on both sides of the international border in San Diego county (USA) and Baja California Norte (MX).

It will especially focus on what can be learned about the location of the Kumeyaay homeland and historical migrations from their oral tradition, through a consideration of the multiple parts of the canon from various Kumeyaay communities on both sides of the border as well as that of related Yuman cultures. Drawing on both anthropological descriptions (most from over a century ago) as well as contemporary perspectives from Kumeyaay people, it will outline what we know about prehistoric Yuman and Kumeyaay locations on the land and the import this evidence has for NAGPRA negotiations.

Margaret Field is a linguist and Professor of American Indian Studies at San Diego State University. Since 2007 she has been engaged in documenting the Kumeyaay language spoken in Baja California Norte and collaborating with communities there on language revitalization efforts. Her research interests also include language socialization, language ideology, and the sociolinguistics and pragmatics of American Indian languages.

2 – 4 pm “Collection/ Museum/Repatriation” (2)

Aanischaukamikw: Cree Self-Representation in Eeyou Istchee (the Eastern James Bay Region of Canada)

Jordan Graham & Raegan Swanson

The Aanischaukamikw Cree Cultural Institute, which originated as an Elders’ vision in the 1980s in the political climate during the era of the James Bay and Northern Québec Agreement, has been

brought to fruition over several decades and transformed to accommodate an institutional mandate by focusing on aanschaa (cultural continuity) to serve the communities it represents.

Consisting of a collecting museum, a community archive, and a subject-based library, the institute epitomises the holistic approach the nine Cree communities in Northern Québec have brought to “Reclaiming the Ways of [Their] Ancestors.”

Representing the Cree of Eeyou Istchee (the Eastern James Bay Region) with members from each community on the Board of Directors, Aanischaaukamikw serves as a central hub through which Cree may represent themselves, celebrate their culture, and share knowledge with younger generations and non-Cree visitors alike, thereby establishing itself as a dynamic community project.

Since its opening in 2011, Aanischaaukamikw, which is located in the United Nations Award Winning community of Oujé-Bougoumou, has become an internationally award winning museum in its own right. Delivering diverse programming to supplement the collections it holds, Aanischaaukamikw has produced a play (*Mind's Eye*) to reanimate Cree legends, published materials, created an online community heritage project, and frequently holds workshops to disseminate the knowledge of traditional skills, which in several cases have been almost lost. Paradoxically, with its emphasis on local knowledge and self-representation, the Aanischaaukamikw Cree Cultural Institute is gaining international recognition and rapidly becoming a “global player” in the museum world.

This paper will focus upon the manner in which the Cree of Eeyou Istchee have built Aanischaaukamikw as a manifestation of self-determination, and in the ways it is continuously adapting to become an expression of the wider Canadian, North American, and global indigenous communities.

Jordan Graham is the former museum and archival technician at Aanischaaukamikw Cree Cultural Institute in Canada, and currently employed at The Pitt Rivers Museum in the United Kingdom. She has previously worked at The Battle Harbour National Historic Site, in cultural resource management, and as an archaeologist at sites in Canada, Ireland, and Cyprus. Jordan holds a B.A. (Honours) in Anthropology from McGill University, and is currently completing her M.Phil. in Archaeology at Oxford University.

Raegan Swanson is the archivist at Aanischaaukamikw Cree Cultural Institute in Oujé-Bougoumou, Québec. She has previously worked at Library and Archives Canada and as an archivist at the Truth and Reconciliation Commission of Canada. Raegan holds an Honours History Degree from Collège universitaire de Saint-Boniface and a Masters of Information from the University of Toronto iSchool.

Collaborative Collection Research with Source Community: Introduction of "Info-Forum Museum Project"

Atsunori Ito

The Japan National Museum of Ethnology (Minpaku) is a research institute for cultural anthropology and ethnology. Since its foundation (1974), Minpaku has collected a vast number of ethnographic artifacts. The current collection includes 335,000 artifacts, 70,000 audiovisual items, and 650,000 books and periodicals.

Recently not only Minpaku but also other ethnological museums have been made requests from people of the source community on the collection information. For example, the director of the A:shiwi A:wam Museum and Heritage Center (Zuni Museum), NM, USA, has visited Minpaku several times to do collection review. After the reviewing, he pointed out some misrepresentations in the catalogue description, and instructed proper conservation way in accordance with Zuni cultural context. Those collaborative researches were fruitful results for us because we could re-collect deeper knowledge and information concerning the objects. Besides, it was fruitful result for them

because they could figure out the existence, number, situation, catalogue description of the item, and they can engage in the process of collection info management in the holding museums.

Inspired by this kind of direct requests from the source communities, Minpaku started the “Info-Forum Museum Project” in June 2014. The purpose is collaboratively promoting interactive and reciprocal utilization of the ethnographic materials among people of the source community, the local holding museums, and Minpaku to meet such a demand. There are similar projects such as “Sharing Knowledge” by the Arctic Studies Center (Smithsonian Institute), and “RRN” by the MoA, University of British Columbia. In this presentation, I would like to introduce the outline of an ongoing Info-Forum Museum Project, and an individual project focusing on the Hopi “Kachina Doll” and silver jewellery collections.

Atsunori Ito is an assistant professor at Minpaku. He specialized in social anthropology at Tokyo Metropolitan University, where he received his PhD in 2011. Since 2003, he has conducted field research on indigenous intellectual property issues among Hopi in Arizona, USA. In Japan, he has studied the circulation of fake and imitation Native American art commodities; and has reviewed Hopi “Kachina doll” collections at Japanese museums with the goal of preventing objects becoming orphan works.

Tribal Museums’ Sovereignty-Based Self-Representation: The Navajo Museum

Marie-Claude Strigler

Many people in the United States have little knowledge of the contemporary Native Americans. What they know is often a composite of a variety of 19th century Native Americans. Past museums have done little to go beyond that representation, alien to how Native Americans perceive or represent themselves. Today, they take full advantage of all media available. Most tribes have official websites. Major museums have a face-book page. More and more tribal museums, seek to reposition themselves as the authors and experts of their culture, and to assert their active and continued presence in the contemporary world. Indians are no more a “vanishing race”, nor are museums destinations for tourists wishing to escape modernism. Tribal museums present programs aimed both at tribal and non-tribal members, offer school tours, lectures...

A tribal museum tends to present the tribe as a sovereign nation: sovereignty is linked to self-representation through institutions it also fulfils tribal government duties, including repatriation (NAGPRA) and historical preservation.

The Navajo museum in Window Rock

Native voices show the visitor that they are a valid authority on Native issues, and that Native forms of knowledge are legitimate. The Navajo museum and cultural center opens to the East, facing the red boulders. Nothing is done to attract the non-Indian visitor, who has to deserve access to it. Once inside, the Navajos’ relationship to the past is one of historical trauma and grief, with the Long Walk period. At the same time, contemporary artists, weavers, and silversmiths demonstrate their skills. In their self-representation, the on-going Navajo public culture is one of survival and creative assimilation. Inside is the office of Miss Navajo Nation. After her election, she becomes a community leader, fluent in the Navajo language and knowledgeable in her culture. She is a goodwill ambassador on and off the reservation. Through her website, she shows that the Navajo Nation is living and active, while at the same time, she exemplifies the essence and character of Changing Woman. Like the museum, she operates within a Western institutional form to propagate Navajo knowledge and practices.

Marie-Claude Strigler was associate professor at the University Paris III – Sorbonne Nouvelle. After her doctoral dissertation on the economic policy of the Navajo tribal government, she wrote several books on various aspects of the Navajo culture and economy, and a History of American Indians. She has also written a number of articles, both in French and in English,

about the current economic and political evolution of Native American nations. She is a member of the network of experts for GITPA / IWGIA (International Work Group for Indigenous Affairs).

Motive, Native Knowledge, and African-Native American Self-Understanding: Life History Evidence from a Smithsonian Exhibit

Robert Keith Collins

When Naomi Quinn (1992) wrote, “The Motivational Force of Self-Understanding: Evidence From Wives’ Inner Conflicts”, her goal was to explore how understandings of self become so important that they shape our most basic answers to the question, “Who am I?” The ethnographic exploration of this question in relationship to African-Native Americans – individuals of ethnically and/or racially blended African and American Indian ancestry - has seldom occurred. Where it has been explored the focus of analysis has been on American Indian attitudes towards the African presence within American Indian communities, which rendered illusive the salience of American Indian cultural knowledge and social roles in African-Native American lived realities within these communities. This case study expands on Quinn’s discussion by examining the motivational forces behind the self-understandings of three African-Native American individuals, as discernible from life histories obtained during the creation of the current Smithsonian traveling banner exhibit, “IndiVisible: African-Native American Lives in the Americas.” Using a person-centered ethnographic approach, this paper explores three types of African-Native American self-understandings that illuminate the extent to which tribal specific Cherokee, Choctaw and Creek cultural knowledge remains close to the core of their senses of being and belonging. This discussion reveals how American Indian cultural knowledge (i.e., kinship ties, language, etc.) has linked to their understandings of self within the contexts of lived experiences. Examining these sources of motivational force in African-Native American self-understandings reveal the common sense naturalness that kinship, language, and other components of culture lend to the American Indian representations of self among African-Native Americans. Respondents’ understandings of self-illuminate how American Indian cultural knowledge became salient in their lives and generated unique life histories that challenge and contest expectations that they should answer the question, “Who am I?” in a manner consistent with what they represent to others.

Robert Keith Collins, PhD, an anthropologist, is Associate Professor of American Indian Studies at San Francisco State University. He holds a BA in Anthropology and a BA in Native American Studies from the University of California at Berkeley. He also holds an MA and PhD in Anthropology from UCLA. Using a person-centered ethnographic approach, his research explores American Indian cultural changes and African and Native American interactions in North, Central, and South America.

Thursday, March 26th (IG 411)

9:15 – 10:45 am Lacrosse - It's a Way of Life

Film Screening and Presentation

Livia Šavelková

The main aim of the paper is to open a discussion about cross-cultural (Barbash and Taylor 1997) and transcultural filmmaking (MacDougall 1998, 2006) in general, focused on a case study related to the Native Americans and the Czechs in particular. The cross-cultural filmmaking has been studied and debated mainly in terms of so called Western filmmakers, and anthropologists in relation to “exotized” and “colonized” other. The experience from the so called post-socialist world is missing and is slowly finding its place in platform of so called Western academia. The paper focuses on a visual (re)presentation of a meeting between people who might have mutually constructed as the “exotic other”. Based on filming of a visit of the Native American team competing at the World's Lacrosse championship held in the Czech Republic, we would like to debate following questions: How to deal with various experiences and expectations about political correctness, (self-)censorship and propaganda formed by various historical experiences with colonialism and “self-colonialism”? How do different epistemologies of all participants of the filming process and the awareness about different audiences affect the final form of the film?

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

11 am – 1 pm “Power”

Wounded Warriors: Native Military Tradition and Cultural Knowledge in Contemporary US Veteran Healthcare

Frank Usbeck

In the aftermath of the Vietnam War, both Native studies scholars and military psychologists have commented on the capacity of Native military traditions to overcome war-related stress and PTSD. Emphasizing the role of ceremonies and community relationships for healing, they observed that Native veterans' cultural traditions facilitate a better chance to manage war stress and trauma than non-Native medicine alone. Some even suggested that non-Native veterans might benefit from a focus on community relationships and spiritualism in trauma therapy and reintegration. In recent years, diverse creative therapeutic approaches in military psychology have incorporated select elements of Native traditions, such as sweat lodge ceremonies and talking circles, due to this Native inspiration.

My paper will discuss the transfer of culture-specific knowledge in representations of these military traditions within the US Veterans Administration's healthcare system. I will explore the selective and controlled sharing of cultural knowledge regarding war and veterans, and how the interrelation of control and sharing affects the (self-)representation of Native traditions in VA medical practice and publications. My paper will scrutinize how collaboration in local healthcare between the VA and the Indian Health Service for Native veterans facilitates the acceptance and institutionalization of

traditional healing methods. In addition, I will discuss texts such as the US Department for Health and Human Services' website “Native American Veterans: Storytelling for Healing,” and the film “Wounded Spirits, Ailing Hearts,” produced by the VA's National Center for PTSD in versions for both veteran's families and for non-Native healthcare personnel. Both samples will provide insight into Native communities' strategic sharing of cultural knowledge and mediated Native self-representation within non-Native institutions.

Frank Usbeck studied American Studies, History, Journalism, and American Indian Studies at Leipzig University (Germany) and the University of Arizona. He earned his Dr. phil in 2010 with a study on the appropriation of German “Indianthusiasm” for Nazi propaganda. At TU Dresden, Usbeck currently prepares his *Habilitationschrift* on ceremonial storytelling and therapeutic potential in non-Native US soldiers' weblogs (*milblogs*), which he reads through the lens of Native American warrior ceremonies.

Story as the Means of Healing in Leslie Marmon Silko's Ceremony

Jana Scigulinska

The rituals of healing and spiritual ceremonies have represented a crucial part of the Native American culture, and have been included in various literary works of authors coming from that community with such a rich oral culture-based tradition. In her novel *Ceremony*, Lesley Marmon Silko as one of the most significant Native American novelists, deals with the importance of tribal ceremonial knowledge, which includes storytelling and rituals, as the means of healing not only “*personal*” but also “*communal and collective trauma*” (Eppert, 727). My presentation will be focused on interweaving traditional stories, as the knowledge based on storytelling, rituals and their healing function according to the Native American tradition, with the Tayo's individual story and the collective story of Laguna Pueblo people.

Jana Scigulinska is PhD student at the University of Presov, Institute of British and American Studies. She graduated in the study programme English Language and Literature. Her PhD study is focused on the Native American and Australian Aboriginal contemporary literature, especially Gerald Vizenor and Alexis Wright's fiction.

Re-Thinking Red Power: Narrative, Ideology and Identity

Sam Hitchmough

Who and what influences historical presentation of a movement, who is able to assert influence over the narrative of Red Power? In 2018 the American Indian Movement will be 50 years old, and 2019 will see the 50th anniversary of the Alcatraz occupation and start a sequence of significant anniversaries that usually represent the Red Power era, ranging from 2019 to 2028 taking in remembrance of the Trail of Broken Treaties (2022), the siege at Wounded Knee (2023) and the Longest Walk (2028) As these anniversaries approach, it provides an opportunity to reflect on whether the commonly held timeframe of Red Power is adequate, and whether the ways in which it's often presented properly convey the ideological character of the movement.

This paper argues that the Red Power movement needs to be re-conceptualised, and explores the historiography of Red Power in order to re-present protest in such a way that themes that have often been hidden or underexplored can be regarded as key to the movement's philosophy and strategy. This process helps contribute to the process whereby indigenous groups can regain control over their past by questioning the ways in which the history of activism from the 1950s-1970s is presented, typically through over-simplification and various forms of limitation.

Examples include how dominant national narratives were at the time challenged through active counter-narratives, and how a pattern of protest sites engaged with notions of American patriotism, identity and values: Alcatraz, the Mayflower II replica, the National Day of Mourning, Mount

Rushmore protests and the Trail of Self-Determination in 1976. A second example looks at how the consensual ‘end’ of Red Power was drawn to a close, examining America’s bicentennial year and white backlash in the mid-1970s.

Just as Civil Rights and Black Power literature has been substantially re-thought so that the start and end of movements in particular are re-shaped, so Red Power needs to be opened up to more critical analysis that allows for a greater appreciation of Indian ideologies, greater re-conceptualisation of the philosophical framework of Red Power, and less emphasis on the government top-down narrative and consensual narratives that have remained limiting and insufficient in reflecting the dynamism of the era.

Sam Hitchmough is a senior lecturer in American Indian and African American studies at Canterbury Christ Church University, as well as being Programme Director for American Studies. His particular research interests lie in the American Indian Movement, the historiographies of the Red Power movement, the civil rights movement, the Black Power movement, and the relationship between protesters and patriotism. His most recent publication is *It’s not your country any more. Contested national narratives and the Columbus Day parade protests in Denver,* in the *European Journal of American Culture* (2013). Sam is currently establishing the Red Power Network, a group of researchers working on 1960s-1980s activism ahead of the 50th anniversary of AIM (2018) and Alcatraz (2019).

Indigenous Knowledge, Worldview and Western Colonialism

Donald L. Fixico

Indigenous knowledge among American Indians expresses a variety of worldviews that are separate from western thinking. As many indigenous communities have been colonized in the Americas, this study defines indigenous knowledge, explains its value, and argues for a rightful place in world academia. All of this is based on the inherent fact that indigenous people think differently from western logic based on their worldview and ethos. Even native decision-making becomes relevant in self-representation. It is long overdue for the acknowledgement of an indigenous paradigm of self-knowledge. This enormous oversight is due to the colonial “othering” of Native people and western print capitalism creating a subaltern existence for indigenous knowledge based on well over 30,000 books written “about” Indian people. An indigenous paradigm of many of kinds tribal oral traditions, winter counts and pictographs in North America alone, are addressed here to demonstrate how the American Indian works in a linear world. An integral part of this manifestation of indigenous thinking is including and highlighting the works of Black Elk, Charles Eastman, Vine Deloria, Scott Momaday and other indigenous minds. It is mandatory for indigenous scholars and teachers to be in control for indigenous knowledge to be respectfully and correctly represented.

Donald L. Fixico is Distinguished Foundation Professor of History in the School of Historical, Philosophical & Religious Studies at Arizona State University. He is a Native scholar from Oklahoma and is Shawnee, Sac & Fox, Muscogee Creek and Seminole. He has been on faculty and a visiting professor at 10 universities and has written and edited 13 books and his relevant books for this topic are *Call for Change: The Medicine Way of American Indian History, Ethos and Reality* (2013) and *The American Indian Mind in a Linear World: American Indian Studies and Traditional Knowledge* (2003).

2 – 4 pm “Land Rights and Environment”

To Have and to Hold: Anishinaabe Woman and the Struggle for Indigenous Land Rights in Northern Michigan, 1836-1887

Susan E. Gray

This paper examines contestations between Indigenous people and Euro-Americans over land ownership and use, culturally imbedded practices that entail control of both knowledge and self-representation. A generation before the far better known Dawes Act in 1887, the federal

government imposed a series of allotment treaties on Anishinaabe people in Michigan who had previously ceded their lands in exchange for temporary reserves and use-rights to the rest of the territory in the absence of white settlement. For the Odawa and Ojibwe signatories, the 1855 Treaty of Detroit establishing allotment in designated townships in northwestern Lower Michigan—the Traverse region—brought to an end the threat of removal from the state with which they had lived since ceding their lands in 1836. Accounts of allotment in Michigan, and the Indian Homestead Act that followed it in 1872, rightly emphasize the decades of often violent dispossession to which Indigenous people were subjected by covetous white settlers, timber thieves, and greedy or incompetent federal officials. Chronicles of this criminality, however, overlook the ways in which it was gendered, placing Anishinaabe women at the center of the struggle for control of land and lifeways. Before the 1855 treaty, a number of Anishinaabeg in the Traverse region had already purchased land with their treaty annuity monies as a defense against removal, adjusting a resource-based seasonal round to the fixed boundaries of their parcels. Although men’s responsibility for hunting and fishing continued to involve considerable mobility, a well-selected tract could accommodate such female activities as gardening, gathering, and maple-sugaring. Both allotment and the Indian Homestead Act, more, contained provisions that made it possible for women to own land in their own names.

Susan E. Gray is Associate Professor of History at Arizona State University. Recent publications include *Contingent Maps: Rethinking Western Women’s History and the North American West* (2014) and “Of Two Worlds and Intimate Domains” in Buss and Genetin-Pilawa, eds., *Beyond Two Worlds: Critical Conversations on Language and Power in Native North America* (2014). At present, she is completing *Lines of Descent: Family Stories from the North Country* for the University of North Carolina Press.

Can a Tipi Stop a Pipeline?

Klára Perlíková

Keystone XL is a proposed tar sands pipeline that would carry 800,000 barrels per day of tar sands oil across the United States. TransCanada recently completed construction of the southern part of the Keystone XL pipeline through Oklahoma and Texas, and wants to expand its pipeline system by adding a northern section to the Keystone XL pipeline. If approved, the northern segment of the Keystone XL would carry tar sands oil from the oil sands in Alberta, Canada, into the refineries in Texas. It would run through Montana, South Dakota and Nebraska. If built, the proposed northern section of Keystone XL pipeline would cross through the Great Sioux Nation treaty lands as defined by the 1851 and 1868 Ft. Laramie Treaties. At the present time, the proposed project has not yet acquired the Presidential Permit, and a large number of various organizations are heavily protesting against the project, referring to the large-scale negative impact on environment.

In my presentation, I would like to focus on the actions of Oyate Wahacanka Woecun [Shield the People], which is a project of the Rosebud Sioux Tribe to oppose the Keystone XL. Apart from its environment-protection dimension, the project also reflects the issues of cultural identity, tradition and intercultural cooperation. As a part of the protest, a Spiritual Camp has been built up in the proposed line of Keystone XL. Supported both by the tribe and by people who came to visit the camp often from great distance, the Spiritual Camp puts together political and spiritual resistance; local concerns and global issues. In the light of resistance to the global issue of protection of environment the issue of tribal identity plays a significant role and is dealt with from new perspectives.

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

Inuit, Climate Change, Indigenous Knowledge and Self-Representation

Kerstin Knopf

Climate change and global warming have become buzzwords in today's public discourse. Most people are aware of these natural phenomena; scientists are alarmed, continuously warn the world about the effects, and their research results influence international politics. But Western scientists and international politics have little interest in what Indigenous people have to say or contribute to this global issue. In 2010 Inuit director Zacharias Kunuk released his latest film *Qapirangajuq: Inuit Knowledge and Climate Change* that was co-directed with the Canadian environmental scientist Ian Mauro. This film is a first step to counter this situation as the filmmakers ask Inuit elders from different Arctic regions to speak about the changes they observe in the Arctic as a result of climate change, Western industrialism, and Western research. As the film makes clear, Indigenous knowledge needs to be accepted as equal scientific contribution to Western science if we even want to come close to solving global ecological problems. The film can be watched on IsumaTV (<http://www.isuma.tv/inuit-knowledge-and-climate-change/movie>). This paper will offer some thoughts on Indigenous and Western knowledge systems as well as their relationships in the power matrixes of our globalized world. Furthermore, it will present the film and the Isuma website as examples of Indigenous self-representation that put Indigenous knowledge in the spotlight of global and academic attention.

Kerstin Knopf holds an MA (1997) in American/Canadian, Hispanic and Scandinavian Studies, a PhD (2003) and a second PhD (2012) from the University of Greifswald in Germany. She currently teaches North American Literature in Greifswald and has started a new position as professor for Postcolonial Literatures and Cultures at Bremen University in January 2015. Among her publications are *Decolonizing the Lens of Power: Indigenous Films in North America* (Rodopi 2008) and the editions *Aboriginal Canada Revisited* (U of Ottawa P, 2008) and *North America in the 21st Century: Tribal, Local, and Global* (WVT 2011).

4:15 – 5:45 pm

Poster Session

Native America in Offenbach. Origin of the Objects and the Hidden Treasures of a Collection

Adrian Brand

The North-America exhibition at the Deutsches Ledermuseum (DLM – German Museum for Leather) is built-up from three different collections – from the Hessisches Landesmuseum Darmstadt, the Weltkulturen Museum Frankfurt am Main and the DLM itself. I will document these three parts of the exhibition separately and see which objects come from which museum and how the museums got these objects. The most important artifacts for my research are three Kachina Masks that are preserved in the DLM storage and are not permitted to be displayed any more.

The paper will not only introduce the exhibition and the collection, but the struggles with doing research in a German museum that does not have the staff to open the storages and archives which help to gain more information about the objects.

Adrian Brand is a student of Cultural and Social Anthropology at the Goethe-University, Frankfurt with a focus on Native North America and anthropology of religion. He is working on the history of the ethnographic collection of the Deutsches Leder Museum Offenbach with a focus on North-America for his BA thesis.

“This is a Genie who serves the Devil”: Calvinists and Jesuits in New Netherland.

Jade Foret

This poster intends to present ongoing research into a comparative analysis of the different methods employed by Jesuits and Calvinists in converting the Indigenous population of New Netherland in the seventeenth century. This investigation focuses on two letters. The first, written by the Calvinist missionary Johannes Megapolensis, describes his opinions and thoughts regarding the Natives, and was published in 1651 as *Vande Mahakuase Indianen*, in *Nieuw--Nederlandt, haer Landt, Stature, Dracht, Manieren en Magistraten, beschreven in't jaer 1644*. The second missive employed in the analysis was also written by him, in reply to a letter from Simon Le Moyne, a French Jesuit who was active in Canada.

In the first letter, Megapolensis describes the Natives as heretics and devil worshippers, yet in the letter to Le Moyne he has to defend himself against similar accusations. Megapolensis had been a Catholic until he converted to Calvinism at the age of twenty-three, and Le Moyne – in a no longer extant missive - tried to convince him to return to the Church, but failed to do so. More importantly for the purposes of this research, the arguments they each employed clearly highlight the differences in how Catholics and Jesuits justified converting the Native population of the New World, and by what means they intended to do so.

Jade Foret is a third year bachelor student in the History Department of Ghent University. Her academic interests include Early Modern history, colonial history and palaeography.

The Role of Museums and Native Americans in the Education of Intercultural Understanding

Ines Gaus

Knowledge from cultural anthropology becomes more and more important in the age of globalization. Intercultural competence is already promoted in some schools in order to enable/advance mutual understanding. Cultural anthropology can add to this with a deeper understanding and knowledge. Ethnological museums, acting as a link between the academic and the public world, should also endeavour to fulfil this mission. Through the help of museum education age-appropriate intercultural competences can be imparted and understanding for other cultures created. On the other hand, prejudices can be reduced or even be avoided. Besides collecting, preserving, researching, and imparting, the creation of understanding for foreign cultures also belongs to the main tasks of an ethnological museum. In my Bachelor Thesis I want to analyze the situation and workout suggestions for the future. An important question will be, what role Native Americans play in this topic as North America exhibitions are the most visited in the museums.

Ines Gaus is a student of the Department of Ethnology at the Goethe-University Frankfurt. She is currently writing her Bachelor-thesis about museum education.

Fifty Shades of France: French Homoerotic Sexualisation of the Timucuan Indians in René de Laudonnière's 'l'Histoire Notable de la Floride'.

Sven Gins

The research presented here strives to analyse the sexual and homoerotic elements in René de Laudonnière's 1586 memoirs, *L'histoire notale de la Floride, contenant les trois voyages faits en icelles par des capitaines et pilotes français*. In it, Laudonnière recounts his voyages to French Florida and makes observations regarding the native Timucuans. Interestingly, French colonists offer to provide the locals with homoerotic experiences in order to gain their favor. Instead of attempting to

reconstruct the sexuality of the Timucuan, I seek to understand the reasoning behind this particular strategy of dominance – what factors may have played a role in the decision to employ this method of obtaining Timucuan cooperation? Furthermore, is homoeroticism merely a strategy for the French, or is it possible to recognize the foundations of a homosexual identity in the *colonisers'* behavior? And finally, what does this narrative reveal about Early Modern French stances toward sexual deviance?

Sven Gins is a second year Bachelor student of History at Ghent University, Belgium. His academic interests are reception history and Early Modern history, particularly views of gender and sexuality.

Lakota Knowledge and Self-Representation. Main Pillars of the Process of Handing Down Lakota Culture and Language

Rebecca Netzel

"Lakota Knowledge and Self-Representation" is focused by first listing in key words the main criteria of Lakota culture (Beliefs, rituals, language, everyday life) that help the people to define themselves as a tribal community, then by describing the language and the surviving "Lakotanness" in everyday life, continuing with a list of customs, such as powwows, Memorial Rides and Sun Dances that help to carry on the traditional way of life, and above all, by mentioning the efforts made by the Tribal education system (Lakota lessons, bilingual teaching, own school books, Lakota colleges and Sinté Gleshká University, Circle School Project/Leonard Little Finger), furthermore the (self-)representation of traditional and modern Lakota culture and history at Museums (including Wounded Knee) and last but not least by enumerating names of individuals (cultural educators, artists) and organizations that promote the dynamic development of the Lakota Way (e.g. Running Strong for American Indian Youth/Billy Mills, Lakota Horsemanship Organization, Tusweca Tioshpaye, International Council of the 13 Indigenous Grandmothers, Lone Buffalo Project, Lakota Solar Energy/Red Cloud Family). Two photos, of a traditional tipi (as a symbol of continuity, as it is still used for ceremonies) and a Grand Entry (Great Annual Powwow Pine Ridge 2004) with flags (Stars and Stripes, Reservation Flag, Oglala Sioux Tribe) carried by Lakota veterans round off the visual and textual presentation.

Rebecca Netzel received her doctorate in translation studies at the University of Heidelberg (Spanish). She stayed several times on the Pine Ridge Indian Reservation, Lower Brulé/Crow Creek and Rosebud Reservation in August 2004, 2005, 2006, within the scope of the work for charitable organizations (Lakota Village Fund, St. Joseph's Organization) and she completed internships at the Porcupine Day School and the St. Joseph's Indian School (Chamberlain SD). She wrote books and articles on Lakota language and culture.

The Relevance of Provenance Research for Repatriation Processes Illustrated by Three Collectors Who Worked among The Hopi

Nina Sudholt

Provenance research is concerned with the origin and history of cultural objects. To evaluate the legal title an institution has towards an object, one has to learn more about the acquisition of the object. In many cases it is not possible to reconstruct this very moment. Therefore in order to judge the legal title an institution has towards an object, it is important to learn more about the collector. Which methods did he use to acquire objects? Important can also be his general worldview, his approach towards indigenous people and his relationships with them.

At the end of the 19th century there was a close collaboration between collectors and institutions around the world. Various stakeholders acquired objects, each with a different *modus operandi*. Not only anthropologists and ethnologists collected. Traders, private collectors, missionaries, companies and so forth were also involved. Which is why objects of different indigenous societies are scattered

around the world, today. These objects are part of different legal systems with various national and international laws applying to indigenous claims.

Three examples of collectors who worked among the Hopi in the American Southwest, shall illustrate the problems provenance researchers have to face.

Nina Sudholt is an undergraduate student at the Institut für Ethnologie (Goethe University Frankfurt) who changed from Law with a focus on human rights to Cultural and Social Anthropology. Her focus is repatriation and Native North America. She worked as an intern in the repatriation program of The Field Museum of Natural History, Chicago in summer 2014.

Last words of the Indian convert. A comparison of religious perceptions in deathbed speeches from the works of John Eliot and Experience Mayhew.

Joren Vandenbroucke

John Eliot's *The dying speeches of several Indians* was published in 1683, and gives us an overview of the dying speeches from eight Praying Indians. Nearly half a century later, in 1727, Experience Mayhew published *Indian converts: or, Some account of the lives and dying speeches of a considerable number of the Christianized Indians of Martha's Vineyard, in New-England*. This more voluminous work records around hundred and twenty lives and death speeches of converted Indians. This research intends to compare the speeches collected by both missionaries in order to reveal potential differences and similarities resulting from their influence on the texts. John Eliot grew up in Essex, England, and required a translator to communicate with his flock; Experience Mayhew, on the other hand, was raised in the colonies and was a fluent speaker of the local Native language. These differing circumstances may have resulted in a different way of perceiving Native converts and their speech. Furthermore, by placing these collections in a broader, religious context, I seek to find out what these differences and similarities might tell us about the religious perception of Indians throughout the late 17th and early 18th centuries.

Joren Vandenbroucke studies history at Ghent University, where he also participates in the honours programme, or the 'Quetelet Colleges'. Having successfully completed his first year of a bachelor's degree in History, his academic interests are now focussed on the Middle Ages and Early Modern colonial history.

Friday, March 27th (IG 311)

9:15 – 10:45 “Education” (1)

Music and Resilience at Chemawa Indian School

Melissa Parkhurst

Music has always been of vital importance to Indian peoples. For some groups, their very creation is predicated on it; in the Haida creation story, for example, Raven uses his voice to sing the first people into existence. The unique power of music in identity formation and self-representation was known to the social reformers who established American Indian boarding schools in the 1880s. Music became a critical part of the early assimilation campaign for its ability transmit identity and knowledge, ostensibly ensuring the total transformation sought by social reformers.

Ethnomusicologists face a distinct challenge when investigating music traditions where lines of transmission have been disrupted and memories are deeply painful for participants. Chemawa Indian School near Salem, Oregon, remains the oldest continuously operating boarding school in a system that has intimately impacted countless Indian lives, families, and communities. As such, it offers insights into issues of autonomy, knowledge, and representation.

The students have responded to the school’s music programs in ways unintended by policymakers. Examining critical incidents in the musical life at Chemawa—Superintendent Estelle Reel’s 1904 indictment of the “piano girl”; Navajo students’ ceremonial singing in 1952 and subsequent dispersal by physical force; and the incorporation of powwow drumming in 1973—I trace the trajectory of federal Indian policy, highlighting student responses and allowing music to reveal the contradictions inherent in the U.S. government’s assimilation policies.

Today’s students at Chemawa sing, drum, and dance; host powwows; and make studio recordings of their own music, thereby marking a shift from assimilation to education by-and-for Indian peoples. Surprisingly, the very practice that policy makers had pinned such high hopes on became not a tool for mindless assimilation, but a way for Indian students to define themselves, create social networks, and promote their own resiliency.

Melissa D. Parkhurst is an instructor of music at Washington State University in Pullman, Washington, where she teaches courses on World Music and Music History. Her current research interests include First Nations music in the Pacific Northwest, how music promotes personal and community resilience, and the role of music in cultural revitalization. Her book, *To Win the Indian Heart: Music at Chemawa Indian School*, was published in May 2014 by Oregon State University Press.

“How Born-to-be-the-Son-of-the-Sun learned to sing and dance:” Alert Bay’s Native school and the building of Kwakwaka’wakw self-representation

Quentin Ehrmann-Curat

In the 1950’s, the Canadian government, in charge of Native education, shifted its policy from a separate, denominational school system, to an integration of Native pupils into the Provincial school systems. Residential schools had deprived Native pupils of their language and culture but overall failed to provide them with a good level of education. The new assimilation policy was resented by many Natives, especially on the Northwest Coast, because the Provincial school system did not leave room for Native teachings, at a time, the 1970’s, when many communities resumed their traditional

ceremonies, and as the question of transmitting cultural knowledge to the younger generation became more and more urgent.

One of the first attempts of Native-run schools, the Nimpkish School was established in 1980 in Alert Bay, B.C. Its curriculum left more room to Kwak'waka'wakw language classes, ceremonial dances, drawing and myth-telling. Though without modern facilities, this private school achieved some success within the community of Alert Bay and beyond, inspiring the development of Native-run schools among the Kwakwaka'wakw and other coastal communities.

With the opening of a new building in 1994, Alert Bay's Native school was renamed after a culture hero of Kwakwaka'wakw mythology, Mink, or *T'isalagi'lakw* ("Born-to-be-the-Son-of-the-Sun.") The following paper offers to present how, through public performances and other activities, *T'isalagi'lakw* School has become a major tool for Kwakwaka'wakw representation and self-representation.

Quentin Ehrmann-Curat is a PhD candidate at the *École des Hautes Études en Sciences Sociales* (Paris, France), writing a history of Kwakwaka'wakw carvers and carvings. His main interest, the traditional arts displayed in the potlatch ceremonies, results from fifteen years of contact with Northwest Coast communities.

Creating Global Indigenous Education Networks – Transeducational Interactions in North America and New Zealand

Anne Grob

Indigenous colleges and universities in both North America and New Zealand, created as a response to decades of unsuccessful and ethnocentric education efforts, are still a fairly young and to the wider public oftentimes unknown phenomenon compared to mainstream institutions. Offering a viable alternative to conventional education models they are in many ways best equipped to address indigenous students' and tribal communities' needs. While both settings are characterized by unique cultural and linguistic realities, indigenous education facilities in New Zealand and North America also represent successful models of culture and language revitalization for their students and tribal communities as a whole. As part of a close-knit global indigenous network, many of these tribally chartered and controlled educational institutions cooperate across national borders on a wide array of affairs, and are thus able to learn and benefit from each other's experiences in the struggle for recognition and cultural survival. This presentation will offer a selection of indigenous higher education connections, links, and interactions between these cultural spaces in the US, Canada and New Zealand. It will also offer crucial information on these institutions' role as important agents in the cultural and linguistic revitalizing process that is under way in indigenous communities around the globe.

Anne Grob is an Assistant Lecturer and Project Coordinator of the Teaching America Project at the Institute for American Studies in Leipzig. She also works on her doctoral thesis and has a background in Minority Studies and Cultural Anthropology. Her dissertation focuses on indigenous higher education efforts in the U.S and New Zealand. With the help of a four fellowships she completed extensive fieldwork in both countries and has worked with the National Institute for Maori Education.

11 am – 12:30 pm “Education” (2)

„The Best Indian“: The Day Schools in the Dakotas from 1890-1920

Birgit Hans

By 1900 every district on the reservations in the Dakotas had a day school whose personnel consisted of the male teacher and the female housekeeper. Both were part of the civilization program of the federal government that was to affect both their students and the students' parents. As part of their duties, the teacher and housekeeper collected a lot of data on the families of their students. This paper will explore the complex relationship of the teacher/housekeeper with the parents of their students and the parents' responses to the ideologies that the government was trying to impose on them by analyzing the available data. Imbedded in the data are also indications of resistance to federal demands as well as indications of cultural pride and continuity.

Birgit Hans has been a professor in the American Indian Studies Department at the University of North Dakota where she teaches a wide range of classes in American Indian education, spirituality, popular culture, the history of the Three Affiliated Tribes, etc, since 1991. Her research interests are images of American Indians and American Indian education in the Dakotas as well as reservation life on the northern Plains in the late 19th century.

To Hold an Indian Pen: The Houma Nation's Fight for Education in the Twentieth Century

J. Daniel d'Oney

The Houma Nation has a long and complex history regarding its fight to acquire public education. Centered in extreme southeastern Louisiana, some tribal members had garnered high-quality private educations in the 1700s and 1800s and thus adapted to new cultural and political landscapes. With the rise of segregation laws in the 1880s and 90s, however, their descendants were effectively shut out of public education. In the early 1900s the Terrebonne Parish School Board sought to resolve this issue by implementing a tripartite educational system with separate schools for whites, blacks, and Indians. This experiment never provided quality education for Indians, however, and Houma children were often forced into “colored” schools, reinforcing the attitude among non-Indians that the nation was a mixed-race group attempting to mask its identity and thus climb the social ladder. The first attempt to integrate Terrebonne public schools came in September 1916 with *Billiot v. Terrebonne Parish School Board*. Though the court ruled against the Houma, the nation continued its fight to integrate the school system, and finally succeeded in March 1963 with *Naquin v. Terrebonne Parish School Board*.

In the rapidly-changing cultural landscape of the latter 1800s and early 1900s, the Houma keenly understood that education and knowledge would help them determine their own destiny. This presentation addresses the events that led to *Billiot v. Terrebonne Parish School Board*, the effect the court's ruling had on the Houma, and successive attempts to integrate the public school system. Last, it examines what has actually changed for the nation since 1963, and if their present access to greater education and knowledge has actually heightened their sense of self determination.

Daniel d'Oney is Associate Professor of Native History and Cultures at Albany College of Pharmacy and Health Sciences, in Albany, New York. He has published articles on the Houma in *Louisiana Cultural Vistas*, *American Indian Culture and Research Journal*, *Journal of Mississippi History*, and *Louisiana History*. This presentation was derived from a chapter in his forthcoming book on the Houma, *A Kingdom of Water: Survival and Adaptation in the Houma Nation*.

Native Strategies of Knowledge-Control and Self-Determination within the Catholic School Systems in Zuni and Jemez Pueblo, N.M. (1900-1970)

Susanne Jauernig

When talking about ‘control’ over education, politics, religion, economy, and social life it is essential to focus on all protagonists involved in the everyday life of a community, e.g. students, native authorities, parents and missionaries. In the early 20th century many catholic congregations were sent out to found missions and day schools among Native American communities. Missionaries wanted to “save the souls for heaven” and in Zuni and Jemez Franciscan sisters were important and influential protagonists of the local education system.

In this paper I argue and show examples that the tribal authorities had a strong influence and control over the catholic missions. Nevertheless, both of them, Zuni and Jemez, followed more or less different strategies by which they were able to act in many ways ‘self-determined’.

Susanne Jauernig is Wissenschaftliche Mitarbeiterin at the Institut für Ethnologie (University Frankfurt) since 2013. She has worked as a researcher in the research unit 435 “knowledge culture” (Wissenskulturen) of the DFG (2004-2009). Before she was an assistant curator at the German Museum for World Ceramics (hetjens-Museum) in Düsseldorf. Her doctoral thesis (2010) is about the influence of the Catholic Church on Zuni and Jemez Pueblo in the 20th century, with a focus on female missionaries. The Anthropology of Christianity, cultural change as well as Arts and Crafts of Native North America are her main research topics.

Friday, March 27 th (IG 411)

9:15 – 10:45 am “Literature” (1)

Colonial Biopolitics, Life Knowledges, and Self-Representations in Leslie Marmon Silko's and Deborah Miranda's Memoirs

René Dietrich

In addition to geopolitical practices of dispossession, biopolitical techniques of regulation have been instrumental for the U.S. in constituting settler colonial rule over North American Indigenous lands, and thus received considerable critical attention recently (e.g. Mark Rifkin, Scott Morgensen, Jodi Byrd). Biopolitics, as “a technique of power centered on life” (Foucault) was utilized to homogenize and, simultaneously, depoliticize the Indigenous nations of North America as “Indians,” and furthermore served to implement hierarchical orders of life and norms of legitimate ways of living in the political order of the settler nation-state. This in turn produced and was supported by a socially sanctioned and allegedly scientifically grounded attendant body of life knowledge (cf. Ette) that marginalized and delegitimized any form of Indigenous lifeways, —manifest in the realms of the social, political, economic, bodily, sexual, and spiritual, among others—grounded in Indigenous knowledges of lives, lands, and bodies. This paper wants to address this troubled connection between politics and knowledges of life in U.S. settler-Indigenous relations by investigating how Native American self-representations in two recent memoirs explore these connections and tensions, negotiate them and possibly offer forms of intervention into rigid settler colonial biopolitical structures by offering a version of “radical relationality” (Andrea Smith). Leslie Marmon Silko in *The Turquoise Ledge* (2010) explores such a relationality of all forms of life as the basis for a new communal and sovereign way of living, whereas Deborah Miranda in *Bad Indians* (2013) explores the conditions of life and life writing in the wake of genocidal violence and under ongoing settler colonial rule by combining relationality and an irreversible brokenness into the basis of her mosaic composition. Both writers, the paper wants to show, thus use the genre of the memoir to explore life as a category of knowledge and politics in Indigenous North America.

René Dietrich studied at Freiburg University and Whitman College, WA from 1999-2005. He holds a PhD from JLU Gießen (2010) and is currently at the JGU Mainz, DFG-research project (“Eigene Stelle”) for a second book project *Biopolitics and Native American Life Writing*.

Presenting without Representing - Rendering Native American Culture Visible Through Self-Reflexive Signs and Pictures in Louise Erdrich's *The Round House*

Nicole Schneider

In the troubled relationship between the largely romanticized image of the *Indian*, and the cultural beliefs and knowledge of indigenous peoples of America, not even indigenous self-representation can offer a clear-cut solution that does justice to Native American cultures and histories. While it is important to feed indigenous knowledge into cultural discourse, this knowledge is instantaneously in danger of being misunderstood and read against the backdrop of the prevalent *Indian*. In general, it seems, every representation of culture, intended as a re-enactment of and for a culture, is inevitably fissured and questionable in itself. Through the very act of representing, any cultural idea is changed, as its perspective is redirected towards the aim to present.

Louise Erdrich in her latest novel, *The Round House* (2012), creates presentations of tribal life that can be trusted more easily, as they immediately revoke their claim of showing a real picture. Including visual means and practices, as well as notions of visual culture, the text addresses the very problems that visuality and representation pose to Native Americans today. The visual/virtual reservation in Erdrich's novel does not conceal that every text is fissured and corrupt in itself and immersed in the discourse of its own creation. *The Round House* includes visual signs, icons, pictorial moments, and allusions to popular culture that help to show how images and representations generate and maintain meanings. The pictures presented address central issues of contemporary Native American life such as conflicts of landownership and jurisdiction, allotment, and self-determination. Allowing Native concerns and the cracks in the texts to become visible, these moments reach out towards the reader who has to engage further with the issues presented. Thus, this specific book, as well as the novel in general, is able to critically embrace the memory and experience of Native cultures that have become suspicious of representations, which, however, they need in order to remain visible and alive in cultural discourse.

Nicole Schneider is currently a research assistant in the American Studies department at the University of Siegen, where she received her Master of Arts degree in Literary, Cultural, and Media Studies in 2014, focusing on English and American Studies. Before finishing she spent two semesters at the University of Tulsa, Oklahoma. Her research interests include Visual Culture Studies, Native American Studies, and contemporary American literature.

Scalar Reservations: Indigenous Knowledge and Carceral Imposition in Sherman Alexie's *Reservation Blues*

Lena Krian

Sherman Alexie's work highlights the governmental and colonial foundation of the reservation, a system which Angela Davis identifies as one of the "great systems of incarceration" in American history (*Reader 97*). Alexie's short story, *The Trial of Thomas-Builds-the-Fire*, which involves some of the same images and characters as *Reservation Blues*, draws a clear connection between the impositions of federal Indian law onto Native American tribes and the character's subsequent conviction as a criminal. While other Native American authors critique the reservation as a structure, they also tend to highlight the political and legal sovereignty of Native tribes. Alexie, by contrast, establishes a clear link between American Indian subjects, the reservation, and incarceration when he depicts Thomas and the other inmates on the "bus which was going to deliver them into a new kind of reservation" ("Trial" 103). Thus, by emphasizing the carceral aspect of the Native American reservation system, Alexie critiques the ways in which U.S. "overriding sovereignty" has not only impaired but imprisoned indigenous peoples (435 U.S. At 191). In this paper, I will investigate the types of spatial mechanisms that produce the reservation as carceral space in Alexie's novel *Reservation Blues*. I will explore how spatial organization through scale and the scalar production of time as linear produce this sort of carceral space and the ways in which the characters and the reservation itself resist the imposition of scalar spatial and temporal knowledge. I will argue that the novel portrays an alternative, indigenous model to scale and carceral space.

Lena Krian is a PhD candidate in the Department of English Literature at Cornell University in Ithaca, NY. Her research focuses on representations of the carceral in contemporary multiethnic literature. She holds a Magister degree from the University of Mainz, Germany, and a Master's degree from Cornell University. She was a Dean's fellow in the Comparative Literature Department at the University at Buffalo in 2010-11. Earlier this year she participated in the Newberry Consortium in American Indian Studies (NCAIS) Graduate Workshop in research methods on American Indian Gambling as well as the Futures of American Studies Institute at Dartmouth University. This academic year she will be a Cornell sage fellow and visiting student at the University of Mainz.

11 am – 12:30 pm “Literature” (2)

Sketching Anishinaabewaki: Ojibwe Nationalism and the Transatlantic Lecture Circuit in George Copway's Travel Writing

Frank Kelderman

In his 1851 travel account *Running Sketches of Men and Places*, the Ojibwe missionary, writer, and performer George Copway (Kahgegagahbowh) recounts his oratory at the third World Peace Congress in Frankfurt, Germany the previous year. At the Congress, Copway catered to white spectators' demand for gestures of a traditionalist “Indianness,” but also introduced a resolution on all nations' right to self-determination, and gave an anti-war speech that affirmed the role of Indian nations in the international community. In this paper I argue, first, that by mobilizing ideological tropes of Indianness and masculinity, Copway's *Running Sketches* expresses Ojibwe nationalism through the transatlantic institutional networks and rhetoric of religious and philanthropic organizations. Second, by politicizing the spectacle of the “performing Indian,” Copway used his celebrity status to elaborate a long-term project of education, reform, and nation-building in Anishinaabewaki, the Ojibwe homeland in the Great Lakes region. Navigating and intervening in transatlantic missionary networks, Copway underscores how American Indian authors were able, in Phillip Round's terms, to “construct and perform a public, political Indianness.” While existing criticism has typically dismissed Copway's *Running Sketches* for containing little of original value (and reprinting many fragments other authors' works), I argue that this practice of excerpting and reprinting anonymous texts represents Copway's knowing play on transatlantic ideologies of the public sphere, in which the idea of disinterested public discourse is hinged on the free circulation of divergent texts. As such, Copway wields what Scott Richard Lyons has termed “rhetorical sovereignty”: the right and ability of Native writers to determine for themselves the form and purpose of public address, according to their own communicative needs and desires. Placing Anishinaabewaki central to a seemingly disembodied public discourse, Copway's *Running Sketches* expresses a print-mediated literary nationalism to gain institutional and financial support for projects of Ojibwe nation-building.

Frank Kelderman is PhD candidate in American Culture at the University of Michigan. His scholarly interests are in Native American literature and history, the history of print culture in America, and theories of settler colonialism. His dissertation is titled *Authorized Agents: The Projects of Native American Writing in the Era of Removal*: it explores the collaborative projects through which Native American authors, speakers, and tribal leaders facilitated U.S.-Indian diplomatic relations and advanced Native nation-building.

Reading and Teaching Indigenous Literature from Quebec: Obstacles and Chances

Jessica Janßen

In the foreword of his recently published volume *The World of Indigenous North America*, Robert Warrior states that “[t]he academic field of Indigenous studies has enjoyed incredible transformation over the past decade, and North America and its Indigenous peoples have played a constitutive role in these global innovations” (xxii). Many scholars working in the field of Indigenous studies or related fields that deal with Indigenous issues share this opinion. Yet, it is necessary to differentiate between the situation in the US, in English speaking parts of Canada and especially in Quebec.

This presentation will focus on Indigenous literature from Quebec; a branch that is comparatively new to the field of literary studies and that is under discussion in Quebec. The comparative approach that is being used, mainly focusing on a comparison between English Canada and Quebec, will outline the particularities that Indigenous literature from the double-colonized, francophone province of

Quebec face. In order to present the peculiar situation of Indigenous literature from Quebec more clearly, this presentation will have a glance at the situation of Indigenous/Native studies programs in Canada, the inclusion of Indigenous literature into the academic curriculum, and the development of Indigenous literary criticism. It wants to discuss some obstacles that confront Indigenous writers from Quebec as well as (Native and non-Native) readers and researchers interested in this kind of literature on the one hand, and on the other hand, present chances that could help to promote Indigenous literature in order to justify its literary legitimacy in Quebec.

Jessica Janßen received her Magister degree in Romance Philology (French), English Philology, and Pedagogics from the University of Kiel in 2014. In 2008/09, she participated in a bilateral exchange program spending a year at the University of Montréal. In February 2014, Jessica was honoured with the Jürgen-Saße Prize encouraging her to deepen her research on Amerindian autohistories and Quebec First Nations' efforts to re-appropriate their history. Jessica begins her Ph.D. studies in Comparative Canadian Literature (with focus on Indigenous literatures) at the University of Sherbrooke in January 2015.

Saturday, March 28th

11:00 am Guided Tour: German Leather Museum Offenbach

Gisela Stappert (Frankfurt)

The German Leather Museum (GLM) unites three museums under one roof: the Museum of European leather arts and crafts from the Middle Ages to the present, the German Shoe Museum with footwear from all parts of the world and different epochs, and the Museum of Ethnology with objects made of leather and parchment from Africa, Asia and America. The GLM is located in Offenbach on the Main, a neighbour city of Frankfurt, and an internationally well-known center of the German leather industry and the site of the International Leather Fair.

The German Leather Museum, founded in 1917 by the architect Hugo Eberhardt, shows more than 35,000 objects on a total exhibition area of 4000 square meters, installed on three floors. Presently, the Museum of Ethnology is in a radical change of modernization and renovation. For this reason, not all objects of the permanent exhibition on the Native cultures of North America are on display at the moment.

Despite these renewal measures, we would like to invite you to a guided tour of the exhibition, offered by our colleague Dr. Gisela Stappert, a freelancer of the GLM.

Gisela Stappert is lecturer at the Department of Social and Cultural Anthropology, Goethe University Frankfurt where she also received her Dr. phil. at the Department of Social and Cultural Anthropology. She also works as a freelancer at the German Leather Museum in Offenbach. Her regional focus is on the American Southwest, especially on the Hopi Indians. Her research interests include gender studies, cultural change, material culture, early ethnographic illustrations and photographs, Indian autobiographies, and museum studies.

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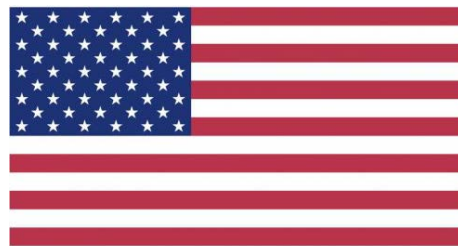
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