





## Program Overview

<b>Wednesday May 25</b>	<b>0100</b>	<b>Registration</b>
<b>9.15-12.45</b>		
<b>13.15-14.00</b>		<b>Opening of the conference</b> Welcome and introductions by the organizers Welcome by Anne Jensen, Head of the Department for the Study of Culture Welcome by Emily Ronek, Public Diplomacy Officer, Embassy of The United States, Copenhagen
<b>14.00-16.00</b>		<b>KEYNOTE SESSION: HUMOR, INDIGENOUS KNOWLEDGES, AND SURVIVANCE</b>  <i>Native American Irony: Survivance and the Subversion of Authority and Ethnology</i> Gerald Vizenor  <i>Scenarios as Social Learning: Indigenous Anticipation of Healthy Sustainable Communities in Arctic Alaska</i> Amy L. Lovcraft
<b>16.00-17.30</b>		<b>OPENING SESSION: KUMEYAAY COSMOLOGY: STORIES IN THE SKY</b> Chair: Michael Miskwish
<b>18.00</b>		<b>Opening Reception</b>

**Thursday May 26 099****096****9.30-11.00**

SESSION 1: WHAT IS INDIAN ABOUT INDIAN HUMOR? ANTHROPOLOGICAL REFLECTIONS PART 1

Chair: Rainer Hatoum

How Do We Recognize Humor in Native American Visual Art?

Sylvia Kasprzycki

Indian (?) Humor and Social Criticism in Art

Markus Lindner

"Submitting with Sea Beasts: Humour as/for Subversion in the Art of Alooook Ipellie

Klara Kollinska

SESSION 2: IMAGINING NATIVES

Chair: Judit Kadar

The process of conceptualization of humor related to Native Americans in the Czech Republic

Livia Savelkova &amp; Klara Perlikova

Re-inventing and Re-imagining Native Masculinity and Nation at Contested Patriotic Landscapes

Matthias Voigt

Singing Redface: Examining "Indian Outlaw" and the Evolving Face of the Hollywood 'Injun' Stereotype

Christina Giacona

**11.00-11.30****Coffee break****11.30-13.00**

SESSION 3: WHAT IS INDIAN ABOUT INDIAN HUMOR? ANTHROPOLOGICAL REFLECTIONS PART 2

Chair: Markus Lindner

Lost in Translation? – On the Importance and Appearance of Culture-specific Forms of Native Humor in Boas' Anthropological Work

Rainer Hatoum

"It's Only Funny in the Language" – The Bittersweet Giggle in Language Endangerment and Recovery

Henry Kammler

Har har har: Anthropological Perspectives on Humor – Humorous Perspectives on Anthropology

Christian Feest

SESSION 4: COMIC LITERARY VISIONS I

Chair: Jessica Janssen

"Healing Through the Tease of Irony: Gerald Vizenor's Postindian Comic Vision."

Billy Stratton

Serious laughter: Humor as Subversive Weapon: The example of Osage writer Carter Revard

Marie-Claude Strigler

Humor in Contemporary Mixed Blood North-American Writing: Nanabush's "Pandora's Box of Possibilities"

Judit Kádár

**13.00-14.30**

**Lunch**

**14.30-16.00**

SESSION 5: ART AND HUMOR

Chair: Robert Keith Collins

Settler Photo-Archive and Insider Jokes in Hulleah Tsinhnahjinnie's Digital Art

Monika Siebert

What it takes to be funny and why – Humor in *Infinity of Nations*

Elzbieta Wilczynska

Cartoons, Indian Stereotypes, and Public Humor

Roger Nichols

**16.15-17.30**

POSTER SESSION (outside O100)

Moderator: Thomas Jacobs

"A generally called barbarous People". Changing attitudes in Cadwallader Golden's histories of the Five Indian Nations.

Elias Degruyter

Indian Cicero's or Euro-American prolocutors? Indian eloquence and the American struggle for an identity in Jefferson's *Notes on the State of Virginia*

Chloé Conicxx

**19.00-**

**Conference Dinner**

Restaurant Nordatlanten

Nordatlantisk Promenade

5000 Odense C

SESSION 6: RESEARCH AND METHODOLOGY

Chair: Margaret Field

"Humor in Research: An Indigenous Scholar's Survival Guide"  
Maurice Crandall

If You Can't Take a Joke...: Native American Humor as Tool and Test

E. Richard Hart

We Hold the Rock...Seriously!

Ben Harvey Sporle

Around the world in 34 years. A closer look at David Pieterszoon De Vries' *Voyages*

Bjarne Van Lierde

Ventriloquizing natives: the role and representation of the Mi'kmaq in Marc Lescarbot's *Le Théâtre de Neptune en la Nouvelle-France*.

Yassin Aarabi

Marriage Law in Indian Country: a Survey

Dymfke van Lanen

Friday May 27	099	096
9.30-11.00	<p>SESSION 7: INDIGENOUS SPECULATIVE FICTION</p> <p>Chair: Klara Kolinska</p> <p>"I HAVE SEEN THE FUTURE AND I WON'T GO": Trickster Discourse as Decolonial Humor in Craig Strete's Science Fiction Stories</p> <p>Kristina Baudemann</p> <p>Natives in Space: Indigenizing Science Fiction for Survivance</p> <p>Meg Singer</p>	<p>SESSION 8: SOCIAL MOVEMENTS</p> <p>Chair: Maurice Crandall</p> <p>"No kiddin'" — Humor in Sovereignty Struggles</p> <p>Judit Szathmari</p> <p>Changing the world, one joke at a time</p> <p>Simone van Eik</p> <p>The 1976 Trail of Self-Determination: how a 'lost' protest challenges the classic Red Power narrative.</p> <p>Sam Hitchmough</p>
11.00-11.30	<b>Coffee break</b>	
11.30-13.00	<p>SESSION 9: COMIC LITERARY VISIONS II</p> <p>Organizer and Chair: Padraig Kirwan</p> <p>Seeing Humor: How American Indians Make Funny.</p> <p>Leanne Howe</p> <p>Rousing Mirth: Craig Womack's Short Fiction</p> <p>Padraig Kirwan</p> <p>Humor And Tribalography In <i>Anompolichi: The Wordmaster</i></p> <p>Jim Wilson</p>	<p>SESSION 10: ORALITY AND AURALITY</p> <p>Chair: Renate Bartl</p> <p>"We've got to watch each other's lips real close": Barre Toelken on the Functions and Cultural Specificity of Native American Humor</p> <p>John S. Gilkeson</p> <p>The Work of Humor in Kumeyaay Conversation</p> <p>Margaret Field</p> <p>Clumsy creations in (lost) context: reincorporating humor in oral narratives of Native Baja California</p> <p>Michael Wilken-Robertson</p>
13.00-14.30	<b>Lunch</b>	

**14.30-16.00**

SESSION 11: HISTORY

Chair: Marie-Claude Strigler

Laughing at Frenchmen

Susan Sleeper-Smith

From Joke to Dispossession

James Ring Adams

SESSION 12: COMIC LITERARY VISIONS III

Chair: Clara Juncker

Indigenous Humour in Theory and Practice: Thomas King's *The Inconvenient Indian*

Jessica Janssen

Wiping Coyote Tracks – Fooling Through Storytelling in Thomas King's "One Good Story That One"

Gabriela Jelenska

Pain and Laughter: Humor and Suffering in Richard Van Camp's Short Stories

Jana Maresova

**16.15-17.30**

ROUNDTABLE ON INDIGENOUS KNOWLEDGES AND HUMOR (O100)

Moderator: Birgit Däwes

Panelists:

Gerald Vizenor

LeAnne Howe

Amy L. Lovecraft

**17.45-**

**Business meeting (O100)**

**Saturday May 28 099**

**096**

**9.30-10.30**

SESSION 13: PERFORMING HUMOR

Chair: Marianne Kongslev

Laughter and Contentment in pre-Hispanic and Colonial Nahua Performances.

Agnieszka Brylak

A Look at Contemporary Powwow Humor: A Reflection on Native American Popular Culture

Sylvie Jacquemin

SESSION 14: STAGING HUMOR

Chair: Christina Giacona

Cherokee Humor and U.S. Common Sense: The Impact of Will Rogers

Robert Keith Collins

Who Gets to Laugh? Strength and Humiliation on the American Stage

Madeline Sayet

**10.30-12.00**

**Closing of the conference (0100)**

# Abstracts

## KEYNOTES

Wednesday May 25, 2016 (O100)

### HUMOR, INDIGENOUS KNOWLEDGES, AND SURVIVANCE

#### *Native American Irony: Survivance and the Subversion of Authority and Ethnology*

Gerald Vizenor

The most memorable Native American storiers are not comparable to Occidental raconteurs, liturgists, or comedians who stage popular notions of culture. Native stories are ironic and create a sense of motion rather than the structures of denouement. Native trickster stories, the most familiar teases of dominance, are ironic and create a sense of motion, presence, and transience, a visionary *transmotion* that controverts ethnographic scrutiny, objective observations, academic dominions, simulations, and cutback cultural models.

René Girard observes in *The Scapegoat* that the trickster is "one of the two great theologies to evolve as a result of the sacralization of the scapegoat." The two theologies, divine caprice and divine anger, provide "solutions to the problem that faces religious belief when the victim becomes the means of reconciliation." Trickster stories could be recounted as "divine caprice" but not sacerdotal, theological, or the romance of victimry. The stories are visionary *transmotion* and a transience that deconstruct with anomaly and irony the hearsay of simulations and scapegoats.

**Gerald Vizenor** is Professor Emeritus of American Studies at the University of California, Berkeley. He is a citizen of the White Earth Nation, and has published more than thirty books, including *Native Liberty: Natural Reason and Cultural Survivance*, *Native Storiers*, *Father Meme*, *Fugitive Poses: Native American Indian Scenes of Absence and Presence*, *Hiroshima Bugi: Atomu 57*, *Shrouds of White Earth*, and *The White Earth Nation: Ratification of a Native Democratic Constitution*. His most recent publication is *Blue Ravens*, a historical novel about Native American Indians who served in the First World War in France. *Treaty Shirts: October 2034, A Familiar Treatise on the White Earth Nation*, a novel about the pursuit of liberty, is scheduled for published in May 2016. Vizenor received an American Book Award for *Griever: An American Monkey King in China*, and for *Chair of Tears*, the Western Literature Association Distinguished Achievement Award, and the Lifetime Literary Achievement Award from the Native Writer's Circle of the Americas.

#### *Scenarios as Social Learning: Indigenous Anticipation of Healthy Sustainable Communities in Arctic Alaska*

Amy Lauren Lovecraft

Scenarios have been a tool of business for half a century. Companies gain the capacity to think ahead in rapidly changing complex competitive environments and make crucial decisions in absence of complete information about the future. Currently, at many regional scales of governance there is a growing need for democratically legitimate tools that enable the actors at local-scales to address pressing concerns in the midst of uncertainty. This is

particularly true of areas experiencing rapidly changing environments (e.g., drought, floods, diminishing sea ice, erosion) and complex social problems (e.g., remote communities, resource extraction, threatened cultures). Two literature streams have addressed such problems but with little overlap. Resilience theory and deliberative democracy both promote governance by informed actors in an effort to produce decisions that avoid social-environmental collapse. The former focusing on resilient ecosystems, the latter on legitimate societies. However, resilience theory has little in the way of tools and deliberative democracy, while many tools have been proposed and used, generally lacks a long-view and capacity to account for ecological uncertainty. Scenario exercises produce neither forecasts of what is to come nor are they visions of what participants would like to happen. Rather, they produce pertinent and accurate information related to questions of "what would happen if..." and thus provide the possibility of strategic decision-making to reduce risk and promote community resilience. Scenarios can be forms of social learning and among local-scale experts they enhance a democratic process to make decisions about proactive adaptation. This talk represents the first set of results from two projects from Alaska's Arctic Slope region. Resident expert participants from the Northwest Arctic and North Slope Boroughs addressed the focal question "What is needed for healthy sustainable communities by 2040?" Our findings reinforce the growing evidence from participatory studies related to Indigenous well-being that indicate tight connections between fate-control, bodily health, and environmental change. Our work differs, however, in using a future studies approach. The participants are addressing adaptation from a proactive standpoint thinking long-term about local and regional scale concerns rather than examining global-scale forecasts for near-term decision-making. In this way the results contribute to a truly multi-disciplinary cross-cultural discussion of the importance of innovative Indigenous thinking at the local scale in a rapidly changing Arctic.

**Dr. Amy Lauren Lovecraft** is a Professor of Political Science at the University of Alaska Fairbanks. She is also affiliated faculty with the International Arctic Research Center. Working to foster interdisciplinary engagement among students and faculty she is active in the Arctic and Northern Studies and the Resilience and Adaptation programs at UAF. In her research, Dr. Lovecraft explores power dynamics in social-ecological systems. In particular how problems are defined and policies designed in light of climate change uncertainties. Her scholarship has been published as book chapters and in journals such as *Arctic*, *Marine Policy*, *The American Review of Canadian Studies*, *Polar Geography*, *Policy Studies Journal*, and the *Proceedings of the National Academy of Sciences*. Recently she was co-editor of the transdisciplinary volume *North by 2020: Perspectives on Alaska's Changing Social-Ecological Systems* (Autumn 2011) that developed from collaboration during the International Polar Year. She has been a Dickey Fellow in Arctic Studies at Dartmouth College and a Fulbright Research Scholar in Norway at the Center for International Climate and Environmental Research (CICERO). She has served two terms as a member of the U.S. National Academies Polar Research Board and is the Associate Director of the North by 2020 Forum. Most recently, she is the Principle Investigator on a three-year National Science Foundation grant – Northern Alaska Scenarios Project (NASP). She is leading an interdisciplinary team of faculty and students working with resident experts in the Northwest Arctic and North Slope Boroughs on participatory scenarios focused on the question "what is required for healthy sustainable communities in Arctic Alaska by 2040?"

She received her B.A. in 1994 from Trinity University and began graduate studies in Vienna, Austria focusing on international economics and European integration. Unable to resist North America for long she returned to earn her Ph.D. from the University of Texas at Austin concentrating on American political development, public policy, and political theory. Her dissertation analyzed interlocal transboundary water policy between the United States and Canada in the Great Lakes. She has been faculty at UAF since 2001.

## OPENING SESSION

### KUMEYAAY COSMOLOGY: STORIES IN THE SKY (O100)

Chair and organizer: Michael Connelly Miskwish

The Kumeyaay people of the California/Baja California region integrated astronomical observations into many aspects of daily life. The stars were used as a calendar, tool in navigation, timekeeping and instructional resource. Constellations provided mnemonic aids to storytellers in passing on the rich tapestry of oral instruction through allegories and metaphors. Astronomy was also tied to songs and ceremonies, particularly regarding funerary rituals and solstice observations. Astronomical observations are also found petroglyphs, cupules and geoglyphs. Kumeyaay observatories are found throughout their territory.

This panel will be comprised of 3 participants (with one additional singer for the song portion). All are Kumeyaay people. It will be comprised of 3 parts.

- Mr. Miskwish will give an overview of astronomy and how it was used by the Kumeyaay.
- Mr. Rodriguez will give examples of 2 stories with constellation corollaries that draw from humor in their lessons.
- Mr. Banegas and Mr. Cuero will then join with the other presenters to sing songs that characterize the astronomical connection while providing explanation and insight on the songs significance and their relevance in contemporary Kumeyaay society.

**Michael Connolly Miskwish** is a member of the Campo Band of the Kumeyaay Nation. He writes and teaches on Kumeyaay history, astronomy and traditional ecological knowledge. He has two published books and many published papers on Kumeyaay history, environmental economics, natural resources and renewable energy. He is adjunct faculty at San Diego State University and a Board Member of Kumeyaay Community College. He holds a Master of Arts degree in Economics and a Bachelor of Science degree in Engineering.

**Stanley Ralph Rodriguez** is a member of the Santa Ysabel Band of the lipay Nation. Stan holds the office of legislator for the tribe. Stan is a board member for Advocates for Indigenous California Language Survival and has participated in the master apprentice program. Stan is a proponent for language immersion and developing oral situational fluency as a primary goal for language instruction. Stan was the Chairman of the Board of Trustees for D.Q. University and is also on the board for Kumeyaay Community College. He has taught the lipay/Kumeyaay language on the following reservations: Manzanita, Santa Ysabel, San Pasqual, Barona, Viejas, Sycuan and Mesa Grande. He also, teaches at Kumeyaay Community College and Cuyamuca Community College. Stan has also, assisted in developing lesson plans and instruction for Kumeyaay communities in Baja California and for communities throughout California and the United States. Stan has also conducted training in the following countries: Canada, Mexico, Australia, Japan, Korea, Diego Garcia, Singapore, Bahrain and Guam. Stan is a USN desert storm veteran with 9 years active and is a DOD civil service member and was awarded with recognition for a total of 30 years' service. Stan has also participated in a number of documentaries on Kumeyaay culture one which received an Emmy for best documentary in 2014. Stan also received the Caesar Chavez social justice award for cultural preservation in 2011.

**H. Paul Cuero, Jr.** is the Vice-chairman of the Campo Band of the Kumeyaay Nation. He has been a cultural leader and traditional bird singer for over 30 years. He has been an integral part of the

multimedia documentation and instruction for the contemporary Kumeyaay society. He has worked extensively to integrate traditional Kumeyaay culture into the modern setting. He sits on the Board of Kumeyaay Community College.

**Larry Banegas** – Empowered with his Master's degree, Larry devoted his time to working on behalf of the children who couldn't defend themselves. He worked his way through the ranks of: Mental Health Counselor, Intervention Counselor, Foster Parent Recruiter, Adoptions Applicant Social Worker, and Child Protective Service Worker.

In 1997, duty called and Larry joined the ranks of tribal councilman at Barona. During that term, he and fellow council members completed years of due diligence to set into motion the establishment of the now multi-billion dollar per year Native American gaming industry. Larry has defining experiences with working with local, state and Federal governments and combatting corruption and greed that plagues the industry. The business persevered and Barona Resort & Casino is a premier Southern California family-friendly gaming destination. Having successfully established this "family business", Larry was able to retire at an early age. Today, Barona Resort & Casino hosts hundreds of thousands of visitors annually and employs more than 3,000.

In 2000, the entrepreneurial spirit took over and Larry launched Kumeyaay.com. The website survived the "dot com" era and remains a go-to online resource for Native American news and a portal for reviving the Kumeyaay language and culture.

Throughout his life, Larry has focused his energy by teaching Kumeyaay culture and tradition in a variety of outlets including: Kumeyaay.com (Founder & CEO); San Diego Film Festival (Native American Advisory Board); San Diego State University (American Indian Recruitment (AIR) Program Board Member); San Diego Museum of Man (Board Member); Southern Indian Health (Ret. Director & Social Services Program Chair); San Diego Natural History Museum (Board Member 2005-2008); Barona Cultural Center and Museum (co-Founder); Grossmont-Cuyamaca Community College (Early California History Instructor); D.Q. University at Sycuan (Indigenous Studies Instructor); Kumeyaay Adult Education (Instructor). San Diego State University (SDSU) recognized Larry's contributions to society with their prestigious Monty Award in April, 2013. In May, 2013, on the 50th anniversary of President Kennedy's commencement speech at the SDSU, Larry was honored to deliver the school of Health and Human Services' commencement address.

In addition to teaching Native American culture, music has been a passion for Larry from a young age. He instilled this in all of his children and, in turn, passed it along to his grandchildren. Larry actively plays in rock and blues bands and has produced many works by industry renowned artists. In mid-2013, Larry broke ground on the Barona reservation and created the Kuseyaay (medicine person) Spiritual and Healing Center. In early spring 2014, the Kuseyaay Center opened and welcomes spiritual leaders, healers, and community leaders from around the world. The Kuseyaay Center is a private location that attracts people who are seeking the ancient practice of natural ways of healing the mind, body and spirit.

## PARALLEL SESSIONS

**Thursday May 26 – 9.30-11.00**

### **SESSION 1: WHAT IS INDIAN ABOUT INDIAN HUMOR? ANTHROPOLOGICAL REFLECTIONS PART 1 (099)**

Chair: Rainer Hatoum

We all can laugh about the jokes we hear on the rez, but then they are mostly in English – just like the ones used by Vine Deloria to combat the stereotype of the taciturn Indian. In fact, while humor is a universal human quality, in its specific forms and subject matter it is always culturally and historically constituted. This panel seeks to explore the question of cross-cultural understanding and/or translatability of Native American humor from an anthropological perspective. It investigates genres of humor (e.g., in common speech, song, oral tradition, social behavior, ritual performance, or visual representation) in their cultural and situational settings, including expressions of "Indian" humor emerging in the context of Native American-White relations, in order to understand whether (or why) we can share in the laughter.

#### ***How Do We Recognize Humor in Native American Visual Art?***

Sylvia S. Kasprzycki

Humor in Native American visual art comes in various guises, whether as *representation* of other genres of humor (as, for example, the depiction of ritual clowns and their antics in early Pueblo painting or the rendition of humorous stories in Plains ledger art) or as *direct expression* of irony, parody, or other tropes (as, for example, Cochiti clay figurines that ridicule Europeans by playing on stereotypes of alterity – a common source for jokes worldwide). A characteristic element of these creations can be seen in their affirmation of cultural identity in the face of (post)colonial assimilation pressures.

The focus of this paper is on how these visual expressions of humor have been perceived and interpreted across cultural divides. Has the production of art for an outside market (regardless of potential undercurrents of in-joke humor) facilitated its cross-cultural appreciation? Is the seeming absence of readily recognizable humor in older forms of visual expression (as, e.g., rock art, Northeastern pictography on bark, or Plains representational painting prior to ledger art) owing to our lack of understanding of what might have been humorous associations to the producers and viewers at the time? Or conversely, do we sometimes fall into the trap of interpreting irony into visual statements that did not intend this at all? How much do we need to know to understand humor?

**Sylvia Kasprzycki** is a lecturer at the Department of Ethnology of the Goethe University in Frankfurt am Main and an independent exhibition curator. She has published widely on Native American art, ethnohistory, and museum representation and most recently curated "On the Trails of the Iroquois" (Art and Exhibition Hall of the Federal Republic of Germany, Bonn, and Martin-Gropius-Bau, Berlin, 2013/14).

***Indian (?) Humor and Social Criticism in Art***

Markus A. Lindner

Fritz Scholder was one of the first Native American contemporary artists who used humor as a theme and tool of his work. Today, it is a common part of contemporary art. Chris Pappan, who is of mixed Osage, Kaw, Cheyenne River Sioux, and mixed European heritage, is known for a style he calls "Native American Lowbrow." This style includes ludic, humoristic elements that are mixed with pop art, surrealism, and "phantastic realism." A few years ago he started to paint on ledger paper. In his art, humor is a subliminal element and the main message is to disturb the audience. Dwayne Wilcox (Oglala Lakota) on the other hand is using the "traditional" ledger style for caricature drawings reflecting social topics and stereotypes like alcoholism or tourism. While both refer to a "tradition" – ledger drawings – Ricardo Caté (Kewa pueblo) is "the only Native American cartoonist to run in a major daily newspaper." His cartoons have a characteristic style and reflect current topics like the mascot discussion but also more general topics like stereotypes or colonialism and historical events.

The paper will introduce the artists and their (often non-Indian) tools to reach their particular audience. It will also discuss how far their humor is an artistic way of social criticism and what is "Indian" about their humoristic expressions – if at all.

**Markus Lindner** is a cultural anthropologist at the Goethe University, Frankfurt am Main, Germany. His research interests focus on Lakota and Hopi culture and history, Native American self-representation, contemporary art, tourism, and museum studies. He is member of the AIW organizing committee.

***"Summitting with Sea Beasts:" Humour as/for Subversion in the Art of Alooook Ipellie***

Klara Kolinska

As – rightly and proudly – claimed by the Inuit Broadcasting Corporation, "Humour in the Inuit culture is as unique as the Arctic is in Canada." Inuit humour has typically been described as strongly community and relationship based. In this context, it comes as no surprise that, "in small communities where everyone knows everyone else, and understands the lay of the land and the idiosyncrasies of their small society, humour becomes very intimate."

Humour has traditionally functioned not only as a welcome way of entertainment and spending time pleasantly, but as a socially and psychologically essential survival mechanism, which helped the small, mutually tightly interconnected communities endure the harsh extremities of their living conditions. For this purpose, humour among the Inuit has always had a powerful visual and performative potential – a quality which, in consequence, has helped Inuit culture face the invasive impact of the mainstream and "weather" into modernity. As in the case of many other endangered ethnic communities, humour, no matter how transformed, has become an important means of community identity formation, recognition and preservation, and a platform for voicing ideological and political resistance.

The paper proposes to discuss the work of Alooook Ipellie (1951 – 2007), an accomplished Inuit graphic artist, political and satirical cartoonist and writer, photographer, and translator from Inuktitut, and demonstrate how by humorously and satirically rewriting – and redrawing – traditional Inuit mythology and cultural practice in contemporary terms

it creates an original, easily walkable passageway for today's Inuit people towards the larger world, and towards self-confident understanding of their place in it.

**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, and theory and practice of narrative and storytelling. Her main publications and co-editions include: *Women in Dialogue: (M)Uses of Culture*. Cambridge Scholars Publishing: 2008; *Waiting for Coyote. Contemporary Canadian Aboriginal Drama and Theatre*. Větrné mlýny: 2007; *Contemporary Aboriginal Literature in North America*: special issue of *Litteraria Pragensia: Studies in Literature and Culture*. Charles University, Prague: 2005; and *Shakespeare and His Collaborators Over the Centuries*. Cambridge Scholars Publishing: 2008.

## **SESSION 2: IMAGINING NATIVES (098)**

Chair: Judit Kadar

### ***The process of conceptualization of humor related to Native Americans in the Czech Republic***

Lívía Šavelková & Klara Perlikova

People in the former socialist countries, such as Czechoslovakia (and other so-called post-socialist countries) used humor as a way to overcome their everyday experiences with the oppression of the regime and absurd situations the system had created. At the same time humor as a form of cultural expression and reaction to the regime reflected the notion of Native Americans in Central Europe, and was also a form of constructing its own idea of "exotic others" as well. Due to the prevailing stereotype of the perception of Native Americans as Noble Savages and Karl May's books' influence on this notion specific expressions were created and became common forms of vocabulary hiding real meanings that state police and censorship could not decode the real content of the message. This paper will present various forms of humor (caricatures, word expressions, songs) related to the Native Americans which have prevailed until nowadays. We would also like to point out to the fact that the function of humor within its original context is complex, and that in the process of its translation into other language (or into a different cultural context) its subject matter is semantically limited or transformed.

**Lívía 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 focuses on contemporary North Native American issues concerning concepts of ethnicity, identity, globalization, law and ethnopolitics. Her interest is also in visual anthropology and in anthropology of sport.

**Klára Perlíková** is a Ph.D. candidate 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 her PhD. thesis deals with the concept of duality in the culture of the Lakota.

## ***Re-inventing and Re-imagining Native Masculinity and Nation at Contested Patriotic Landscapes***

Matthia Voigt

In Indian Country, remembering and performing warriorhood and nation is closely linked to patriotic sites such as battlefields, memorials, cemeteries etc. In settler-indigenous relations, patriotic landscapes entail competing notions of masculinity (white/ Indigenous) and nation (American nation/ tribal nation). In my presentation I contest that some of the most significant martial landscapes of the "Indian Wars" that speak of Native triumph (e.g. the Little Big Horn) or suffering (e.g. Wounded Knee) have only been marginally understood due to an absence of gendered perspectives upon the commemoration of these pivotal events. Since the events in question, Native cultural nationalists and veterans have contested the historical interpretation of shared sites of memory through various strategies of political, cultural, and mental decolonization, thus remapping the colonial contours of cultural memory along the lines of race, gender, and nation. More recently, U.S. patriotic landscapes across the country have honored Native veterans of 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> century wars. As one of the last minority groups within dominant culture, Native veterans have begun to receive belated recognition for their military service record within the American nation.

In the following presentation, I describe and analyze the ways in which Native masculinities and tribal communities have alternately re-claimed, re-vitalized, remembered, re-imagined, re-masculinized, and re-invented cultural, martial, and patriotic landscapes through counterhegemonic practices of memorialization, contesting the colonial narratives and de-marginalizing their Native histories. Native cultural nationalists and veterans have done so through various bodily performative acts of masculinity and warriorhood thus re-inventing their own masculine subjectivities and tribal communities with repercussion to the American nation-state and cultural memory.

**Matthias Voigt** is a doctoral student at Goethe University in Frankfurt, Germany. The presentation is part of a chapter of his doctoral dissertation entitled "Re-Inventing the Warrior: Race, Gender and Nation in Contemporary Indian Country." The dissertation traces how Native masculinities on the Great Plains have continually re-invented notions of martial manliness and nationhood from pre-colonial times to the present as warriors, as warriors in uniform, as warrior within the decolonization movement, and as cultural nationalists.

## ***Singing Redface: Examining "Indian Outlaw" and the Evolving Face of the Hollywood 'Injun' Stereotype***

Christina Giacona

The first displays of American Indians at the Worlds Fair began a Western fascination with Native culture that has continued in radio storytelling, dime novels, stage performances, fashion, and cinema. This fascination with Native American culture led musicians to be inspired by Native American music, but centuries of misinformation and stereotyping has led to a popular culture inundated with inauthentic renderings of Native tropes. As the age of these musical stereotypes reach into the centuries and merge with a cultural history ravaged by planned cultural genocide, it can become difficult to differentiate between the authentic and inauthentic. Indeed, in these days of cultural reappropriation, sometimes the "inauthentic" artistic gestures can become the most powerfully representative.

However, the truth is that most commonly seen representations of Native Americans in American media are actually derived from stereotypes. Similar to how minstrel blackface

performances developed racial archetypes by "displaying blackness," singing redface occurs when a non-Native person takes on the racial archetype of a Native American character through song. Through their music, media, and performance, singing redface artists have promoted racial slurs, mock Indian languages, and inauthentic Native American music. In order to "become Native" artists literally and figuratively dress up as "Indians" in live performance, music videos, album covers, and song lyrics. In this paper I will explain how the use of singing redface in the humorous country song "Indian Outlaw" performed by Tim McGraw doesn't lead to humor, but rather how the song promotes racial antipathy and cultural confusion.

**Christina Giacona** is the Director of the Los Angeles New Music Ensemble and Instructor of Music at the University of Oklahoma, where she teaches courses in Native American, World, and Popular Music. Her most current research focuses on the ways Native Americans are stereotyped in American popular music and how non-Natives are socialized to believe these stereotypes as truths. Recently she has presented the paper "A Tribe Called Red: Reversing Stereotyping Through Remix" at The Society of Ethnomusicology's Annual Conference, Transnationalism and Minority Cultures: The Mid-America Conference, University of Oklahoma Norton Lecture Series, Society of Ethnomusicology's Southern Plains conference, and published in the *Sounding Out!* Online journal as part of the "The Wobble Continuum" series. Dedicated to performing and researching the music of her generation, Giacona has commissioned and premiered over fifty new works since founding the Los Angeles New Music Ensemble in 2007, run an international commissioning competition, recorded three albums, and collaborated with DJs, MCs, animators, choreographers, projectionists, and film producers.

**Thursday May 26 – 11.30-13.00**

### **SESSION 3: WHAT IS INDIAN ABOUT INDIAN HUMOR? ANTHROPOLOGICAL REFLECTIONS PART 2 (099)**

Chair: Markus A. Lindner

#### ***Lost in Translation? – On the Importance and Appearance of Culture-specific Forms of Native Humor in Boas' Anthropological Work***

Rainer Hatoum

Hardly any visitor of Indian Country leaves without noticing the general importance of humor and laughter in everyday life in Native communities – and that despite often despairing socio-economic conditions. This raises the question of how the topic of Native humor has been addressed and reflected upon in the discipline of anthropology, the one academic field that features a long history of interest in such societies. This paper deals with this very question by turning to the field notes and publications of one of the pioneers of American anthropology, Franz Boas, whose work attests to the fact that he had tried to cover all aspects of Native culture. What does he have to say about the role of humor in the societies he worked about over a period of several decades?

**Rainer Hatoum** holds a PhD in anthropology from the Goethe University, Frankfurt am Main, focusing on powwows. Between 2005 and 2012 he worked in different positions at and with the Ethnological Museum and the Free University in Berlin. In two three-year research projects Hatoum explored the potentials for building lasting partnerships between German museums and different Native communities in North America. After deciphering the shorthand of Franz Boas in 2012/13, the ground was paved for his current research activities based on Boas' field notes. These include a research and book project

funded by the German Research Foundation (DFG) and based at the Goethe University, as well as his work in two other Boas projects, the Western Ontario University-based, multi-volume *Franz Boas Papers: Documentary Edition* and the *Edition of The Social Organization and the Secret Societies of the Kwakiutl Indians (1897)* based at the Bard Graduate Center in New York.

***"It's Only Funny in the Language" – The Bittersweet Giggle in Language Endangerment and Recovery***

Henry Kammler

In Nuuchahnulth communities on the west coast of Vancouver Island, BC, when learners of the indigenous language are asked about their motives for trying to learn, one of the more frequent answers is: "When the fluent speakers sit together, they seem to have so much fun – I want to know what they are laughing about all the time." What it actually is that makes the elders giggle is mostly a riddle or at least presents a double conundrum: explanation numbs the wit and translation kills the joke. However, the cheerful discourse in the original language is seldom delivered in the form of jokes anyway. Departing from Malinowski's (1923) discussion of *phatic communion* – the idea that mere speech acts generate community – the paper will look at the funny side of indigenous language communication as a coping phenomenon in a situation of endangerment. This mostly non-tendentious humor can be viewed as an expression of in-group solidarity and a strategy of resilience where the speakers show how they are able to draw on linguistic and cultural resources from both their own and the colonial language and ascertain – in a gentle way – their superiority as a group against all odds.

**Henry Kammler** is Assistant Professor/Lecturer at the Ludwig-Maximilians-Universität Munich, where he teaches anthropology and indigenous languages and cultures of the Americas. He pursued studies of anthropology, sociology, and linguistics at Leipzig and Frankfurt am Main. His main areas of research are south central Mexico and the Northwest Coast of North America. Since 2002 he has worked on Vancouver Island on language and culture documentation. His current main project focuses on language and cultural recovery in the context of emergent models of indigenous autonomies in British Columbia.

***Har har har: Anthropological Perspectives on Humor – Humorous Perspectives on Anthropology***

Christian Feest

Although its practitioners have been made the butt of jokes by Native Americans, anthropology can hardly be accused of being a funny discipline. Strangely enough, humor as a uniquely human phenomenon and as a universal trait of culture has generally been neglected both in anthropological theory and ethnographic practice. Nevertheless, anthropology can shed light on the forms, uses, functions, and meanings of humor in general and on the importance of context for its translatability in particular.

**Christian Feest** was Director of the Museum of Ethnology Vienna and Professor of Anthropology at the Goethe University, Frankfurt am Main. He is one of the co-founders of the American Indian Workshop.

**SESSION 4: COMIC LITERARY VISIONS I (O98)**

Chair: Jessica Janssen

***Healing Through the Tease of Irony: Gerald Vizenor's Postindian Comic Vision.***

Billy Stratton

The Anishinaabe novelist and philosopher, Gerald Vizenor has long been a practitioner of trickster hermeneutics in his comic deconstructions of structures of colonial knowledge, including what he has termed the manifest manners of the literature of dominance. In works such as *Bearheart*, *The Heirs of Columbus*, and *Hiroshima Bugi* Vizenor took aim at particular colonial mythologies and ways of defining history in order to reveal and satirize the inherent contradictions, unintended ironies and intentional falsehoods perpetuated in hegemonic knowledge. In works such as *Chair of Tears* and *Shrouds of White Earth* Vizenor directs his acerbic wit back towards the petty politics and corruptions that have persisted and grown within Native American communities and institutions. This presentation will examine Vizenor's use of humor as an effective intervention on delimiting forms of identity politics and political corruption. The sharp tease of his comic vision is made evident in examples such as Captain Shammer's appointment as the chairman of the Department of Native American Indian Studies at the University of Minnesota, and in a series of paintings titled *Casino Walkers*, created by Dogroy Beaulieu and featuring "extreme, ironic portrayals of casino gamblers" at the tribally owned Oshki Casablanca Casino. With the assistance of such accomplices as the Gallery of Irony Dogs, the Panic Hole Chancery and Denivance Press, Vizenor is able to create effective and hilarious critique of the structures of internalized colonialism that work to inhibit and destroy narratives of native survivance, natural reason, and native sovereignty.

**Billy J. Stratton** currently teaches contemporary Native American/American literature in the Department of English at the University of Denver. He has been a Fulbright Fellow assigned to Germany and has been active in raising public awareness and promoting remembrance of Sand Creek in Colorado. His scholarly and creative writings have been included in several books, as well as *Cream City Review*, *Salon*, *Wičazo Ša Review*, *Red Ink*, *Arizona Quarterly*, *Rhizomes*, *The Journal of American Culture*, *Weberand Denver Quarterly*. His book on the development of the Indian captivity narrative genre, Mary Rowlandson and King Philip's War, titled, *Buried in Shades of Night*, was published in 2015. His latest project is an edited collection that addresses the fiction of Stephen Graham Jones.

***Serious laughter: Humor as Subversive Weapon: The example of Osage writer Carter Revard***

Marie-Claude Strigler

Laughter serves many functions essential to human survival: it has a bonding function, a peace-making function, and a health-boosting function. Among Native Americans, a good joke is always welcome. They can make fun of everything, even at the worst of times.

Humor serves as a survival mechanism to bring about balance in an unbalanced world. Whatever their differences, all tribes have gone through the hardship of colonization. Humor creates a sense of unity and community, that favors the development of pan-Indian humor (cf. jokes about Columbus and Custer). Instead of succumbing to the destruction of their culture, they choose to survive through humor, to prove that they are resilient and that they are capable to adapt to their environment. By doing so, they resist the colonial

definition of externally imposed indianness. They contradict the widely accepted "stoic warrior", the inscrutable, stern-faced In'jun, full of wisdom, image.

As Paula Gunn Allen wrote in *The Sacred Hoop*, "Indian gatherings are marked by laughter, jokes, many directed at the horrors of history, the continuing impact of colonization. (...) Humor is the best and sharpest weapon we've always had against the ravages of conquest and assimilation. And while it is a tiny projectile point, it's often sharp, true, and finely crafted. Besides, Indian humor is a powerful healing force; it dissipates tension, deals with potential conflicts, or communicates a serious message.

Osage writer Carter Revard's "Report to the Nation: Claiming Europe" illustrates how his parody raises preexisting readers' expectations, before defying these expectations. Revard's character explores Europe, and declares the land is from then on Osage land. He re-imagines Europeans in the stereotypical terms usually reserved for Native cultures. Revard humorously shows the familiar in a new light that makes it seem foolish and harmful. We can see his ability to take in information, deconstruct it, and reconstruct it in a new and surprising format.

**Marie-Claude Strigler** was associate professor at the University Paris III – Sorbonne Nouvelle, and a member of APSAM (Political and social anthropology of North America), a Paris XII research group, and associate member of CERVEPAS. After her doctoral dissertation on the economic policy of the Navajo tribal government, she wrote three books on various aspects of the Navajo culture and traditions, as well as a history of United States Indians. She has also written a number of articles, both in French and in English, about the current cultural, economic and political evolution of Native American nations. A History of the Osage nation, her latest book, is to be published in February 2016.

### ***Humor in Contemporary Mixed Blood North-American Writing: Nanabush's "Pandora's Box of Possibilities"***

Judit Kádár

This presentation aims at exploring the literature written by mixed heritage writers, those who have their ethnic sensibilities deriving from both Anglo-American and First Nations components, like the Canadian Joseph Boyden, Drew Hayden Taylor, Thomas King and the US Southwester Louis Owens, Paula Gunn Alen and Gerald Vizenor. "Metissage is a braiding of traditions" (Kamp R xx), implying complex crossings and "identity in progress." Our focus will be the function and veins of humor in the context of ethnic positioning, fluctuation between more social identities and the liminal space, identity renegotiation and the transition from the "contradictor zones" to the "hybrid potential." My earlier research tackled the Colonial ironies of playing Indian and the Indian stereotype (see Kádár: *Going Indian—Amazon*). The question "who is Indian enough?" is the connection with the current research on blended heritage writers, visual artists and protagonists. In the Post-Colonial discourse, irony becomes a means of obtaining control/power over (self-)representation and humor is a critique, weapon, healing over trauma, and a relief, too. An important source of humor is the crisscrossing that characterizes mixed blood lives, the trickster-like qualities, like "the comic sign" these protagonists develop when passing, when living double lives and when making a choice, most likely towards Indigeneity.

**Judit Kádár** teaches American and Canadian studies. She worked for GCSU and for UNM as a Fulbrighter. As for research, she studied recent western Canadian fiction, then the passage rites in US/Canadian literature. She published *Critical Perspectives on English-Canadian Literature* and *Going Indian: Cultural Appropriation in Recent North American Literature*. She obtained her habilitation at ELTE, Budapest. Currently she explores mixed blood identity negotiation in *Nuevomexicano* and Métis writing. She worked

as the director of the International Relations Center (EKU). She is the head of the Hungarian Network for CanStud.

## Thursday May 26 – 14.30-16.00

### SESSION 5: ART AND HUMOR (099)

Chair: Robert Keith Collins

#### ***Settler Photo-Archive and Insider Jokes in Hulleah Tsinnahjinnie's Digital Art***

Monika Siebert

Digital art of Hulleah Tsinnahjinnie (Taskigi/Diné) evidences a career-long interest in ideological re-appropriations of settler photography. All of her major photographic exhibitions—1995 *Notes From a Diary of an Aboriginal Savant*, 1998 *Damn! Stories*, 2003 *Against Amnesia*, and 2010 *Double Vision*—consist almost exclusively of digitally manipulated images of old settler photographs of American Indians. All explore the interpretive potential of juxtapositions between archival materials and contemporary digital interventions. And most are appended by captions with a sharp satirical edge. However, unlike the condescending pseudo-ethnographic captions of historical photographs, Tsinnahjinnie's captions do not offer explanations; far from educating the uninformed, they function as insider jokes that carry complex political meanings. In *Damn! Stories*, for example, Tsinnahjinnie does not identify the historical figures portrayed in the photographs she filched from the settler archive. Because the archival nature of the images implies the historic importance of the represented subjects, when the viewer fails to identify them, she is potentially confronted with her ignorance of the past. If she recognizes some of the figures but not others—for example Albert Einstein in *E+mc2*, but not the Ute leader Shavano in *This is my Homeland* or Dakota diplomat Shakpee in *Three Cherries!*—she becomes aware of her selective historical and cultural literacy. However, the viewer who recognizes the implied historical context is rewarded with a sense of cultural authority and mastery over the visual archive as well as its contemporary appropriations. Tsinnahjinnie's images appear enigmatic only to the uninformed viewer; they poke fun at her while winking knowingly at those who are in on the joke. Her satirical captions thwart understanding in some viewers while reasserting authority of others; they play, in other words, at the insider/outsider politics of knowledge. Tsinnahjinnie's specific brand of humor uncovers multiple layers of competing narratives of historical, and historic, struggles over indigenous material presence in North America and its enduring political meanings. But it is revisionist rather than deconstructive; it bespeaks hope in the ethical possibilities of photographic representation, despite, or perhaps precisely because, of the contemporary American settler culture's ever-growing appetite for the visual displays of indigenous cultural difference. Tsinnahjinnie's satirical photographs offer humor as a cure for the lack of historical depth in the interpretive frameworks inspired by multiculturalism.

**Monika Siebert** is an associate professor of English and American Studies at the University of Richmond, Virginia. She is the author of *Indians Playing Indian: Multiculturalism and Contemporary Indigenous Art in North America* (2014) and essays on indigenous literature and cinema in *American Literature*, *Public Culture*, and *Mississippi Quarterly*. She is at work on a book about the contemporary cultural contests over Virginia colonial heritage titled *Pocahontas' Underwear*.

### ***What it takes to be funny and why – Humor in Infinity of Nations***

Elzbieta Wilczynska

One of the fields in which Native American humor is nowadays widely present is the visual arts. To anybody accustomed to the representations of Indians rendered by American or Canadian artists of the 19<sup>th</sup> or early 20<sup>th</sup> century (e.g. Cornelius Krieghoff, Paul Kane, George Catlin and others), an encounter with contemporary Native American art produced by themselves now must be truly a refreshing, rewarding, and at time hilariously funny experience. Such was my experience upon a visit to the National Museum of the American Indian in New York in 2013. The first part of the exhibition is quite traditional, and it is a good example of the view that "there has not been much to laugh about in the Native country since contact". On the other hand, the part of the museum which displays modern Native American art provides a genuine breakthrough in the view. Paintings and drawings of contemporary Native American artists present the Native culture and their protagonists in a witty, imaginative, ironic, subversive and self-critical way. Most of the artworks resonate with the modern audience, also the non-Native one, exactly due to some doses of irony, humor, understatement or hyperbole that artists like, for example, Keesic Douglas, David Bradley, Bob Haozous, Star Wallowing Bull, Frank Big Bear and others employ in their artworks. Since the number of Native American artists that incorporate the Trickster shift is very high, it is an intention of this paper to focus only on the artists displayed in the exhibition "Infinity of Nation", and, on the basis of the analysis of their art, to show what role Native humor plays in visual art representation. To this effect the paper will discuss the content, methods, and pictorial techniques of the artists' works to see what statements about the contemporary Native American culture they make using humor.

**Elzbieta Wilczyńska** works in the Faculty of English in Adam Mickiewicz University, in Poznan, at the Department of Studies in 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. Within this field she taught various courses and seminars, ranging from Native American literature to different aspects of Native American history and cultures. Other academic interests include Black studies and American and Canadian art. She took part in conferences organized by the Polish Association of American Studies and AIW. Her publications concern Native Americans and teaching culture.

### ***Cartoons, Indian Stereotypes, and Public Humor***

Roger Nichols

American public humor has experienced a dramatic shift in the past half century or so. As recently as the 1950s most comedians and cartoonists depended on ethnic jokes for much of their material. One encountered cartoons or jokes dealing with Asians, Blacks, Irish, Italians, Jews, Mexicans, or others. After protests by some groups, our society has become far too politically correct to tolerate what used to be widely-accepted ethnic or religious stereotypes. Despite that basic change in acceptable public humor, Indians remain as the only ethnic group that appears as a vehicle for social or political criticism in cartoons. While perhaps surprising to some, this merely continues their role as an integral part of American national media discussions for the past two hundred years.

My paper will include a few early historical cartoons and then demonstrate how modern public humor uses Indians. Usually through stereotypes of them, cartoons focus attention on political issues, social movements, and, last but not least, on how tribes relate to the rest of American society. Using satire, sarcasm, and irony, cartoonists depict stereotypical Indians from the past and apply them to critique contemporary ideas and issues. They appear wearing feathers in their hair, dressed in buckskin clothing, often on horseback, and occasionally speaking slightly broken English. Clearly most of the cartoons address matters of interest to the general society, rather than issues such as reservation poverty, religious sites, tribal acknowledgement, sovereignty, adoption of native children, or federal misuse of trust fund accounts. Despite this, cartoons challenge existing myths, use Indian figures to play on a vague public guilt about past treatment of the tribes, and use humor to dissect current social and political debates.

**Roger Nichols** is Professor Emeritus of History and Affiliate Faculty in American Indian Studies at the University of Arizona. In addition he served on the faculty of three other American and five European universities. He is the author, coauthor, or editor of eleven books on Indian affairs in the US and Canada, and on Frontier and Western American history. A former president of the Pacific Coast Branch: American Historical Association, he received three Fulbright awards in Europe and one in Canada, as well as three National Endowment for the Humanities awards in the US.

## **SESSION 6: RESEARCH AND METHODOLOGY (O98)**

Chair: Margaret Field

### ***"Humor in Research: An Indigenous Scholar's Survival Guide"***

Maurice Crandall

From our earliest days, we as Indigenous peoples are taught the value of humor. We are teased by grandparents, aunts, uncles, siblings, and cousins. What to outsiders may seem mean spirited or merciless is actually a sign of affection in Indigenous culture, and the (mostly) good-natured ribbing we are subjected to from childhood eventually becomes appreciated and reciprocated.

Beyond being a tool for incorporating young people into the group, elders teach an important tool of survivance through humor. Consider the so-called "coyote stories" that are common to many Indigenous North American groups. Coyote is a trickster, and is often involved in humorous situations. But, this humor is almost always combined with violence as the characters in the traditional stories are killed, maimed, or otherwise hurt. As I recount these stories to my own children, I find myself thinking whether they are appropriate for their young minds. But, the ability to use humor and irony in confronting violence, dispossession, and loss is the essence of survivance. This skill, which we learn from childhood, allows us to deflect, counter, and move beyond situations that might otherwise seem inescapably dispiriting.

At no time has this been more apparent than in my experiences confronting difficult histories in my own research. While my research into my own people and other tribal nations of the American Southwest has led me to weep on many occasions, at other times it has resulted in uncontrollable laughter. My paper provides examples of times when humor, irony, and the absurd surfaced in unexpected places, providing spaces for survivance in otherwise difficult circumstances. I will tie specific historical events from my research to

traditional stories that I grew up with, demonstrating that coyote stories serve as models for right behavior, and allow Indigenous persons to choose laughter over despair.

**Maurice Crandall** is a citizen of the Yavapai-Apache Nation of Camp Verde, Arizona. He is the first PhD from his tribe, which he completed in history at the University of New Mexico in 2015. His dissertation examines the history of American Indian voting rights and civil government in New Mexico and Arizona during the Spanish, Mexican, and U.S. territorial periods. He currently works full-time as the Historical Projects Specialist at the Indian Pueblo Cultural Center, a museum, archive, library, and cultural center owned and operated by the nineteen sovereign Pueblo nations of New Mexico.

### ***If You Can't Take a Joke...: Native American Humor as Tool and Test***

E. Richard Hart

During my decades-long association with Vine Deloria, Jr., I observed him use humor as both a tool and as a test while working with non-Indians. He could be incisive and even brutal in his humorous attacks on Whites, especially anthropologists and historians who had working relationships with tribes.

While I was executive director of a relatively large non-profit humanities institution I observed and was occasionally victimized by Vine. Alvin M. Josephy, Jr., a long-time friend and associate of Vine, was also on my institute's board. They both were also board members and officers of the Museum of the American Indian. In the mid-1980s I was asked to contact Vine and see if he would give a keynote address at a university conference focusing on Native American issues. Vine informed me that he would be happy to give the address if I would take him out to dinner at a Basque restaurant located in the city where the university was located. I said certainly and we met in Boise, Idaho before the conference to go out to dinner. I took Vine and Alvin, who was also speaking at the conference, to the well-known Basque restaurant early in the evening of his scheduled address, leaving plenty of time to finish eating and make it to the auditorium where he would give his address. But when we finished eating, Vine insisted on having one more cigarette and one more cup of coffee; then another cigarette and another cup of coffee. Alvin and I became more and more insistent that we had to leave in order to be on time. Vine, in turn, seemed to be less inclined to go at all. Finally, as the time of his address came, he finished a final cigarette and cup of coffee and we drove to the university, arriving shortly after the scheduled time of his address. The organizer of the conference was waiting on the curb in front of the auditorium, waiting, somewhat frantically, for Vine's arrival. Vine, who walked with a cane, set off up the steps to the hall while I parked the car. But Vine went even slower than his normal gait and by the time Alvin and I got into the hall and began searching for seats, Vine had not yet reached the podium. There were perhaps three hundred people waiting impatiently for Vine's address and they all were watching Vine, and also Alvin and I as we attempted to find vacant seats. Finally, Vine reached the podium, stepped up to the microphone and looked at the audience. Alvin and I were still trying to reach vacant seats and so we were the only two people in the audience who were not sitting. Vine looked out at the audience and said, "I'm sorry I'm late," and then pointing at Alvin and I continued, "but I couldn't get Hart and Josephy out of the bar." I was feeling humiliated and a bit angry, but Alvin later told me, basically, that Vine tested non-Indians he worked with, to make sure they had a thick skin. Without a thick skin, so to speak, Vine didn't think a white person could possibly communicate with Native people who were intensely angry at Whites.

In this paper, I will describe other examples of Indian humor used as a test to determine if non-Indians are up to really dealing with important cross-cultural issues. I will also give an excellent example of using humor as a tool to reach a political end—in this case another

episode when Vine Deloria, Jr. used humor to convince the board of the Museum of the American Indian to properly deal with the requirements of the Native American Graves Protection and Repatriation Act (NAGPRA). I have observed Native American humor used as a test, as a tool, and often as a criticism. This paper will provide examples of these kinds of humor and will explain some of the outcomes.

**E. Richard Hart** has worked with tribes, mostly in the western United States, for nearly fifty years. Most of his work has been as an expert witness in litigation involving tribes. He had testified in cases that have resulted in hundreds of millions of dollars in judgments to tribes, as well as the return of significant parcels of land, and rights to water. He is the former Executive Director of the Institute of the North American West and is currently the President of Hart West & Associates. He lives in rural Washington State, near the Colville Reservation and on land that once made up part of the Moses Columbia Reservation. He is the author or editor of seven books and more than fifty professional papers.

**Friday May 27 – 9.30-11.00**

### **SESSION 7: INDIGENOUS SPECULATIVE FICTION (099)**

Chair: Klara Kolinska

#### ***"I HAVE SEEN THE FUTURE AND I WON'T GO": Trickster Discourse as Decolonial Humor in Craig Strete's Science Fiction Stories***

Kristina Baudemann

"The reality of Los Indios, the American Indian you would call him in your country, is both terrifying and beautiful. Perhaps it is even fatal," Jorge Luis Borges wrote in his introduction to North American Indigenous science fiction writer Craig Strete's short story collection *If All Else Fails...* (1980). As the first widely acclaimed North American Indigenous writer of science fiction, Strete was praised for putting forth what was perceived as the tragic fate of the Indigenous peoples of the Americas in the form of science fiction allegories in which the extraterrestrial Other is synonymous with the Indigenous Other. Discussions of Strete's work during the 1970s and early 1980s are consequently replete with a colonialist rhetoric. Deemed otherwise insignificant, Strete's fiction is seldom read today.

In my paper, I will argue that what has been perceived as a mythic "meaning just beyond our reach," "the touch of prophecy" and "this other-worldli-ness" (Hamilton) in Strete's short stories are in fact manifestations of a distinctly humorous stance: rather than using science fiction tropes to "[hide] his pain" (*NY Times Review*, Jan. 25, 1981), Strete humorously subverts stereotypes about Native Americans and disintegrates the colonially inflected concept of Indigeneity in science fiction. Applying Gerald Vizenor's notion of trickster discourse, I will trace the effect of humor back to Strete's postmodern language games and his sly subversions of closure and the tragic in fiction. Strete's 1974 short story "The Bleeding Man" (Nebula Award, 1975), for instance, will be read as both a parody of the apocalyptic sublime in science fiction and a subversion of audience expectations about Indigenous writing.

Borges rightfully called Strete "a dangerous writer": teasing the reader with unexpected images and typographic tricks, his stories unsettle the semantics of Othering thus widening discourses about Indigeneity and science fiction.

**Kristina Baudemann** graduated from the University of Würzburg in Germany in 2012. She has contributed, among others, to the forthcoming editions *A Critical Companion to the Fiction of Stephen Graham Jones* (ed. Billy J. Stratton) and the *Extrapolation Special Issue on Indigenous Futurisms* (ed. Grace Dillon, John Rieder, and Michael Levy). Her Ph.D. project on dimensions of time in contemporary North American Indigenous arts and literatures is entitled "Indigenous Futurisms". In 2014, she was a Fulbright fellow at the University of Arizona in Tucson, Arizona. She currently teaches in the department of English and American Studies at the University of Flensburg, Germany.

### ***Natives in Space: Indigenizing Science Fiction for Survivance***

Meg Singer

Science fiction is known for wit and possibilities. Moreover, science fiction intentionally creates a world where anything can happen. The narrative of reductionism and colonialism is pushed aside and is not longer an issue but is seen from within. The colonized become the colonizer, the subaltern are now in power, and cultural ways of thinking and being are intransigent and secure. In science fiction, there is "survivance".

My research examines the functionality of humor in the burgeoning field of science fiction. *Natives in space* is a decolonizing, "no-barriers" movement that challenges the Western perspective of who and what Native peoples are and creates a space to imagine who and what Natives peoples can become. I will focus on past representations of Natives within the Western paradigm, the influences of Natives in science fiction, and critique Native artists, authors and filmmakers who create and produce science fiction in their respective fields.

**Meg Singer:** *Yá'át'ééh abíní! Shí éí Meg Singer yinishyé. Hard Hat Clan nishj. Kinyaani bashishchiin. Biligáána dashicheii. Ashíhíí dashinalí. Ákót'éego diné asdzáán nishj. (Hello, my relatives. My name is Meg Singer. I am from the Hard Hat Clan born for Towering House. My maternal grandfather's clan is English/Caucasian, and my paternal grandfather's clan is the Salt Clan. In this way, I am a Navajo woman.)* I am currently a graduate student at Montana State University in the Native American Studies Department and directed my studies in literature and film. I am the president of our graduate student group called The Society of American Indian Graduate Students. I am an activist, writer, comedienne, and hold the title as "Funniest Grad Student in the World", a title I just made up.

## **SESSION 8: SOCIAL MOVEMENTS (098)**

Chair: Maurice Crandall

### ***"No kiddin'"—Humor in Sovereignty Struggles***

Judit Szathmári

Opponents to tribal sovereignty define the notion as a case study of "Indians" wanting to have the cake and eat it too. The metaphor offered by ardent anti-sovereignty voices happens to be a very functional one: the ingredients of the cake comprise various aspects how Indigenous communities aspire to exercise "exclusive authority" over certain issues within given geographical boundaries. From the American Indian perspective, the question is not whether to have the cake and/ or eat it too, but the sole right of BAKING the cake. If sovereignty is a cake, its ingredients would be economic, educational, cultural, and political

initiatives and measures taken by Indian people toward its realization. The presentation aims at exploring how humor has been utilized in crucial moments of American Indian affairs since the 1970s. In this context, the discussion of humor must also address the issue of perspectives: ranging from satire to black humor, it has been a tool in the struggle for sovereignty in vital moments, such as the federal trial of American Indian Movement leaders after the 1973 Wounded Knee occupation, the strife of urban Indian communities, and struggles against the exploitation of reservation resources, such as coal prospecting rights and hydroelectric projects disputes. All of these events demonstrate how Indigenous communities have utilized humor to be heard, may it be treaty rights, land leases, or obtaining assistance for urban community centers.

**Dr. Judit Szathmári** is assistant professor at the North American Department of the Institute of English and American Studies, University of Debrecen, Hungary. She earned her Ph.D. in 2006. Her dissertation, *The Revolving Door: American Indians in Multicultural American Society*, was published by Debrecen University Press in 2013. Her research interests include contemporary American Indian literature and United States Indian policy, with special focus on the post-World War II period.

### ***Changing the world, one joke at a time***

Simone van Eik

Humor is considered an important aspect of their culture by many Indigenous communities, and has various social functions, including dealing with difficult times and issues. This paper will address how and to what end humor, sarcasm, and political satire has been utilized in online activism by supporters of the Idle No More movement.

In the fall of 2012, in reaction to proposed legislation by the Canadian government, the actions of four women, three of which of First Nations descent, led to a grassroots activist movement called 'Idle No More'. This movement has since inspired many people to take action for Indigenous rights and environmental preservation, and there is a great diversity in the way different people put being 'Idle No More' into practice. Specifically, the use of their wit was a way for the movement's supporters to be 'Idle No More'. As Aaron Paquette stated: "[I]f we can't laugh at [serious issues] we're going to take it so seriously that we get stuck and can't move forward at all."

Many of the endeavors of Idle No More have involved the use of social media, and this is also where the use of humor has been at its most visible. On platforms such as Facebook and Twitter, Idle No More activists have drawn attention to underreported or ignored social and environmental issues, organized collective action, educated, and contributed to Indigenous self-representation, while at the same time sharing a virtual laugh every once in a while. By analyzing several tweets and other online examples, this paper will expose multiple layers of meaning behind the humor of #IdleNoMore.

**Simone van Eik** has a BA and an MA in American Indian Studies from Leiden University, and was a co-organizer of the 2014 American Indian Workshop in Leiden, the Netherlands.

### ***The 1976 Trail of Self-Determination: how a 'lost' protest challenges the classic Red Power narrative***

Sam Hitchmough

Very few Red Power texts mention the Trail of Self-Determination that saw activists travel to Washington DC, arriving for July 4, 1976 with a substantial 10-point programme written by Hank Adams, main author of the well-known Trail of Broken Treaties 20-point programme (1972) Still relatively unknown, this paper challenges the standard historiography of Red Power and argues that the 1976 Trail should be viewed as a part of the Red Power narrative.

The Trail is utilised in order to discuss three main things. Firstly, it will discuss the relationship between the Trail and the Bicentennial, and how activists employed the symbolism of the year to urge a reconsideration of the national narrative. Secondly, it will be used to discuss the ideological development of activists in the 1970s and how it helps to establish a more complete and nuanced conception of the Red Power movement. Thirdly, this leads to a critique of the way in which the end of Red Power is commonly conceptualised. Whilst a growing number of scholars are reassessing the start of the movement there is much less work on the 'end'. By 'fleshing out' the narrative of Red Power in the mid-1970s the Trail reveals continuities and developments in activism from Alcatraz in 1969 to the late 1970s.

The Trail contributes to a re-conceptualisation of Red Power by revealing philosophies, strategies and tensions that significantly add to a more complete revision, and challenges the restrictive historiographical 'norms' that have been traditionally placed upon the Red Power narrative.

**Sam Hitchmough:** I am a senior lecturer in American Studies at Canterbury Christ Church University in the UK. I convene a number of courses on American Indian studies ranging from the early 19<sup>th</sup> century through to a specialist module that explores Red Power as well as a range of issues in contemporary Native America. My most recent publication looked at indigenous opposition to Columbus Day parades in Denver (European Journal of American Culture, 2013) and I'm currently completing an article that critiques Red Power movement narratives as well as a piece that situates the 1976 Trail of Self-Determination within the movement.

## Friday May 27 - 11.30-13.00

### SESSION 9: COMIC LITERARY VISIONS II (099)

Organizer: Pdraig Kirwan. Chair: David Stirrup

**David Stirrup** is a Senior Lecturer at the University of Kent in Canterbury, where he teaches in the School of English and the Centre for American Studies. He is the author of *Louise Erdrich* (Manchester UP, 2010) and *Visuality and Visual Aesthetics in Contemporary Ojibwe Writing* (forthcoming with Michigan State UP). In addition to a number of special journal issues, Stirrup has edited *Tribal Fantasies: Native Americans in the European Imaginary, 1900-2010* (Palgrave, 2013; co-ed. with James Mackay), *Parallel Encounters: Culture at the Canada-US Border* (WLUP, 2014; co-ed. with Gillian Roberts), and *Enduring Critical Poses: Beyond Nation and History* (forthcoming with SUNY Press; co-ed. with Gordon Henry, Jr.). He is one of the four founding editors of *Transmotion*, an open-access, online, peer-reviewed journal dedicated to innovative and experimental Indigenous literatures. He recently completed his work as Principal Investigator on the Leverhulme Trust network "Culture and the Canada-US Border" (2012-2015).

### ***Seeing Humor: How American Indians Make Funny***

Leanne Howe

In 2013 I co-edited with Harvey Markowitz and Denise K. Cummings a collection of thirty-six humorous essays on Hollywood films titled, *Seeing Red: American Indians Pixeled Skins*. In "Seeing Humor: How American Indians Make Funny," I compare the works of five indigenous artists in four genres to show how subtle humor intervenes in the dominant narratives of conquest and manifest destiny. *I know, I know*, conquest and manifest destiny are not funny, but American Indians long ago realized they could either laugh, or die crying. We chose laughter. My paper analyzes the works of two Ojibwe visual artists: Jim Denomie's *Eminent Domain: A Brief History of America*, with Andrea Carlson's *Ceremony*. I link their works with the political irony in Cherokee humorist Will Rogers' 1920 newspaper columns. Further, I discuss the subtle humor in Navajo author Irvin Morris's *From the Glittering World* and conclude with a video poem by Ojibwe Heid Erdrich. In gathering together five artists in four genres, I show the sophistication and biting irony of American Indians as they see the world humorous.

**LeAnne Howe** is the author of novels, plays, poetry, screenplays, and scholarship that deal with Native experiences. A citizen of the Choctaw Nation of Oklahoma, her latest book, *Choctalking on Other Realities*, won the 2014 MLA Prize for Studies in Native American Literatures, Cultures, and Languages. Other awards include the Western Literature Association's 2015 Distinguished Achievement Award. She's the Eidson Distinguished Professor of American Literature in English at the University of Georgia.

### ***Rousing Mirth: Craig Womack's Short Fiction***

Padraig Kirwan

Hilarious, self-reflexive, challenging and fantastic (in both senses of the word), Craig Womack's short story "The Song of Roe Náld" (2009) is a first-person narrative that reveals the remarkably rich inner narrative of the eponymous protagonist – an independent filmmaker who hangs out on the University of Oklahoma campus. Roe Náld, known as Ronald until he adopted the "French pronunciation...[with a] throaty 'r,' nasalized long 'o' and accent on the second syllable" at age thirteen, is, in his own words, given over to "bitchy interior monologues" and diva-like strops (5). He is also something of an Oklahoman aesthete, having graduated from the UCLA film school and returned to Norman, OK by way of New York. Often hysterical and doing a super job of performing the role of the tormented artist, Womack's character comes across as a young man who possesses a rather endearing mixture of sincere naivety and calculated deviousness. He is also a liar, or confused. Or possibly both. This paper will explore the manner in which Womack's particular brand of humor nods and winks, sometimes informing, sometimes goading, but always seeking engagement and requiring effort. observances, and the style in which they are recorded, noted and expressed, "constitutes a different [storytelling] act", both in terms of the short story form as it is mobilized by Native American authors, and in terms of critical poses. At once undermining the notion that straightforward verisimilitude can exist within art, *and* considering the real world situations in which art is read and interrogated, Womack confronts his readership with challenging and entirely necessary questions.

**Padraig Kirwan** is a Senior Lecturer in the Department of English and Comparative Literature, Goldsmiths, University of London. His primary research interest is contemporary Native American writing and the tribal literatures of the Americas. Kirwan's book, *Sovereign Stories: Aesthetics, Autonomy and Contemporary Native American Literature* was published in 2013, and he has edited *Affecting Irishness*:

*Negotiating Cultural Identity within and Beyond the Nation* (co-ed with James Byrne and Michael O'Sullivan). His work has appeared in journals such as *NOVEL*, *Comparative Literature*, the *Journal of American Studies* and the *American Indian and Research Culture Journal*.

### ***Humor And Tribalography In Anompolichi: The Wordmaster***

Jim Wilson

*Anompolichi: The Wordmaster*, (2014) a novel by Chickasaw/Choctaw writer Philip Carroll Morgan, set in 1399, gives life to a world usually relegated to prehistoric archaeology. Published by White Dog Press, the literary imprint of the Chickasaw Nation of Oklahoma, humor permeates the characters' perspectives in a story that foreshadows the momentous encounters soon to follow after 1492. Morgan finds comic relief in the novel's premise: a Chickasaw translator and diplomat rescues a shipwrecked Scotsman. The novel is fraught with miscommunications, misunderstandings and mistranslations, and has one very lively supporting character, Elisabeth the goat, the Scotsman's only surviving compatriot. As a species unknown in North America of 1399, Native children come to call Elisabeth, "*isi kosoma*," or "deer stinking" in Muskogean language. In my paper I discuss the humor of confusion between the Old and New Worlds characters and what we can learn from Morgan's careful use of Muskogean language. Further I argue that with the publication of *Anompolichi: The Wordmaster*, a trans-civilizational adventure, a modern tribal community has authored what fellow Oklahoma-Choctaw writer LeAnne Howe calls "a tribal creation story... Tribalography." As a counter-conventional literary methodology, Morgan collaborates with Chickasaw Nation's language and culture divisions to make a novel about the past, for tribe's ever-present future.

**Jim Wilson**, Associate Professor of English, teaches at Seminole State College (SSC) in Seminole, Oklahoma. Seminole State College serves a five-county region in South Central Oklahoma. Twenty-five percent of the student body at SSC is from the eight federally recognized American Indian tribes adjacent to the institution. For the past five years Wilson has served as faculty sponsor of Native American Student Association, and he teaches courses in Native American literature at SSC. From 2008 to 2012, he taught creative writing to Native students from around the United States in the Summer Arts Academy of the Chickasaw Nation of Oklahoma. His creative non-fiction appears in a literary journals, and his most recent essay, "Life in a 21<sup>st</sup> Century Mound City, Earthworks of North America" co-authored with LeAnne Howe, appears in *The World of Indigenous Americas*.

## **SESSION 10: ORALITY AND AURALITY (O98)**

Chair: Renate Bartl

### ***"We've got to watch each other's lips real close": Barre Toelken on the Functions and Cultural Specificity of Native American Humor***

John S. Gilkeson

In *The Anguish of Snails: Native American Folklore in the West* (2003), folklorist Barre Toelken reviewed what he had learned from more than four decades studying the "clues" provided by Native American humor. Marshaling jokes, quips, and Coyote stories, he sought to dispel the stereotype of the stoic, humorless Native American. Native American humor not only exists, but functions as a "tool" with which Native Americans comment on

intertribal differences and their relations with white Americans, laugh at their own mistakes in assimilating white culture, and parody white behavior. Coyote stories in particular, not only entertain, but redress the imbalance caused by the inappropriate behavior they depict. Toelken thus viewed Native American humor as "a culturally structured system" that dramatizes "shared anxieties, fears, and concerns." In addition to discussing Toelken's views on the functions and cultural specificity of Native American humor, this paper situates his work in the context of the increasing interest among folklorists in "performance."

**John S. Gilkeson** is Professor of History at Arizona State University. He is the author of *Anthropologists and the Rediscovery of America, 1865-1965* (Cambridge University Press paperback edition, 2014), and "Saving the Natives: The Long Emergence and Transformation of Indigeneity," in *Nature and Antiquities: The Making of Archaeology in the Americas* (2014).

### ***The Work of Humor in Kumeyaay Conversation***

Margaret Field

This paper will discuss examples of spontaneously occurring humor in Kumeyaay conversation from Baja California Norte, Mexico. The conversation takes place between two speakers being video-recorded as part of an oral history and language documentation project, as they interview each other and reminisce about the use of indigenous plants in their communities. Examples of spontaneous humor are easily identified by the ensuing laughter of participants, but less easily understood by outsiders. As researchers of humor in interaction (Norrick 1993, Beeman 1999) have suggested, understanding what is funny about a comment may require shared cultural background and history, as well as language. This fact can make shared enjoyment of humor something which brings people together, as well making it easier to talk about some subjects, especially when memory invokes a shared history of poverty, desperation, and cultural loss. This paper will take a close look at several examples of such humor and consider the following questions: 1) what makes them funny? 2) what is the subject matter? 3) what conversational "work" does the humor do? Understanding the answers to these questions may help us to better understand not only the grammar of the Kumeyaay language but perhaps more importantly how speakers use it, along with humor, to talk about their shared experience as Kumeyaay people.

**Dr. Margaret Field** is a linguist and professor of American Indian Studies at San Diego State University. She teaches multiple courses in American Indian Studies and Linguistic Anthropology. Since 2008 she has been engaged in documenting and archiving the Kumeyaay language spoken in Mexico (as well as the related language Ko'ah), with funding from the National Science Foundation and the Hans Rausing Endangered Languages Documentation Project, among other sources.

### ***Clumsy Creations in (Lost) Context: Reincorporating Humor in Oral Narratives of Native Baja California***

Michael Wilken-Robertson

Oral narratives of the Paipai, Kiliwa and Kumiai Indians of Baja California and the Kumeyaay of southern California describe an imperfect creation of the universe that is rife with false starts and errors committed by the original creators (Waterman 1910, Curtis 1926, DuBois 1901, Wilken 2012). The exasperation of trying to construct a new universe and humans to populate it, while making many mistakes along the way, leads one of the mythical beings to complain, "Brother, It's not easy making people!" (Wilken 2012: 31). Written versions of

these origin myths have been collected for over a century and provide invaluable, yet incomplete information, since the reduction into written texts of performances originally conducted in specific social contexts may have stripped them of their comic components. The author's field work over the last three decades with Paipai, Kiliwa and Kumeyaay peoples of Baja California, Mexico (who are closely related to other Yuman peoples of southern California and Arizona of the United States) where the narratives are still performed in their natural contexts, reveals richly layered stories where the borders between the sacred and the profane assume distinctive parameters that reflect culturally specific native cosmologies and continue to inform identities today. A video recording of a Kumiai creation narrative made as part of a National Science Foundation's Documenting Endangered Languages project will provide participants with the opportunity to experience Kumiai language and humor in storytelling, helping to provide some of the missing context.

**Michael Wilken-Robertson** is an applied cultural anthropologist specializing in native peoples of Baja California. His research interests include the ethnography of Baja California and linkages with Yuman peoples of California and Arizona, material culture and technology, cultural revitalization, traditional indigenous environmental management and sustainable community development. This research is disseminated through publications, collaborative indigenous community projects, museum exhibits, teaching and the organization of binational activities that promote the unique anthropological heritage of Baja California. He recently completed the curation of the Kumeyaay exhibit of the Tecate Community Museum, as well as a Master's thesis on Kumeyaay ethnobotany.

## Friday May 27 – 14.30-16.00

### SESSION 11: HISTORY (099)

Chair: Marie-Claude Strigler

#### *Laughing at Frenchmen*

Susan Sleeper-Smith

This paper examines several narratives recorded in *The Jesuit Relations* to show how Indians used humor to counter European notions about their superiority and the merits of Christianity. When Indian people laughed at the French and their lands, it was because they could see no reason for these outlandish claims. Instead, they relied on humor to share a variety of stories with the Jesuits that contrasted the superiority of Indians land with the inferiority of the European continent.

The types of narratives that my research examines comes from my research work on the fur trade in the western Great lakes. One example is a story recorded by Father Allouez as he crossed the Great Lakes in the company of the Potawatomi. As they crossed the Straits of Michillimackinac and headed south on Lake Michigan to Green Bay the black robe asked the Indians to explain the creation of these enormous bodies of water. If God had not created them, then who? In this embellished Creation Myth, the Potawatomi told the story of the Big Beaver, whose enormous tail had carved out these large bodies of water as he moved east and began to cross the Atlantic Ocean. Once this giant beaver encountered the brackish salt water of the Atlantic, which was too dirty to swim in, he immediately returned to live among the Indians. The Indians finished their tale by telling the good father that this was the reason why there were no beaver in Europe. Indeed, it was the French who had been forced

to cross that dirty body of water to beg beaver from the Indians. Certainly, the Potawatomi would never travel to Europe, since Europe lacked the resources of the Indian's world.

This research examines several of these narratives to demonstrate that Indians did more than merely snicker behind the backs of the black robes. Through humor they created stories that countered the myth of European superiority and affirmed the superiority of their world.

**Susan Sleeper-Smith** is a Professor of History at Michigan State University. She received a 2013-2014 NEH fellowship at the Newberry Library in Chicago. Her teaching interests include 18th and 19th century U.S. History, Native American History and Women's History. Professor Susan Sleeper-Smith examines Native American-Euro-American encounters during the colonial and early national histories of North America. She is interested in exploring history as a narrative that focuses on sites of encounter, where the interaction of diverse people created new processes of cultural change. Professor Sleeper-Smith has written about women's involvement in that process, Native and Euro-American, and she continues to explore how gender affects cultural interaction. Religion, Catholicism as well as evangelical Protestantism figure prominently in her work. She has published *Indian Women and French Men: Rethinking Culture Encounter in the Great Lakes*; *New Faces of the Fur Trade*; *Contesting Knowledge: Museums and Indigenous Knowledge*; *Rethinking the Fur Trade: Cultures of Exchange in an Atlantic World* and *Why You Can't Teach United States History Without American Indians*. Professor Sleeper-Smith has also published widely in *Ethnohistory*, *The William & Mary Quarterly*, and the *Journal of the Early Republic* as well as numerous edited volumes including *Women in Early America*, *Native Women's History in Eastern North America*, and *Enduring Nations: Essays on the History of Native Americans in the Midwest*. Susan Sleeper-Smith joined the Department of History in 1994, after receiving her Ph.D. from the University of Michigan. She was promoted to full professor in 2008 and was Director of the CIC-American Indian Studies Consortium from 2008 to 2010. Today, she is an active member of NCAIS, the Newberry Consortium in American Indian Studies.

### ***We Hold the Rock...Seriously!***

Ben Harvey Sporle

This paper aims to explore the role of humour in the Red Power movement in the 1960s and 1970s assessing the ways in which it contributed to both the success and the struggles of the movement. Starting by examining the Alcatraz Proclamation issued by Richard Oakes of the Indians of All Tribes it will explore how irony was deployed as a device to carry the self-determination message and call attention to the ways in which the indigenous population had been mistreated under previous federal policy. Having discussed the Alcatraz occupation it will move on to other protests like Wounded Knee and the Longest Walk to examine the presence of humour, or lack of it, in the manifestos and lists of demands issued. This will progress to include other protests within the movement and will consider how the use of humour might change with the rise to prominence of the American Indian Movement and the growth of a more militant ideology. Having looked at the role of humour from the point of view of the activists the focus will shift on to the interpretation of the national media building upon a report by the Washington Evening Star in December 1969 that in relation to Alcatraz reporters "mostly played the story as a joke" in the initial stages. The paper will then reach a conclusion as to whether the use of humour by activists was an effective strategy or whether it made the fight for self-determination and public acceptance that much harder.

**Ben Harvey Sporle** is a third year PhD candidate in American Studies at Canterbury Christ Church University under the supervision of Dr Sam Hitchmough. He is working on a project that examines the

long history of the Red Power movement, has been published in *US Studies Online* and has given research papers at conferences at the University of East Anglia and the University of Nottingham.

### ***From Joke to Dispossession***

James Ring Adams

"A frutefull, pleasant and wittie work" reads the frontispiece to the first English translation of the *Utopia* of Sir Thomas More (1478 – 1535), indicating that this famous book, first printed in Latin in 1516, was not meant to be altogether serious. The description of the ideal commonwealth was often ironic. Yet one of More's arguments laid the foundation for a Doctrine of Dispossession, used in later centuries to drive American Indians from their lands. And this sorry history was not far from More's intent. In a passage on the regulation of the size of Utopian cities, More described the island's colonial policy of transferring surplus population to settlements on the mainland near it, "wherever the natives have plenty of unoccupied and uncultivated land." (R. M. Adams ed. P. 40). If the natives resist, the Utopians make war to drive them out, saying "it's perfectly justifiable to make war on people who leave their land idle and waste, yet forbid the use of it to others who, by the law of nature, ought to be supported from it." (ibid, p. 41). This principle justified an ambitious colonial project then in the works within More's own household. His brother-in-law John Rastell had obtained Royal support for an expedition to found a settlement in New-Found Land, as a base for the rich North Atlantic fisheries. Rastell's plans came to naught, but More's doctrine had long legs. It re-emerged in John Locke's *Second Treatise on Government* and then passed into one of the first treatises of international law, Emmerich deVattel's *The Law of Nations* (1787). Vattel and Locke were cited in the seminal 1823 U.S. Supreme Court case *Johnson and Graham's Lessee v. William M'Intosh*. The court reporter that session, Henry Wheaton, recorded the arguments at length and incorporated them later in his own treatise on International Law. (Wheaton was later the first U. S. legate to Denmark.) The Doctrine of the Most Efficient User still echoes in the recent Supreme Court decisions *Kelo v. New London* and *City of Sherrill v. Oneida Indian Nation*. This doctrine was promulgated in a playful 16th century hoax, but to the American Indian it has been no joke.

**James Ring Adams**, Ph.D., is Senior Historian at the National Museum of the American Indian – Smithsonian Institution and Managing Editor of *American Indian* magazine, the membership quarterly publication of the Museum. He is also researching the history of Contact between American Indians and Europeans for a major new NMAI exhibit, due to open in 2020 as a long-duration installation. Before joining the NMAI in 2007, he was Editor at Indian Country Today, the largest-circulation Native weekly newspaper in the United States. He was previously a member of the Editorial Board of the Wall Street Journal. He has also written three books on the U.S. fiscal and financial system. Dr. Adams holds a B.A. from Yale University in history and a Ph.D. from Cornell University in Government.

## **SESSION 12: COMIC LITERARY VISIONS III (098)**

Chair: Clara Juncker

### ***Indigenous Humour in Theory and Practice: Thomas King's The Inconvenient Indian***

Jessica Janssen

This paper deals with Thomas King's *The Inconvenient Indian: A Curious Account of Native*

*People in North America*, first published in 2012. From a cultural studies perspective, it wants to explore how King uses humour in his non-fiction book and which functions can be attributed to his use(s) of humour and irony. This paper thus looks at the different stages of production (King's own theorization of Indigenous humour and its functions), performance (How does King apply his theories of humour in practice? Which functions do humour and irony have in *The Inconvenient Indian*?), and reception (How do critics receive the book in regard to its use of humour?).

This paper, however, aims at focusing on functions of humour that can be clearly related to key terms in cultural studies, such as resistance (to hegemonic (neo-) colonial discourses and structures of power), agency, self-representation, stereotyping, and othering. Moreover, it aims at exploring how humour helps to deconstruct "ideas about Indians" (Marilyn Dumont, "Helen Betty Osborne" in *A Really Good Brown Girl*) - particularly those ideas about "Dead Indians," who "are the stereotypes and clichés that North America has conjured up out of experience and out of its collective imaginings and fears" (King, *The Inconvenient Indian* 53), or, as Gail Guthrie Valaskakis calls them, the "Postcard Indians [who] have to express another heritage" and who "are the representations of others, aboriginals transformed in the non-native social imaginary and frozen in fragments: Indians as academic artefacts" (Valaskakis, "Postcards of my Past: The Indian as Artefact" 155) - in order to empower "Live Indians [who] didn't die out," but who "were forgotten, safely stored away on reservations and reserves or scattered in the rural backwaters and cityscapes of Canada and the United States" (King, *The Inconvenient Indian* 61).

**Jessica Janssen** received her Magister degree in Romance Philology (French) and English Philology from the University of Kiel (Germany) in 2014. Her thesis, dealing with Indigenous re-appropriation of history and culture in Québec, was honoured with the *Prix d'Excellence du Gouvernement du Québec* in 2015. Jessica is a Ph.D. candidate in Comparative Canadian Literature, a bilingual program offered by the University of Sherbrooke (Québec, Canada). Her dissertation focuses on francophone Indigenous literature in Québec.

### ***Wiping Coyote Tracks – Fooling Through Storytelling in Thomas King's "One Good Story That One"***

Gabriela Jelenska

When two anthropologists arrive at the reservation to record the tribe's best storyteller, they have no idea what they are about to expose themselves to. It turns out the stories he likes telling most are everyday adventures of his reservation friends. When confronted with their expectations to hear a "good old Indian story [...] about how the world was put together", he treats them to the most bewildering version of the Genesis, with Eve as a smart Indian woman who saves the day and Coyote doing God's job of naming things. When asking to be told "an Indian" story white anthropologists expect the narrator to conform to THEIR image of Indians – creatures relegated to the mythical past. By subverting the "white story" (by, for instance, adding TVs and grocery stores to the list of god's creations) the narrator breaks the mold and reclaims his status of modern Indian of real world, doing so, paradoxically, with the help of traditional storytelling skill.

In my presentation I'd like to highlight how "One Good Story, That One" desacralizes one of the pillars of western civilization – the Bible – to the point of blasphemy. I'd like to demonstrate absolute power of the storyteller in creating reality, and that of wicked humor as a weapon in the fight for equality of worldviews.

**Gabriela Jeleńska** was born in Warsaw, Poland. She is a PhD candidate at the Department of American Literature of the English Institute (University of Warsaw) and a recipient of the JFK Institute grant for 2012 and 2015. Her research interests include narration modes, oral tradition and its effect on the construction of narration, as well as Christian influences on Native American tradition. Her PhD project, under working title *Center vs. Periphery: Negotiating Symbolic Spaces in Selected Works of American Indian Fiction* looks at aspects of American Indian culture and their treatment in contemporary American Indian fiction and explores symbolic binary oppositions between Native and White cultures.

### ***Pain and Laughter: Humor and Suffering in Richard Van Camp's Short Stories***

Jana Maresova

Set in the Northwest Territories, in communities troubled with violence, drug abuse, and alcoholism, Richard Van Camp's stories deal with the effects of settler colonialism on individuals, families and human relationships within a community. Despite the omnipresent sense of loss and pain in the texts, the stories are not deprived of humor. On the contrary, pain and laughter stand frequently side by side, representing two ends of a single thread.

What is the relationship between violence and humor? What is the relationship between pain and humor? What is the role of humor in the healing process? The aim of the paper is to explore these questions and try to find in which ways humor is used in Richard Van Camp's work, specifically in his collection of stories titled *The Moon of Letting Go*.

Humorous narratives, for example, about friends running around the town naked at night or about a guy broadcasting pornography to the community instead of a hockey game are told on the background of personal loss, pain and suffering which time to time flicker through the text, giving the humorosity a much different dimension. On the other hand, painful narratives about people coping with death of their loved ones and people struggling through addiction and violence flash momentarily with funny moments, triggering healing for the hurting individuals.

There has been a lot of pain in Indigenous communities all over North America and finding a way to deal with it is an ongoing process. Richard Van Camp discloses the issues but at the same time writes about the moments of healing and resurgence. More than often, these moments are merged with humor.

**Jana Maresova** is a PhD student from Charles University in Prague. Last academic year, she worked at University of Alberta as a Doctoral Research Fellow at the Wirth Institute. She specializes in contemporary Canadian Indigenous writing, investigating the influence of oral storytelling on written literature.

**Friday May 27 – 16.15-17.30**

### **ROUNDTABLE ON INDIGENOUS KNOWLEDGES AND HUMOR (O100)**

Moderator: Birgit Däwes

Panelists:

Gerald Vizenor

LeAnne Howe

Amy L. Lovecraft

This roundtable will feature a screening of *Harold of Orange*, the 1984 short film written by Gerald Vizenor, directed by Richard Weise, and starring Oneida comedian Charlie Hill (1951-2013). Following the screening the panelists will engage in a conversation with each other and the audience about the role of knowledges and forms of humor to Indigenous communities.

**Saturday May 28 – 9.30-10.30**

### **SESSION 13: PERFORMING HUMOR (099)**

Chair: Marianne Kongerslev

#### ***Laughter and Contentment in pre-Hispanic and Colonial Nahua Performances***

Agnieszka Brylak

In his late sixteenth-century *Book of the Gods and Rites* Diego Durán, a Dominican friar, wrote about the indigenous performances in Central Mexico that “they were of much laughter and contentment.” Similar opinions were expressed by other Spanish or acculturated native authors of early colonial chronicles and religious treatises. As a matter of fact, in most of the sixteenth- and seventeenth-century sources produced in New Spain and describing Nahua culture, all public spectacles and representations from the pre-Hispanic period seem to have been classified dichotomically: either they were considered ritual acts and, therefore, treated as idolatrous and sinful, or they were viewed as harmless and genuine forms of entertainment, equated with Spanish medieval and renaissance short dramatic pieces of humorous content such as farces and interludes (Spanish *farsas* and *entremeses*).

In the present paper I propose to look closer into the above-mentioned testimonies and such simplified categorization of Nahua performances, apparently distorted by Euro-Christian lenses. The principal aim is to analyze these cultural phenomena as a scene for cross-cultural encounters and transfers in order to determine whether their humor and comicality was an effect of Spaniards’ perception and interpretation according to their own criteria, or if it reflected the indigenous point of view. This focus will lead to broader considerations concerning the role of ritual humor in Spain and Central Mexico before and after the conquest, as well as the application of this resource in the evangelization project carried out among the indigenous inhabitants of the viceroyalty of New Spain.

**Agnieszka Brylak**, Ph.D., works in the Institute of Iberian and Ibero-American Studies and at the Faculty of “Artes Liberales” at the University of Warsaw. She obtained a doctoral degree in the humanities in 2015 with the dissertation “Performances of the pre-Hispanic Nahuas: between anthropology and theatre”. Her areas of interest are language and culture of pre-Hispanic and colonial Nahuas and, particularly, worldview, religion, as well as festivals and performances in Mesoamerica and in New Spain. She is author of various articles, among others “Truhanería y sexualidad: *techalotl* entre los nahuas prehispánicos” (*Itinerarios* 2015) and “Some Remarks on the *teponazcuicatl* of the pre-Hispanic Nahuas” (*Ancient Mesoamerica*, in press).

## ***A Look at Contemporary Powwow Humor: A Reflection on Native American Popular Culture***

Sylvie Jacquemin

I have witnessed and filmed several powwows over the last 15 years, and one thing that struck me were the numerous Indian jokes told during the powwows, mostly by the MC (Master of Ceremony) to make the audience laugh. These jokes were sometimes in self-derision towards Natives, and sometimes they just made fun of the "White" people, and particularly the "wannabes". Another recurrent joke theme was the BIA (Bureau of Indian Affairs). Certain touchy topics such as handicap, religion or suicide, seemed to be rare and more contested. I found more fun and laughter at the smallest, (and poorest) powwows. Could we then imagine that if humor is used as a healing to face life difficulties and poverty, then we will naturally find more jokes to appear in poorer communities and smaller powwows? Surely if humor is part of a culture, then it is possible that wherever the language and the culture remain, then also the humor remains. If we observe that amongst the Indian tribes that remained poor, the culture and language were kept more and longer, then did they also keep a stronger sense of humor than the richest tribes? In any case, humor's healing power by making people laugh and forget difficulties shortly, flourishes at powwows, and some powwow jokes become classics that are transmitted and quoted from one powwow to another. So in this talk, I will attempt to give you a feel for the particular humor that is expressed at the powwows. I will share with you several powwow sequences, most of which I filmed at powwows in 1998, and at a small powwow in 2009, where humor was at its best.

**Sylvie Vang Jacquemin** was born and grew up near the wild forest of the Ardennes, in northeast France. After studies in pharmacy, Jacquemin went to the Los Angeles Art Center College of Design, where she graduated in Computer Graphics and Film. After nine years in America, directing and shooting commercials and music videos, she naturally chose documentary as a new career path. A docu portrait of American trumpeter Wynton Marsalis for Sony Music sparked her growing interest in documentary. During the filming of this project, she discovered the Powwows and the rich Native American culture. Currently based in France, she continues to develop documentary projects in the US (some of which are about Native issues, in collaboration with Native coauthors and filmmakers) and more recently in Vietnam, in relation with her ancestry.

<b>Saturday May 28 – 9.30-10.30</b>
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### **SESSION 14: STAGING HUMOR (O98)**

Chair: Christina Giacona

#### ***Cherokee Humor and U.S. Common Sense: The Impact of Will Rogers***

Robert Keith Collins

What is the relationship between American Indian humor and U.S. common sense? To explore this question, and contribute to the conference theme of American Indian humor and politics, this case-study takes a person-centered examination of the impact Will Rogers had on U.S. cultural politics, as discernible from anthropological, historical, and media resources. The cultural impact of Will Rogers must be contextually understood as a result of

the salience his "plain-talk" had in the social politics of depression era U.S. society and the unique perspectives his Cherokee cowboy life ways afforded him. In this case study, I argue that ethnographers must continue exploring the dynamics of American Indian impact on U.S. society, if understandings of the scope of their political influence are to be expanded beyond colonial interactions. Although unconventional in contemporary parlance, this assertion expands on anthropological analyses that have illuminated a profound impact by American Indians on U.S. society overtime. Focusing on what Will Rogers said, did, and embodied to Americans, this case study begins with a discussion of what is American Indian humor, followed by a exploration of the relationship between American Indian humor and U.S. common sense, and concludes with the an illustration of the nature and scope of Will Rogers' impact. His legacy should encourage European, Scandinavian, and U.S. scholars alike to continue investigating aspects of the American cultural puzzle to which American Indians actively contributed.

**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. Dr. Collins also holds an MA and PhD in Anthropology from UCLA. Using a person-centered ethnographic approach, his research explores American Indian cultural changes and African and Native American interactions in North, Central, and South America.

### ***Who Gets to Laugh? Strength and Humiliation on the American Stage***

Madeline Sayet

What is the standard stage depiction of the American Indian? Classic theatre pieces like Peter Pan, mascots across America, and the contemporary Broadway Musical "Bloody Bloody Andrew Jackson," offer us a degrading image that incites laughter in non-Native audiences. The kind that is an act of violence against Native Peoples. Dehumanization. Theater companies defend these acts with the comment that we should be able to take a joke. But, even the darkest of Native Theater pieces are full of humor. At the end of William S Yellowrobe's (Assiniboine) stage adaptation of "Powwow Highway" the family drives "into the stars" really driving off a cliff to commit a group suicide. Set up to mirror a scene in Star Wars and incite light hearted humor in the audience, leaving people with hope and possibility even in the darkest of circumstances. Death is not an end. Another example, is in the opening scene of Mary Kathryn Nagle's (Cherokee) *Miss Lead*, when Native characters in a mixed family begrudgingly have to wear construction paper headdresses as part of the family company's Thanksgiving themed commercial. Not to mention the dozen of great "Spam" jokes throughout Native Theatre, that white audiences can't begin to understand. As a Native Director, Actor, and Theatre Maker - I will offer a performative exploration of humor from traditional Mohegan stories to contemporary stage plays, in stark juxtaposition to the common theatrical form of laughing at the expense of Native Characters, in order to show not only the extreme difference between humor as a force of strength or humiliation for Native Peoples, but how much power is in the hands of who gets to laugh.

**Madeline Sayet** is the Resident Director at Amerinda (American Indian Artists) Inc., a Van Lier Directing Fellow at Second Stage Theatre, a National Art Strategies Creative Community Fellow, and a recipient of the White House Champion of Change Award for Native American Youth. Her work as a director includes: The Magic Flute (Glimmerglass Festival), Macbeth (Amerinda/NYC Parks), Sliver of a Full Moon (Capitol Building/UN/Joe's Pub/Yale Law), Powwow Highway (HERE), Miss Lead (59e59), Daughters of Leda (IRT/Culture Project/Dixon Place), The Tempest (Brooklyn Lyceum). She is a member of The Mohegan Tribe and recently founded the first Native American Shakespeare Ensemble at Amerinda Inc in New York City. She is currently pursuing her PHD at The Shakespeare Institute, University of Birmingham.

## POSTER SESSION

Thursday May 26 – 16.15-18.00

Moderator: Thomas Jacobs

***"A generally called barbarous People". Changing attitudes in Cadwallader Colden's The History of the Five Indian Nations.***

Elias Degruyter

My research centers on Cadwallader Colden's discourse in two editions of his *History of the Five Indian Nations*. I will compare the first edition of 1727 to the second published in 1747. Remarkable differences between their introductory parts seem to indicate that Colden had adopted a more positive attitude towards the Iroquois. In 1747, he not only vastly extended his account, but Colden also made subtle adjustments to the previous publication. The "poor Barbarous People" in the first edition became "a poor and, generally called, barbarous People" twenty years later. By placing these textual changes within their historical context, taking into account Colden's personal and professional activities, the contemporary political events and the intellectual climate in which he worked, I seek to shed new light on his motives. This is crucial to understanding and evaluating the various versions of *The History of the Five Indian Nations* as meaningful historical sources. Moreover, evolutions in Colden's thinking and writing could be indicative of broader political and intellectual changes in eighteenth-century Anglo-American society.

**Elias Degruyter** is a second year student at Ghent University, working towards a Bachelor of History. His academic interests are early modern and contemporary political and intellectual history. He enjoys public speaking and considers curiosity a valuable ingredient in his studies and (young) life.

***Indian Cicero's or Euro-American prolocutors? Indian eloquence and the American struggle for an identity in Jefferson's Notes on the State of Virginia***

Chloé Conickx

After the Declaration of Independence in 1776, a new national identity and history for the American Republic needed to be created, one that would distance the United States from Europe, and Great Britain in particular. This is reflected in Jefferson's Notes on the State of Virginia (1785). Not only did Jefferson want to respond to Buffon's degeneration theory regarding the New World, he saw the Notes as the perfect opportunity to contribute to the formation of American identity, one in which Native Americans played a key part. Whereas Indians used to be "the Other" in earlier stages of the Indian-American encounter, in the late eighteenth-century, they were positioned as foundational to American identity, history and nationality. Jefferson's references to native eloquence, for instance his praise of an Indian speech in which he compares Indian eloquence with the rhetorics of Cicero and Demosthenes – probably one of the most cited passages in the Notes – suggest that this facet of Indian culture – whether real or imagined – was of particular importance. The research presented thus aims to explore the representation and position of Indian eloquence in Thomas Jefferson's Notes on the State of Virginia within the American self-fashioning process, with particular attention to the ambivalent relationship between American and European culture and identity. How is Indian eloquence used in the construction of

American nationality? How does it function within Euro-American interactions? Does it reflect a particular point of view with regard to European identity?

**Chloé Conickx**, a former student of historical literature and linguistics, is currently following the preparatory course for a master's in history at Ghent University. Her academic interests include Early Modern colonial history, religious history, and Early Modern Dutch and British literature.

***Around the world in 34 years. A closer look at David Pieterszoon De Vries' Voyages.***

Bjarne Van Lierde

The Dutch and their notions regarding the West Indies and its Native populations in the seventeenth century are already well researched. However, the specific contents of David Pieterzoon De Vries' Voyages, and why he wrote it, remain fairly obscure. De Vries was a Dutch merchant, who went to 'all the corners of the world' including the West Indies. The majority of his work, however, talks about his voyages to the colony of New Netherland. Here, he made detailed descriptions of the colony and its Native populations. My research intends to shed light on these passages, and to properly analyse them. In order to do this, a comparison will be made with Adriaen Van Der Donck, a New Netherland author who has received more attention from scholars. Are notions such as cosmopolitanism and rhetorical ambivalence - found in Van Der Donck's work - present in De Vries' work as well? Did De Vries' earlier voyages, and his background as a merchant, have any effect on how he saw New Netherland? Why did he pay a disproportionate amount of attention to the West Indies? And why did he write this work?

**Bjarne Van Lierde** is a second year Bachelor student of history at Ghent University. His academic interests are early modern and contemporary history, colonial history, and particularly how relations of power can be uncovered.

***Ventriloquizing natives: the role and representation of the Mi'kmaq in Marc Lescarbot's Le Théâtre de Neptune en la Nouvelle-France.***

Yassin Aarabi

My research centers on Marc Lescarbot's Le théâtre de Neptune en la Nouvelle-France, first performed in 1606, and published three years later. In the play, Lescarbot portrays several Mi'kmaq - whom he described as savages - performed by European actors. I will analyze his discourse, while still taking into consideration the play's performative nature. Moreover, I will compare the text with relevant, ethnographical passages from Lescarbot's Histoire de la Nouvelle-France. This will permit me to discover both continuities and discontinuities in his thinking. In doing so, I aim to uncover Lescarbot's motivations, ambitions and beliefs, and attempt to shed light on his place in Mi'kmaq, Canadian and French histories.

**Yassin Aarabi** is a second year Bachelor student of history at Ghent University. His academic interests include colonial history, cultural history and anthropology.

***Marriage Law in Indian Country: a Survey***

Dymfke van Lanen

According to Justin Richland and Sarah Deer (2010), "Tribal statutory law or legislation is valuable because it reveals particular substantive areas of tribal life for which the tribe has deemed it necessary to create and enact written law." The goal of this poster is to provide

more insight into the manner in which Native nations have codified their marriage law, and why.

Native nations within the U.S. have employed their own laws to counteract the effects of settler colonialism, but over the course of the last two centuries this has often meant adapting them to the Euro-American paradigm. As a basis of my analysis on how current marriage legislation relates to sovereignty for Native nations, presented in my Master thesis *Marriage Law in Indian Country: Instrument of Hegemony or Expression of Sovereignty?*, I conducted a survey of written tribal marriage law. Domestic relations or family law, of which marriage law is a part, is an integral component of tribal law because it is generally considered to be one of the core functions of (self-)governance, and, while a large part of native domestic relations law remains unwritten, almost one hundred publicly accessible laws for the recognition of marriage in Indian Country were found. The survey focused on both the practical and the theoretical aspects of these statutes and illustrates noteworthy similarities and differences in form and content, and the underlying ideas that shape them. Other than their purpose, which is to legislate for the legal recognition of a relationship as marriage, the only aspect all these statutes have in common is that they are written in English; in all other facets, there is significant diversity among them. The updated results of the survey will be presented in this poster.

**Dymfke van Lanen** has a BA and an MA in American Indian Studies from Leiden University, and was a co-organizer of the 2014 American Indian Workshop in Leiden, the Netherlands.

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