AIW
46th American Indian Workshop
Universidad Autónoma de Madrid, Madrid/Spain
North American Indigenous Languages, Literature, and Culture & Current Research
March 26-28, 2025

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BOOK OF ABSTRACTS

46th. AMERICAN INDIAN WORKSHOP

"NORTH AMERICAN INDIGENOUS LANGUAGES, LITERATURE, AND CULTURE & CURRENT RESEARCH"

26-28 March 2025

Universidad Autónoma de Madrid

Facultad de Filosofía y Letras

46th. AMERICAN INDIAN WORKSHOP

"NORTH AMERICAN INDIGENOUS LANGUAGES, LITERATURE, AND CULTURE & CURRENT RESEARCH"

DAY 1: WEDNESDAY, MARCH 26

9:00 Registration / Welcome address

9:30-11:00 Panels 1 & 2

- **Panel 1: "Colonial language" (Chair: M. Lindner)**

9:30 Leah Palmer (Student at University of Galway)

"Tracing the Development of Colonial Attitudes towards Indigenous Languages: methodologies, approaches, and insights from current research."

Abstract:

The nineteenth century was a time of great interest in American Indigenous languages by non-Indigenous visitors to and settlers in Indigenous lands. These non-Indigenous outsiders learned Indigenous languages for trade and missionary purposes, collected language data for scientific study, and used language knowledge to exercise government control. Throughout this process, non-Indigenous people in Europe and the Americas developed complex and shifting attitudes towards Indigenous languages, and produced a vast archive of material written about Indigenous languages.

This paper seeks to answer the question of how and why we should study the history of colonial attitudes towards Indigenous languages. It draws on the author's current research into British and American attitudes towards Inuit languages from the long nineteenth century. Primary colonial sources on Indigenous languages from this time period can be found in a wide variety of places, from personal notebooks, to exploration narratives, to newspapers, government reports, and scientific articles: finding, compiling, categorising, and understanding these sources can prove a challenge for the researcher. The paper first discusses these challenges, working towards a methodological approach to researching historical primary sources written by outsiders about Indigenous languages. In analysing these sources, this paper will proceed to demonstrate how research into attitudes towards Indigenous languages in the nineteenth century can provide insight into wider histories of exploration, encounter, and academia, and can contribute towards understanding and challenging the philosophies

and attitudes that underly the marginalisation and attempted erasure of Indigenous languages by colonial states. Using the author's research into Inuit languages as a case study, this paper both investigates the unique geographical, cultural, and linguistic region of the Arctic, while also raising methodological questions with a wide applicability to those interested in the history of Indigenous languages throughout the Americas.

10:00 José Manuel Correoso Ródena (Universidad Complutense de Madrid)

"Frases mágicas." American Indians and the Language(s) of Colonization: A Literary Approach"

Abstract:

Beyond any doubt, the loss of a language is one of the most traumatic aspects of any historical process in which a dominant and a dominated society have been involved. Losing a language means the irrevocable destruction of cultural characteristics that cannot be substituted through any acculturation. However, things are not always as radical as a total language loss; sometimes, historical processes show intermediate stages in which the convivence of languages, their interchangeability, and their mutual adaptability has been a crucial part. This is what happened in the Americas during the early modern period. Although European colonizers always enjoyed a preeminent position, since the earliest moments of the colonization of the continent it is possible to find textual examples showing how the linguistic collaboration was part of the reality of the conquest. Fluctuating from the mere dictionary-catalogue to the actual bilingualism seen in Native communities, these texts have recorded an essential part of one of the most transcendent episodes in history.

In consequence, the aim of this proposal is to analyze several Native-produced or Native-oriented texts in order to apprehend how the cultural contact that took place in North America (although extensible to other parts of the continent) led to a linguistic interchanged that gave as a result a rich, hybrid scenario. A long distance mediates from the compilations authored by Thomas Hariot or Roger Williams to the contemporary (literary) discussion around language-related questions among Natives (such as those exposed by writers like Leslie Marmon Silko, LeAnne Howe, or Phillip Carroll Morgan, or scholars like Christopher B. Teuton, Penny Petrone, or Don Trent Jacobs, among others); however, many of the ideas have remained quite similar, and our goal is to offer an overview relying of the most powerful sources: literary and non-literary texts.

10:30 Henry Kammler (Ludwig-Maximilians-Universität München)

“’Their language is the harshest and roughest ever heard’ — Spanish ethnolinguistic sources from Vancouver Island, 1789–1795”

Abstract:

When in the late 18th century Spain started feeling the growing competition by Russia and Britain in the northern Pacific, it made a halfhearted attempt to colonize the North Pacific Coast and to integrate it into the vice-royalty of New Spain. The most notable Spanish settlement and garrison north of California was the port of San Lorenzo de Nutka (occupied 1789–1795), located in today’s Nootka Sound, seat of the Mowachaht (Muwačaṯḥ) confederation. The Mowachaht and their neighbours are speakers of the severely endangered South Wakashan language Nuu-chah-nulth (Nuučaanʔuł). For these First Nations, the reports and word lists compiled by the Spanish at Nootka Sound are among the earliest external ethnolinguistic sources. One outstanding text, and the only systematic ethnographic account from Vancouver Island’s early contact period, is “Noticias des Nutka”, by naturalist José Mariano Moziño. It contains a 400+ item word list, a series of short phrases and the earliest example of a connected text in Nuu-chah-nulth. Other Spanish reports and letters are less detailed, but complement and add on to what was taken down by Moziño. A closer look at the various ethnolinguistic notes allows for insights into language change, early neologisms, dialectology and the dynamics of intercultural communication, including misunderstandings. In a few instances, lexical items can be retrieved or semantically confirmed from the material in question, after having fallen out of use with the current last generation of primary speakers of Nuu-chah-nulth. The presentation will conclude with methodological reflections on the San Lorenzo de Nutka materials that are scattered between Mexico City, Madrid, Seville, and several archives in the US, including their history of selective publication by previous scholars, and the challenges and chances of letting the sources meet the descendants of the communities where they originated.

- **Panel 2: “Land” (Chair: A. Corral Esteban)**

9:30 Kerstin Knopf (Universität Bremen)

“Land and Belonging, Settler Territory and Ownership in Angeline Boulley’s Firekeeper’s Daughter”

Abstract:

The New York Times bestseller Firekeeper's Daughter (2021) is the debut novel of Angeline Boulley, an enrolled member of the Sault Ste. Marie Tribe of Chippewa Indians in Michigan. It is a coming-of-age novel and a thriller that propels viewers into traditional

Ojibway territory, a reservation and adjacent small town and young people embroiled in events involving multiple murder, sexual abuse, drug abuse, drug rings, and FBI investigations. After her friend is murdered and more people die, the mixed-blood protagonist Daunis must find ways to help solve the crimes and fight the abuses that are hurting and killing Indigenous youth. At the same time, she needs to stay true to herself and her convictions informed by her sense of justice and community, her relation to her land, her Indigenous roots and knowledge, and her heart.

This paper will look at the concepts of land and belonging through the lens of Boulley's novel. It will set them in relation to concepts of territory and ownership/property as they are discussed in Indigenous academic writing, such as by Glen Coulthard, Jill Doerfler, Leanne Betasamosake Simpson, and Audra Simpson. The paper will not set Indigenous-based and Western-based concepts in opposition to each other, as all concepts are subject to changing pluriversal understandings and related practices; but it will probe the different understandings of land and settler territory, belonging and ownership according to these theoretical writings. Finally, the paper attempts to trace the ways in which the novel reflects on these concepts, specifically in its design to support healing and strength of Indigenous youth enabling them to tackle contemporary challenges.

10:00 Eveline Banka (John Paul II Catholic University of Lublin) ONLINE

"Margo Tamez's Stories of Indigenous Rivered Existence at the Texas-Mexico Border"

Abstract:

In my presentation I will analyze examples of Margo Tamez' multifaceted work, with a special focus on her poetry collections Raven Eye and Father I Genocide. A Lipan Apache poet, herstorian, and Indigenous rights activist, Tamez continuously challenges Euro-American imperial agendas and genocidal practice that have fragmented and traumatized generations of Lipan Apaches (Ndé Dene) inhabiting the area of south Texas and Lower Rio Grande - the Big Water Country. In her artistic dissidence against land dispossession and state-sanctioned violence, Tamez portrays the Texas-Mexico borderland region as "an open-air-detention-hall" created according to a settler-colonial, heteropatriarchal view of the world. The view, as Tamez emphasizes, essentially negates Indigenous existence in American history and demonizes the river-hugging communities, framing them as a homogenous mass of "border peoples" – pawns to be eliminated in a politically-charged war on terror and illegal immigration. Tamez's artistic work centers on documenting and revitalizing Lipan Apache memory and knowledge system grounded in Ndé Dene rivering epistemology of ancestral relationships to land/place and community. The landguage of Tamez's stories becomes a thread that

mends the torn fabric of the Lipan Apache communities living on both sides of the border, reconnecting them with their traditional homelands and becoming a source of their cultural identity. Restoring and preserving Ndé Dene rivered memories, the poet's work herstoricizes her people's presence in the transborder region and assures their rights to cultural and political self-determination.

10:30 Anna Brígido Corachán (Universidad de Valencia) ONLINE

"Water, Expats, and Beachfront Development: Human/Land Relations in Leslie Marmon Silko's novella Oceanstory"

Abstract:

Leslie Marmon Silko's works have often considered Indigenous environmental knowledge, water-caring practices, and planetary sustainability in a historically-grounded and creative manner. Whether it is the g/local effects of draughts and of destructive/nurturing rain in her novels Ceremony or Gardens in the Dunes, real state developer Leah Blue's depletion of Southwestern water aquifers in the residential complex Venice, Arizona in Almanac of the Dead, or her observations on clouds, arroyos, water environments, and the Aztec rain god Tlaloc in her non-fiction pieces Sacred Water and The Turquoise Ledge, Silko's active engagement of Indigenous water traditions and practices in the Southwest is well known. In contrast with these heavily examined books, her most recent novella, Oceanstory, published in 2011, has received very little critical and reader attention. Seemingly changing the format and tone that shaped her previous works and introducing a cynical and yet water-caring narrator, Oceanstory brings further attention to Silko's ongoing concerns with environmental destruction and neocolonial practices. The story is set in the area of Puerto Peñasco in Mexico's Northwest coast. It critically examines the wide spectrum of selfish, uncaring humans populating this oceanfront town, including U.S. investors and retirees and a greedy network of real estate sellers, constructors, corrupt officials, and a local Indigenous poisonous avenger.

The novella aims to reinsert the Indigenous knowledge and history of the area. It specifically focuses on Tohono O'odham and Comcaac beliefs and practices that engage the ocean as a relational being rather than a material resource or tourist setting. My presentation aims to situate this novella in the wider continuum of Silko's works and in close connection with her ongoing mission—to place the land and the more-than-human at the center of life on earth.

11:00-11:30 Coffee

11:30-13:00 Panels 3 & 4

- **Panel 3: "Intercultural language" (Chair: C. Krieger)**

11:30 Julianne Newmark (University of New Mexico) ONLINE

"When Gertrude Bonnin (Zitkala-Sa) and Charles Alexander Eastman told Indigenous Stories in and beyond US Government Contexts"

Abstract:

This paper offers two prominent examples of how early-twentieth-century Indigenous activist writers, who were employed for periods of their authorial lives by the US Indian Bureau (now known as the Bureau of Indian Affairs), used their ancestral knowledge of Oceti Sakowin (Dakota, Lakota, and Nakota) story-telling tradition to agitate for reform in Indian Affairs contexts.

Zitkala-Ša (Yankton Dakota, 1876-1938), also known by her married name of Gertrude Simmons Bonnin, and Charles Alexander Eastman (Santee Dakota, 1858-1939) became well known for their personal accounts of their Dakota upbringing and the traumas associated with boarding-school education and Euro-American higher education and the incursions of missionaries, settlers, and the military into their home communities. In Zitkala-Ša's well known American Indian Stories of 1921 and in Eastman's many autobiographical works (including Indian Boyhood of 1902 and From the Deep Woods to Civilization of 1916), the authors recount the ways in which ancestral knowledge was inculcated by community elders and how such networked knowledge continued to impact their perspectives on relations between Native and non-Native individuals and political entities. We can see these impacts in the story-telling strategies that shaped and occupied the political oratory, activist writing (such as in their work for the Society for American Indians), and even in the more seemingly mundane workplace-writing outputs each composed in the years following their autobiographical publications.

This paper will focus mostly on what might be called today "workplace writing" or "professional writing" -- and that is its innovation. Many scholars have discussed the legacies of tribal story-telling techniques in the autobiographical accounts of both of these writers; fewer have focused on their workplace-writing and bureaucratic composition techniques and how even these are shaped by tribal story-telling approaches, approaches that are at their core intended to sustain community, persuade, educate, protect, and protest.

12:00 Mathieu Arsenault (Université de Montréal)

“To be heard in a 'discursive and flowery language': Indigenous petitioning to the Crown in 19th century Canada”

Abstract:

In the second half of the 19th century, the dramatic increase of the Canadian population, the expansion of colonization and the industrialization of the economy created additional challenges for First Nations who occupied their traditional territories in Quebec and Ontario (Canada). For these communities excluded from representation in the political institutions designed for the colonial population, state policies represented critical threats to their territories and their distinct identity. To counter the erosion of their political status and their growing marginalization in the face of colonial governance, Indigenous people resorted to write petitions to make their voices heard by the Governor at the head of the State. By materializing their activism through these “paper talks”, they played with the codes of western political writing to engage the action of the representative of the British sovereign as a benevolent “Father” who must protect his “children” against the abuses of colonial society. Considered by state administrators as a form of “flowery and disjointed” language, those indigenous speeches written on paper purposely use “Indian idioms” and “exotic” language in order to reaffirm their Indigenous identity and their rights as distinct nations and political bodies. By analyzing over two dozen of those “paper talks” written between 1840 and 1860, this presentation explores petitioning practice as the preferred vehicle for First Nations political activism at a time they sought to negotiate a place for themselves within the colonial state, while preserving their distinct identity and nation-to-nation relationships.

12:30 Nina Reuther (Independent researcher)

“When using the same language can lead to involuntary miscommunication due to different culturally informed connotations.”

Abstract:

During my first visits to Secwepemcúl’ecw, situated in what today is called Southern Interior British Columbia, Canada, in the early 1990s, I was convinced that communication with the Secwépemc people would not be that difficult as we all spoke fluent English. Very quickly I realized my mistaking as I dropped one brick after the other, often enough not realizing immediately why people would gaze at me with a strange expression in their eyes or give me comments which I thought being completely disconnected from what I had said. After having given it some thought, I realized that –

just as much as my English was more or less unconsciously informed and conditioned by my German language background (which could be assumed as not being very disturbing, as English and German are considered being closely related languages) – the English of my Secwépemc interlocutors was deeply informed by their own linguistic background, Secwepemctsín, even though most of them had lost their language in the Residential School at a young age. Thus, together we came to realize how much using the same language led us mutually to the misconception of sharing the same linguistic symbolisms and conceptualizations, especially concerning what in Western-European conception is called "immaterial culture". Many discussions resulted from this first experience, leading to the realization that especially conceptions, that are considered as being "obvious" and "common sense", are in fact highly heterogenic.

Starting with a couple of personal anecdotes that were eye-openers to me, I would like to address this crucial issue, that I believe is not often enough discussed within the field of Indigenous studies, on the basis of concrete linguistic examples.

- **Panel 4: "Resistance & Resilience" (Chair: K. Knopf)**

11:30 Deborah Lea Madsen (Université de Genève)

"Environmental Agency and the 'More-Than-Human' in North American Indigenous Digital Narrative"

Abstract:

In a 2019 lecture entitled "From Water Walkers to Water Protectors," Aminishaabe game designer Elizabeth LaPensée reflects on the capacity of the interactive videogame system in Manoominike (2016) to "pick up on" and respond to the movements of the player's body. The game uses Xbox Connect to afford this feedback between the movements of the player, who is situated in a faux-wigwam, located in the Duluth Children's Museum, with the digital environment projected on the walls. Occupying this digital environment is the game system, which responds to human actions in a seemingly sentient way - LaPensée remarks, "it knows what you are doing" (18:30), and "it" will "tell" and "remind" the player to adjust their physical behavior to more appropriate gestures that will honor the wild rice (manoomin) that is harvested in the game. The attribution of agency to other-than-human entities is familar in the work of some of the most prominent Anishinaabe storytellers like Louise Erdrich and Gerald Vizenor. The acknowledgement of other-than-human sentience goes to the fundamentals of Anishinaabe onto-epistemologies concerning the relational dynamics of personhood and "more-than-human" environments. This presentation explores the ways in which Indigenous video games allow machines to communicate, in ways that

equally rely upon – and actively perform – Anishinaabe environmental values, disseminating Anishinaabe presence into digital media ecologies. The experience in Manoominike of wild ricing, while physically standing in a replica wigwam, under the active tutelage of the game machine, is a very explicit example of how interaction with media can transform perceptions, feelings, and understandings of environments in culturally-specific ways.

12:00 Celia Cores Antepazo (Student at Universidad de Salamanca)

"Re-membering Indigenous Identity: Reframing Resilience as Resurgence and Survivance in Richard Wagamese's Indian Horse (2012) and Louise Erdrich's The Night Watchman (2020)"

Abstract:

The proposed work will delve into a comparative, transnational analysis of Indian Horse by Richard Wagamese (Wabaseemoong, Ojibwe) and The Night Watchman by Louise Erdrich (Turtle Mountain, Ojibwe). I will be examining the role of (counter)storytelling in the moulding of the discourse related to historical and cultural memory of Indigenous peoples in Canada and the USA. The acts of remembering and narrating will be explored as catalyzing powers for resilience and healing against the trauma caused by the colonization of Turtle Island and its aftermath.

I will employ a series of scholarly works that will contribute to the intended interpretation of both novels. Indigenous survivance (Vizenor, 1999) and resurgence (Simpson, 2011) will be presented in conversation with the concepts of psychological and social-ecological resilience (Basseler, 2019; Fraile-Marcos, 2019) to conduct my analysis. I will also draw on memory and identity studies by resorting to the works of Howe (2014) and Coulthard (2014), to name a few of the main notable Indigenous contributions made in these fields.

12:30 Silvia Martínez Falquina (Universidad de Zaragoza)

"Of Books and Confessionals: Indigenous Materiality and Resilience in Louise Erdrich's The Sentence"

Abstract:

This paper seeks to delve into Indigenous relationality as depicted in the works of contemporary Native American women writers through an analysis of objects in Louise Erdrich's The Sentence (2021). Indigenous relationality understands being as inherently

being-with—including not only humans but also other-than-humans, the land and all its creatures, both animate and inanimate—and it is manifested in an ethics of reciprocity that regulates interactions with self and others (LaDuke; Coulthard; Simpson; Martínez-Falquina "Grounded"). The novel is set between 2019 and 2020 in Minneapolis, in the context of the murder of George Floyd, the Black Lives Matter protest, and the COVID-19 pandemic. The analysis will focus on relevant objects in the novel, such as a Catholic confessional in a bookstore specializing in Native American studies, and books that have the capacity to both save and kill. These objects are entities with agency in accordance to the relational Anishinaabe worldview, thus acting as an expansion of Indigenous Place-Thought, which is "based upon the premise that land is alive and thinking and that humans and non-humans derive agency through the extensions of these thoughts" (Watts 21). The Indigenous materiality at the center of the novel is inherently decolonial, insofar as it challenges anthropocentric subject-object binaries (Dean 212) and "brings humans closer to an understanding of their place in the networks of the universe" (225). I will argue that, in this novel, not only are unexpected objects and unexpected uses of everyday objects protagonists in their own right, but they also serve as key elements pointing to Indigenous resilience (Fraile-Marcos; Martínez-Falquina "Violence").

13:00-13:30 Lunch

15:00-16:30 Panels 5 & 6

- **Panel 5: "Storytelling I" (Chair: A. Wali)**

15:00-15:30 Roger L. Nichols (University of Arizona)

"Indigenous Storytelling: Black Hawk's Autobiography"

Abstract:

My paper fits within the conference theme Indigenous Literature and Storytelling. It examines the Life of Ma-Ka-Tai-Me-Shew-Kia-Kiak or Black Hawk. Published in 1834, this book is a rare autobiography dictated by a non-acculturated American Indian leader. A Sauk war leader, he grew to adulthood in Saukenuk, the tribe's largest village on the Rock River in northwestern Illinois. Thoroughly steeped in tribal culture he considered himself a defender of Sauk identity and traditions.

The narrative discusses his life beginning as a teen aged warrior through his defeat by U.S. forces in 1832. Bitterly anti-American, he depicted the pioneers as greedy, dishonest, and dangerous invaders who wanted Indian land and resources. His account described the events that he thought led to the Black Hawk War in the summer of 1832, his incarceration at Jefferson Barracks near St. Louis, and the government's parading him

through eastern cities as a defeated prisoner of war. In each case his strong defense of Sauk values and his negative ideas about American culture and actions come through clearly. As a warrior he recounted his exploits using traditional story-telling techniques and connecting his view of Sauk actions with cultural independence and tribal sovereignty.

His story came into print in 1834 when he narrated it to U.S. interpreter at Rock Island Antoine Lelaire who then worked with John Patterson a young Illinois newspaperman to edit and publish it. Clearly Black Hawk's bitter denunciations of American frontier citizens threatened the book's chances for commercial success, and undoubtedly Patterson toned them down some. Yet his Sauk patriotism shows through the editor's censorship, and there can be no doubt that much of the prose is as he narrated it to LeClaire.

15:30-16:00 Lionel Larré (Université Bourdeaux Mountaigne)

"Performing traditional storytelling in assimilationist Carlisle magazines"

Abstract:

I propose an analysis of the strategies used by Carlisle students who published traditional stories in the school publications, and of what was at stake in such writings, considering they were published in the periodicals of a school that implemented assimilation policies at the turn of the 20th century.

As indicated by the epigraph on the first page of every issue of The Indian Craftsman, "A magazine not only about Indians, but mainly by Indians," the Carlisle publications were meant to show what Native Americans who attended the school founded by Richard Henry Pratt were capable of, namely publishing a magazine. Its contents, sometimes written by Native Americans, but also by non-Native reformists, were meant to show mainly that assimilation through education worked.

In these magazines, however, there often was a section called "Indian Legends, Stories, Customs," in which Carlisle students, demonstrated their writing skills. Following Jenkins and Wapp's seminal definition of Native American performance – "Performance events are carriers of Native American cultural traditions and values" – it can be argued that these students, in performing traditional storytelling, also manifested the very Indian characteristics that Pratt meant to "kill [...] to save the man" for his assimilationist agenda to be fulfilled.

Focusing on two Carlisle publications, “The Indian Craftsman” (1909-1910) and “The Red Man” (1910-1917), I propose to show that in these texts, as in other aspects of the magazines, Native Americans resisted assimilation.

16:00 Catherine Girard (St Francis Xavier University in Antigonish) & Michelle Sylliboy (Student at Simon Fraser University in Burnaby)

“Generating a New Praxis and Theory of Intercultural Dialogue Around the Visual and Material Archive of the Komqwejwi’kasikl Language”

Abstract:

In our presentation, we will discuss our research methods and experiences with the visual and material archives of the komqwejwi’kasikl script, the writing system of the L’nuk language, in a colonial archive in Vienna, Austria. This collaborative research project on which we are the leads supports the ongoing work of L’nu scholar, poet, and interdisciplinary artist Michelle Sylliboy, who is reclaiming the komqwejwi’kasikl language of her ancestors and using it as her inspiration. Using a two-eyed method and a dialogical approach, Michelle and Catherine Girard, a settler/French-Canadian art historian, engaged with this colonial archive in a spirit of reconciliation by activating the visual and material culture the komqwejwi’kasikl script. While the historical, cultural, and linguistic significance of prayer books using it has been studied and is well known in the L’nu community, a nineteenth-century printing proof containing thousands of signs produced by a European priest who was drawing on Indigenous knowledge had not been seen in decades. We will reflect on the importance of the material culture of Indigenous languages kept in colonial archives, on how to indigenize research on primary sources, on what ethical practices can be implemented, and on the epistemological contribution to Indigenous researchers and on disciplines like art history foregrounding Indigenous voices and concerns throughout the research process can provide.

- **Panel 6: “Survivance & Souvereignty” (Chair: D. Madsen)**

15:30-15:30 Grzegorz Welizarowicz (University of Gdansk)

“The Esselen Literary Strategies of Survivance: Deborah A. Miranda’s Bad Indians: A Tribal Memoir, and Luis Xago Juarez and Louise J. Miranda Ramírez’s theatre play Iya: The Esselen Remember.”

Abstract:

In 1925 Alfred Kroeber mistakenly pronounced the California Esselen tribe extinct. Subsequently the tribe lost and never regained federal recognition.

In this in-person presentation I focus on two recent literary attempts to reconstruct the tribal history, revision the past, and envision the future.

The first is Deborah Miranda's transgeneric Bad Indians (2013). This is a heteroglossic, ceremonial work in which the tribal past is interwoven with Miranda's own memories and reflections to tell an animated story of genocide, survival and ineluctable transformation of the tribe. I highlight the most important elements in Miranda's literary survivance strategy.

Miranda's half-sister, Louise J. Miranda Ramirez, is the Tribal Chairwoman of the Ohlone Costanoan Esselen Nation and the co-author (in collaboration with playwright Luis Xago Juarez) of a 2015 play Iya: The Esselen Remember. This is a story of three recent generations (since the 1970s) of the Esselen survivors. The play interweaves Esselen mythology with a realistic account of one Esselen family struggling to understand their relationship to the land, each other, and obligations to ancestors.

In the Esselen xu-lin means "reclaim, return, recover" (Miranda 2013). I conclude that these pieces serve as ceremonies of reclamation, return, recovery; the means of regeneration, reconciliation, and re-envisioning of a new future. They offer counternarratives to what Gerald Vizenor calls "manifest manners and the histories of dominance" (185). They can also serve in the fight for tribal recognition.

15:30-16:00 Eugenia Sojka (University of Silesia) ONLINE

"Indigenous theatrical sovereignty: Decolonial thought and methodologies of selected Canadian Indigenous theatre artists / researchers"

Abstract:

The paper addresses first the changing face of Canadian theatre due to distinctive contributions of contemporary Indigenous playwrights, artists and performers associated with such Indigenous performance spaces as Native Earth Performing Arts, Debajehmujig De-ba-jeh-mu-jig Theatre, Gordon Tootoosis Nikaniwin Theatre, and Talking Stick Festival. It proceeds then to the discussion of Indigenous theatrical sovereignty as represented by three artists-researchers: Floyd Favel (Plains Cree), Monique Mojica (Kuna, Rappahonack and Ashkenazi) and Kim Senklip Harvey (Syilx, Tsilhqot'in, Ktunaxa and Dakelh). I will examine Favel's unique Aboriginal theatre aesthetics, grounded in the "Native Performance Culture Research" which focuses on the recovery of Indigenous knowledge, making connections with pre-contact cultures, traditions and performance forms through exercises governed by nation-specific aesthetic principles. I will also show how these ideas have been advanced and explored

in the interdisciplinary work of Mojica and Harvey. I will examineon Mojica's dramaturgical model of Chocolate Woman Dreams the Milky Way based on Kuna cosmologies as inscribed in the mola textile arts and Indigenous pictographs, and Harvey's idea of artistic fire ceremony realized in her play Kamloopa. All of these projects are excellent examples of contemporary Indigenous theatrical sovereignty in Canada.

16:00 Scott Andrews (California State University at Northridge)

"The Tlicho Origin Story in Richard Van Camp's The Lesser Blessed"

Abstract:

Despite its importance in the contemporary canon of First Nations Literature and its frequent use in Canadian classrooms, Richard Van Camp's 1996 novel The Lesser Blessed has not received much critical attention. Three articles focus on the role of Jed, the boyfriend of the protagonist's mother, and his mentoring of the high school student. These critics have cited Jed as a role model for the protagonist in terms of his masculinity and his Tlicho identity. However, the published criticism has not discussed how the Tlicho origin story, "The Woman and the Pups," as it is conveyed in the novel differs from the more common versions (that are now available on the tribe's website).

The novel's protagonist may find the story useful for understanding his own trauma, but he does not seem aware of other versions, and he may not realize those differences could be the result of Jed's trauma. That is, he may not realize the mediation that has occurred, and Those changes may not be as useful to him as they are to Jed.

As I say in the presentation, "Many people process their trauma through stories, but they also process stories through their trauma." And: "Every story has a story."

16:30-17:00 Coffee

17:00-18:00 Panels 7 & 8

- **Panel 7: "Storytelling II" (Chair: V. Vogel)**

17:00 Krisztine Kodó (Kodolányi University in Budapest) ONLINE

"Storytelling: the Coyote stories from oral to written to film"

Abstract:

Storytelling is a basic feature of American Indian and Indigenous culture, which is a form of educational knowledge transmission that dates back thousands of years, to the beginnings of Indigenous culture and tradition. Storytelling is common to all Indigenous nations and tribes regardless of tribal belonging. The creation stories may be considered

as the first stories that were told however each nation and tribe has its own specific tales and creation stories with its own set of symbolism which have been told and retold countless times since time immemorial.

The method commonly used in storytelling is to adapt and expand the story being told without altering its meaning or the symbolic significance of its characters. Thomas King in The Truth About Stories (2003) expounds on the meanings and significance of storytelling which his countless short stories testify, from which the best known is The One About Coyote Going West (1993). His recent collection Coyote Tales (2017) written for young children is a continuation of storytelling in written form incorporating Indigenous wisdom and humour aimed at strengthening cultural memory.

The Coyote stories on film, especially an animation film offers new challenges. Four Souls of Coyote (2023; link to trailer: https://www.youtube.com/watch?v=kFHwZvMsJmo) is a Hungarian animation film directed by Áron Gauder. The film uses the theme of Indigenous survival and environmental protection in the present to invoke the Native past and thereby imagine a Native future. The aim of the research is to compare King's Coyote stories with Gauder's interpretation of American Indian symbolism, mythology and cosmology. The Coyote stories have stood the test of time and still play a crucial role in defining and expanding Indigenous cultural memory, resilience and reclaiming Indigenous heritage.

17:30 Sabina Sweta Sen Podstawska (University of Silesia)

"Moving Stories with the Land, Water and Sky: Embodying Spatial Imagination in Dance and Movement Practices of Indigenous Nations in Canada."

Abstract:

Traditional movement practices, ceremonies, and dances of Indigenous peoples in Canada are closely tied to their relationship with the natural environment. Despite the colonial devastations inflicted on peoples, animals, cultures, and beliefs, Indigenous methods, practices, and philosophies remain strong today, being reconstructed and developed to offer new perspectives on understanding and addressing current local and global issues of climate and humanity crises.

Gwilym Lucas Eades has demonstrated the ways in which Indigenous communities understand spatial imagination and use maps and digital media to express their cultural identity, reclaim land and assert their sovereignty, tell stories, pass on cultural knowledge and oppose colonial narratives through "counter-mapping" revealing the essence of one's own spatial awareness . Jacqueline Shea Murphy, on the other hand,

demonstrates how contemporary Indigenous dances in North America and New Zealand implement Indigenous worldviews, including concepts of relationality and the role of embodied experiences.

In line with these perspectives, I offer an in-person presentation on the embodiment of Indigenous spatial awareness and imagination in selected ceremonies, traditional practices and contemporary dance and performance. I look at how these spatial imaginations resulting from their relationship with the land, water and sky manifested in ceremonies and stories shape contemporary dance and performance practices of selected Indigenous artists in Canada to enable healing experiences restoring relations and reconnecting one with land, self and other beings.

- **Panel 8: "Indigeneity & Identity" (Chair: P. Rosier)**

17:00 Panteleimon Tsiokos (Student at Western University in Ontario) ONLINE

"A Comparative Study of Transitional Justice Models for Indigeneity: Europe vs. North America"

Abstract:

Although the world is full of transitioning settings, the EU and North America are mostly regarded as developed, non-transitioning contexts. However, the Indigenous presence in both sides of the Atlantic poses difficult problems for either context to address. When I use the term "European," I refer to European countries such as Denmark (including Greenland), Norway, Sweden and Finland, part of which constitutes the ancestral homes of Sami and Inuit Indigenous peoples. All countries above have grappled, on state level, with addressing historical violence against Indigenous populations, with the most recent example the Truth and Reconciliation Commission established in Finland in 2021. While all countries above have, to varying extents, reflected on Indigenous matters already since circa 1980s, political interest has only recently quite peaked. When I refer to the North American model, I regard the USA and Canada as settings where settler colonialism has impacted immense numbers of Indigenous peoples, with each country attempting to address harm against them very differently. Namely, Canada's Truth and Reconciliation Commission (2008-2015) has differed significantly from the (much too) cautious US micro-level methodologies. Although my comparative framework may sound as too expansive, current research allows me to see policy making patterns which may be grouped together for comparative analysis. My paper will thus, first present, analyse and compare the European Transitional Justice approach juxtaposed with the North American approach on the basis that such methodologies are employed with the same aspiration of addressing past and ongoing Indigenous harm. My presentation will

eventually argue that such models, though very different, may inform and help enhance the efficacy of one another, while Indigenous language and cultural preservation and overall identity, as well as issues of sovereignty will be at the heart of my argumentation.

17:30 Elżbieta Wilczyńska (Adam Mickiewicz University in Poznan)

"Is Indigenous 'identity' a biological or social construction? – The case of Pretendians"

Abstract:

The questions of who is an Indian and who gets to decide about it have come back with a powerful force, mainly due to a new trend topping the news in the United States for the last decade. This trend is called Pretendianism. As a form of 'playing' Indian, it has been well-researched (Philip Deloria 1998, Sturm 2010, TallBear 2013, Kolopenuc 2023). Many pretendians, also called race shifters, wannabees, and racial imposters, have been disclosed through media in politics (Elizabeth Warren, William Wages), academia (Elizabeth Hoover), or the arts (Jimmy Durham) – to reveal few names on a constantly growing list. Their stories shed an interesting light on the circumstances that made them fake an Indian identity, which range from neglect to check the veracity of a distant Indian relative perpetuated through family history, through a desire to learn about one's roots and reconnect with a tribe, to intentions to capitalize on some benefits available for Indians (welfare, academic promotion, DEI policy). The cases have also re-opened the debate about the nature-culture paradigm of Indian identity – if one is born an Indian (race and blood quantum requirement, DNA; Tallbear 2013, Bardill 2010, Sturm 2002) – or one is becoming an Indian through culture (Sturm 2013). This paper will give a short survey of the trend's main causes and manifestations; threats to the sovereignty of the Indian nations posed by the trend, but will specifically focus on the essentialist and constructivist debate around Native American identity, showing how much it is rooted and entangled in history and the colonial and post-colonial policies of the federal and state governments (Cook-Lynn 2001, 2007; Medicine 2001). It has led to a new understanding of a tribe as a networked set of social and cultural relations based on biological relatedness (TallBear 2013).

DAY 2: THURSDAY, MARCH 27

9:30-10:30 Business meeting

10:30-11:30 Poster session / Coffee

- **Vanessa Vogel (Student at Goethe Universität in Frankfurt)**

“Buffalo Bill in Darmstadt: The Man who brought the ‘Wild West’ to Germany”

Abstract:

In December 1872, William Frederick Cody – better known as Buffalo Bill – traveled to Chicago to celebrate his stage debut with his show “The Scouts of the Prairie”. After changing the name of the show and becoming more and more famous over the years, Buffalo Bill and his troupe went to Germany. In 30 railway cars, he transported hundreds of employees – actors, riders, cowboys etc. –, hundreds of animals and their equipment through the country.

In 1889, “Buffalo Bill’s Wild West” toured Europe. In December he finally came to Spain, and after visiting Italy in 1890, he went to Germany in 1891, where the show was presented in 24 cities. In May 1891 he reached Darmstadt, Hesse, and performed in the Pallaswiesenstraße.

In my poster, I will outline Buffalo Bill’s tour through Europe, focusing on Germany where he received an extraordinary warm welcome. As there is a long history of Germans adoring Native Americans, “Buffalo Bill’s Wild West” is one example of this nostalgic infatuation. I will summarize the German Responses to the “Wild West” tour and I will show the strong effect it had on the collective German association with Native Americans. I will use my home town Darmstadt, a city that already had more than 55.000 inhabitants during Buffalo Bill’s tour, as an example.

- **Mercedes Pérez Agustín (Student at Universidad Complutense de Madrid)**

“Native American Cosmogony and Trickster stories”

Abstract:

It is widely recognized that Native Americans have preserved their heritage through narratives that often address the origins of the world, as well as inquiries into atmospheric and astronomical phenomena, as well as flora and fauna. Their close relationship with the outdoors has endowed them with extensive knowledge of nature; however, they also needed to safeguard themselves from its dangers. Consequently, certain tales were recounted at night to keep the tribe vigilant against potential predators. In some tribes, only select individuals endowed with unique spiritual or physical abilities were entrusted with the telling of sacred or cosmogonic tales. These narratives could extend for hours, during which the audience, akin to a ceremonial gathering, was expected to remain silent and refrain from eating.

In this workshop, we will explore the cosmogonic narrative known as “The Iroquois Creation Story,” which features a celestial woman who descends from the hollow of a sacred tree in the Celestial World, ultimately landing on the shell of a turtle in the Earthly World, where she initiates the creation process. As a nurturing figure, she brings with her seeds and tobacco, and she also gives birth to twins who embody the duality of good and evil. Additionally, we will investigate stories that explain the origins of corn, tides, and mosquito bites. Through these narratives, we will also examine the various representations of the coyote, initially portrayed as a trickster who, driven by curiosity, attempts to outwit the feathered serpent in the Hopi tale “The Water Serpent and the Coyote.” In Crow legends, the coyote emerges as a cultural hero responsible for creating the world and women, thereby ensuring the continuity of life.

- **Eliza Kiljanec (Independent researcher)**

“Curanderismo: Ancient healing in modern times”

Abstract:

Curanderismo is a holistic healing tradition with deep roots in indigenous Mesoamerican cultures, blending herbal medicine, spiritual practices, and Catholic rituals. This ancient practice remains highly relevant today, particularly as part of the broader wellness movement that emphasizes natural and spiritual healing methods. In a world increasingly disconnected from nature, Curanderismo offers a profound reconnection to the Earth and its natural resources, especially through the use of medicinal herbs and earth-based rituals. More and more Curanderas offer their services all over the world.

In contemporary culture, Curanderismo is experiencing a resurgence, particularly within the realms of health and wellness. As people seek holistic approaches to well-being, there is a growing interest in the use of medicinal herbs, earth-based rituals, and spiritual practices that connect individuals to the natural world. These elements of Curanderismo are increasingly integrated into alternative medicine, mental health practices, and spiritual counseling, reflecting a broader societal shift towards holistic health.

Social media has played a significant role in bringing Curanderismo and similar traditions to a wider audience. Popular platforms feature content on herbal remedies, ritual practices, and spiritual cleansings, making these ancient practices accessible to new generations. Additionally, workshops and retreats that teach Curanderismo techniques are now widely available, both in urban settings and online, further spreading its influence. But can we be really healed?

- **Nora Fuhrmeister (Student at Ludwig-Maximilians-Universität München)**

“American Indian Boarding Schools as ‘hostile infrastructure’”

Abstract:

While the concept of hostile architecture is well known (Cara Chellew (2019); Karl de Fine Licht (2021)), the notion of hostile infrastructure is less common. This paper discusses whether the – notably postbellum – system of American Indian Boarding Schools can or rather should be considered as a unique institutional form of coercion, subjugation and control. More specifically, the paper asks to which degree the infrastructural setup – in itself the product of social and educational assumptions – needs to be analyzed as a concrete embodiment or rather an agent of hostility in its own right. In a holistic cultural studies assessment, the aims of schooling are elucidated.

- **Hend Ayari (Student at University of Debrecen)**

“’Tribalographic’ Acts, Relational Acts: towards Indigenous Healing and Resurgence”

Abstract:

This paper explores Native American women’s life writing as a potent tool for promoting cultural resurgence and healing from intergenerational trauma. Situated within the relational turn, it examines how the selected “tribalographic” narratives, referencing Choctaw scholar and writer Leanne Howe, serve as powerful tools for voicing both personal and communal experiences of historical and ongoing trauma. Through the lens of survivance, Native American women-authored texts, including Poet Warrior, Gichigami Hearts, Carry, and A Mind Spread out on the Ground, are analyzed not only as testimonials of suffering but as dynamic acts of cultural resurgence and autobiographical subjectivity. The study highlights how life writing becomes a strategy of expressing cultural continuity, resisting erasure, and recovering identity by highlighting the dynamic interplay between self, community, and story. This paper illustrates how Indigenous women’s autobiographical subjectivity, as manifested in the selected texts, challenges dominant narratives through enacting survivance, restoring connections across generations and with land, and actively engaging in resurgence.

11:30-13:00 Panels 9 & 10

- **Panel 9: “Materiality & Language” (Chair: R. Collins)**

11:30 Carlo Krieger (Independent researcher)

“The Mi’kmaq 'hieroglyphics', from hand copying to printing and to today’s revival”

Abstract:

In this paper I will present my recent research about the Mi'kmaq "hieroglyphic" writing system which was only printed once as a compilation of catholic religious texts in Vienna in 1866, nevertheless it has a crucial importance in Mi'kmaq history, religion and traditional culture.

This is part of my ongoing research about Christian Kauder, obl. CSsR, and his activities among the Mi'kmaq of eastern Nova Scotia, as well as his relationship to his missionary contemporaries and competitors in the region between 1855-71. He was instrumental in having a three-volume religious instruction book "Buch das gut..." printed in Vienna in 1866. This book has remained the only printed "hieroglyphics" book and thus has become the standard for the Mi'kmaq hieroglyphics as they are currently used. It was reprinted by the Capuchin father Père Pacifique in Restigouche in 1921.

One of the key questions remains, in how much the hieroglyphics can be considered an indigenous writing system.

The overall aim of my research is to try to document specific activities by Kauder in the context of catholic mission work and their direct influence on the daily life, culture and religion of the Mi'kmaq. They are the mechanism of forced culture change, and take place long after the arrival of the first Europeans. Kauder's writings give us a local first-hand insight of what he wanted to do and how he set about it, while describing some elements of Mi'kmaq culture he encountered. We also look at the resulting changes in the Mi'kmaq culture.

12:00 Rafal Madeja (University of Silesia) ONLINE

"Kota string figures: A pattern literacy approach to Indigenous land-based knowledges"

Abstract:

In my paper, I explore the significance of kota string figures within Kwakwaka'wakw culture, highlighting their role as repositories of pre-contact Indigenous onto-epistemologies and indigeneity (. My paper explores how these intricate string patterns, interwoven with land-based narratives, serve as a somatic and experiential learning as well as mnemonic devices, illustrating relational kin-based philosophies and embodied sustainable harvesting and management practices. They play a vital role in perpetuating the Kwakwaka'wakw peoples' holistic relationship with all Creation, forging a bond between people and the living land while foregrounding anti-anthropocentric perspectives. The paper aims to unravel the deeper cultural and spiritual significance of these visual narratives, showcasing them as a pattern literacy and epistemological tool

that contributes to multi-sensory knowledge-making. As a transcultural scholar, I provide a decolonial perspective, questioning the conventional understanding of knowledge and stressing the relevance of Indigenous knowledge(s) and methodologies in the contemporary world. These should be taught and valued as equal to Western science, emphasizing learning across Indigenous and Western knowledge systems. Through this analysis, the paper challenges dominant Western epistemologies, calling for a shift towards Indigenous onto-epistemologies that emphasize the importance of ecological stewardship rather than exploitation and domination – a critical step in disrupting settler colonialism in Canada and healing people's relationship with the sentient land. In this way, this paper contributes to discussions on decolonizing mainstream colonial perspectives, geopolitics of knowledge, and sustainable living. It seeks to influence a wider cultural embrace of Indigenous knowledges, supporting a global re-indigenization movement, with a focus on Upper Silesia and other minority cultures in Eastern Europe.

12:30 Bethany Palkovitz (Student at University of Washington in Seattle)

"From the Mountains to the 'Plain': A Linguistic Reconsideration of Coast Salish 'Plain' Woven Mountain Goat Textiles"

Abstract:

A Coast Salish story mentions a garment, found high atop a mountain, with the power to render its wearer completely invisible. How might we reconcile the sheer power and nuance of materials in traditional stories with the terms used to describe them in modern scholarship? "Plain" is the designation used to categorize twill-woven mountain goat textiles in ethnographic accounts of the past and many museum catalogues at present. It is a style that has been marginalized in the literature on Coast Salish and Northwest Coast textile art due in part to its lack of ornamentation in comparison to twined Salish weaving, a style that is associated with weavers in what is now known as British Columbia.

These textiles are anything but "Plain," however—my research into the Lushootseed archive of recorded words and remembered ancestral stories sheds light on their numerous formal qualities, names, and uses, which have remained unexplored and undifferentiated in the literature up until this point. My research focuses explicitly on the linguistic and art-making traditions of Coast Salish tribes around xwəlč, the saltwater body known to many today as Puget Sound—one of the largest and most populous marine estuaries in North America. Consultation with Lushootseed experts from the Puyallup and Nisqually tribes provides insight into the precursors, difficulties, and

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

- **Panel 10: "Environment" (Chair: E. Wilczyńska)**

11:30 Sonja Ross (Independent researcher)

"Defending Mother Earth" – about Divine Diversity, Scientific Dispute and the Resurgence of a common Mother Earth in North America"

Abstract:

"Defending Mother Earth" quotes the title of a 1996 edition by Jace Weaver, which sharply criticizes the thesis of non-Indigenous scholars that the idea of Mother Earth was of Western origin and supported the emergence of "Pan-Indianism". Nevertheless a unifying political framework for the Earth Mother Concept has been set with Tecumseh in the 1820s and reached its peak during the religious-eschatological outburst 1890: The allegory "…You ask me to cut grass and make hay and sell it, and be rich like white man. But how dare I cut off my mother's hair? …," attributed to Prophet Smohalla was an accusation against Western lifestyle and economics. Today's Resurgence Movement internationalizes the idea, but at the same time emphasizes tribal cultural heritage and diversity. And indeed, drawing the line back, we have to have a look onto a great variation of goddesses like Pawnee's Evening Star, Sioux' White Buffalo Calf Woman, Haudenosaunees' Woman-who-fell-down-to-earth, or the various forms of Corn or Spider Women. Yet a common Mother Earth remains haunting. At its core it is the respect for creation as an independent force, worthy of veneration because of its power and dignity. My paper shows the controversies surrounding the origin of the Mother Earth and how its formerly so-called "pan-Indian" character currently presents itself.

12:00 Cheryl Suzack (University of Toronto)

"Blockades, Self-Help Remedies, and Indigenous Opposition: When is it legally permissible for Indigenous peoples to use direct action to prevent resource extraction in their territories?"

Abstract:

This conference paper explores the impact of legal decisions concerning the rights of Indigenous peoples to engage in direct action in their traditional territories by erecting blockades that prevent licensed companies from entering and harvesting resources. Exploring the legal stance of the Behn family and tribal members of the Fort Nelson Fort Nation, it shows how courts diminish Indigenous peoples' direct action as a means of last resort by characterizing their defence of their treaty rights as "self-help" remedies that the courts oppose. Tracing the way several cases have intersected to diminish Indigenous peoples' rights to defend their territory in the absence of collective claims by their Nation, this presentation uses a law and humanities approach to show how tribal sources supporting and guiding direct action resonate in the writings of Indigenous women. It focuses on the legal history of Behn v. Moulton Contracting Ltd. (2013) and writings by Lee Maracle, Jess Housty, and Fay Blaney to show how the absence of rights precipitate the breakdown of community and the susceptibility of vulnerable community members to loss, violation, and isolation.

12:30 Martina Basciani (Freie Universität Berlin)

"Resurgent Water in Nishnaabeg Storytelling: A Case Study"

Abstract:

Drawing on Indigenous Resurgence, the regenerative movement that revitalizes languages, traditions, and cultures while aiming at pan-Indigenous sovereignty, this paper focuses on Nishnaabeg resurgent advocacy and aesthetics. Due to the several freshwaters running across Nishnaabeg land, colonial dispossession and extractivism in this region have systematically affected bodies of water. Water meanings are also present in the aandisokaanan, the traditional creation stories of the Nishnaabeg inspired by land and remembered through land-based practices. Nishnaabeg resurgent advocacy too is deeply soaked into water, as evidenced by the Mother Earth Water Walks (MMEW) movement. Inspired by cultural reinvigoration and political advocacy, Nishnaabeg artists continue to generate dibaajimowinan, new stories of Resurgence, in which water still constitutes a fil rouge. Given such premises, this paper presents one Nishnaabeg water story by Michi Saagiig Nishnaabeg scholar, writer, and artist Leanne Betasamosake Simpson, who contributed to the Resurgent scholarship with her Radical Resurgence theory (2017a). Adopting a hydrofeminist perspective (Neimanis, 2017), this paper analyzes Simpson's short story "Big Water", from the collection This Accident of Being Lost (2017b). Reflecting on Nishnaabeg ecofeminism, ethical human/other-than-human relationships in the story are thus framed as "bodies of water" (Neimanis, 2009; 2017).

Proposing an alternative to the anthropocentric dominant discourse about the wet matter, Simpson's fluid poetics suggest an alternative ethical relationship with water to envision new livable futures. This paper, which I intend to present in-person at the 64th American Indian Workshop (AIM) that will take place next March 2025 in Madrid, Spain, is extrapolated from a longer study authored by myself, soon to be published in Volume 10 of JamIt! (Journal of American Studies in Italy).

13:00-15:00 Lunch

15:00-16:30 Panels 11 & 12

- **Panel 11: "Contemporary language" (Chair: H. Kammler)**

15:00 Stan Rodríguez (Kumeyaay Nation) & Desiree Handley (Student at University of California in San Diego)

"Language Immersion in Context of Kumeyaay Revitalization"

Abstract:

Through storytelling and Indigenous ways of knowing, Stan shares the resistance and resilience of Kumeyaay language speakers despite historical encroachment and American policies geared toward erasure and assimilation of Natives. With traditional territory in the southwestern United States and northwestern Mexico, Stan shares the impact and experience of language loss for the Kumeyaay. With over twenty years experience leading Kumeyaay language and cultural revitalization, Stan has developed accelerated methods of language acquisition in his community. Stan and Desiree will speak to language immersion strategies used to support language revitalization, as well as addressing the barriers to language use in San Diego, California and Baja California, Mexico, including the impact of language variation, perception of the language, distance between fluent speakers, and the role of the international border in Kumeyaay language revitalization.

15:30 Melvatha R. Chee (University of New Mexico)

"A culturally informed framework to enhance Navajo child language research"

Abstract:

Functional and cognitive approaches to linguistics highlight the importance of sociocultural influences on language use and structure. Because language and culture are tightly intertwined, Navajo culture must inform Navajo language. As such, Navajo culture is essential for Navajo child language acquisition. Foundational to the Navajo worldview is the concept of male-female dyads, also known as Ałch'į' Silá. A unionized

entity sustains life, e.g., Mother Earth and Father Sky. The term iinádídzaa describes the creation of a single unit out of two units, such as the production of Navajo verbs by children learning to speak Navajo. Navajo verbs are formed from productive pairs (Ał'ch'į' Silá). I explain how the iinádídzaa process applies to child language acquisition of Navajo. Iinádídzaa provides a cultural explanation of first language acquisition of Navajo verbs, demonstrating Alch'į' Silá.

Studies on child language acquisition of polysynthetic languages found that children initially extract uninflected verb stems (Saville-Troike 1996). Verbal acquisition at the one-unit stage is due to the semantic and phonotactic saliency of uninflected verb stems. At the two-unit stage, children begin to extract whole verb words by using chunks of prefixes along with the verb stem. These syllabic chunks indicate the importance of prosodic structure. My data shows that Navajo speaking children attempt full verbs and make phonemic errors in their speech. As new verb forms are created, iinádídzaa is demonstrated. Syllables are the building blocks children use to produce Navajo verbs.

A culturally informed perspective suggests that children's understanding of the verb is binary in nature. Cultural concepts correlate with the natural acquisition of verbs. Culturally enhanced linguistic work is valuable because it empowers the community. The application of Indigenous frameworks connects community to research.

16:00 Stefan Benz (Universität Bonn)

"Native Rap, Native Tongues: The Use of Native Languages in Indigenous Hip Hop"

Abstract:

Over the last three decades, more and more Native artists have turned to hip hop to create music that explicitly addresses Indigenous concerns. They have made use of hip hop's historic reputation as a community-forming cultural practice created by marginalized groups and its potential to be political. Native hip hop artists have also thrived on hip hop's aesthetic hybridity which lends itself well to the preservation and development of Native cultural traditions, including Native languages, spiritual practices, and traditional stories, via a widely distributed medium of popular culture.

This in-person talk studies the diverse use of Native languages in Indigenous Hip Hop by focusing on work by Anishinaabe rapper Sacramento Knoxx and Haisla rap duo Snotty Nose Rez Kids. Knoxx mostly raps in English, but he strategically includes Ojibwe place names, for instance, to locate himself within the area in and around the settler city of Detroit ("from Amjinong to Waawiiyaatanong") which he calls his home. Furthermore, Ojibwe phrases like "Ishkode ndiznikaaz [my name is fire]" serve him as cultural self-

identifications and to signal his credentials as a rapper. Not only does the use of Ojibwe allow Knoxx to express Anishinaabe territorial reclamations of the area of and around the city of Detroit, it is also an act of language revitalization for which he uses the popular genre of hip hop to speak to a wider audience. Snotty Nose Rez Kids, in turn, employ Native slang – for example terms like 'Skoden' ['let's go' when in a fight] and 'minay' [brother] – to support their political resistance against the Canadian settler state by building on the hip hop tradition of a 'resistance vernacular' (Potter 1995, Mitchell 2000) – the use of non-dominant forms of languages to upset the rules and attached ideologies of dominant language. These examples will allow this talk to give insight into the significance of Native languages in contemporary hip hop by Native artists.

- **Panel 12: "The truth of history and future I" (Chair: S. Ross)**

15:00 Kristina Aurylaité (Vytautas Magnus University in Kaunas)

"Matthew James Weigel's poetry book Whitemood Walking: Indigenous treaties, quotational practices, and countering the settler colonial non-encounter"

Abstract :

This paper proposes a discussion of Dënësųłinéˊ and Métis Matthew James Weigel's highly experimental poetry book Whitemood Walking (2023), constructed as a combination of his own lyrics and samples from archival documents, piecing together the personal and a selection of the found. Archival samples, in the form of textual quotations and digitalized images, are a way Weigel chooses to speak about the past: his book traces the history of acquisition by the Confederation of Canada of Rupert's Land and the subsequent Numbered Treaties, signed between the British Crown and the Indigenous peoples of the territories between 1871 and 1921. Central to Weigel's book are the issues of colonial appropriations, archival documents, access to them as well as appropriation and then remastering of appropriated material, through which past and present become linked and these linkages examined. Sampling from settler colonial archives rather than Indigenous sources, Weigel does not foreground cultural continuity, but chooses to revisit versions of the past as constructed by colonial sources – a strategy that could compel an Indigenous writer to construct narratives countering those of the original sources. However, Weigel does not engage in a revisionist rewriting, but foregrounds investigation of and dialogue with his sources. These processes open selected source texts for unlimited re-readings and allow Weigel to arrange and articulate his own space within the formulas and structures of settler colonialism, whose ongoing effects on Indigenous land and being he seeks to expose and address.

15:30 Dean Coslovi (Student at University of Lethbridge) ONLINE

“Manly-Hearted-Women: Women Warriors of the Blackfoot Confederacy”

Abstract:

In the nineteenth century, intertribal warfare on the Great Plains of North America was at its zenith. The dissemination of horses through the nations of the Plains and the introduction of colonial trade goods, such as steel weapons and guns, changed how frequently war was being conducted and increased the lethality of these conflicts. The traditional interpretation of intertribal warfare during this period is that strict gender roles within Native American societies ensured that war was an exclusively male activity. From this interpretation, women are relegated to merely being the unfortunate victims of warfare while playing no active role in combat. However, in examining the history of the era, the truth is much more interesting.

The purpose of this research is to examine the role women played in the intertribal warfare on the Great Plains in the nineteenth century by answering the question of how Blackfoot women participated in the intertribal engagements fought by the Niitsitapi or Blackfoot Confederacy. By analyzing Blackfoot oral traditions, it will become clear that women were actively involved in all the Confederacy's most common types of military engagements and peacemaking activities. This presentation will examine the ninauh-oskitsi-pahpyaki (“manly-hearted woman”) of the Blackfoot Confederacy, with a particular emphasis on the awau-katsi-saki (“warrior women”). This research has the potential to significantly alter both our understanding of how intertribal warfare was being conducted and change our perception of strict gender roles in Native American culture and society.

16:00 Paul Rosier (Villanova University)

“An American Indian in India: Tom Two Arrows’ Cold War Diplomacy”

Abstract:

During the Cold War, American Indians participated in what the U.S. State Department called a “cultural offensive to win friends and influence people in the underdeveloped nations.” An Indigenous artist and dancer named Tom Two Arrows (Delaware/Onondaga) became, in the words of a Pakistan-based State Department official, “without a doubt the most successful performer.” Two Arrows (aka Tom Dorsey) competed against Soviet or Chinese dance troupes during indigenous festivals attended by tens of thousands of people. In two separate tours between 1955 and 1957 he drew huge crowds in Vietnam, South Korea, Taiwan, Malaysia, India, Pakistan, and other South Asian countries. Two

Arrows was especially successful in India, where he performed for tens of thousands of Indian children and adults. A reporter for the Hindustan Times claimed that Two Arrows' tour "will rouse more interest in America than a chartered plane full of dollar laden diplomats," in part because "Red Indian Tom Two Arrows looks Nepali, or Naga, or Malayan, or Indonesian." For the State Department, Two Arrows refuted Soviet propaganda that American Indians were dying off because of white oppression. According to one official, Two Arrows gave people in South Asia "insight into the opportunities for success present in the United States for a member of a minority group."

But Two Arrows offered an image as problematic as that of Soviet propaganda. For most Native people in 1950s America, "opportunities for success" were unattainable because of systemic racism and the U.S. government's efforts to terminate Indian treaties and dismantle reservations. Based on archival material and interviews with Tom Two Arrow's daughter, my paper will examine the tensions between Two Arrow's support of U.S. diplomatic initiatives in emerging countries and the reality of Native life in America during a traumatic period known as the Termination era.

16:30-17:00 Coffee

17:00-18:00 Panels 13 & 14

- **Panel 13: "Museum I" (Chair: S. Rodríguez)**

17:00 Rebekah Loveless (Independent researcher), Brandon Linton (Kumeyaay Nation), Michael Connolly-Miskwish (Student at University of California in San Diego), Kate Clyde (Independent researcher) and Melinda Barnadas (Independent researcher).

Roundtable: "Taking the leap. Decolonization in practice. Toils and tribulation"

Abstract:

As part of the decolonizing initiative, the Museum of Us has collaborated with local indigenous, Kumeyaay, people, professionals and educators to provide the museum with a unique perspective and cultural experience that has spoken to the need to change the culture of the museum and the lens in which it operates. This is an approach that attempts to peel back the historical layers of institutional learning and practice by bringing lived experiences of Kumeyaay, their stories and their history as told by them.

For decades, institutional learning has been focused on the stories told by westerners to westerners with a western colonial perspective. This method has led to staff and visitors alike understanding the Kumeyaay people as a relic of the past and represented by a

small collection of archaeological material culture. Recently the Museum has moved towards a decolonial approach which bring ownership and agency back to the people represented in the museum. https://museumofus.org/decolonizing-initiatives. One of the methods implemented to bring on change directed by the decolonization initiatives is the cultural competency training series conducted by the authors.

These trainings focus on three principal subjects:

- Understanding the local landscape through the Kumeyaay narrative and cultural practices
- Kumeyaay world view through cosmology, storytelling and songs
- Understanding impacts of colonization and indigenous agency

In addition to the trainings, Museum staff are undertaking the efforts to build a new Kumeyaay exhibit that represents the Kumeyaay people, their stories and celebrates them in a way that they want to be seen by the public. We propose, as a collective, to present, in person, our recent and on-going work of providing cultural competency training to the Museum of Us as part of the institution's decolonization efforts.

- **Panel 14: "Literature" (Chair: K. Aurylaité)**

17:00 Miguel Sanz Jiménez (Universidad Complutense de Madrid)

"A Vigilante Following the Cartel's Trail: Reading Winter Counts as Hardboiled Fiction"

Abstract:

This paper examines David Weiden's first novel, Winter Counts, as an example of Native American hardboiled fiction. Published in 2020, its narrator is Virgil Wounded Horse, a private vigilante on the Rosebud Lakota Reservation in South Dakota who investigates the issues that the tribal police ignore. When his nephew, Nathan, overdoses on heroin, Virgil chases down Rick Crow, a local drug dealer, in a detective fiction plot that connects the events taking place in the Rosebud Reservation with a powerful drug cartel and the current opioid epidemic in the United States—in the novel, Weiden quotes Quinones's book as one of his main sources.

This paper reads Winter Counts establishing a literary dialogue with Cold Dish, Craig Johnson's crime novel about Absaroka County and its Cheyenne inhabitants. Whereas Johnson's protagonist is sheriff Walter Longmire, a lawman who solves murder mysteries in the classic whodunit tradition, Weiden's Virgil Wounded Horse is an outlaw who follows his own morally questionable code to fulfill a personal vendetta. Thus, Weiden's protagonist joins the American tradition of hardboiled Private Investigators, navigating a

corrupt society that feeds on the impoverished Rosebud Reservation and going on a quest "in search of a hidden truth" (Chandler 59).

18:00 Weronika Łaszkiewicz (University of Bialystok)

"Appreciation or Appropriation? Investigating the Presence of Cherokee Traditions in Tom Deitz's David Sullivan Series"

Abstract:

Consisting of nine lengthy volumes in which the eponymous hero needs to deal with incidents caused by Celtic faeries, Cherokee spirits, and an assortment of mythological creatures, Tom Deitz's David Sullivan series (1986-1999) is a contemporary fantasy which presents America as a land riddled with ancient magic. While in the first two volumes the Cherokee people and culture are mentioned only a handful of times, this changes drastically in the third volume when Deitz introduces the character of Calvin "Edahi" MacIntosh. In the course of Calvin's adventures, Deitz not only tries to delineate his development as a young mixed-blood medicine man who struggles with issues of identity and power, but also engages with Cherokee beliefs, tales, and practices, which he incorporates to enrich and validate Calvin's experiences. Being a white American, Deitz derives his knowledge about Cherokee culture from the works of the American ethnographer James Mooney—Myths of the Cherokee (1888) and The Sacred Formulas of the Cherokees (1891)—who dedicated his life to the study of Native American traditions. Drawing extensively from Mooney's research, Deitz thus fills his series with spirits from Cherokee legends, descriptions of artefacts and rituals, and numerous examples of authentic invocations. In order to participate in the on-going discussion about Native presence in white fantasy fiction, this paper investigates Deitz's approach to his source materials and evaluates if the David Sullivan series promotes a Cherokee character in a genre known for its routine marginalization of Native Americans or if it appropriates and distorts Cherokee culture for the sake of the writer's creative vision.

DAY 3: FRIDAY, MARCH 28

9:00-11:00 Panels 15 & 16:

- **Panel 15: "Museum II" (Chair: F. Usbeck)**

9:00 Anna Řičář Libánská (Student at Charles University in Prague) ONLINE

"Staging Otherness: Indigenous Peoples of North America Exhibiting Practices of the Naprstek Museum in Prague between 1948-1989"

Abstract:

The paper focuses on exhibitions dedicated to the Indigenous Peoples of North America at the Náprstek Museum in Prague in the period 1948-1989. So-called American Indian exhibitions were among the most visited exhibitions in the museum, most popular and most commented on by the media. The popularity of these exhibitions reflected, beside other things, the popularity of American Indian themes in socialist Czechoslovakia during the period under review. The paper explores the ways in which Indigenous objects were exhibited, from their acquisition by the museum, through their categorization and their placement in the exhibition narrative, i.e. their recontextualization. However, the process of recontextualization involved not only the curators of the exhibitions in question, but also the media that reported on the exhibitions and, finally, the visitors themselves, who were able to share their impressions of the exhibitions with other visitors in visitor books. In addition to the visitors' books, paper is focusing mainly on librettos and technical and possibly also photographic documentation of the exhibitions, as well as on other documents and correspondence relating to the organisation of individual exhibitions. Newspaper articles on exhibitions, which the museum often archived itself, are also an important source. Drawing on postcolonial theories, I critically reflect on the embeddedness of the narratives reproduced by the exhibitions in European colonial discourses and imaginaries, including in the context of the (pop) culture of Czechoslovak state – the state that did not itself have colonies and, on the contrary, strongly opposed colonialism, imperialism and racism in its official propaganda.

9:30 Mark Swiney (Independent researcher)

"Gilcrease Museum, Tulsa, Oklahoma and The Federal Law, The Native American Graves Protection and Repatriation Act (NAGPRA)"

Abstract:

One age-old human practice that crosses international and cultural barriers is our reverence, burial and commemoration of our dead. Contrarily, grave desecration and grave robbery are especially despicable. Grave desecration, after all, abuses the most defenseless members of our society—the dead. Abuse of Native American graves was common in America in the 19th and early 20th Century. Grave looting became an instrument of racism and colonialism, in America as elsewhere.

The Thomas Gilcrease Museum in Tulsa has an extensive collection of art of the American West, and Native American archaeological and cultural artifacts.

In 1990 the United States Federal government enacted a law, the Native American Graves Protection and Repatriation Act (NAGPRA), to combat grave robbery. NAGPRA requires a museum like Gilcrease to return Native American cultural materials to the tribes upon request.

When NAGPRA was first enacted, as legal counselor to Gilcrease Museum I was outraged. Our founder, Thomas Gilcrease, himself half-Indian, was no grave robber. He had acquired these materials by bona-fide purchase. This new law was unjust, I believed, and violated the Constitution, and I urged the Museum to challenge it. Nevertheless, the Museum Trustees voted to comply.

Compliance was difficult for us; however, it yielded a positive outcome. Many tribes happily recovered their materials (especially human remains). Other tribes left their artifacts at Gilcrease Museum, where they were protected and cared for. I had to "eat my words"!

I propose a presentation about Gilcrease Museum, cultural artifacts, human remains and repatriation, if you think our colleagues would benefit from it. The Gilcrease's experience with repatriation seems to be a part of a trend around the world, as seen with the Elgin Marbles and the bust of Nefertiti.

10:00 Moritz Vogel (Student at Goethe Universität in Frankfurt)

"The Depiction of Otherness: Lessons from the Ah-Tah-Thi-Ki and other Native Museums"

Abstract:

After major debates about repatriation have risen in the German society in the last years answering indigenous claims for returning their cultural heritage, some museum practices have changed. Beginning with Aboriginals striving to restitute sacred objects and human remains in the 1970s, Native Americans started their dialogue with German collections years ago. Whereas the Australian Natives succeeded in forcing the European institutions to remove culturally sensitive artifacts from the showcases for example, many Native American objects were treated differently. In many European museums these objects, the people and the cultures, are still presented in a historic way instead of focusing on the present situation of the tribes.

In my paper I will present some ideas from the Ah-Tah-Thi-Ki Museum of the Seminole Tribe of Florida and other Native museums to show the discrepancy between the Native way of musealizing and the European attempts to depict Otherness. Therefore, the perspectives of the living tradition and situation of those societies shown, remain in the

dark too often. In my opinion the European museum concept would profit from including this point of view.

10:30 Kathryn Bunn Marcuse (University of Washington & Burke Museum)

“Conversations with Collections: Collaborative Curation in Northwest Coast Art”

Abstract:

“What is Your Artistic Heritage?” was the question that six women artists who served as co-curators for the Northwest Native Art Gallery in the new Burke Museum wanted to ask the public to think about. I asked these artists to co-curate the 2019 inaugural exhibit in our new building because in addition to being talented artists in their own right, they are also dedicated historians of the artistic practices from their Northwest Coast Native communities. And while not an exhibit of women’s artwork per se, this team of women curators, who are intensely knowledgeable about the full range of artwork made by both men and women on the Coast in current and past generations, is rare in a region where the vast majority of interpretation has been produced by, and has privileged, the work of men.

As a curator at the Burke Museum of Natural History and Culture, I work with Indigenous artists, communities, and audiences to create meaningful and thoughtful exhibitions and other opportunities for engagement and intersection, as well as responding to the call for decolonization and thinking through how museums can participate in healing and reconciliation. Cultural collections made in past generations hold answers to questions being asked by artists today—questions about creativity, inspiration, environment, materials, aesthetics, and market. Artists look to the objects and artworks in collections to evoke recollection and inspire new creations.

This presentation explores how curatorial practice can been actively shaped by working with artists who come and spend time museum collections and how curatorial strategies should always be centered on how to make the historical collections accessible and meaningful. And how to build out from artists’ experiences with their cultural heritage, and then how to bring that to public awareness through exhibitions co-curated with Indigenous knowledge holders.

- **Panel 16: “The truth of history and future II” (Chair: C. Suzack)**

9:00 Kamelia Talebian Sedehi (Student at Sapienza Università di Roma)

“The Inconvenient Indian and How Truth Has Been Modified”

Abstract:

Thomas King's The Inconvenient Indian was published in 2012 which is a collection of personal anecdotes, statistics, political, and historical retellings. The humorous tone of the book engages the reader even more when King discusses massacres, Pocahontas, Crazy Horse and the Wounded Knee. In 2020, Michelle Latimer directed a documentary based on King's book and kept its title as well. He kept its humorous tone and featured King in some scenes while talking and reading excerpts from his book. For the current paper, I intend to focus on Latimer's documentary, The Inconvenient Indian, as the visual image adds another dimension to the understanding of Indigenous peoples' history. Throughout the years, indigenous peoples' image has been shape-shifted based on settlers' attitude and point of views. Indigenous peoples that one sees in the drawings, movies, or books are not the ones one may find in real life and as Francis mentions "Indian as we think we know them, do not exist. In fact, there may well be no such thing as an Indian" (4) ... "Indian is the invention of European" (5). The purpose of this article is to apply Jacqueline Garrick's concept of humor to the selected documentary to emphasize the mitigating effect of humor on the intensity of traumatic stress. The authentic history, rituals, and culture of Indigenous peoples have been erased and were shaped and reshaped by settlers and the selected documentary is an attempt to set the Indigenous' rights back by writing their authentic history. "Humor does not minimize the significance of a terrible event but it does allow the survivors to see how they can cope and thrive in their environment" (Garrick 169). The humorous tone gives courage to Indigenous peoples to ask for their rights. Moreover, the term post-truth will be applied to the selected documentary in order to emphasize settlers' attempts, through cinema, art, literature, and various other media, to make people believe in what has not been true about the Indigenous peoples. The documentary intends to clarify some points about Indigenous peoples' history and culture.

9:30 Niki Gregoria Karamanidou (Independent researcher) ONLINE

"Exploring Land Appropriation, Native Dislocation and Active Resistance in Louise Erdrich's The Night Watchman (2020)"

Abstract:

The present paper contributes to the growing interest in Native land, tribal dislocation and the colonist appropriation of Native tribal land. Focus is placed on Jobb Arnold's groundbreaking work on 'land affect', as well as Rob Nixon's seminal work on 'slow violence' in relation to identity negotiation and active Native resistance, as these are represented in Louise Erdrich's novel The Night Watchman (2020). Both Arnold's and

Nixon's theoretical frameworks are employed in order to examine Erdrich's reflection on the importance of tribal land to its tribal community and most importantly the Chippewa author's critique of the colonist appropriation of Native land.

The paper examines the resistance led by the community of the Turtle Mountain reservation during the 1950's, upon the Congress's decision to terminate the treaty signed between the Turtle Mountain tribe and the USA government. It further discusses the danger of the tribe's dislocation and assimilation in an urban setting that the government's 'Emancipation Bill' proposes, as it becomes illustrated in the novel. It is argued that this dislocation constitutes an indicative form of slow violence which aims to weaken Native sovereignty and sever the tribe's connection to its land and history. Emphasis is placed on the sustained and eventually successful effort of the tribal community to hinder this colonist scheme and to reestablish the rights of the Turtle Mountain people according to the aforementioned treaty.

10:00 Ho'esta Mo'e'hahne (University of California in Los Angeles)

"Cosmological Ecologies, Decolonial Wonder, and the City at Night"

Abstract:

Reading Chelsea Vowel's (Métis, Lac Ste. Anne) short story, "Maggie Sue," which was published in her pathbreaking collection Buffalo is the New Buffalo (2022), I trace the ways that Vowel depicts radical possibilities for human and more-than-human lives, spirits, and peoples by remapping Indigenous urbanized homelands through queer sensations, the presence of shape-shifting entities, rich cosmological knowledges, and deep Indigenous understandings of history that become visible at night. Set in Edmonton, Alberta, Vowel's short story follows a human protagonist who enters the spirit world outside of a grocery store. Smitten with a female Cree shape-shifting fox that she encounters, the protagonist follows the being through the streets and buses of suburban Alberta. Vowel uses the spaces of speculative fiction, or what Daniel Heath Justice (Cherokee) has called Indigenous "wonderworks," to challenge the quotidian spatial and temporal elements of settler occupation and to reassert Indigenous presences as well as linguistic and cultural knowledges. For example, when the protagonist speaks with the fox in the Cree language, the being's words appear as floating and sparkling text written in Aboriginal Cree Syllabics. The protagonist eventually follows the fox to a suburban Ikea where she is once again transported to an alternative space-time where she witnesses thousands of animal spirits holding a great council. The story thus unfolds an alternative space-time that exists before, after, or simultaneous with present wherein animal peoples have reclaimed the prairies from settler

colonialism and are flourishing. Furthermore, the protagonist initially believes that she has died once she witnesses the fox shape-shift, however her experiences with the being and world of spirits reveal the intricate layers of cosmological ecologies that are always present despite the imperial city, but not always visible. Vowel's decolonial ecologies therefore encompass Indigenous human, more-than-human, and spirit entities who transcend the apocalyptic, colonial present.

10:30 Ece Ergin (Universität Hamburg)

"Exploring Re-imagined Indigenous Pasts and Futurisms Through a (Post-) Apocalyptic Lens"

Abstract:

This talk explores the ways in which Indigenous Visual Cultures utilize the genre of science fiction to decolonize, re-imagine, and communicate North American Indigenous pasts. Indigenous Futurisms, a term coined by Grace Dillon, denotes "reimagining [...] from [a] non-colonial perspective and reclaiming [...] an imagined future in space, on earth, and everywhere in between" (qtd. in Nilges 433). Indigenous artists, authors, and filmmakers, by utilizing the genre of science fiction, which traditionally perpetuated colonial ideologies, decolonize and reclaim their histories. Indigenous peoples have "already survived an apocalypse" (Roanhorse qtd. in Alter). Thus, the (post-) apocalyptic lens offers a medium through which the Indigenous histories can be re-imagined and retold from an Indigenous perspective. Indigenous directors such as Jeff Barnaby and Danis Goulet situate their movies Blood Quantum (2019) and Night Raiders (2021) against the backdrop of (post-) apocalyptic worlds. Barnaby's Blood Quantum offers a critique of the colonial past and blood quantum laws. It also showcases a re-imagined narrative of the raid in Mi'kmaq Restigouche Reserve in 1981 (Heeney). Goulet's Night Raiders envisions a future in which the history of the residential schools is revived. This talk explores how both movies, through a (post-) apocalyptic lens re-imagine Indigenous pasts through stories of imagined futures. It examines the different visual narrative techniques utilized in both movies and the affordances of the (post-) apocalyptic genre within an Indigenous context. Through these movies, it showcases how Indigenous Futurisms facilitate narratives of survivance.

11:00-11:30 Coffee

11:30-13:00 Panels 17 & 18

- **Panel 17: "Museum III" (Chair: M. Lindner & R. Collins)**

11:30 Robert K. Collins (San Francisco State University), Markus Lindner (Goethe Universität in Frankfurt am Main), Frank Usbeck (SKD Museum), Alaka Wali (The Field Museum), Moritz Vogel (Student at Goethe Universität in Frankfurt am Main) and Vanessa Vogel

Roundtable: "Unsettling Indigenous Representation in European and U.S. Museums: Toward International Language of Collaboration with Native Americans' Communities"

Abstract:

How can changes in museum paradigms and collaboration practices enhance Native American representation in European and U.S. museums? To explore this question, this roundtable discussion panel (and contributors to a forthcoming edited volume) brings into conversation German and U.S. anthropologists and American Indians Studies scholars on current best practices that enable culturally relevant collaborations between Native American communities and individuals and museum practitioners. This roundtable discussion will illuminate examples of effective collaborations lending to the creation of exhibits which expand museum paradigms and 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). This roundtable is consistent with conference thematic area of Indigenous representation in museums and supported by changing museum practices that are direct precipitates of greater Native American involvement in museums and recognition by museum professionals of the need for paradigm expansion. This panel begins with brief collective discussions of what these new collaborations represent for future museum practice and 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 continue to transform museums from passive repositories into sites of activism, engagement, and social justice? What barriers and challenges continue to be face by those engaged in this work? What new paradigms are emerging that can facilitate further transformation and indigenization of museums in Europe and the U.S.? This discussion, is followed by an engagement of the following questions 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, some European museums are collaborating with so-called "source-communities". Although museums in the US continue to be a step ahead, there still remains the challenge of exploring and

understanding the extent to which European and U.S. museums, in conversation, can collaborate to further effective native museum consultancy.

- **Panel 18: "Trauma & Healing" (Chair: A. Corral Esteban)**

11:30 Mirna Sindičić Sabljo (University of Zadar)

"Intergenerational Trauma and Cultural Alienation: The Representation of Residential School Legacies in Michel Jean's Novels"

Abstract:

In the 19th century, the federal government and Christian churches established residential schools across Canada with the aim of assimilating and "civilising" the indigenous population. These schools operated from the 1880s until the late 20th century. The long stay in the residential schools led to an alienation of the indigenous peoples from their traditional culture, beliefs and way of life, causing a rift between the generations and affecting the dynamics of the community. The harmful effects of the residential schools went beyond the former students and affected their descendants.

This paper will analyse the representation of intergenerational trauma in four novels by Michel Jean, a contemporary Quebec writer of Innu descent: Elle et nous (2012), Le vent en parle encore (2013), Kukum (2019) and Tiohtiá:ke (2021). Michel Jean is known for his exploration of themes such as identity, cultural diversity and social issues that particularly affect Indigenous communities in Canada. This study explores the literary representations of intergenerational trauma, the poetic and narrative strategies used, as well as the artistic and political issues involved, drawing on theories of trauma and decolonisation.

12:00 Rosa Segarra Montero (Student at Universidad de Valencia)

"Interchangeable Female Pain and Grief: Towards a Synecdochic Sense of Self in Terese Marie Mailhot's Heart Berries: A Memoir"

Abstract:

This essay analyses Terese Marie Mailhot's Heart Berries (2019) through the lens of American writer and healer Deena Metzger's construct of cultural illness and self-loathing, by focusing on the interactions between intergenerational trauma and personal disorders, scrutinising the complex trope of the novel as consolation. In Mailhot's Heart Berries, Historical Unresolved Grief (HUG) and Sexual Trauma product of Child Sexual Abuse (CSA) are dealt with an alternative healing, the power of the written word. Mailhot's healing practices in the form of curative literature resist a restrictive biomedical

model disseminated by Western medicine. The author's use of written medicine is in itself a strategy for coping effectively with stressors associated with HUG and CSA. I will thus center my discussion on Mailhot's healing powers and the creation of thought-narratives of wellness that address and confront cultural self-loathing and its mental and physical symptomatology.

12:30 Ginevra Bianchini (Student at Trinity College Dublin)

"I'm going to give up feeling so hopeless. Or at least, I am going to try to feel hopeful as much as I can": New Depictions of Healing from Sexual Violence in Katherena Vermette's The Break and its sequels, The Strangers and The Circle"

Abstract:

In Katherena Vermette's critically acclaimed novel The Break (2016) readers encounter a complex and layered narrative structure that depicts the current living situation of Métis people in Winnipeg, Manitoba. At the same time this portrayal poses itself as an exemplification of bigger narratives and histories of Indigenous people in North America. Through an ensemble-structured storytelling composed of ten different voices that alternate with each other, Vermette, a Métis woman herself, weaves a harrowing and intricate narrative that recounts from multiple perspectives the sexual assault of Emily, a teenage Métis girl from the North End of Winnipeg. With this background in mind, this presentation will analyse the novel's narrative style and how it opens up the discussion on the endemic issue of sexual violence in Indigenous communities in North America. Through her innovative storytelling technique, Vermette revitalizes a collective method of recounting trauma and violence, with the proactive aim to emphasize the importance of healing. She does this by highlighting the pivotal role restorative practices play in these instances, while investigating what is at the root of the violence. She continued this work through the sequels The Strangers (2021) and The Circle (2023), where she developed furthermore ideas of recovery and explored the psychology of Emily's attacker, Phoenix, and her familial background. Through a comparison of the themes and narrative structures of these novels, this presentation will demonstrate how Vermette's narrative crucially portrays healing paths rooted in fostering the Indigenous restorative concepts of kinship, resurgence, and grounded normativity.

13:00 Closure