

Abstracts

The Archaeology of Peace: Studying Survival at the Ancient Maya Site of Lamanai, Belize

Aimers, James J. (Miami University, Oxford, OH, USA)

Ancient Maya warfare has received much attention in recent years as evidence mounts that war was central to the collapse of many sites around A.D. 900. Sites that did not collapse are rare, and are only just starting to receive systematic attention. Lamanai is a large site in northern Belize that not only survived the Maya collapse, but the Spanish conquest as well. How did Lamanai survive, and even flourish, when so many of its neighbors declined? The site's survival seems to be due in part to an ability to assimilate new influences and, perhaps, new people. I'll discuss my research on the archaeology of peace at Lamanai, using new evidence from ceramics, architecture, burials, and ethnohistory.

La Jolla Reservation and the Myth of Rich Indians

Bako, Martina (Institut fuer Theaterwissenschaften, University of Leipzig, Germany)

As we know many US tribes are at a cross roads for the future as they are becoming dependent on the casino industry. With the coming of the casino tribes have come to know what it is to have an above average income and enjoy the new improvements to their community (homes, medication, benefits, roads and tribal facilities). Yet many tribal members have not learned what it means to have money after being in poverty and haven't adjusted to the new wealth; money has not in some cases decreased social problems but increased them (drugs). Money has also enabled tribes to put money into culture as museums and cultural centers are being built that offer language and culture classes and other activities.

Though I'm teaching in the Department of Theatre Studies my major emphasis is on 'Regaining Indian Identity and Authenticity in Film, Art and Performance'. Therefore the performance artist James Luna who's art is not separable from his living on the La Jolla Reservation will be my starting point regarding the topic.

In December I'm going to visit James Luna again who is willing to take me around to some of the casinos nearby (the last time I was there we went to the Indian Karaoke in the La Jolla Slot Arcade) and introducing me to some of the people working and playing/gambling there. So the 'research' and my paper will consider his take on the situation:

"I feel though that there is a much dreaded future in what we don't seem to see with our bartering away of sovereign rights for the money that we allowed to make by having the state government becoming involved on many different levels in our business and communities. Tribes are so eager to bring in the money that they are not looking to what the distant future will bring and those tribes are governed by tribal people, the ones in many cases who do not understand money for other than spending it. Time will tell how we fare but one doesn't need to be a genius to go into a casino and see that the key operators of the our businesses are not Indian and that you will find Indian there but you will find them playing the slot machines."

Sandia's "new buffalo" ideology: a casino, an old land grant, compromises and conservatism

Berthier-Foglar, Susanne (Département d'Anglais Appliqué, UFR de Langues, Université Stendhal - Grenoble 3, France)

The pueblo of Sandia, on the outskirts of Albuquerque, New Mexico, is best known for its 64.000 m2 casino, an obvious "new buffalo", drawing customers from the state's largest city. In the last decade the pueblo has been trying to regain part of its land base lost in an 1859 land survey. While the Spanish land grant gave the pueblo use over irrigable land along the Rio Grande, its mountainous eastern border seemed of little value to non-Native populations and

the pueblo's use of the mountain remained unnoticed. In the 1980s high tech industries started to relocate in Albuquerque, a city that had become more attractive than overcrowded California. Subdivisions have sprung up next to tribal land while the Sandia Mountains have become the city's premier recreation area with hiking trails and an aerial tramway to a ski resort at the top of the 3255 meter high mountain. Part of the pueblo's lost land is incorporated into a wilderness area, with a few private tracts, luxurious homes, tourist and telecommunication installations. The pueblo's policy in matters of gaming and land fight is based on numerous compromises reached with the state as well as with private property owners. While most of the arguments are legal, the pueblo also implements a softer policy eschewing a hard-line stance that would hurt casino business and good-neighbor relations with the citizens of Albuquerque. On a more controversial level, the land issue includes conservationism as another "new buffalo".

Beyond Public Relations Campaigns: The Chasm Between the Buffalo and the Mashantucket Pequots' Casino

Bonnici, Joseph, Dwight M. Scherban & Roger M. McKinney (Department of Marketing, Central Connecticut State University, New Britain, CT, USA)

Critical analyses about the rapid evolution of the Indian casino almost always center on the Mashantucket Pequots. The financial bonanza reaped by their Foxwoods Casino in Connecticut has benefited Indian museums and festivals through generous sponsorships. The money paves the groundwork for an assertion of the Indian spirit that for so long refused to fully assimilate itself in the dominant culture. Yet, the Foxwoods experience is a statistical outlier that distorts the historical identity of the American Indian. A review of the Pequots' casino venture shows that theirs is a geographical and political aberration that is unlikely to repeat itself among the vast majority of tribes spread around the United States. The Foxwoods experience, rooted in aggressive public relations campaigns and the state of Connecticut's dependence on gambling dollars, ultimately distorts the perception of the American Indian, both from within and outside the tribe.

The Native American Entrepreneur and the Mohawk Civil War

Busatta, Sandra (University of Padua, Italy)

Since the 1980s a number of native private entrepreneurs from both the Longhouse and the elective factions have been involved in legal as well as illegal activities, politically justified on the basis of notions of sovereignty and self-sufficiency. Ideological differences have had a civil war in Mohawk land as an outcome, complicated by relationships with state, provincial and federal authorities. This paper explores Indian entrepreneurship and its embodiment in Mohawk country.

Returning (to) the Salmon - The Columbia River Gorge as a Place of Livelihood for Indigenous People

Carstensen, Christian (Johann-Wolfgang-Goethe University, Frankfurt/Main, Germany)

The Columbia River Gorge and the region east of it had for millennia been the place to make a livelihood for the ancestors of the indigenous people now living on the Warm Springs Indian Reservation in North Central Oregon. Being forced onto arid plateau-land and high mountain forest terrain in 1855, the Wascoes, Warm Springs, and Paiutes nevertheless succeeded in making a living, in the nineteen-seventies and -eighties even becoming the economically most successful reservation in Indian country. Despite a decreasing importance in an economic sense, fishing for salmon along the Columbia and its tributaries remains an important part of Warm Springs tribal life, finding its expression in ceremonies, in the fight for treaty guaranteed fishing rights, and in collaborating with other tribes in trying to restore declining numbers of fish. The Warm Springs tribes now want to return to the river for another kind of income – not the

salmon, but a potential casino site draws them back to the Columbia Gorge to earn the money desperately needed on the reservation in times of struggling economies. Economic interests, environmental issues, and symbolically laden rhetoric blend into a web of diverging interests with the need to combine traditional and new knowledge for the sake of survival as an American Indian nation.

Betting on Red? Recent movies by Native American film makers

Czerwiec-Dykiel, Mirella (Maria-Curie-Sklodowska University, Lublin, Poland)

“Gambling is traditional/ and began when Columbus arrived/ in our country. Indians started/ to roll the dice every time/ we signed another treaty/ but we’ve always been the losers/ because the dice were loaded/ (...) Now/ we’ve got our own game/ of Reservation Roulette/ and I’d advise the faithful/ to always bet on red.”

The effect of the literal as well as metaphorical gambling on the lives of contemporary Native Americans is undeniable. As Sherman Alexie accurately points out in the quote, Native Americans are now faced with the dilemma: which culture, white or Indian, they want to belong to. The three films I would like to discuss present the identity struggle the present-day Indians are faced with. Whether indeed the protagonists of Chris Eyre’s *Smoke Signals* and *Skins* and Sherman Alexie’s *The Business of Fancydancing* “bet on red” is the question to be answered.

The Northern Cheyenne in Context: Empowerment and Healing

De Looze, Karen (Waasmunster, Belgium)

In envisaging interactional patterns in Indian-White relationships, the author tries to come to an understanding of the logic behind the assimilation policy pursued by the US government in the late 19th century. We shall go in search for the incentives of the increasingly vocal Red Power Movement and try to figure out how this, as a force of empowerment, fits the overall ‘healing process’ of the Northern Cheyenne tribe, to finally link this collective process to individual processes. It will become clear that the Cheyenne are not slaves of social interaction, nor servants of social structures. Instead, they continuously shape and reshape their life world creatively, a process in which the apparent consensus that a transitional stage – ‘being between two worlds’ - is one of stress and personal disorganization, bringing about conflicts of choice and producing casualties among those who cannot embrace the old or new ways exclusively, can be questioned.

Power, Politics and the Pequot: The richest Indians in America

DeMeyer, Trace A. (journalist and writer, Greenfield, MA, USA)

At the top of the prosperous “casino tribe” list is the Mashantucket “Western” Pequot, the Fox People, who represent a new power in Indian Country.

The Mashantucket Pequot Tribal Nation, owners of the world’s largest casino Foxwoods, were contributors to George Bush’s re-election campaign and the Republican Party in 2004. Two of the most powerful tribal members not on Tribal Council, John Guevremont and Pedro Johnson, are supporters of the Republican Party in America and lobby from their Public Affairs offices in Hartford, Connecticut and Washington, D.C.

To level the political playing field, the Pequot created a new title of Chief Executive Officer for Guevremont, so that he would feel more comfortable sitting at the corporate roundtable with other CEOs. (The former job title was Chief of Staff.) Guevremont also likes to write newspaper editorials and tell other tribes his political views.

The Pequot may have always loved their games, but their biggest gamble was Foxwoods. Since 1992, they have hired the brightest casino executives from Las Vegas to Atlantic City to manage and grow Foxwoods, still experiencing unprecedented success.

Tribal Chairman Richard A. "Skip" Hayward's vision included the multi-million dollar architectural wonder, the Mashantucket Pequot Museum and Research Center that opened in 1998. The museum is responsible for reconstructing the tribe's history and re-educating everyone on what really happened to them since the Pequot Massacre in 1637.

New Country Food for Nunavut!?

Diesel, *Torsten* (Johann-Wolfgang-Goethe University, Frankfurt/Main, Germany)

Nunavut, the newly created Territory in the Canadian Arctic, with its indigenous Inuit majority and partial autonomy, yet nevertheless with a public instead of an ethnic parliament, is one of the most obvious (and perhaps even unique) examples for how indigenous peoples in the world could get (and take) a larger responsibility for their own affairs and life(style) since their colonization.

With 17 of 19 Inuit politicians in the Legislative Assembly of Nunavut, the first obvious step for a new indigenous elite to constitute itself in a western-ruled country has been taken. There are nevertheless many open questions: What will happen with Nunavut in the future? Will the experiment of Inuit self-governance in a territory with a public government, be successful? To what extent will Inuit culture be preserved? And especially, will there be ways to finance their Territory without having to remain primarily beneficiaries of the federal government in Ottawa?

My contribution the 26th American Indian Workshop will take a closer look at Nunavut's present-day political and social situation. On the one hand, I will introduce my own research on the biographies of the actual MLAs. My research focus had been especially on what has motivated the MLAs to go into politics, on their personal background, and on their goals in leading Nunavut through the beginning of the 21st century. The second part will relate to the experiences I made in Nunavut relating to social and political problems the Nunavummiut are faced with today. It also shows the large potential for research in the Arctic still not fully recognized by scientists in various fields.

Nothing Has Changed! American Indian Humor Then and Now

Fixico, *Donald L.* (Department of History, Arizona State University, Tempe, AZ, USA)

One of the cultural norms that remain old and new is Indian humor. It has helped Indian people to survive difficult times that challenged the core of their identity and very existence. This paper begins by dispelling the negative stereotypes that American Indians are stoic and stone-faced human beings. In the process, this paper reveals the reality of inside of Indian laughter, why it happens, how it happens and where it happens. Native Americans are funny people, yet only they can call themselves this. Simultaneously, the ethnohistorical study addresses Indian to Indian humor, Indian to white humor, and the humor of "being Indian." Finally, this paper shares a native perspective of what is humorous and the roles of humor in Indian life from historical times to the present.

Reservation Micro-Enterprises: The Case of the Star Quilt

Hans, *Birgit* (Indian Studies Department, University of North Dakota, Grand Forks, ND, USA)

In the second half of the twentieth century American Indian communities in the northern Plains adopted the star quilt as a ceremonial object and it has become an important element of the economics of reservation life. In traditional times, American Indian women could obtain some degree of economic independence through their quill work, their tanning, etc. Women lost that economic edge during early reservation life and became more dependent on the resources of

their husbands and federal handouts. Today micro-enterprises producing quilts can solve the problem of unemployment for some American Indian women, especially since the star quilt has also become an important ceremonial object. This paper will explore the importance of the star quilt in contemporary American Indian communities on the northern Plains.

Casino-Powwows: The Effects of Gaming on Tradition

Hatoum, Rainer (Ethnologisches Museum, Berlin, Germany)

One of the most popular contemporary field for “traditional” activities is the powwow, both on a tribal and intertribal level. In both forms, dancing and singing competition for money has become to be a major attraction for many participants in the course of the 20th century. The paper presented will sketch the dramatic effects that the establishment of gaming industry in Indian country had on powwow tradition since the late 1970s.

Who’s got the *fire*? Contemporary identity narratives of the Oneida Indians in Canada and the U.S.A.

Hlebowicz, Bartosz (Department of Ethnology and Cultural Anthropology, Jagiellonian University, Kraków, Poland)

I am going to discuss elements of contemporary strategies of ethnic identity among the Oneida Indians in the U.S.A. and Canada. I will use three groups: the Oneida Indian Nation of New York, Wisconsin Tribe of Oneidas, and the Thames River Band of Oneidas in Southwold, Ontario, as examples. Though they share the same name, origin (their homeland being upstate New York) and Iroquoian heritage, they are now separate entities, divided by the Canadian-American border, history, and political orientations. I will focus on how the three Oneida groups are telling their stories about the past, which are at the same time their opinions about the contemporary issues that share them and often make them enemies. Projected Indian casinos in New York State are among the main reasons of the friction. I will use data gathered during my field-work among the Oneida groups between 2001 and 2003.

Blackjack and Lumberjack: Economic Change and Cultural Identity in Menominee Country

Hosmer, Brian (D’Arcy McNickle Center for American Indian History, The Newberry Library, Chicago, IL, USA)

In addition to invigorating previously moribund tribal economies, reservation gambling has helped generate a wealth of popular and scholarly discussion over the consequence of this “new buffalo.” Yet while many studies have broadened our understanding of gaming, most tend to obscure deeper and more complex stories of native involvement with economic development - through time. This paper departs from that model by placing Menominee gaming enterprises in a broader historical context. A century ago, a tribally-run logging and lumbering enterprise generated a multifaceted debate over cultural, social and economic issues that seem strikingly contemporary, and indeed relevant, today.

"Shamans" and "Wolves": the Nuuchah-nulth Tlukwaana ceremonial complex reconsidered

Kammler, Henry (Johann-Wolfgang-Goethe University, Frankfurt/Main, Germany)

The Tlukwaana, usually called the Wolf Ritual (Sapir) or the Shaman’s Dance (Drucker) was the one central winter ceremonial among the Nootkan peoples of Vancouver Island and the Olympic Peninsula. Though it bears resemblance with and can partly be traced to similar Northern Wakashan ceremonials it holds a unique position within Nootkan ceremonial life in historical

times: it did not compete with or complement other such ceremonials or their corresponding “secret societies”. Tlukwaana shows certain characteristics of a secret society but encompassed almost the whole tribal membership, excluding only children and certain few individuals not considered initiabile.

Reconsidering the ethnographic evidence for Vancouver Island (i.e. Nuu-chah-nulth), the paper will deal with the Tlukwaana as a traditional institution of knowledge and its importance for community cohesion as one of its focuses was opening perspectives for adolescents to find their place within a dynamic traditional society. The Tlukwaana had ceased to be practiced by the 1940s – contrary to the potlatch system as a whole that was never abandoned – but experienced a partial revival in recent years.

Cultural tourism and the museum collections

Klapstova, Katerina (Náprstek Museum, Prague, Czech Republic)

In the Naprstek Museum, Prague there are some objects which could be regard as products of cultural tourism or which are influenced by this phenomenon. Which factors determine creation of those objects, where are the limits of tendencies of this production? Are this objects an equivalent part of the ethnographical collections? This paper explores the mutual association from the NW Coast and Plains areas since the eighteenth till the twentieth centuries.

Rarámuri Baskets: The Transnational Commercialization of a Traditional Craft and the Reconstruction of Northern Mexican Ethnicities

Kummels, Ingrid (Institut fuer Historische Ethnologie, Frankfurt, Germany)

The Rarámuri (Tarahumara) are the largest indigenous group in northern Mexico. Rarámuri who live in the northeastern part of the Sierra Madre Occidental, situated closer to the large cities of the state of Chihuahua, produce baskets for a regional and transnational market since two decades. The intensification of this traditional branch of crafts production has deeply transformed the local economy as well as social and religious life of rural communities. Moreover, Rarámuri determine a new form of artisan trade characterized by an ethnic division of labor now widely diffused in northern Mexican cities near the U.S.-border. My contribution examines the impact of intensified artisan production and new forms of marketing on the ethnicities of Rarámuri and Mestizos, Chihuahua’s majority population.

Artwriting and Early Native American Basket Collectors

Lee, Molly. (University of Alaska Museum of the North and Dept. of Anthropology, University of Alaska, Fairbanks, AL, USA)

In a provocative article about the influence of text on the collecting of Australian Aboriginal art and Hopi pottery, McChesney and Myers challenge the widely held assumption that an audience’s recognition of artistic excellence is a matter of direct perception. Instead, they argue that “artwriting” – text conveyed in formats such as books, articles, exhibition catalogues and advertisements - is “ a signifying practice ... central to the recontextualization of “new , hybrid, or ‘reproduced’ indigenous objects” as art (McChesney and Myers 2003:1). Throughout the 20th century, Native American baskets, most of which are “New Buffalos” (i.e. made for the market place) have held a special fascination for their non-Native collectors, but, much like the pottery and paintings McChesney and Myers write about, the fascination did not spring upon its own. Rather, the hunger for Native American baskets in the early 20th century was fed by the writings of ethnologists, dealers, and collectors, which were widely disseminated both in the scientific and the popular press. In this paper, I analyze various texts about Native American basketry to show that “artwriting” was a major force in their commoditization. The paper will pay particular attention to the contributions of George Wharton James, perhaps their most fervent advocate. British by birth and himself the son of a basket maker, James emigrated to the U.S.,

where he developed a fascination with the Southwestern Indian basketry, and gradually enlarged it to include the basketry of the American West more generally. James, who was a part-time lecturer and dealer in Indian baskets, published a host of articles and one or two books on the subject. Part fact, part fancy, his texts invariably promote the art form by exoticizing the baskets and their makers and by reinforcing the social Darwinist perspective that classified living Indians as examples of Euroamericans at earlier stages in their development. I will argue that James and his artwriting colleagues were pivotal in repositioning Native American baskets as a fully realized category of "art".

Reference Cited:

McChesney, Lea and Fred Myers. 2003. "Writing Art and the Transfiguration of the Object," Language and Materiality Session. American Anthropological Association, Annual Meetings. Chicago, IL. Nov. 21, 2003.

Killing which buffalo?: The Standing Rock Indian Reservation and the development of Tribal Tourism

Lindner, Markus H. (Museum der Weltkulturen, Frankfurt am Main, Germany)

The Sitting Bull College in Fort Yates started to work on projects to develop the tourism, and with this the tribal economy, on the Standing Rock Reservation in 2001. In 2004 three main projects – a scenic byway, the reconstruction of Fort Manual Lisa, and special events for the bicentennial of the Lewis & Clark expedition – were more or less running in addition to the two tribal casinos.

The presentation will show how the new Tribal Tourism Director and the Sitting Bull College try to improve economic development by killing the buffalo "Tribal Tourism", which problems they have doing it within and outside the reservation, and what the general setup of tribal tourism in North and South Dakota is.

Negotiating an Economic Development: The Pokagon Band Of Potawatomi of Michigan

Miceli, Céline (La Sorbonne Nouvelle Paris III & London, Great Britain)

This paper examines the Pokagon of Potawatomi Tribe and their negotiation for the opening of a casino gaming venue as a vehicle for economic development. It looks at the interrelated legal, political, and tribal dynamics of this choice. With a better understanding of the mechanics of gaming as an economic solution for tribal nations, this paper explores the three main challenges (legal, political and cultural) of structuring this economy so that tribal nations acquire autonomy and self-sufficiency.

Social Relations Explored From Cheyenne Ledger Art: Sociological and Genealogical Inherency of the Maffet Ledger

Nagy, Imre (Ferenc Mora Museum, Szeged, Hungary)

A stylistic analysis revealed the identity of two major artists of the Maffet Ledger, now preserved in the Metropolitan Museum of Art, New York. Acknowledging their personal and group identities, as well as their genealogies we shall be able to explain the sociological framework in which their art were born.

"Stone-Man's" Medicine Lodge: A Re-examination

O'Brien, Patricia J. (Department of Sociology, Anthropology & Social Work, Kansas State University, Manhattan, KS, USA)

I have previously suggested that Old Man Mountain by Estes Park in Rocky Mountain National Park was the location of the "Stone-Man Medicine Lodge."

Re-examination points to Old Man Mountain being 'man of stone' the source of "Stone-Man's" power over stones, but not "Stone-Man's" medicine lodge.

Thermopolis, Wyoming with America's largest hot spring is an excellent lodge candidate because of the presence of a natural earthlodge-shaped mound. Possible too is the Medicine Bow region of southeast-central Wyoming with Saragota springs. Evidence for each is given.

The NMAI and the New Buffalo: Funding a Cultural Renaissance

Orloff, Petra Lina (English Department, Wayne State University, Detroit, MI, USA)

The passage of the Indian Gaming Regulatory Act in 1988 has provided many Native groups with a lucrative industry and hence, the legal power to assert tribal sovereignty and rework Native identity. Indian-controlled gambling, the economic powerhouse commonly referred to as the "New Buffalo," has not only enabled civil activism to flourish but has also allowed for a greater amount of self-representation and autonomy among Native groups, creating what some term an "Indian cultural renaissance." This paper explores the relationship between casino revenue, the expression of tribal sovereignty, and the international assertion of Native American identity, focusing primarily on the opening of the National Museum of the American Indian in Washington D.C., an institution funded largely by gaming profits.

New trends in the criticism of Native American Literature

Pellerin, Simone (Université Paul Valéry - Montpellier III, Montpellier, France)

[no abstract]

New Buffaloes Rise With Pride Across the Nation: A New Age, New Awareness, Haunting Rhythms

Potter-Deimel, Raeschelle (Vienna, Austria)

Haunting Rhythms with Historical Truths captivate today's entertainment sphere. Pondering terminology of „New Buffaloes“ is a delicate process. Ideas surrounding it gathered momentum through decades of presidential cabinets and hopeful Native People. Patronizing, inadequately funded programs failed while cultural activity waned. Elders tried keeping historical facts alive as impoverished youth dreamed of having what the media paraded before them.

COMPACT was devised to develop „Self-Sufficient“ programs. *New Buffaloes* were recognized in many places. Fantasy of Native People bloomed finding prosperous vessels in American society. There was power in multi-Media! Musical entertainment was redefined by Native performers Walela and others using traditional classical methods in aesthetics for teaching historical truths to euphoric audiences. Analyzing Native use of *aesthetic* composition in popular music broadens the meaning, as it demands respect, for the term - *New Buffaloes*.

BETTING ON THE HOUSE: Fine Art Collections in the Casino.

Ringlero, Aleta M. (Art Historian/Curator, Casino Arizona at Salt River, Scottsdale, AZ, USA)

Unlike many casinos that address interior functionality and profit-making over aesthetics and design, Casino Arizona at Salt River, an enterprise of the Salt River Pima-Maricopa tribe opted in 1999 for a museum-calibre art collection and quality over quantity in its design and approach. Housed throughout the casino are important postmodernist works by American Indian artists as well as superior examples by the "contemporary-traditionalists," and historic objects of tribal relevance to the southwest.

Grounded in archaeology, community, and visual aesthetics that distinguish the casino from larger tribal operations, the award-winning combination recognizes Native American art has evolved from the reality of more than just “living in two worlds” to the reality of Indians living in a modern world that is complex, multicultural, and as diverse as the artists themselves. In this paper, I examine the casino project from concept to execution as an integrated effort of architectural sensitivity and fine art savvy in one reservation community of Arizona.

Don't Massacre the “New Buffalo”: Linda Hogan's “Power”

Scheidegger, Erica (University of Geneva, Switzerland)

The mystical realm suggested by anything most remotely connected with Native American cultures magnetizes those hungry for New Age avatars. “Various self-proclaimed pseudo-experts hocking Native religion for money” and individuals claiming having enough Cherokee or Lakota blood to sell vision quests are some of the few depressing examples that testify to the activity generated by this gold mine. Despite such rampant endeavours and almost as a bait, Linda Hogan states in the epigraph to her novel *Power* (1999): “Mystery is a form of power.”

Hogan's epigraph raises (at least) two issues: first, how can we apprehend the supernatural Hogan refers to? Could it (also?) be a healing power? A power generally implying that you “act upon a person or a thing” (OED definition), that you can affect or influence your surrounding, who or what is targeted?

Second, how can a Western reader read such novels as Hogan writes without divesting them of their power? In *Dwellings: A Spiritual History of The Living World* (1995), Hogan demands that her reading audience approach the narrated eerie and uncanny events as credible experiences. One is thus required to abandon specific ontological mindsets, to stop viewing Native American works as allegorical products and to cease categorizing them as magical realist creations... How then can we, in the academia for instance, read them?

Part of a larger project concentrating on healing strategies in Native American and Chicano/a literatures, attempts to answer these questions bring to light the necessity (inherent to healing processes?) of a critical practice concerned with ethical accountability.

Gambling with Tradition: A look at the interdependence of the triangle: ,casinos – land claims – identity'

Schueler, Harry (Freiburg, Germany)

The present game to solve the Iroquois land claims in upstate New York by distributing of casino compacts serves as an example of how identity is affected by bargaining land for casino compacts. Iroquois ideological thinkers and traditionalists view the entering into casino compacts and tax agreements as sell out of their separateness and their differences by giving up land, jurisdiction and identity. The discussion of key symbols of Iroquois culture explains how identity is affected.

"Shifting Ground: Native American Visual Artists and Europe"

Schweninger, Lee (Department of English, University of North Carolina at Wilmington, Wilmington, NC, USA)

Despite a preoccupation with mixed heritage in much contemporary Native American literature, there has been, for the most part, only recently any impulse on the part of the authors (or critics) to investigate issues of European ancestry in Native American fiction. Carter Revard (“Report to the Nation: Claiming Europe”) was until the past few years an exception. It is as if in choosing to be Indian, Native American writers have had to turn their backs on that other homeland, Europe. As N. Scott Momaday writes, “We are what we imagine. Our very existence consists in our imagination of ourselves.” It must be acknowledged that in imagining himself an Indian,

Momaday occupies a position of cultural privilege. Other recent, well-established (and thus privileged) novelists have only very recently turned to Europe: James Welch in The Heart Song of Charging Elk, Leslie Marmon Silko in Gardens in the Dunes, and Louise Erdrich in The Master Butcher's Singing Club, to name the best known.

Like their compatriots in literature, Cherokee painter Kay WalkingStick and other contemporary visual artists (such as Jim Logan and George Littlechild, for example) make an artistic move to "claim Europe." WalkingStick, to be sure, does portray Indian subjects with overtly Indian themes, especially in her book of self-portraits, *Talking Leaves* (1994) and the 1974-77 Chief Joseph series of paintings, which reflect the nineteenth-century resistance of the Nez Perce leader. The painter thus identifies herself as a Native American artist by producing a series of paintings that have overtly Native subject matter and that address specifically Native American issues in North America. But in her more recent work, one can identify a pattern similar to that of the writers: especially in several diptychs, which are set in Italy. Like Carter Revard and other prose writers, that is, WalkingStick seems to "claim Europe"; she borrows a European landscape and thus in a sense acknowledges a European claim. She places herself (or at the very least, a strong and powerful female figure) in an Italian setting, and thus claims that space for herself as a Cherokee painter. In addition to a literal landscape and European subject matter, she often uses non-English languages (Italian, French, or sometimes Romanian, for example) in her titles, and thereby de-centers the privileged status of the colonizer's language.

By claiming Europe, WalkingStick--a well-established and by-now-canonized Native American artist--chooses to challenge mainstream conceptions of what constitutes Indian art by offering Native American critiques of Europe. She paints from a position of privilege and thus from a position of power. Hers is one way of defying cultural and historical roles that the dominant culture imposes. In this sense her art intersects with the fiction of several writers: they thus establish a form of artistic (and by extension political) emancipation. They are freed from painting or writing according to the dominant culture's expectation of what constitutes Native American visual and/or literary art. To choose to claim--or not to claim--a European heritage is a declaration of sovereignty and a form of liberation.

Economic development: a tool for a rebirth of traditions and spiritual values

Strigler, Marie-Claude (Université de Paris 3 - Sorbonne Nouvelle, Paris, France)

Economic development usually is the utilization and development of natural and human resources available to produce marketable goods and services to exchange with other segments of society for other goods and services. This paper will show that economic development can be a means toward the end of securing cultural identity and favoring cultural development. Some aspects of the culture can be improved when the traditions and values of the tribe are merged with a developing economy.

The Shinnecock Casino Campaign: Tribal Identity, Local Politics and Tangled Legalities.

Strong, John A. (Professor Emeritus; Long Island University; Southampton, NY, USA)

The Shinnecock Nation, a small reservation community recognized by the state of New York, is currently engaged in a two front campaign. A tribal Gaming Committee is seeking to win approval for a casino, and the elected tribal trustees have submitted a petition to the B.A.R. for federal recognition. The tribe attempted to keep the two concerns separate but, a federal judge has intervened to link the two in his court. The second front is a conflict between the tribe and the non-Indian communities adjacent to the reservation which are vehemently opposed to the construction of a casino because of the traffic problems and fears about social problems associated with high stakes gambling.

The conflict began when the tribe, acting on the advice of their lawyers who argued that federal recognition was not necessary for a state reservation to operate a casino, hired a bulldozer crew to clear land for a construction site. The Southampton Town officials immediately placed

an injunction on any further activity, arguing that the tribe needed federal recognition and a compact with the state of New York. When the tribe appealed the ruling, the judge refused to lift the injunction, but ordered the B.A.R. to act on the tribal petition within a reasonable period or he would decide the issue in his court. The B.A.R refused to change its procedures, arguing that it would not be fair to other tribes awaiting their decision. The judge is still reviewing the documents presented by both parties. A decision or an out of court settlement is expected in November or December.

This paper discusses the historical, social, and legal issues involved in the controversy.

Anomalous Painters, Writers, Critics and Other "Indian" Impostors

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In these post September 11, 2001 times certain questions still require answers. Of these questions, Indian "identity" is always on the minds of academics, movie makers, writers, anthropologists, popular entertainers, politicians and even Indians themselves when they are dealing with the "Indian" image that we all know. This is true wherever we are located whether in Canada, the U.S., Europe or Japan. There are those who say that Elvis Presley was part Cherokee for example, or that Johnny Cash is part Cherokee or Val Kilmer is part Cherokee or that Iron Eyes Cody is a Cree or Creek or Cherokee (take your pick), or even that the New York artist Jimmy Durham is Cherokee. But, paradoxically no one seems to know who these people really are, well not for certain anyway. Why this Indian "identity" predicament is unique to Canadian First Nations and Native Americans in the U.S. is difficult to say; no other race seems to be saddled with this problem. It is difficult to imagine how anyone would ever question the race of a black movie star or comic or artist nor would anyone dare step up to the plate and proclaim that Shania Twain was not white, or Jackie Chan was not really Chinese or that Whitney Houston was part white. This "fake" versus the "real Indian" question has been bandied about by nearly everyone for more than a century but no one seems truly willing to tackle the question head on in public and for good reason. Some fear retribution in the form of law suits or personal and professional chastisement while still others would characterize any such attempt to get to the root of this problem as plain foolhardiness, still, others consider the question simply out of bounds, preferring to categorize the problem as foolish gossip, thinking perhaps that if they just ignore the issue that it will simply go away.

In the meantime the circus continues. One thing is abundantly clear in all this however, the question affects all of us in one way or other and some more than others. To that end I discuss some of the reasons why its important to look closely at this issue, names some names, and have listed some "principles" to help us identify who is and who is not a real Indian since ordinary government legislation and claims to certain amounts of racial pedigree do not seem to be accomplishing this task very well. I also discuss some of those individuals who clearly fall into what I have coined as the "anomalous" category.

For the edification of the more skeptical among us, these principles did not merely fall out of the clear blue sky one sunny morning, into my lap. To the contrary, they have emerged literally out of decades of discussion and research into this difficult question, out of dialogues that I have had with other real Indians across North America, the types of individuals that you find living on Indian reservations and reserves and in the city urban centers. But also, the question has been raised with many Native and non-Native students and other Native and non Native academics and artists.

I do not refrain from naming names here and I do discuss a select but noteworthy group of "anomalous" individuals who can serve as examples to other individuals found in this predicament in hopes of shedding some light on this enigmatic situation. Evenso, I realize that tackling this problematical issue in this way will not make me a popular person amongst certain individuals caught in this predicament and I do realize that this is a potentially very dangerous thing to do. Many of these personalities have substantial reputations to defend, fame that is sometimes directly linked to their claim to being First Nations or Native American people

however peripheral and I have no reason to believe that they will go to no ends to contest and ridicule what I have to say in this essay. Fortunately for us all there is a redeeming quality in their predicament because as I see it, when all is said and done, they do occupy a very unique place in the scheme of things. In a peculiar kind of way these "anomalous" personalities confirm for us the reality of what genuine First Nations or Native American culture, society, history, art, and philosophy are truly all about, by showing us what it assuredly is not.
