AIW

41st American Indian Workshop

Indigenous Shapes of Water
&
Current Research

Conference Program & Abstracts

Virtual Conference
Ludwig Maximilians Universität München
November 24–28, 2020

LMU LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN

CONGRESS CENTER

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Organizing Committee

Dr. Henry Kammler (main convener)

Dr. Renate Bartl

Saskia Brill, M.A.

Friederike Nusko, M.A.

Committee Email: aiw41@american-indian-workshop.org

Website: **aiw41.american-indian-workshop.org**

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AIW Program

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Telebian, Kamelia Lack of Food and the Betrayal of the Witness in "Where the Spirit Lives"

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Preusser, Alisa Navigating Water Boundaries in Thomas King's "Truth & Bright Water"
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Ruckes, Amy with Saiph Savage & Eber Betanzos Exploitation of Indigenous Social Media for Political Propaganda

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Hlebowicz, Bartosz "A chapter full of romantic episodes." – Buffalo Bill's Indians and Congress of Rough Riders of the World in Galicia, 1906.

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Jacquemin, Sylvie «Walking with the River» [Film project]

8.30–9 pm **Wrap up & Closing words**

Keynote

Jacqueline **Hookimaw-Witt** (PhD, educator, photographer, human rights activist, chef-de-cuisine; North Bay, ON)

Waban Meegwon Esquew Nina (I am White Feather Woman): Thoughts of a Mushkego-Cree woman about protecting the river of her people – the Attawapiskat First Nation

In the Mushkegowuk-Cree tradition of discussion, Jackie will start her conversation about water and life by introducing herself with referring to symbols (and totems) that describe her clan, her being woman, and her personal path in life in order for the participants / audience to understand the roots of her philosophy, starting in Cree, the language of her identity. Though water is a domain of women, its existence or life and the responsibility for protecting it can only be seen holistically in the co-operation of men and women. Thus, Jackie is telling about her education by both parents and elders —the mother a herbalist and the father a mediator, her great-aunt the carrier of a water drum— her father's political activism for the protection of Attawapiskat River, and her being trained by her father to continue his mediation activity among the people. She refers to poems and water stories to explain *mamatosowin*, the life force within us, which teaches us to ensure the continuation of life, summarizing the importance of protecting the Attawapiskat River with speaking in English and Cree into the song *Canada* (by her husband, Norbert Witt).

Jacqueline **Hookimaw-Witt** was born in 1965 and raised in the Mushkegowuk-Cree community of Attawapiskat in Northern Ontario. Jackie's first language is Cree (n-dialect). Despite the unfavourable odds for a First Nation woman from an isolated community, Jackie completed her formal education with a Doctor of Philosophy (PhD) degree at the University of Toronto (OISE / UT). Her thesis, *The Politics of Maintaining Aboriginal Feminism and Aboriginal Women's Roles of Sacred Responsibility to the Land* (also published as a book at Charlton Publishers, Kanata), is a comparative study of Zapotec (Mexico) and Mushkegowuk-Cree women's roles. After her dissertation Jackie went back to her community to take care of her parents, has meanwhile organized and / or taken part in many projects (including art) by Indigenous organizations, has been politically active in the media (TV, radio), speaking on international academic conferences and is at the moment working with homeless people, more than half of them Indigenous, in the Northern Ontario town of North Bay.

Abstracts

Saskia **Brill** (LMU Munich, RCC)

Clam Beds, Fish Traps and Salmon Streams: The role of Intertidal Zones in Indigenous Land Use Planning at Canadas Pacific Coast

This paper showcases the importance of intertidal zones at Canada's Pacific Coast for today's decision-making processes with regard to land use and politics. Land Use Plans have played a crucial role for BC's First Nations in land and resource negotiations with the Federal State as well as the Province. In the course of progressing reconciliation efforts and the reaffirmation of Titles and Rights, many Nations developed so called Land Use Plans which not only represented traditional land use and indicate important cultural and sacred sites. They also function as a basis on which decisions over land and resource use are being made today. What becomes apparent when looking at Land Use Plans of the Heiltsuk or neighboring nations, is that the majority of important sites are located right at the waterfront, where the ocean interweaves with the land. Many of these indicators refer to inter-tidal zones and their various functionalities. These areas are one of the most biologically rich habitats on earth and have been shaped, used and maintained as spaces for subsistence in form of clam beds or fish traps since time immemorial. With this history and cultural importance, they also function as protective shields for land and resources today and for future generations. The paper elaborates on this inter-temporal and multifunctional significance of inter-tidal zones, illustrated by their role in contemporary Land Use Plans and their effects on logging as well as other forms of industrial resource extraction.

Saskia **Brill** is a PhD student at the Institute for Social and Cultural Anthropology at the LMU Munich, Germany. Her research project "Negotiating Air in the Great Bear Rain-

forest. A Carbon Saving Project between Resource Extraction, Environmental Protection and Decolonization" focusses on Indigenous agency and policymaking British Columbia, BC. She is also enrolled in the RCC doctoral program for Environment and Society.

Robert K. **Collins**, PhD (San Francisco State University)
Markus **Lindner**, PhD (Goethe University Frankfurt)
Justin **Richland**, PhD (University of California, Irvine)
Alaka **Wali**, PhD (Field Museum, Chicago)

Native Americans and Museums: International Perspectives and Collaborative Prospects.

What is the relationship between Native Americans and museums? To explore this question, this roundtable discussion panel (and possible future edited volume) brings into conversation European and U.S. anthropologists and American Indians Studies scholars on the natures and sources of past and present best practices that enable culturally competent collaborations between Native American communities and individuals and museum practitioners. The discussions and presentations on this panel illuminate examples of effective collaboration that lend to the creation of exhibits which expand museum practices while respecting Native American aims and their right to funerary objects and cultural patrimony under the *Native American Graves Protection and Repatriation Act* (NAGPRA). The timely nature of this panel is supported by changing museum practices that are direct precipitates of Native American contestation of culturally insensitive relationships with institutions and recognition by museum professionals of the need for paradigm expansion. This panel begins with brief collective discussions and individual presentations of what these changes and prospects for collaboration represent for future museum practice; using examples from presenters' own experiences and perspectives on interacting with museum contexts.

Questions that frame our initial discussion are: How can this process of relationship making transform museums from passive repositories into sites of activism and engagement? What are the barriers and challenges that those engaged in this work face? What theoretical insights are emerging that can facilitate further transformation, beyond museums to other institutions in need of indigenization? This discussion, is followed by an engagement of the following question aimed at illuminating collaborative prospects: To what extent can North American museum policies serve as models for Europe and vice versa? This discussion is centered on the premise that when restitution became an important topic for European (anthropological) museums, US museums already had at least 20 years of experience. Now, European museums seem to discover the need to collaborate with so-called "source-communities". Again, museums in the US seem to be a step ahead. There remains the challenge of exploring and understanding the extent to which European museums must - and can - learn from North American Museums to create positive relationships to Native American communities and how both can learn from one another to ensure effective native museum consultancy.

Robert Keith **Collins**, PhD, a four-field trained 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.

Markus H. **Lindner** is a cultural anthropologist at Goethe University. He is specialized in Native American tourism, art (with a focus on Sioux art) and museum representation. His research has primarily been carried out on the Standing Rock Sioux Reservation.

Justin **Richland** is Associate Professor of Anthropology at the University of California, Irvine. He studies contemporary Native American law and politics, particularly with a focus on the interactions between tribal nations in the U.S. and the U.S. federal and state governments. His work has been published in several leading peer-reviewed journals. He is the author of two books: *Arguing with Tradition: The Language of Law in Hopi Tribal Court* (2008) and *Introduction to Tribal Legal Studies* (with Sarah Deer, 2015). In 2014, he was appointed Adjunct Curator of North American Anthropology at

the Field Museum of Natural History and in 2015, he was appointed to his second term by the Hopi Tribal Government as Associate Justice of the Hopi Appellate Court. From 2006–2009, he served as Justice Pro Tempore. Professor Richland earned his J.D. at University of California, Berkeley and his Ph.D. at University of California, Los Angeles. He is also a Faculty Fellow at the American Bar Foundation.

Alaka **Wali** is curator of North American Anthropology in the Science and Education Division of The Field Museum. From 1995 to 2010 she was the founding director of the Center for Cultural Understanding and Change. During that time, she pioneered the development of participatory social science research and community engagement processes based in museum science. She currently curates the North American collection and is leading the curatorial team working on renovating the Native North American Hall. She has also engaged contemporary Native American artists to collaborate on curating experimental exhibitions that combine contemporary art with historical items from the Field Museum's collections. Her research focuses on the relationship between art and the capacity for social resilience. She is a team member for the Neubauer Collegium's research project "Open Fields: Ethics, Aesthetics, and the Very Idea of a Natural History". Wali was born in India and maintains strong ties to her birth homeland.

Daniel **Dumas** (LMU Munich, RCC)

Problematic Postage: Canada's Claim to High Arctic Lands and Waters through a Stamp

Visual mediums are powerful means of communication that convey messages, evoke emotions, and portray abstract concepts such as identity, culture, and worldviews in a physical and tangible way. An often overlooked visual medium is that of the postage stamp. Though they may seem inconsequential, stamps represent an effective, and often overlooked, way of building and reinforcing a national narrative, investing importance in the celebration of particular people, places, and events. Naturally, this can lead

to troubling and problematic representations. One such example is the issuance of the 10-cent "Eskimo Hunter" stamp in 1955 by the Canadian Post Office Department (now Canada Post Corporation). It is argued that this particular stamp served two important purposes for the Canadian state; first it attempted to strengthen the country's precarious claims to Arctic sovereignty by highlighting its human occupation of the North—which had conveniently been reinforced by the displacement of Inuit families to the High Arctic two years before—and second by fulfilling what Tuck and Yang (2012) have aptly coined as a "Settler move to innocence" by celebrating Inuit culture despite previous years of neglect and apathy from policy makers and government officials. Between the 1950s and 70s, there were many such examples of problematic philatelic—or postage—materials that appropriated Indigenous peoples, places, and events. Although we may have entered the digital age of e-mails, postage stamps still play a symbolic role in visually representing the Canadian national narrative. By critically analyzing past practices, in this case the issuing of colonially-charged stamps, we can build a stronger partnership for the future, based on reconciliation and co-operation.

Daniel **Dumas** is a candidate in the Doctoral Program Environment and Society at the Rachel Carson Center for Environment and Society. His dissertation explores past and present representations of Indigeneity and the environment within the Canadian context, including stamps, media coverage of the tar sands debate, urban murals, and beadwork. He obtained his MA in geography from the University of Ottawa in 2017. His thesis, entitled "Negotiating Life Within the City: Social Geographies and Lived Experiences of Urban Metis Peoples in Ottawa", was a study in modern urban Indigeneity, influenced by social and urban geography, and Indigenous studies. As a research assistant at the Institute of Indigenous Research and Studies, Daniel contributed to the Digital Archives Database Project that digitized historical Metis records from across Western Canada. Afterward, Daniel worked as a Special Projects Intern for the Alberta Ministry of Indigenous Relations in Edmonton, Canada.

Quentin **Ehrmann-Curat** (EHESS, Paris)

"Following the Highways of our Ancestors": Tribal Journeys on the Northwest Coast as a catalyst of cultural resurgence and a vehicle for Native claims

In the past thirty years, long-distance canoe journeys have become increasingly popular among Northwest Coast Native communities, in the form of cultural events known as Tribal Journeys: from the Tlingit to the Quinault, people take up the challenge of carving traditional dug-out canoes, gathering a crew and paddling for days towards a common destination. The cultural revival of canoe travelling on the coast, made possible by the resurgence of Northwest Coast carving traditions in the 1970's, originated in an invitation to coastal First Nations by Vancouver Expo '86 hosts to gather at the World's Fair by canoe. It has since developed into an annual event hosted each year by a different Native community on either side of the border.

These voyages offer an opportunity for individuals, especially urban Natives, to reconnect with their community, their cultural heritage and nature at large. Many participants see it as a personal, physical and spiritual challenge. As such, these alcohol and drugs-free events have become a tool for personal and community healing, especially for the trauma caused by the residential school system. The inherent risks of sea-travelling liken Tribal Journeys to a modern rite of passage.

The gatherings that take place at each stop and at the destination offer a

place for intercultural exchange and connections between communities, echoing canoe races of the (not so distant) past. To the participating groups and to the host, having to (re)present oneself and one's First Nation through dance performances in ceremonial regalia adds up to the physical and emotional challenge of reaching destination. The publicity offered by these events has been used to showcase Native cultures to a larger audience and fuel pride in one's cultural heritage (e.g., in conjunction with the 1994 Commonwealth Games).

Among the landing and paddling protocols that were established over the years, the obligation to ask permission to the local Native community before coming ashore best illustrates how these journeys allow for a symbolic de-colonization of tribal territories. These journeys embody an alternative human geography, make visible First Nations presence and offer a means to reaffirm Natives' claims on their traditional territories, in conjunction with local social movements such as the opposition to the Northern Gateway Pipeline Project or demonstrations against the fish farm industry. This reclaiming of the "traditional highways of our ancestors" is especially important on the Canadian coast where barely any colonial treaties were signed, but modern treaties are being negotiated. I took part in two editions of Tribal Journeys, paddling aboard canoes originating from the Kwakwaka'wakw community of Alert Bay. From my own experience as a paddler as well as interviews with participants, including late Chief Frank Nelson (a historical figure of Tribal Journeys), the present contribution intends to relate the context of origin of Tribal Journeys and illustrate how these voyages have become a catalyst of cultural resurgence and a vehicle for Native claims.

A Ph.D. candidate in anthropology at the EHESS school in Paris (France), Quentin **Ehrmann-Curat** has been studying the Kwakwaka'wakw tradition of wood carving for 15 years and he has a keen personal interest in canoeing. In 2015, he curated an exhibit on Northwest Coast cultures at the Musée du Nouveau Monde in La Rochelle (France).

Margaret **Field** (San Diego State University)

Sacred Water Imagery in Yuman Oral Tradition

This paper will explore the relationship between water, a sacred cultural resource, and the oral traditions of Yuman cultures, whose traditional lands extend from Baja California MX, through southern California (USA) and up the Colorado River to the Grand Canyon in Arizona. Most Yuman cultures' oral traditions share references to water guardians as well as other deities associated with water. For example, for Kumeyaay people the word for "God" *Maayxa*, literally translates to "sky water." Another ancient deity who plays a central role in Yuman oral tradition is called *Maayxa awiity*, "the heavenly snake." In addition to this mythological character, another serpent who plays a prominent role in Yuman mythology is a guardian of springs, appearing in the oral traditions of most Yuman cultures as well as that of many other Mexican neighboring indigenous cultures. Some Yuman cultures traditionally envisioned heaven as a watery place, filled with fog and mist. This paper will build on the contributions of early ethnographic work with contemporary fieldwork on the Yuman languages and oral traditions of Kumeyaay and Ko'alh peoples in Baja California. These oral traditions speak about the importance of water as a sacred cultural resource which must be protected and respected, lest it disappear.

Margaret **Field** is a Professor of American Indian Studies at San Diego State University. She received her Ph.D. in Linguistics from the University of California, Santa Barbara. Her research interests include language socialization, language ideology, language documentation and the sociolinguistics and pragmatics of American Indian languages. Her current research focuses on documenting the various dialects of Kumeyaay spoken in Baja California, Mexico, as well as the Ko'alh language (spoken in Santa Catarina, Baja California).

Emma **Gilheany** (University of Chicago)

Narratives of Mobility on the Nunatsiavut Coast: Sea Ice, Fog, Sovereignty

This paper traces the way that imperial and indigenous actors conceptualize mobility and remoteness in Nunatsiavut, the Inuit self-governing region of northern Labrador, Canada. Focusing on the recent past, archives from the past 100 years are put into conversation with contemporary politics of indigenous sovereignty in the circumpolar north. Nunatsiavut is considered a landscape of ice, sea, and snow. The rocky coast freezes up each fall, and does not thaw until the spring, allowing residents to travel along the sea ice to visit other communities, hunt, and fish. Sea ice, then, represents an increased mobility for most people living in Nunatsiavut. However, this freeze-up has been historically maligned by imperial actors such as Moravian Missionaries, who constructed significant evangelizing presences in the area (from 1752–1990s) and American military servicemen who built and manned extensive Cold War radar stations along the coast (1951–68), as it meant that it was more difficult/at times impossible to receive supplies, communication and travel outside of the Nunatsiavut coast. This paper is based on archival research undertaken over the course of three years in Hopedale, Nunatsiavut at the Moravian Mission Complex and Museum. Letters, diaries, publicized accounts, and photographs from both missionaries and the US military reveal how Nunatsiavut was constructed as remote through these imperial narratives, and asks how depictions of Inuit, Nunatsiavut, and this dynamic sea-, ice-, and landscape resonate in the contemporary. Further, this paper asks what decreasing sea ice (there has been a 40 % decrease in the past four decades) due to climate change might mean for mobility and sovereignty on the Nunatsiavut Coast.

Emma **Gilheany** is a PhD student in anthropology at the University of Chicago with special interest in the Arctic & Sub-Arctic, Settler colonialism, ethics, epistemology, religion, landscapes/seascapes/icescapes, ecology, sovereignty, climate, futures. She has also done research in the archaeology of colonial New Mexico.

Ashly **Hanna** (University of North Dakota)

DAPL (Dakota Access Pipeline): The Aftermath

In 2016 people in the United States and elsewhere followed the struggle of the people on the Standing Rock Reservation and their supporters against the construction of the Dakota Access Pipeline (DAPL). DAPL was considered a threat to the water and land of North Dakota; the Lakota of Standing Rock felt particularly threatened by its construction. However, despite lengthy protests, the pipeline was built. Things seem to have been calm in North Dakota since then, and harvest failures and snowstorms have replaced DAPL as daily headlines in the newspapers. It is a fact, nevertheless, that DAPL has profoundly impacted American Indians and white relations in North Dakota. In addition, the environmental and economic impact of DAPL cannot be denied. This paper will examine these long-term effects of DAPL.

Ashly **Hanna** is an enrolled member of the Standing Rock Sioux Tribe in North Dakota. She is a Junior, majoring in American Indian Studies and Criminal Justice, and a scholar in the McNair Post Baccalaureate Achievement Program at the University of North Dakota. Her research interests are in recidivism In American Indian communities in the state of North Dakota.

Birgit **Hans** (University of North Dakota)

Cooperation as Resistance: American Indian Women, Field Matrons and Housekeepers on the Northern Plains

All American Indians on the northern Plains were considered confined to reservations by the 1880s. All age groups and genders were to be "civilized," i.e. children and young adults were to be educated in white ways, either in on-reservation day schools or in off-reservation boarding schools, men were to become farmers and women were to become "proper" wives

and mothers. The American Indian was to be assimilated. In order to achieve its goal, the federal government employed the wives of day school-teachers as housekeepers who would provide female students a first introduction to the civilized life of white women. However, the second group of women in charge of re-educating Indigenous women, which included both white and some educated American Indian women, were the so-called field matrons. As representatives of the federal government, these women labored to change the American Indian women's gender perceptions during a time of social and economic upheaval. This paper will examine whether the successes that these teachers of civilization celebrated were cooperation or resistance of American Indian women.

Birgit **Hans** is a Chester Fritz Distinguished Professor who has taught a wide range of classes in the American Indian Studies Department at the University of North Dakota for thirty years. Her Ph.D. in English is from the University of Arizona. Her research is in ethnohistory today, and her current interests are in American Indian education, representations of American Indians in popular culture and early reservation life on the northern Plains.

E. Richard **Hart** (independent scholar)

The Arrow Lakes People

The Lakes Tribe is one of the twelve tribes on the Colville Reservation in the State of Washington and a constituent member of the Confederated Colville Tribes. The Lakes Tribe occupied territory along the Columbia River from Kettle Falls in the United States to above Revelstoke in Canada. The Lakes were a completely water-oriented people. Unlike some of the neighboring tribes, they did not focus on the horse. The only feasible way to travel up and down the Columbia was by canoe, and they had a unique "sturgeon-nosed" canoe that they constructed and used for trade, subsistence, ceremonial and spiritual activities.

European diseases reached the Lakes (via other tribes) in the late 18th century and they lost as much as 90 % of their population to smallpox and other epidemics before they ever met fur trapper / explorer / surveyor David Thompson in 1811. It is not surprising that they were anxious to acquire European goods and technology. Their water-based subsistence practices had been greatly affected and guns, for instance, allowed them to hunt more efficiently with fewer people. In 1838 Jesuit missionaries arrived in their territory on the Arrow Lakes. At a sub- mission on the banks of Upper Arrow Lake many Lakes were baptized and the Jesuits became a good ally of the Tribe in coming decades.

The Upper and Lower Arrow Lakes were part of the Columbia River as it flowed south from the North country. Their name came from a rock fissure along the banks of the lower lake had been filled with arrows shot by the native people for undocumented reasons. Many early European visitors to the lake observed the arrows sticking out of the fissure and the lakes became known as Upper Arrow Lake and Lower Arrow Lake.

The Lakes were forced to move several times as the reservation boundary changed. Today many Lakes live in the vicinity of the town of Inchelium. They have always stayed near the sacred water of the Columbia River. Many people of Lakes descent also stayed in British Columbia, in or near the Tribe's traditional territory. However, in 1954, with hydroelectric projects developing up and down the Columbia, Canada and the Province of British Columbia declared the Lakes "extinct."

In 2016 a trial was held in Nelson, British Columbia. Richard Desautel was tried by the Crown for killing an elk in Lakes territory in the province. Desautel's defense was that he had a right to hunt in his people's traditional territory. In 2017, the court ruled that Desautel was innocent, that he was hunting in Lakes traditional territory, and the Lakes Tribe was not extinct. The decision in that case was upheld in appellate courts and is now before the Supreme Court of Canada. The Tribe's traditional environmental and spiritual knowledge of their aboriginal homeland remains extensive and extremely valuable. Their connection with the river continues.

E. Richard **Hart** provides historical, ethnohistorical, and environmental historical services and expert testimony for North American tribes. The former Executive Director of the Institute of the North American West, he has organized a number of influential conferences, authored/edited eleven books, published more than fifty articles and essays, and presented more than fifty professional papers. He has testified before

Congress on numerous occasions and served as an expert witness for Native American Tribes, the United States Department of Justice, and for states. He has received a number of distinctions and awards, and his papers form a Special Collection at the University of Utah's Marriott Library.

Martin **Heřmanský** (Charles University Prague)

Shapes of Water in Contemporary Native American Hip Hop

Native American hip hop as a form of artistic expression is gaining substantial recognition in the last decades. Hip hop artists of Native American descendence such as Frank Waln, Supaman, Drezus or Red Eagle, to name just a few, are becoming well known and popular not just within Native American audience but also outside of it and even worldwide, thanks both to MTV and popular music and video streaming platforms such as YouTube or Spotify. This enables them to become the voice of Native Americans, using a globally recognized art form of hip hop to express the particular cultural experience of Native Americans often as a means of indigenous activism. Since water in its various shapes is a significant part of Native American lives as well as an important political issue, my paper will focus on its place within Native American experience as conveyed through the means of contemporary Native American hip hop. By employing visual and textual qualitative content analysis of selected music videos of notable Native American hip hop artists I will ask how the motif of water is used within their work, what kinds of a message it conveys and what meanings are ascribed to it.

Martin **Heřmanský** is an Assistant Professor at the Charles University in Prague, Czech Republic, from where he also obtained his PhD in Social Anthropology. Besides Native Americans, his research interests include youth and music-based subcultures and body modification practices. He did ethnographic research of Czech emo subculture, among

Czech teenage body-modifiers and in rural Slovakia. In his actual research project, he combines two of his research interests focusing on Contemporary Native American/First Nations Hip Hop.

Bartosz **Hlebowicz** (Florence)

"A chapter full of romantic episodes." Buffalo Bill's Indians and Congress of Rough Riders of the World in Galicia, 1906.

In summer 1906 a famous Buffalo Bill's Wild West Show toured Austro-Hungary, included several Polish cities (some of them today are part of Poland, some are in the Ukraine). This was one of the final episodes of the show's last European tournée which started in December 1902. Delving into the Polish press of that period, I would like to trace the show while it visited Polish cities from Lviv to Cieszyn and Kraków, and to demonstrate how reports of it in the Polish press perpetuated the myths of the "human race which contains the noblest character traits" and of the "savages." I will also discuss how the Polish dailies and journals made sometimes quite unexpected uses of the show, including its critique in the anti-Semitic press of that period.

Bartosz **Hlebowicz** is an anthropologist, he received his Ph.D. in Humanities at the Jagiellonian University in Kraków (2004). He conducted research among several Native American communities, e.g. the Oneidas and the Delawares. In 2000–2010 he worked for *Tawacin*, a Polish journal on Native Americans. Now he works as a correspondent from Italy for the Polish *Gazeta Wyborcza* daily. He lives in Florence, Italy.

Moritz **Ingwersen** (University of Konstanz)

"Why would the water want to straighten my spirit?" Fluid Relations in the work of Joshua Whitehead

In the work of Oji-Cree writer Joshua Whitehead fluids and metaphors of fluidity play a central role. Self-identifying as two-spirit, his characters mediate their identities across leaky boundaries between bodies, times, places, genders, and relationships. Fluids like water, semen, urine, booze, blood, and sweat are ubiquitously invoked as material manifestations of shared love and trauma. "Water is ceremony, water is life—we are water," he explains in an interview with The Malahat Review, describing how the titular protagonist of his 2018 novel "Jonny Appleseed" "needs to be like water to fit between the cracks of tectonic plates and canonic borders." Taking into account both his 2017 poetry collection Full Metal Indigiqueer and Jonny Appleseed, this paper will examine how fluids and metaphors of fluidity come to shape the affective relations in Whitehead's work and contribute to its power as a poetic exploration of what, echoing Nishnaabeg author and activist Leanne Simpson, might be called "islands of decolonial love." With particular attention to Whitehead's embrace of what it means to be two- spirited amidst ongoing colonial structures and histories, I will point to the ways in which fluid modes of affection and belonging relate to extended notions of kinship and identity that harbor the potential to re-weave connections that centuries of colonialism have attempted to sever and disrupt. Drawing on critical frameworks by Indigenous scholars of queer and two-spirit expression such as Daniel Heath Justice, Mark Rifkin, and Qwo-Li Driskill, the aim is to show how Whitehead's multiplication of tropes of water and fluid relations—understood as relations with fluids, as well as fluctuating relationships among heterogeneous bodies and times—functions as a powerful poetic tool to amplify culturally inherent practices of resistance and healing. Specifically with regard to modes of textual and typographic experimentation in Full Metal Indigiqueer, this paper will demonstrate that fluidity enters Whitehead's work not only on levels of metaphor and narratology but also on the level of form, rendering the written page itself a porous body suffused by hardly containable flows and streams that spill out, converge, and intersect.

Moritz **Ingwersen** holds a Ph.D. in Cultural Studies from Trent University in Ontario and currently serves as an assistant professor of North American Studies at the University of Konstanz. Building on a dissertation on intersections of speculative fiction and science studies, he is currently working on a research project on wind energies in the American cultural imaginary. Interested in the nexus of the posthumanities, science fiction, Indigenous studies, and environmental criticism, his publications include articles on J. G. Ballard, China Miéville, N. K. Jemisin, and Nathan Adler, as well as the co-edited collections *Culture–Theory–Disability* (Transcript 2017) and *Revisiting Style: Interdisciplinary Articulations* (Peter Lang 2020).

Sylvie Vàng **Jacquemin** (film-maker, Monthermé)

«Walking with the River» (film project)

For over two decades, native women have lead water walks in North America to raise awareness about the pollution of the rivers. The water collected at the source is ritually carried for very long distances to the most polluted point. In September 2017, three Native Americans came from the United States to share their spiritual ways with the local activists of a small French town. In Ornans, Franche-Comté, the Loue River, is suffering from pollution since 2009. The Natives and the French united for a weekend in a symbolic walk along the Loue. The scientifically minded French activists discovered that spirituality is not dissociated from practical life.

When it comes to saving a river, the Natives and the French have a different approach. Also, each Water Walker has a personal way to pass the environmental message. Fawn Galvan, a Paiute woman, carries a mission inherited from her tribe, called «The People of the Water». She has walked thousand-mile journeys over months along several rivers, inspired by elder Sharon Day: walking in communion with water transforms people. Dennis Yellow Thunder, a Sioux Lakota Elder, battles against the water pollution from uranium mines on his Pine Ridge reservation. His own grand daughter

was born with a critical condition because of the poisoned water. Zyanya Cruz, a young woman Apache-Iroquois and Spanish, stood up and fought as a Water Protector against the Dakota Access Pipeline in Standing Rock.

In this presentation we will see some scenes of « Walking with the River », a work-in-progress to be finished in 2020 : how the water is col-

lected at the source, then passed from one woman to another, some will communicate with the river with songs and prayers, some will use warrior's methods to defend it.

This film questions how two different cultures can join forces to save Nature together. The three Water Walker Natives generously came to show their ways. How will the French design their own Water Walk, inspired by this experience with the Natives?

Sylvie Vàng **Jacquemin** grew up in Northeast France, close to nature and with an interest in Arts and Science. With degrees both in Pharmacy and Filmmaking, she directed and filmed commercials several commercials and music videos, and some PSAs (Public Service Announcements) for recycling, water preservation or health prevention. In 1992, a docu-portrait of American trumpeter Wynton Marsalis, invited to share his teachings at a Powwow led her towards a documentary career, while raising her interest for Native American cultures and issues. Themes of cultural heritage, transmission and identity appear in her projects, as well as a growing environmental activism. Via her non-profit association (*www.plumesetregards.org*), she develops projects (films and events) in relation to environmental issues in France in the USA and in Vietnam. She is currently producing a film about Native Water Walkers.

Gabriela **Jeleńska** (University of Warsaw)

Paternal Rights of Mishipeshu: Validating the Water Being of Louise Erdrich's *Tracks*

The presentation looks at mythological "shape of water" and concentrates on one of the most important water creatures in Ojibwe culture, *Mishipeshu* – the underwater lion / lynx / panther of Matchimanito Lake – and his role in Louise Erdrich's *Tracks*. The immediate inspiration comes from Guy Barton's and Peter G. Beidler's A Reader's Guide to Louise Erdrich which, despite plenty of evidence to the contrary, disregards *Mishipeshu* as one of the potential fathers of Lulu, baby daughter of the main protagonist Fleur, thus relegating him to the realm of supernatural.

When discussing *Tracks*, the greatest debate among critics is generated by her mix of realism and the commonly labeled "magical elements". Erdrich places her characters in comprehensible contexts of historical events, their spiritual experiences, however, lie beyond the Western reader's concept of realistic. This literary move is interpreted in various ways, from a "nod to the author's spiritual heritage" to "masterful command" of postmodern literary techniques and has earned Erdrich the label of a Native American Marquez, always, however, from the perspective of the dominant literary discourse.

The presentation proposes an interpretation of the novel which accepts "magical elements" such as *Mishipeshu* as a valid presence inseparable from indigenous ontology, and as part of human repertoire, and therefore as perfectly self-explanatory. It intends to uncover *Tracks* from underneath Western criticism and recover it for a tribally-centered reading, which gives indigenous epistemology precedence over Western literary theories by interpreting the spiritual phenomena in the novel through tribal mythology and not postmodern aesthetic criteria. Looking at the spiritual beliefs and practices shown in *Tracks* with ethnographical insight in mind acknowledges them as manifestations of valid beliefs of a living culture. Referring to them as "magical realism" denies them status equal to Western beliefs,

constituting yet another hegemonic gesture the novel itself strongly speaks against.

Gabriela **Jeleńska** is a PhD candidate at the Department of American Literature of Institute of English Studies (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: Navigating 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.

Aurélie **Journée-Duez** (EHESS Paris)

The ''#NoDAPL'' movement – From eco-activism to feminist-artivism (2016–2019)

This paper aims to study how the Indigenous movement against the Dakota Access Pipeline in the Sioux tribe reservation of Standing Rock (North Dakota, USA) developed a new kind of collective protest to protect water, a natural resource considered as sacred. More specifically, we would like to show how this event fought against extractivism through a land-based occupation but at the same time thanks to the creation of a visual space by Indigenous artists who emphasized how art can be used as a way of resisting. To reach our goal, we will focus on the materials we collected upon the field during our stay in Standing Rock in November 2016, when the protest reached its highest point with more than 20,000 participants. This study is part of our PhD research in Social Anthropology and our dissertation that focus on Indigenous Women and Queer artistic practices using photography in their process, in the US and Canada, from 1969 to 2019. Through the work of several activists such as Christi Belcourt (Anishinaabe), Erin

Marie Konsmo (Métis), Zoe Marieh Urness (Tlingit / Cherokee), the goal of this paper is also to question how the 'NoDAPL movement' was not an end but the beginning of a new kind of protest, linking both ecocide and feminicide.

While we were living in Santa Fe (New Mexico) for an internship at the Museum of Contemporary Native Arts (MoCNA), from November 2016 to April 2017, we decided to travel to Standing Rock. The goal of this journey was to analyze the status and role of both Indigenous Women and art in a protest of this kind. When we visited the main camp (Oceti Sakowin Camp), we were interested by a place called the "Art tent". Here, many different silkscreens were created, these pieces of art were dedicated to the Water Protectors' struggle, in the rhythm of *Mni Wiconi* ('Water is Life', translated from Lakota to English).

Indeed, they wore these designs during their pacifist actions and ceremonies, in order to bring attention to the sacredness of water thanks to art. This technic was a way to raise awareness at the same time about the racist, social and ecological, but also sexist, issues of the oil fuels exploitation and transport thanks to the power of the visual. Indeed, the other important aspect of this protest that we would like to highlight is that extractivism was compared (and then is still compared) to a 'rape culture' (Danger, 2017), an industrial global system that uses natural resources in the same way than women bodies (d'Eaubonne, 1974). Water is the most important fluid of what human beings are made of and also the embryonic fluid (Luger, 2016), this water that nurtures babies, the next generation, and the Earth. The silkscreens we saw and then studied emphasize this new kind of 'ecofeminism' that is not yet theorized but that some Indigenous cosmologies, both in the US and Canada, permit us to think about.

Aurélie **Journée-Duez** is a doctoral student of social anthropology and ethnology at EHESS/Université Paris. She is a member of the Association Francaise d´Etudes Américanes and of the American Studies Association. She holds a master in art history and a diploma in museology of the l´Ecole du Louvre.

Judit Agnes **Kádár** (U of Physical Education in Budapest)

Water and Fluidity in Southwestern Mixed Heritage Prose Texts

Cultural appropriation and the frontier zones of Indigenous and Anglo culture have been the foci of my research earlier with regards to "White man's Indjun," and recently to blended heritage narratives and the return to Indigenous roots. This presentation is to focus on a rather ignored area related to Native American literature: mixed heritage identity re- formulation through fiction and its possible metaphoric correlations with "Indigenous shapes of water." Scott Momaday, Paula Gunn Allen, Louis Owens and Joy Harjo are traditionally categorized as Native American writers, however, all of them come from Indigenous and Anglo-American mixed families and in different ways explore the challenge to the Colonial concept of stigmatized "half-and-half" notions of identity and the sense of "conflicting blood." They have developed Postcolonial fictional counter-narratives, where the character's de-stigmatized identity is actually shifting to a more homogeneous sense of the self. I wish to call attention to two main connotations of the dynamics in the water metaphor in this context. On the one hand, the nature of water and rivers in particular parallels the protagonist's journey, the dynamics of the path, the learning across troubled waters, his / her fluidity and attempt to control the powers of the environment. On the other hand, quest for sources and their recognition/identification as assets, merging veins of tradition and reconnecting with the mainstream (here with Indigeneity), flow (even in Csíkszentmihályi's sense), revitalization through a return to the source also present metaphoric allusions to rivers and other bodies of water. Two novels will be briefly referred to: Louis Owens's Sharpest Sight (1995) and Dark River (1999).

Judit **Kádár** is the Director of International Relations at the University of Physical Education in Budapest, Hungary. She taught American and Canadian culture studies at the Department of American Studies of Eszterházy University (Eger) for 25 years, with a focus on ethnic and multicultural studies. She published a textbook (*Critical Perspectives on English-Canadian Literature*, 1996). She has received some research grants (FEFA, FEP, FRP/CEACS, JFK, Fulbright) and holds a temporary lecturing position at GCSU (Georgia, USA, 2009), taught and did research at UNM (Albuquerque, USA, 2012-3). As for research, earlier she studied alternative histories in recent western

Canadian fiction (PhD thesis), then the psychological and sociological implications of the gone indigenous passage rites (Othering / indigenization) in US and Canadian literature and culture and has published *Going Indian: Cultural Appropriation in Recent North American Literature* (2012, University of Valencia Press). In 2013, she obtained her habilitation at ELTE University of Budapest. Currently she explores mixed blood narratives and identity negotiation in the SW literature and recent Nuevomexicano and Canadian Métis writing respectively. Between 2015 and 2017, she was the country representative of the Central European Association for Canadian Studies (CEACS). She served as the co-chair of the International Committee of the Hungarian Rectors' Conference between 2017–19. She obtained her diploma in interpreting in 2017 (ELTE, Budapest). Recently she co-edited an E-journal on mixed heritage US and Canadian literature and visual arts (*Americana*) and contributed to *The Routledge Companion to Native American Literature* (2016) on a mixed heritage-related topic. She is also the head of the foreign langue portfolio developing project of UPE.

Zuzanna **Kruk-Buchowska** (Adam Mickiewicz U, Poznań)

Food sovereignty practices at the Oneida Nation of Wisconsin: The case of Ohe-láku – Among the Cornstalks.

The paper looks at the role of traditional foodways and related cultural practices in the Oneida Nation of Wisconsin's contemporary food sovereignty efforts, and the various understandings of the continuity of food and agricultural traditions in the community.

It focuses in particular on the work of Ohe-láku – Among the Cornstalks, a recent initiative created by several Oneida families. Ohe-láku's goal is to grow Oneida white flint corn, which is considered sacred by the tribe and is used for ceremonial purposes. Until recently, the corn has been grown primarily by the tribe's Tsyunhehkwʌ's (joon-hen-kwa) farm, whose name loosely translates into "life sustenance" in English. However, members of Ohe-láku felt that there was not enough white corn to meet the needs of the

community and they decided to grow more of it and, hence, they started the initiative in 2016.

Much of their work (and the work of TsyunhehkwA) is informed by the Three Sisters – corn, beans and squash, which are an important part of the Oneida creation story, as well as the vision of Handsome Lake – a Seneca prophet from the turn of the 19th century, who played a significant role in the revival of traditional religion among the People of the Longhouse. The paper is based on ethnographic research conducted in Oneida in March 2016.

Zuzanna **Kruk-Buchowska** is Assistant Professor at the Department of Studies in Culture, Faculty of English, Adam Mickiewicz University in Poznań, Poland. Her scholarly interests focus on Native American and Australian Indigenous studies, in particular "Indigenous Knowledge Recovery", and cultural and food sovereignty. Among other projects she has conducted research at Haskell Indian Nations University in Lawrence Kansas and was a visiting Research Fellow at the International Forum for U.S. Studies at the University of Illinois in 2016 which also enabled her to do research in Wisconsin.

James **Mackay** (European University Cyprus)

"thanking the eagles above me the water around me" — Water and digital environments in the poetry of Smokii Sumac

The work of Ktunaxa writer Smokii Sumac, winner of the 2019 Indigenous Voices award for English language poetry, is concerned above all with the question of how to live in the world. Sumac's heavily autobiographical persona in these poems deals with a complex identity, negotiating being a trans man, a survivor of family trauma, an ex-addict and also simply someone living in the disrupted world of today with its inheritance of genocide. Water is a key motif in his writing, particularly in one of the lengthiest poems in the collection, "at 29 i lie naked on the beach and think of you,"

which depicts a moment of literal and metaphorical nakedness, the poet, at that point gendered as female, skinny-dipping and taking "validation" from the masturbatory interest of a male stranger while thinking of an ex- lover. Yet Sumac's poetry is not by any means nature poetry: the speakers of his poems frequently hashtag their thoughts and refer to recent posts on Instagram or political / protest tweets.

In this paper I will analyze the use of water in Sumac's writing. I argue that, like close contemporaries Jordan Abel and Joshua Whitehead, Sumac's work appeals to natural features (water, trees, nonhuman animals) not just as spiritual obeisance to tribal tradition, but also as a form of resistance to digital environments, particularly social media. Strategically employing natural imagery and infusing it with spiritual significance allows these writers to use digital techniques and allusions while not succumbing to the (post)modern loss of value that such techniques typically create.

James **Mackay** is assistant professor in American and British literatures at European University Cyprus. He is the co-founder and co-editor of the journal *Transmotion*, a fully open access and peer-reviewed journal of Indigenous literary and cultural studies. He has previously edited *The Salt Companion to Diane Glancy* (2010) and a special issue of *SAIL* (23:4) dedicated to tribal constitutions and literary criticism. With David Stirrup, he has coedited a collection of essays, *Tribal Fantasies: Native Americans in the European Imaginary, 1900-2010*, and a special issue of the *European Journal of American Culture* (31:3) looking at Native Americans in Europe in the twentieth century.

Patricia **Mato-Mora** (University of Cambridge)

*Gi'iko ce:mo'oidag** A proposal for urban-agrarian development in the Gila River Indian Community, AZ

(*"Four-times" completion, relates to the sacred nature of number four in Akimel O'Odham mythology, and the four iterations of urban adaptation to the Sonora that are identified in the study.)

This paper analyses the Akimel O'Odham's urbanistic history in their homeland – the Sonora desert – in contrast to the settlers' urban morphology of sprawl derived from the Jeffersonian grid. It traces the origins of the tribe's present-day socioeconomic hurdles to the deprivation of water rights that took place in the late 19th century, leading to the exsiccation of the Gila River, in order to quench the water demands of the sprawling metropolis. Sprawl is problematized in relation to the climatic exigencies of the Sonora, and the Akimel O'Odham are presented as key agents of sustainable urban change in the region, on account of their recent water rights reclamation (*Arizona Water Settlements Act* of 2004) and their espousal of sustainable values. Following a study of vernacular adaptation to the climate of the Sonora desert, as well as a fieldwork study of urban adaptation to similar climates globally, this paper puts forward a design proposal for an urban-agrarian town to be developed at high density in the Gila River Indian Community (GRIC), AZ. In accordance with the *Arizona Homeland Method* of 2001, the proposal diversifies the uses assigned to the GRIC's guaranteed water supply, incentivizing in-reservation development that is not exclusively agricultural.

Patricia **Mato-Mora** is an artist, designer and teacher. She studied architecture at the Architectural Association, and materials at the Royal College of Art, London. Her current research has taken her to the Maghreb and the South West of the USA, where she has been studying the challenges of urbanization in these desert climates. Fascinated with the translation from digital to physical, Patricia has worked as a digital craftswoman and fabricator since 2013. She is an affiliate member of the Royal Institute of British Architects and a Member of the Royal Society of British Sculptors.

Adeline **Moons** (Ghent University)

"That all past injurys are buryd and forgotten" — Agency of Native Americans in seventeenth century intercultural diplomacy in New Netherland/New York

Recent years of research on intercultural diplomacy in colonial New England have brought a lot of progress within the framework of New Diplomatic History. In this paper I aim to research the diplomatic relations between the Esopus Indians, living in the Hudson Valley, and the colonizers of New England, England and the Republic, in the seventeenth century, in order to prove the agency of Native Americans in these diplomatic negotiations, which is upon today still often underrated. I choose the seventeenth century, because it is a turning point for the region, namely in 1664 New Netherland turns into New England. This change of power is reflected in the treaties both colonizers made with the Esopus. Also, there has been put much effort in maintaining peace by several confirmations of the Nicolls Treaty of 1664, the first peace treaty of the English with the Esopus, something I expect that can be linked to the agency of the Esopus in these negotiations.

I will conduct this research by close reading and analyzing these treaties and possible renewals made between the Esopus Indians and the colonizers. Treaties are a rather biased source material, but by reading between lines, looking at them in their context, etc. I want to turn this source material into a strength for this research rather than a biased weakness. Even though they show the side of the colonizer, I expect to see elements (for example: ceremonials, gift exchange, etc.) that refer to the agency and role of the Esopus in these treaties.

This paper can hopefully contribute to the ongoing research of intercultural diplomacy in colonial North America in which the Eurocentric view is put aside and both parties get dedicated an equal level of agency and representation.

Adeline **Moons** is currently studying an advanced master in multilingual business communication at Ghent University, Belgium. In September 2020, Adeline obtained her master's degree in history also from Ghent University. Since 2018, she has been a member of the Institute for Early Modern History (IEMH). This is a research group consisting out of historians from Ghent University and the Free University of Brussels working around different aspects of the Early Modern Period. Her research and interests focus on intercultural diplomatic relations in 17th century New Netherland / New England.

Roger L. **Nichols** (University of Arizona)

Changing the Indigenous Shapes of Water: Building the Kinzua, Oahe, and Dalles Dams

American Indians have always used water for farming, fishing, and as an avenue for transportation. Since the middle of the twentieth century local white economic groups, aided by the Army Corps of Engineers, have brought major disruptions to reservation life by building hydroelectric dams throughout the country. My paper will examine the controversies over the building and the impact of the Kinzua Dam in New York, the Lake Oahe Dam in South Dakota, and the Dalles Dam in Washington on the lives of the Indigenous people. These three large structures, built for flood control, generating electricity, and for recreational purposes formed massive freshwater lakes. Those, in turn, flooded thousands of acres of tribal farmland, inundated small communities and sacred sites, and forced hundreds of reservation people to relocate, as they changed Indigenous Shapes of Water from flowing rivers to massive lakes.

These structures, all built since the 1940s were completed despite the persistent objections of the local tribes, set the pattern for water disputes between the Indians and the U.S. government down to the recent Dakota Access Pipeline controversy in South Dakota. In each case local or regional groups asked for help in exploiting the area resources or to get other government assistance. Congress responded to demands for flood protection along the Allegheny and Missouri rivers and to the need for generating more electrical power in the Pacific Northwest by authorizing the Army Corps of Engineers to supervise the new projects. The Corps rarely seeks or gives much weight to American Indian communities' wishes or rights while it directs federal construction projects. As a result three new massive dams turned flowing rivers into enormous lakes. Those in turn disrupted Indian salmon fishing along the Columbia River in Washington, destroyed reservation agriculture in South Dakota, and drastically reduced the size of the Seneca tribal land base in New York. My paper shows that building these

three dams since the 1950s dramatically changed Indian relationships with local water supplies in permanent and negative ways.

Emeritus Professor of History at the University of Arizona, Roger **Nichols**' teaching and research focused on the American West and Indians in US history. Nichols earned a PhD in American History at the University of Wisconsin. President of the Pacific Coast Branch of the American Historical Association, he received four Fulbright appointments in Europe and Canada. He earned three National Endowment for the Humanities awards. His most recent books are *Massacring Indians: From Horseshoe Bend to Wounded Knee* (forthcoming 2021), *Indians in the United States and Canada: A Comparative History*, Second Edition (2018) *Black Hawk and the warrior's path* (2017), *Natives and strangers* (2015), *American Indians in US history* (2014)

Friederike **Nusko** (LMU Munich)

"Our Fish, Our Life." Water and the Tulalip Tribes in the Hibulb Cultural Center & Natural History Preserve

"We are the salmon people. We knew if we were to continue our heritage, we needed to find a way to bring the fish back" (Terry Williams, Commissioner, Fisheries and Natural Resources, Tulalip Tribes). The paper studies the presentation of water in relation to identity formation of the Tulalip Peoples at the Hibulb Cultural Center & Natural History Preserve (HCC&NHP) in past and present. The Tulalip Tribes are federally recognized by the U.S. government in succession of the signatories of the *Treaty of Point Elliott* (Snohomish, Snoqualmie, Skykomish, et al.). 2,500 members live on the Tulalip Indian Reservation, on which the HCC&NHP, the first tribal facility certified by the State of Washington, is located. The HCC&NHP is supposed to serve as a place of community, education, and pride where ancestral stories, knowledge, and traditions are shared in order to teach, understand, and interpret history, traditions, and current identity of the "Salmon People."

The word "Tulalip" stems from the Lushootseed word *dxwlilap*, meaning "far towards the end," which refers to the "wide berth cut by canoes entering the bay to avoid running aground." Language, culture, and identity of the Tulalip Tribes have namely heavily been formed and influenced by its environment shaped by creeks, rivers, bays, fresh and saltwater, and the sea, as the exhibition shows. The HCC&NHP highlights that waterways have played an essential role 1) as source of fish, clams, seaweed, etc.: "when the tide went out, the table was set", 2) as determinant of seasonal activities (food harvesting and preservation), 3) as connection between people, alliances, and trade partners – trade routes went as far as the Canadian Rocky Mountains and California. Material objects like canoes in the Canoe Hall, carvings of whales, and installations of fish traps illustrate the significance of water life in the Tulalip Tribes´ culture. Canoe races in Tulalip Bay count among the very few positive memories that former students of the Tulalip Indian Boarding School have, as another section elaborates.

The Tulalip Tribes describe themselves as "a land-based and waterborne people" because land and water are inseparably intertwined. Therefore, explanations about cedar trees, for instance, complement the exhibition. Since the Tulalip Tribes see themselves as caretakers of land and water, the HCC&NHP explains the *Treaty of Point Elliot* of 1855, which guarantees rights of fishing and resource protection. Simultaneously, the exhibition tells of more recent fights for fishing rights and court decisions (e.g. 1974) as well as colonial allotment of land without access to water and mismanagement of historical lands (e.g. Camano Head). As a sovereign nation, the Tulalip Tribes established the Puget Sound Water Quality Authority in 1985, as well as a salmon hatchery, and continue to restore fish habitat. Videos inform the visitors about ongoing projects of watershed restoration. All in all, the exhibition depicts water and all the components that come with it as a key basis of the Tulalip Tribes' identity, then and now. This paper arises out of a research journey at the Northwest Coast in the summer of 2019. It draws from first-hand accounts, a visit to and analysis of the Hibulb Cultural Center & Natural History Preserve, and conversations with Indigenous persons.

Friederike **Nusko** is a PhD student at the Ludwig-Maximilians-Universität in Munich, Germany. She holds a BA in North American Studies and Comparative Studies of Cultures and Religions, and a MA in American History, Culture and Society. She studied abroad at the Hawai´i Pacific University in Honolulu and at the University of Alberta in

Edmonton, which inspired her to delve deeper into Indigenous Studies and to write about Kanaka Maoli and space on O'ahu, and Canadian Indian residential schools and Indigenous identities in her degree theses. In addition, she worked as an intern at a cultural initiative in Cairo and at the German Embassy in Ljubljana and participated in the Model United Nations in New York. She lectured on Indigenous issues at a summer academy, an adult education centre, and the Ludwig-Maximilians-Universität. Currently, she is working on Indian residential / boarding schools of the Northwest Coast where she conducted field research in 2019. Besides, she works as a museum educator in the Museum Fünf Kontinente. Friederike Nusko is alumna of Max Weber-Programm and Fulbright, and a fellow of Cusanuswerk.

Jeroen Adriaan **Petit** (University of Gent)

The Third Anglo-Dutch War and the Articles of Peace between Charles II and several Indian kings and queens*

(* I am aware of the fact that "Indian" is a very loaded term. I have chosen, where necessary, to use this term in order not to detract from the historical correctness of the title of the treaty. In other contexts, I use "Native American".)

In the seventeenth century the wars between England and the Republic were fought on the water, but the conflicts also had resonance on the mainland. Research on these naval wars primarily focusses on the European side of the conflict and renders Native Americans as passive bystanders of the European clash. The impact on the colonies is often overlooked and has been given little to no attention, an exception to this is the research into the conquests of New York / New Amsterdam. This paper primarily focusses on the Third Anglo-Dutch War and how it influenced the colony of Virginia, its relation with Native Americans and the establishment of the Articles of Peace between Charles II and several Indian kings and queens. Those articles of peace, also called the treaty of Middle Plantation, were

established in 1677 following the end of Bacon's Rebellion and are often only placed within that context. My paper, however, will place the treaty within the context of the Anglo-Dutch War and Bacon's Rebellion.

How did Native Americans and especially the queen of Pamunkey, Cockacoeske, use the precarious European situation for their own gain? What was the goal of the treaty? How were the actions regarding Native Americans and their reactions received in 17th century Virginia?

Using close reading methods for the literature regarding the Anglo-Dutch War and Fairclough's Critical Discourse Analysis for the articles of peace will enable me to fully understand the war and the treaty in its historical context. I argue that there were other rationes decidendi for Charles II, king of England at the time, to establish and publish the treaty, then to solely make peace with the Tsenacommacah tribes. For example, was it very convenient for the English sovereign to conclude a treaty with the Indian Kings and Queens to show the Dutch they would be met with a large resistance if they ever dared to invade Virginia.

In this paper, I intend to combine both the English and the Native American intentions and see how the interests of Cockacoeske and Charles II intertwined during the period leading up to the establishment of the treaty. The Atlantic Ocean might have been the entryway for a disastrous colonial enterprise, the conflicts fought between European powers on the same water resulted in the ideal occasion for a Native American leader to renegotiate her position and later be honored as one of the Virginia Women in History by the Library of Virginia.

Jeroen **Petit** is a historical linguistics and literature student at the Ghent University, Belgium. Last year he obtained his master's degree in history at the same university. In 2019 he did an internship at the ethnographic collections of the university and worked on the digitalization and decolonisation of the North American collection. Since 2018 he has been a member of the Institute for Early Modern History (IEMH) a research alliance linking historians of the Early Modern period primarily from Ghent University and the Free University of Brussels. His current research focuses on post-conflict diplomatic negotiations in 17th century Virginia between English settlers and Native Americans. He is also the author of a recently published article in Carnival titled "bye, bye Belgium? Anti-Belgian Flemish nationalism in the 1930s".

Alisa **Preusser** (U of Muenster)

Navigating Water Boundaries in Thomas King's *Truth & Bright Water*

As part of the settler-colonial myth of postcolonial nation-statehood, bodies of water such as rivers are instrumentalized as a seemingly natural borderline between Canada and the US. Indigenous literatures of Turtle Island, however, complicate the border's ontological status as a pre-existent material and discursive given: they frequently foreground the fluidity and slipperiness of the border's meaning and, in deconstructing those artificial relations of division that the border imposes on Indigenous kinship networks, expose settler-colonial assertions of authority over national territory as insecure. In this paper I analyze how Thomas King's (Tsalagi / Cherokee) literary representation of the US-Canadian water boundary in his novel *Truth & Bright Water* (1999) undermines settler-colonial claims to stable borders and instead reveals them as inherently unstable colonial constructs that rest on a fluid, ever-shifting foundation. I argue that his novel participates in moving the discourse from rivers as water boundaries signifying geopolitical and social divisions toward rivers as shared spaces of belonging, thereby drawing attention to a socio-spatial understanding of Indigenous kinship relations as perceived through the medium of water. The fictionalized Shield River as a space of story, art, ceremony and collective memory in King's novel carries restorative potential for community across (neo-) colonial divisions as it engages not only the fictional characters in reaffirming and renewing relationships but also the readers. It thus provides an important commentary on the productive function of literature as part of Indigenous cultural resurgence.

Alisa **Preusser** is a final-year M.Ed. and M.A. student of British, American and Postcolonial Studies at the University of Muenster (Germany). Her research focuses on representations of spatiality and history in contemporary postcolonial and Indigenous literatures of North America. She is particularly interested in conceptualisations of border spaces and border crossings in connection with questions of tribal nationalism,

self-determination and environmental justice in Native American and First Nations literatures.

Nina **Reuter** (independent scholar, Konstanz)

Water Resource Management between Traditional and Contemporary Economical Conceptions in BC

On November 15, 2019 the BC newspaper The Province published an article entitled "B.C. First Nations drop out of court challenge, sign deals with Trans Mountain". It states that the Upper Nicola Band and Stk'emlúpsemc te Secwépemc (a joint organization of Kamloops and Skeetchestn Bands of the Secwépemc (Shuswap) Nation – both having been part of the First Nations' opposition to the new pipeline project since its beginning in 2005 – have signed deals with the Crown corporation now running again the Trans Mountain pipeline.

The Trans Mountain Pipeline, formerly also known as the Kinder Morgan Pipeline, constitutes one major construction project, aiming to twin-track a since 1953 existing old pipeline that connects Northern Albertan oil sand extraction sites with the harbor of Vancouver. It transports conventional crude as well as diluted oil sands bitumen. The completion of this second pipeline will increase the amount of transported oil from 300,000 barrels to 890,000 barrels per day. The project was stopped temporarily in summer 2018, after maritime ecologists had established that the increased amount of tankers would threaten the life of the sedentary Orca population of the Salish Sea and the Strait of Juan de Fuca, as well as massively increase the danger of oil spills because of the narrowness of Haro Strait. After that, Kinder Morgan sold the project back to the Canadian Crown Corporation. A large oil spill of some 320,000 liters in July 2007 due to an accidental piercing of the pipeline by a road crew excavator remains until today vivid in the local memory as a warning.

The existing pipeline crosses numerous First Nations' reserves on its 1,150 km long run. The new pipeline project is supposed to follow a shorter course (994 km), still running along the path of First Nation's reserves and

including an underground crossing of the Thompson River near Kamloops, B.C., in spite of the forewarnings given by DAPL.

Thus, this article has led to a series of very different reactions – also because the conditions under which the deals were made remain unclear. In this paper I will present and analyze the various positions and perspectives that surround this pipeline project, opposing traditional and contemporary conceptions of resource management and leading to major confrontations between First Nations' grassroots and leadership.

Nina **Reuther** studied anthropology in Konstanz and Paris and finished her doctorate in Strasbourg with Summa Cum Laude. She speaks six languages, including an Indigenous one. Nina Reuther spent a long time with the Secwepemc / Shuswap in Canada. Currently she works as Equal Opportunities Officer in indigen e.V. and conceptualizes programs about Indigenous teachings of nature for day care centers.

Sonja **Ross** (Munich)

Boundless waters, boundless ice — Arctic cosmological concepts in times of melting horizons

When 2001 some Inuit Elders from Resolute Bay, Canada, drew attention to global warming they took a very unusual perspective at first glance. They said the earth axis must have shifted to east because in former times it used to have approximately one hour of daylight for seal hunting, but today it is even two hours. The earth would wobble and therefore sun, moon and stars are out of place. Moreover, today there would be more south wind than north wind which would cause serious changes in structure and appearance of the environment. This interpretation was surprising and disturbing at the same time because it meant that not human influence would cause global warming but a geo-physical process. Such kind of perspective was water on

the windmills of all doubters of climate change as an issue of human carbon emissions and counteracted at the same time the efforts of scientists researching the facts and trying to call out for restrictions on greenhouse gas - at least since the first official report of IPCC in 1991. The Inuit message of the tilted earth axis has been circulated and cited in numerous ways and finally even NASA was involved which explained that these shifts are occurrences which had happen usually over the times, but current changes are rather caused by global warming than global warming is the result of it. Although the Inuit perspective was somehow irritating – admittedly it was a matter of "thinking big" and obviously it came from an understanding of larger contexts. And it was based on knowledge and experience. While from 1999 to 2001 a local field study with the support of hunting communities of Sachs Harbor gathered specific observations about impacts of climate change in daily life, obviously the explanation of some elders was driven by traditional cosmological views and star lore which in former days made subsistence predictable. Nowadays these concepts are less applicable due to changes in environments, whereby traditional knowledge meets adaptive strategies in subsistence hunting and resource use. The world of life once was shaped by infinite vastness, borderless ice and borderless water formed economical and mythological spaces. In which way this state of infinity has now adjusted?

Dr. Sonja **Ross** studied for master's degree in Anthropology (Cultural Anthropology, Prehistory, Physical Anthropology and Genetics) at the University of Munich 1980-1987. Doctoral thesis in Ethnology in Munich 1992-1994. In parallel she started a professional career in Information Technology and held full-time positions in IT-Business as Consultant, Business Development Executive and Project Manager until 2018. Main areas of ethnological specialization are religious topics, studies of myths and rituals, world views, culture change and historic anthropology; main geographic areas are North and South America and Eurasia. Research visits in Mexico, Guatemala and Belize in 1983, in Venezuela, French-Guyana and Suriname in 1992. Occasional teaching assignments at the Department of Ethnology and African Studies of the University of Munich in the years 1990- 1992. First chairperson of the Freundes- und Fördererkreis, Munich, Museum of Ethnology, "Museum Fünf Kontinente", in the years 2000 – 2012.

Amy **Ruckes** (independent scholar)
Eber **Betanzos** (Mexico's Federal Audit Office & U Nacional Autónoma de México)
Saiph **Savage** (West Virginia U)

#Mniwiconi: Exploitation of Indigenous Identity Online

The importance of Native American, First Nations, and Inuit persons to connect online has been documented in research by Raynauld et al and Duarte et al. Computational propaganda research by Howard et al, Marwick et al and Flores-Saviaga et al has focused on the online exploitation of Latino, Black, and Muslim minorities. There is currently a dearth of research that investigates how online propaganda exploits North American Indigenous persons. Our investigation found evidence of disruptive social media accounts appropriating and exploiting Indigenous identity through online propaganda. Content using Indigenous identity is weaponized to create divisive rhetoric to troll politicians and promote a particular political agenda. This online propaganda might influence electoral participation, encourage social division, and inflame protests. The propaganda that we identified exploited Indigenous identity in three different methods: 1. Weaponizing Economic Concerns of Indigenous Nations 2. Exploiting Indigenous Identity for Political Attacks 3. Utilizing Indigenous Identity for Anti-immigration Propaganda

1. *Weaponizing.* Economic Concerns of Indigenous Nations It is known that foreign actors use online propaganda to create economic disruptions to US energy supplies. We have identified that online propaganda around Indigenous economic concerns has been generated and shared online. Hashtags include: #IdleNoMore #StandingRock #NoDaPL #Mniwiconi (''Water is Life'' in Lakota, which is a "national protest anthem" to protect Indigenous land and resources').

2. *Exploiting Indigenous Identity for Political Attacks.* Evidence of online weaponization of Indigenous identity began in 2012 through the use of political propaganda attacking Elizabeth Warren. This has resulted in ceaseless political attacks, various derogatory hashtags (e.g., #Fauxcahontas, #Liewatha, #MeSioux) and racist memes. Media outlets and comedians mimic the trolling and use it for laughs. While Sen. Warren was the initial recipient of the weaponization of Indigenous identity for political propaganda, the association of Indigenous identity with being fake has resulted in trolling of President Trump (e.g., #Brokeahontas/#Brokahontas). This messaging conveys the idea that President Trump is a fake billionaire. The #Brokeahontas hashtag has trended worldwide on Twitter with sharing from foreign countries such as England, India, and Russia. Examples:

Source: Twitter

Source: Twitter

Source: Instagram

Source: Twitter

3. *Utilizing Indigenous Identity for Anti-immigration Propaganda.* Previous AIW research has described how Far-right European groups appropriate Indigenous identity to promote an anti-immigration political agenda. Slogans displaying this behavior include: ''The Indians couldn't stop immigration. Today they live on Reservations.'' Similar slogans are currently disseminated across various social media platforms and include images such as this:

The goal of our investigation is to assess the risk of exploitation of Indigenous populations in order that a counter-narrative can be created by Indigenous Nations with the purpose of defending themselves from propaganda which seeks to exploit their identity. Politically influencing Indigenous populations might have a greater electoral impact in 2020. The motivation behind promoting derogatory political content that exploit Indigenous identity might be to ultimately discourage support for certain candidates and suppress political participation of Indigenous voters. As the US Presidential election speeds up and online political polarization increases

concurrently, exposure to content which exploits Indigenous identity might ultimately affect national policies and electoral results.

Amy **Ruckes** is a senior research scientist who until recently worked at the Human Computer Interaction (HCI) Lab at West Virginia University, and the Civic Innovation Lab at the National Autonomous University of Mexico (UNAM), where she is advised by Dr. Saiph Savage. Amy's research involves the areas of Disinformation, Civic Tech, and Human Computer Interaction. She is interested in understanding how Indigenous individuals are targeted across social media platforms, and how their Indigenous identity is weaponized by bad actors to promote propaganda. Amy utilizes the findings from her research to create design guidelines to fight disinformation at scale, especially disinformation targeting minority groups. It is her goal to increase the awareness of protecting Indigenous territory online from outside threats as dispersed Indigenous groups use the platforms to connect and organize resources. Amy has collaborated with different civic organizations on the topic of political disinformation, such as the Atlantic Council and Mexico's National Electoral Institute. Previously, Amy worked at the GroupSense cyber security firm, which allowed her to become an expert in conducting geopolitical investigations to evaluate electoral risks during disinformation attacks. Her studies in humanities provides her with a unique human-centered perspective. These experiences have empowered her to focus on the disengagement of voters, the disenfranchisement of minority populations, and how hacked material is weaponized by bad actors. Amy's proudest accomplishment is being rooted to her ancestors home of Wisconsin by being a co-owner of her family's land, the Abraham Tree Farm, and managing it in an environmentally responsible manner.

Eber Omar **Betanzos** Torres is a lawyer with a background in constitutional law (University of Pisa, Italy) and human rights (Universidad de Castilla-La Mancha); he holds a master's degree in humanities from the Tec de Monterrey, and another in political sciences from the Facultad Latinoamericana de Ciencias Sociales (FLACSO). He studied critical theory at the 17-Instituto de Estudios Críticos (Mexico City). He also earned a master's degree and a doctorate in human rights from the Spanish Universidad de Estudios a Distancia and holds a doctorate in history (Universidad Iberoamericana, Mexico City). Currently he is Human Rights Commissioner for the Mexican Attorney General (Procuraduría General de la República).

Saiph **Savage** is a research scientist, software engineer and research professor at West Virginia University where she directs the Human Computer Interaction Lab. Her research involves the areas of Crowdsourcing, Social Computing and Civic technology.

For her research, Saiph has been recognized as one of the 35 Innovators under 35 by the MIT Technology Review and is a Google Anita Borg Fellow. Saiph frequently publishes in top tier conferences and journals, such as ACM CHI, ICWSM, the Web Conference, and ACM CSCW, where she has also won honorable mention awards. Additionally, her research has been presented and adopted by presidencies in Latin America to drive better citizen-government collaborations. Saiph holds a bachelor's degree in Computer Engineering from the National Autonomous University of Mexico (UNAM), a masters and Ph.D. in Computer Science from the University of California, Santa Barbara (UCSB).

Lívia **Šavelková** (U of Pardubice)

Games, Sports and Water: Participations and sovereignties of Native Americans in Sporting Events

In 1984, Alwyn Morris, a Mohawk from Kahnawake, won gold and bronze medal in pairs kayaking at the Olympic Games in Los Angeles. After winning the gold medal in 1000m race with his colleague Canadian Hugh Fisher, Morris raised an eagle feather during the medal ceremony. It was an expression of honoring his heritage, and his grandfather, who had been an inspiring person in his athlete career. The symbolism of Morris's Eagle Feather Salute has been compared with the Black Power Salute of U.S. sprinters Tommie Smith and John Carlos at the 1968 Olympics held in Mexico. Both salutes are recognized as declarations of athletes´ engagement in political activism. In 2015, the first World Indigenous Games took place in Brazil. Cree Chief Wilton Littlechild, a longstanding advocate of these and the North American Indigenous Games (NAIG), won the river swimming race and brought home the gold in his age group. At 71, he was the oldest athlete. Wilton Littlechild was the first Treaty Indian elected Member of Parliament in Canada. He has helped draft the United Nations and OAS Declarations on the Rights of Indigenous Peoples – including the recognition of "sports and traditional games". This politician, lawyer and sport

promoter in indigenous communities has been lobbying for the recognition of the indigenous team at the future Olympic Games. In this presentation, I would like to discuss the following questions: How are the games, sports of indigenous peoples shaped by global international events and their organizers? What role does water and its forms play in international competitions and performances of Native American sovereignties at sporting events? In this presentation, I would like to follow and link two main lines – 1. descriptions of Native American games in relation to water and its forms by ethnographers, historians and anthropologists (Mooney 1890, Culin 1907, Vennum 1994, Poulter 2009, Downey 2015), and 2. transformations of these games to current sport events in relation to my main questions (Forsyth and Giles 2013, Calder, Fletcher and Jacobs 2011).

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

Kamelia **Talebian** Sedehi (Sapienza University of Rome)

Lack of Food and the Betrayal of the Witness in *Where the Spirit Lives*

Residential schools functioned from 1876 to 1996 in Canada in order to assimilate Indigenous children to Euro- Canadian culture. By implementation of Indian Act (1876), the Indigenous children were taken away from their parents and sent to these schools. The trauma that these kids underwent as a result of physical, mental and sexual abuse at these residential schools have been reflected in Where the Spirit Lives, directed by Bruce

Pittman. The movie will be analyzed based on Judith Herman's concept of trauma and Shoshana Felman and Dori Laub's concept of witnessing testimony since this movie can be a witness to the historical incidents that happened at residential schools in Canada. The paper will discuss how lack of food and hygiene at those residential schools not only led the Indigenous students to trauma but also to death. The high number of death rate at those residential schools indicates the catastrophic deprivation of Indigenous students from proper diet. The paper will reflect on the fact that various witnesses, within Where the Spirit Lives, did not record the lack of food and the death rate within the scenes they observed, and those moments were shrouded in silence and remained unacknowledged.

Kamelia **Talebian Sedehi** received her B.A. (2009) and M.A. (2011) in English Literature from the University of Isfahan. She received her PhD (2016) English Literature from University Putra Malaysia. Currently, she is doing her second PhD at Sapienza University of Rome, Italy. Her research interests are trauma, melancholia, identity crisis, comparative studies and interdisciplinary topics.

Vincent **Veerbeek** (Radboud U Nijmegen)

Still the same old song? Music at Sherman Institute after the Second World War

With a marching band and dozens of other vocal and instrumental groups throughout its history, Sherman Institute in Riverside, California, provides a prime example of the rich musical culture that existed in most United States off-reservation boarding schools. From the early twentieth century up until the nineteen-seventies, school officials exposed Sherman Institute introduced various kinds of hoping that this would aid the assimilation of Native American students into United States society. In reality, the legacy of music is obviously more complex, as students were often able to use it to their benefit. Despite changes over time, however, the assimilationist essence of the music program remained strong even after reforms during the

nineteen-thirties. Taking a Tohono O'odham music group that formed in the nineteen-fifties, the Troubadours, as a case study, this paper explores the continuing complexities of boarding school music during the period after the Second World War.

Vincent **Veerbeek** is a research master student of Historical, Literary and Cultural Studies at Radboud University in Nijmegen, the Netherlands, currently specializing in Native American Studies. While obtaining his bachelor's degree in American Studies, he spent a semester at the University of North Carolina in Chapel Hill and was inspired to learn more about Indigenous histories and cultures after taking a Cherokee language class there. He completed the bachelor's program with a thesis about contemporary Indigenous activism titled "From Alcatraz to Standing Rock: Continuing conflict and a new Native protest", and also worked on a small Honors project concerning the work of Vine Deloria, "Writing 1968". For the past two years, he has continued down this path in the research master's program, studying the history of the off-reservation boarding school system in the United States, and spending time at the University of California in Riverside to do research on Sherman Institute.

Catharina **Wallwaey** (Goethe-University Frankfurt)

Solar Power on Tribal Lands – An Example from the Southwest

In the Southwest of the United States of America, more precisely in northern New Mexico, the Picuris Pueblo set up a one-Megawatt solar plant in order to achieve their goal of completely relying on renewable energy. This paper investigates the current "Shining Star"- solar project along the Pueblo tribes of New Mexico and tries to outline the development process. It focuses on the bureaucratic hurdles and internal struggles during the completion.

When native communities in the Southwest of the United States think about their power supply, they also think about renewable energy. Said project is the starting point for the Picuris tribe to go fully renewable and

produce their own energy solely from solar. It was completed without the financial aid of a tribal enterprise, like a casino, which makes it even more remarkable. The tribally owned plant has provided enough energy to significantly decrease the energy bills of the tribe within the past two years. This was achieved by having a Power Purchase Agreement with a local utility company, Kit Carson Electric Cooperative. While this project was successfully developed, most other Pueblo tribes struggle to do so.

During my field research about renewable energy on tribal lands in New Mexico it became clear that most of the Pueblo tribes are in favor of solar power. However, it seems to be difficult to get into renewable energies. All the tribes encounter certain structural barriers along the way, not only in terms of financing but also during the development and approval phase. It seems easier to set up small-scale panels instead of a commercial-scale power plant. Even one of the local energy providers suggests small-scale projects because of many unknows during the development process of commercial projects. Therefore, it is interesting to see how said tribe managed to complete their utility-scale project and which hurdles were encountered along the way. Furthermore, the local energy provider is in favor of such a project, which seems to be a unique situation, considering that the current political climate in the United States seems to dislike renewable energies.

The above-mentioned field research is part of my master's program in Social and Cultural Anthropology. The qualitative research included more than 15 mostly unstructured interviews with officials of different Pueblo tribes and contractors who have been working on solar projects. Some of the information will be used in my soon to be finished master thesis.

Catharina **Wallwaey** is a Masters' student in Social and Cultural Anthropology at the Institut für Ethnologie, Goethe-University, Frankfurt, Germany.

Elżbieta **Wilczyńska** (Adam Mickiewicz University Poznan)

Water and Women Link Representations in Contemporary Native American and First Nations' Art

An elemental substance of survival, water has not only been necessary to Native/indigenous subsistence but has also featured prominently in ceremonies. A revered and respected element, it is imbued in the decorative and subsequent artistic production of the indigenous population of Turtle Island, primarily through the works of women, and shown in the motifs and themes of artifacts such as pottery, woven fabrics, and jewelry. Times have changed, but one cardinal rule has essentially remained: all members of nature – plants, animals, and humans – need water to survive. Alas, this liquid's deep reservoirs have been shrinking and the ways the Native population has responded to this dilemma have also changed. Art, the eternal expression of an individual's or community's perception of evolving reality, within native communities reflects these aforementioned changes as well as other technological and social developments occurring in them.

Self-representation is by far the most predominant theme in the art of contemporary Native artists. After centuries of being spoken of and represented by non-indigenous people in the United States and Canada, Native artists, as Wendy Red Star claims, have been trying since the 1980s to regather the missing pieces of their history and culture, so that they can fashion their own representation of themselves. One primary missing piece in these histories was the role of women in life, survival, and art. This gap of sorts was recently bridged by two very interesting exhibitions. The first is Hearts of Our People, organized by the Minneapolis Institute of Art in Minneapolis, U.S. from July 2 to Aug 18, 2019 and soon to be seen in the Smithsonian American Art Museum. The second is *qaʔ yəxʷ – Water Honours Us: Womxn and Waterways*, organized by the ReMatriate Collective in The Bill Reid Museum in Vancouver, Canada, from April 10 to Oct. 6, 2019. Both concentrate on changing the image of women in both American and Canadian contexts respectively. The Canadian exhibition looks at women through the lens of their connection to water exclusively, featuring them as water keepers representing land and water who enable the physical, cultural and spiritual survival of native communities. The U.S. exhibition accomplishes this as well but primarily attempts to explore the artistic achievements of Native women and to give them their rightful place in the world of art.

By analyzing selected artworks from both exhibitions dealing with the theme of water, the author of this paper would like to show the primary angles from which Canadian and American artists, newer ones and more established ones, approach this theme, how they represent it, and what media they use. With the data at hand, the author would like to compare the desired and received reception of the exhibitions, with their focus on the link between waterways and women, on the basis of catalogues from the exhibitions, newspaper reviews, and the latest art criticism.

Elżbieta **Wilczyńska** works in the Faculty of English at Adam Mickiewicz University, in Poznań, Poland at the Department of Studies in Culture. Her major field of interest involves American ethnic minorities, specifically Native Americans, their history, culture, identity and place in contemporary America. Within this field, she teaches various courses and seminars, ranging from Native American literature to different aspects of Native American history, art and cultures. Other academic interests include Black studies and American and Canadian art as well as Australian and New Zealand cultures, with a focus on indigenous culture and art. Her publications concern Native Americans and teaching culture. Her most recent include *The power of nostalgia in perpetuating powwows in Native America* (2016) and *In the shadow of Pocahontas. Love between White People and Native Americans at the turn of the 18th / 19th century* (in Polish, 2017).

Amanda K. **Wixon** (U of California Riverside)

Programs of Punishment: Carceral Aspects of Sherman Institute

Recent scholarship has explored a variety of Native American experiences at federal off-reservation boarding schools. Schools like Sherman Institute in Riverside, California aimed to "civilize" Native people through an intense program of assimilation. Through oral histories, former students often express both positive and negative feelings about Sherman while archival

sources mostly reveal an elaborate and system of surveillance, behavioral control and labor exploitation hidden behind censored publications and public performances. As part of a longer history of persecution and genocidal action against Native people in California, Sherman students also faced previously unexamined threats to their survival. In this presentation, I argue that Sherman students were subject to extreme psychological pressures in highly stressful conditions which in some cases, permanently altered Native communities across Indian Country.

Amanda K. **Wixon** (Chickasaw Nation / Choctaw) is a PhD candidate in Native American History at University of California in Riverside. She also serves as assistant curator at Sherman Indian Museum in Riverside and as a curatorial researcher at the Autry Museum of the American West in Los Angeles, CA. Currently, she is co-authoring a book on Indian Service nurses with Dr. Clifford Trafzer. Wixon's research interests are in public history, American Indian identities, boarding school histories and Native American art. Her dissertation focuses on Sherman Institute (now Sherman Indian High School) and methods of assimilation used to "civilize" Native youth in the early twentieth century.

Patrizia **Zanella** (University of Geneva)

"when history is stolen like water" *: IndigiQueering EJ in Tommy Pico's Poetry

(*Pico, Tommy. *Nature Poem*. Portland, Oregon: Tin House Books, 2017. 60.)

Settler colonialism and environmental injustice are inextricably intertwined. In the words of educator and activist Dina Gilio-Whitaker (Colville Confederated Tribes), "colonization was not just a process of invasion and eventual domination of Indigenous populations by European settlers but also … the eliminatory impulse and structure it created in actuality began as environ-

mental injustice. Seen in this light, settler colonialism itself is for Indigenous peoples a structure of environmental injustice" (12). In this paper, I aim to highlight the settler-colonial structure of environmental injustice as it is presented in Kumeyaay poet Tommy Pico's Nature Poem (2017). The book-length poem grapples with the long history of environmental injustice while thwarting any canonical expectations the title may raise, in particular non-Indigenous readers' expectations of what an Indigenous nature poem may look and sound like.

The startling effect of Pico's poetry resides in its overtly stated reluctance to write a so-called nature poem. Part of the speaker's reluctance stems from his hyper-awareness and forceful rejection of the noble savage trope. Nature Poem subverts and unsettles by highlighting environmental injustice and its interconnections with capitalism, settler colonialism, and misogyny. Moving between Kumeyaay homelands and New York City, the stars in the sky and the stars in the ocean, pop culture and meta-poetic reflections, gay dating culture and ongoing genocide, Nature Poem braids together seemingly disparate lines of thought and geographies while indigenizing and queering them.

Intertwined in the speaker's contemplation are waterscapes that are specifically Kumeyaay, such as the Pacific Ocean, as well as settler-colonial water diversion and construction of waterways for profit, such as the Cuyamaca Flume. *Nature Poem* protests Indigenous dispossession through settler-colonial commodification of "land or/ water. As if these are things, stuff to be owned or sold off" (43). Simultaneously, the speaker challenges poetry as "a container" (50) and, while frankly addressing genocide, refuses to participate in the narrative of disappearance and to succumb to "Metaphor, the traditional function of indigenous ppl in the grand canon of lit" (62). Pico's poetry cracks the confines of these canonical limitations and, in a memorable passage, repurposes the pastoral lyric to position the creek as the caretaker of water in counter-distinction to the careless EPA. In this way, *Nature Poem* participates in what Gilio-Whitaker calls an "Indigenous peoples' pursuit of environmental justice (EJ) … that can accommodate the full weight of the history of settler colonialism, on one hand, and embrace differences in the ways Indigenous peoples view land and nature, on the other" (12).

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Patrizia **Zanella** is a postdoc in American literature at the University of Geneva. She successfully defended her dissertation, entitled "The Border-Crossing Fiction of Louise Erdrich, James Welch, Thomas King, and Tomson Highway: Kinship Across Nations and Languages," at the University of Fribourg in October 2019.

Joanna **Ziarkowska** (University of Warsaw)

"Slender vial of DNA / For Sale": Dismantling Genomic Articulations of Indigeneity in the Poetry of Heid E. Erdrich

The paper intends to analyze the shapes and meanings of water imagery in the selected poems of Heid E. Erdrich. As it will be demonstrated, images of water, lakes, and rivers feature prominently in Erdrich's poetry and allude to traditional landscapes of the Ojibwe people as well as epistemological components of Ojibwe lifeworlds. As a museum curator and an activist, Erdrich emphasizes the dynamic interconnectedness between the past and the present, thus challenging stereotypical images of Indians as artefacts of the past and insisting on contemporary contexts for Native American cultural productions. In her poems, Indians defy totalizing narratives of American origins and homogenous identity (often referred to as "national monuments") and instead actively participate in the twenty-first-century social, political, and technological debates to defend Indigenous sovereignties. Interestingly, images of flowing water, reminiscent of the cyclical quality of time, skillfully illustrate how traditional culture remains relevant for contemporary Ojibwe people and social and political dilemmas they face. It is especially Erdrich's engagement of biotechnologies that lends itself to productive interpretations. Exploring similarities between recent discoveries in genetics and Ojibwe traditional knowledge, Erdrich demonstrates the unchallenged relevance of the latter and draws attention to how elements of

Ojibwe epistemologies are translated into biotechnological discourse. Moreover, by constructing a parallel between blood and water, Erdrich emphasizes the embodied dimension of Native American history and experience. The flow of water as well as blood signifies a sense of interrelatedness that informs Ojibwe understanding of the universe and people's place in it.

My reading of Erdrich's poetry is informed by Margaret Noodin's reading of Anishinaabe literature (*Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature*) with a great emphasis placed on the Anishinabe language of which Noodin is a fluent speaker. In her analysis, Noodin extensively concentrates on the importance of water in Ojibwe lifeworlds.

Joanna **Ziarkowska** is an assistant professor in Native American Studies at the Institute of English Studies at the University of Warsaw. She teaches about Native American literature, literature and medicine, and film. Joanna Ziarkowska is interested in medical humanities and science and technology studies from an Indigenous perspective. As a Fulbright visiting scholar she worked on a book project about Indigenizing biomedicine at the University of California in Berkeley.

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Wali, Alaka	awali@fieldmuseum.org	3, Nov 25	12
Wallwaey, Catharina	c.wallwaey@gmx.de	4 A, Nov 25	52
Wilczyńska, Elzbieta	elzbietw@amu.edu.pl	6, Nov 26	53
Witt , Norbert	witt.norbert@gmail.com	1, Nov 24	9
Wixon , Amanda	awixo001@ucr.edu	4 A, Nov 25	55
Zanella, Patrizia	patrizia.zanella@unige.ch	5, Nov 26	56
Ziarkowska, Joanna	j.ziarkowska@uw.edu.pl	10 A, Nov 28	58