

JULY
06-09
2022

Indigenous Print Cultures, Media and Literatures

INTERNATIONAL SYMPOSIUM IN MAINZ, GERMANY

Co-Hosted by the Obama Institute for
Transnational American Studies and the
Humanities Research Center at Virginia
Commonwealth University



VCU College of Humanities
and Sciences
Humanities Research Center



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SCHEDULE

	WED/JULY 6	THU/JULY 7	FRI/JULY 8	SAT/JULY 9
9:00		9:00–10:30 Session 1 Indigenous Print Cultures and Language Jutta Ernst (Chair), Noenoe Silva, Christopher Pexa, and Philip Round.	9:00–10:30 Session 5 Indigenous Writing, Rights and Activism Matt Bokovoy (Chair), Cari M. Carpenter, Cristina Stanciu, and Miranda Johnson.	
10:00		10:30–11:00 Coffee Break	10:30–11:00 Coffee Break	10:00–11:15 Session 9 Reassessing Indigenous Archives Jill Doerfler (Chair), Chadwick Allen and Birgit Däwes.
11:00		11:00–12:30 Session 2 A Lasting Legacy of Periodicals and Politics Mark Rifkin (Chair), Adam Spry, Jill Doerfler, and David Stirrup.	11:00–12:30 Session 6 Progressive Era Indigenous Periodicals and Magazines Axel Schäfer (Chair), Jonathan Radocay, and Kelly Wisecup.	11:15–11:30 Coffee Break
12:00		12:30–13:30 Lunch	12:30–13:45 Lunch	11:30–12:30 Final Discussion Chadwick Allen, Cari Carpenter, Mishuana Goeman, Mark Rifkin, Philip Round, Oliver Scheiding, Kelly Wisecup.
13:00				
14:00		13:45–15:15 Session 3 Boarding School Publications Cristina Stanciu and Frank Newton (Chairs), Lionel Larré, and Jane Griffith.	14:00–15:30 Session 7 Indigenous Printscapes and Indigeneity Padraig Kirwan (Chair), Kathryn Walkiewicz, Frank Kelderman, and Mark Rifkin.	
15:00		15:15–15:30 Coffee Break	15:30–16:00 Coffee Break	
16:00	16:00 Registration	15:30–17:00 Session 4 Indigenous New Media and Literature Philip Round (Chair), Bethany Hughes, René Dietrich, and Dallas Hunt.	16:00–17:30 Session 8 Project Presentations: Indigenous Modernities Chris Andersen (Chair), Kirby Brown, and Oliver Scheiding.	
17:00	17:00 Welcome Reception			
18:00	17:45 Keynote Lectures Chair: Mark Rifkin Mishuana Goeman , UCLA Gerald Vizenor , UC Berkeley (Virtual)	17:30–18:30 Keynote Lecture Chair: Chadwick Allen Beth Piatote , UC Berkeley (Virtual)		
19:00	19:00 Reception Atrium Maximum	19:15 Reception City Hall, Mayor-Mainz	19:00 Conference Dinner at Strausswirtschaft Peter Dhom	
20:00				

SYMPOSIUM ORGANIZERS



Dr. Oliver Scheiding

Professor of North American Literature and Early American Studies at the Obama Institute for Transnational American Studies, Johannes Gutenberg-Universität, Mainz, Germany



Dr. Cristina Stanciu

Associate Professor of English and Director of the Humanities Research Center at the Virginia Commonwealth University, Richmond, Virginia, U.S.

The Obama Institute Annual Report:

http://www.obama-institute.com/wp-content/uploads/20220614_ePDF_sm.pdf

The Humanities Research Center:

<https://humanitiescenter.vcu.edu/>

JULY
06

DAY ONE

VENUE: LECTURE HALL, ATRIUM MAXIMUM



16:00

REGISTRATION

17:00–17:45

WELCOME RECEPTION

Prof. Dr. Stefan Müller-Stach,

VICE PRESIDENT FOR RESEARCH, JGU

Dr. P. Srirama Rao,

VICE PRESIDENT FOR RESEARCH AND INNOVATION, VCU

Prof. Dr. Alfred Hornung,

DIRECTOR OF THE OBAMA INSTITUTE

Prof. Cristina Stanciu, Prof. Oliver Scheiding,

SYMPOSIUM ORGANIZERS

17:45–18:30

KEYNOTE LECTURE (IN-PERSON)

CHAIR **Mark Rifkin,** PROFESSOR, UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

“Carrying Our Ancestors Home: The Importance of Storytelling, Digital Projects, and Centering Tribal Voices”

Mishuana Goeman, PROFESSOR, UNIVERSITY OF CALIFORNIA, LOS ANGELES

The archive is not just a place of storage, it is a place of public inspiration for Indigenous art production and storytelling. Artifacts found at cultural heritage sites are not just collector items to be displayed, but they are informative for present communities to continue cultural traditions and to innovate via contemporary artistic practices. In *Carrying Our Ancestors Home* (COAH), we share the stories of repatriation, the efforts by tribal members who must create and engage new processes in line with community traditions in order to set right that which should never have happened. This talk will examine the relationship between the archival material and contemporary artist. We will look at the role of poetry, art and material culture to tell a new story of the meaning of archival returns.

18:30–19:00 KEYNOTE LECTURE (VIRTUAL)

CHAIR **Cristina Stanciu**, ASSOCIATE PROFESSOR AND DIRECTOR OF THE HUMANITIES RESEARCH CENTER, VIRGINIA COMMONWEALTH UNIVERSITY

“Waiting For Wovoka: Scenes From a Novel of Good Cheer and Native Hand Puppet Parleys”

Gerald Vizenor, PROFESSOR EMERITUS, UNIVERSITY OF CALIFORNIA, BERKELEY

Dummy Trout, a mute native puppeteer lives with five mongrels and four abandoned teenagers in a ramshackle cabin named the Theatre of Chance on the White Earth Reservation. The troupe of puppeteers travel with the mongrels in a converted school bus to the Seattle World’s Fair in 1962. They attend a performance of the play *Waiting for Godot* and create catchy puppet parleys with the author Samuel Beckett.

19:00 RECEPTION (Atrium Maximum)

SPEAKERS

STEFAN MÜLLER-STACH, Johannes Gutenberg-Universität Mainz

Dr. Stefan Müller-Stach is the Vice President for Research and Young Scientists at JGU, and is responsible for the areas of research, data processing and knowledge and technology transfer. Stefan Müller-Stach, born 1962, studied Mathematics at Ludwig-Maximilians-Universität München and at the University of Bayreuth. After completing his doctorate and undertaking postdoctoral research at numerous universities in the USA and Italy as well as at the University of Bayreuth, he received his postdoctoral lecturing qualification in 1996 in Mathematics at what is now the University of Duisburg-Essen. Other milestones along the way included deputy professorships at the University of Bayreuth and the University of Cologne as well as a guest lectureship at the Max Planck Institute for Mathematics in Bonn. From 1998 to 2002 he was a Heisenberg Scholar of the German Research Foundation (DFG). Müller-Stach continued his international career as a full professor at McMaster University in Hamilton, Canada, and as a visiting professor at the Institut Fourier in Grenoble, France. In 2003 he was appointed to a Professorship in Number Theory at



the Institute of Mathematics at Johannes Gutenberg University Mainz. Professor Dr. Stefan Müller-Stach brings with him a vast and diverse range of experience in university and academic research management. He coordinated a collaborative research center funded by the German Research Foundation (DFG) and was the spokesperson of the DFG Mathematics Review Board. From 2012 to 2014 he was Dean of Faculty 08: Physics, Mathematics, and Computer Science; from 2010 to 2016 he was a member of the Executive Committee of the Gutenberg Research College (GRC), the central strategic body for promoting cutting-edge research at Mainz University. Since 2013, Müller-Stach has also been a senior member of the Gutenberg Academy for Young Researchers at JGU, where he helps foster and mentor up-and-coming research talent.

P. SRIRAMA RAO, Virginia Commonwealth University

Dr. Srirama Rao, Vice President for Research and Innovation and Professor at Virginia Commonwealth University, earned his Ph.D. in allergy and immunology in 1989 from the Indian Institute of Science in Bangalore, after which he conducted post-doctoral studies at Pharmacia-Experimental Medicine in La Jolla, California. He has focused his research on the pathogenesis of allergic inflammation and has published nearly 90 peer reviewed manuscripts, as well as reviews and book chapters. Over the course of his 25-year academic and administrative career, Dr. Rao has been continuously funded by the NIH, multiple federal and state agencies, foundations, and corporations, securing nearly \$20 million in grant support.



ALFRED HORNUNG, Johannes Gutenberg-Universität Mainz

Dr. Alfred Hornung is a research professor of American Studies and English, with special interests in Transnational American Studies and all areas of Life Writing. These fields have implications for inter- and transdisciplinary methods as well as an extension of American literature and culture beyond the boundaries of the Continental United States. Dr. Hornung pursues transatlantic and transpacific reaches of the classical canon of literary and cultural works from the 18th to the 21st century and recognizes new authors and new lines of transnational affiliations established by multiple migrations from different parts of the world.



KEYNOTE SPEAKERS



MISHUANA GOEMAN, University of California, Los Angeles

Dr. Mishuana Goeman, daughter of enrolled Tonawanda Band of Seneca, Hawk Clan, is a Professor of Gender Studies and American Indian Studies, as well as an affiliated faculty of Critical Race Studies in the Law School at UCLA. She is also the inaugural Special Advisor to the Chancellor on Native American and Indigenous Affairs. Her monographs include *Mark My Words: Native Women Mapping Our Nations* (University of Minnesota Press, 2013) and the forthcoming *Settler Aesthetics and the Spectacle of Originary Moments: Terrence Malick's "The New World"* (University of Nebraska Press). She is also part of the

feminist editorial collective for *Keywords in Gender and Sexuality Studies* from NYU Press (2021). Her community-engaged work is devoted to several digital humanities projects, including participation as a Co-PI on community-based digital projects, *Mapping Indigenous L.A.* (2015), which gathers alternative maps of resiliency from Indigenous LA communities, and *Carrying Our Ancestors Home* (2019), a site concentrating on improving tribal relationships and communications as it concerns repatriation and NAGPRA. She is also heading up the new Mukurtu California Native Hub housed at AISC through an NEH grant. Dr. Goeman has published widely in peer-reviewed journals and edited collections, including guest-edited volumes on *Native Feminisms and Indigenous Performances*. From 2020-2021, she was a Distinguished Visiting Scholar at the Center for Diversity and Innovation at the University of Buffalo, located in her home territories.



GERALD VIZENOR, University of California, Berkeley

Gerald Vizenor is one of the most prolific and versatile writers of his generation, inhabiting simultaneously multiple spaces of creativity, from poet, novelist, essayist, and playwright to autobiographer, journalist, literary critic, teacher, and scholar. He is a prolific writer, literary critic, and editor of over 40 books in a variety of genres covering over a half century of creative work. He is the recipient of many awards and honors, including two American Book Awards (*Griever: An American Monkey King in China* in 1988 and for *Shrouds of White Earth* in 2011), as well as the PEN Oakland–Josephine Miles Award in

1990, a Lifetime Literary Achievement Award from the Native Writer's Circle of the Americas in 2001, a Distinguished Achievement Award from the Western Literature Association in 2005, and the MELUS Lifetime Achievement Award in 2011. Vizenor has taught and lectured at prestigious universities in the United States and across the world, redefining both Native American writing and literary criticism. From his first published volume, *Two Wings The Butterfly* (1962), a privately published collection of haiku poetry, to his most recent nonfiction work, *Native Provenance: The Betrayal of Cultural Creativity* (2019), Vizenor continues to challenge and educate his readers on Indigenous matters, from form to method, from politics to hermeneutics, from the local to the international. Vizenor is a citizen of the White Earth Nation in Minnesota and is Professor Emeritus at University of California, Berkeley. He also held academic appointments at the University of New Mexico, University of California Santa Cruz, University of Oklahoma, and the University of Minnesota. His newest novel is *Treaty Shirts: October 2034—A Familiar Treatise on the White Earth Reservation* (2016) and his most recent collection of cultural criticism is *Native Provenance: The Betrayal of Cultural Creativity* (2019). Previous novels, poetry, and short story collections include *Favor of Crows* (2014), *Blue Ravens* (2014), *The Heirs of Columbus* (1991), *Landfill Meditation* (1991), *Shadow Distance* (1994), and *Hotline Healers* (1997). In addition to his works of fiction, poetry, and poetics, Vizenor has authored several books on Native American identity, politics, and literature. The excerpt he is reading from at the symposium (pre-recorded) is part of *Waiting for Wovoka: Envoys of Good Cheer and Liberty*, forthcoming in spring 2023 from the University of Nebraska Press.



9:00–10:30 **SESSION 1**
Indigenous Print Cultures And Language

CHAIR **Jutta Ernst**, PROFESSOR, JOHANNES GUTENBERG-UNIVERSITÄT MAINZ

“The Twentieth-Century Hawaiian-Language Newspapers”

Noenoe Silva, PROFESSOR, UNIVERSITY OF HAWAII AT MĀNOA

This paper is a historical review of the secular Hawaiian-language newspapers published between 1900 and 1948, when the last of them ceased publication. Twenty-one papers spanning the political spectrum (Democratic, Republican, Home Rule Party, and independent) were published in this period. The focus is on identifying the editors and major writers, their political and Indigenous community-supporting activities, and their contributions to perpetuating the Hawaiian language and literature in the face of heavy assimilation pressures after the US takeover of our country in 1898. I will present a brief history of the papers followed by a sketch of one of the most important, but mostly unknown, authors of the period: Z. P. Kalokuokamaile.

“Bringing the Language Together’: Ochéti Šakówiŋ Pasts and Futures in the Iapi Oaye (The Word Carrier) Newsletter”

Christopher Pexa, ASSOCIATE PROFESSOR, UNIVERSITY OF MINNESOTA

One of the few Indigenous-language newspapers to emerge in the nineteenth century, the *Iapi Oaye* or “Word Carrier” was first published in the Dakhóta language in 1879 at the Dakota Mission in Greenwood, Dakota Territory. It continued to be published in both English and Dakhóta for the next 50 years, serving as an important source of mission news, religious education, and social history for Dakota- and Lakota-speaking (Očheti Šakówiŋ) people. This talk will examine a special issue of the newspaper from September 1884 that commemorates the Episcopal mission’s founding on the Yankton reservation. The issue, titled “Napeyuza,” reveals the newspaper speaking in its own voice, “shaking the hands” of its new readers, who would include not only Yankton converts but many other relatives who were exiled from Mni Sóta (Minnesota) following the 1862 U.S.-Dakota War. Building on a framing of Indigenous futurities as expressing what Laura Harjo (Mvskoke) calls “possible worlds to live in that refuse elimination at the hands of settler colonialism,” this talk situates the *Iapi Oaye* in this special issue and beyond as an important vehicle for expressing Očhėti Šakówiŋ culture and resilience, rather than just being a tool for disseminating settler Christian ideals. Its promise that the Episcopal mission and, more specifically, the

SPEAKERS

JUTTA ERNST, Johannes Gutenberg-Universität Mainz

Jutta Ernst is Professor and Chair of American Studies, as well as Executive Board member of the Obama Institute for Transnational American Studies at the University of Mainz, Germany. She is interested in the intersections of North American Studies and Translation Studies, focusing her research on the mobility of authors, editors, media, texts, and ideas, as well as on the shifts in language, style, and format that go along with these transcultural dynamics. Among her more recent publications are *Amerikanische Modernismen: Schreibweisen, Konzepte und zeitgenössische Periodika als Vermittlungsinstanzen*, a study which traces the emergence and consolidation of competing concepts of modernism and identifies the actors and institutions involved, highlighting the role of contemporary magazines as cultural mediators. In “‘Poetics of the Potent’: Yann Martel’s *Life of Pi*, Edgar Allan Poe’s *The Narrative of Arthur Gordon Pym of Nantucket*, and *Modes of Transcreation*,” Ernst adopts Haroldo de Campos’s concept of “transcreation,” and sheds light on new modes of writing in a globalized 21st century.



NOENOE SILVA, University of Hawai‘i

Noenoe Silva is a Kanaka Hawaii author and scholar. She serves as professor of Hawaiian and Indigenous politics and Ōlelo Hawaii (Hawaiian language) at the University of Hawaii at Mānoa. Her books include *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism* (2004) and *The Power of the Steel-tipped Pen: Reconstructing Native Hawaiian Intellectual History* (2017), both published by Duke University Press.



CHRISTOPHER PEXA, University of Minnesota

Christopher Pexa specializes in 19th and 20th century Native American and U.S. literatures, Native American studies, and settler colonial studies, with an emphasis on questions of indigenous ethics, sovereignty, and nationalism. His book, *Translated Nation: Rewriting the Dakota Oyate*, explores the ambivalent ways in which allotment-era Dakota authors played to white regimes of legibility while also time honoring tribal common sense and producing a contemporary Dakota nationhood. Pexa’s essays have appeared or are forthcoming in *PMLA*, *Wičazo Ša Review*, *SAIL*, and *MELUS*. He is also a published poet and is currently working on a book of prose poetry, entitled *Throne of Horses*, about the afterlives of Indian boarding schools.



newspaper's pages would "bring... the language together" stands as a refusal of diasporic dis-integration brought on by the 1862 War but also by President Ulysses Grant's so-called "Peace policy" of Christianizing Indigenous people on newly-created reservations like the one at Yankton.

"The Role of Indigenous Languages in the Production of Native Texts/Periodicals at the End of the Nineteenth Century"

Philip Round, PROFESSOR, UNIVERSITY OF IOWA

Writing from Buffalo Bill's Wild West Show in Manchester England in 1888, Nicholas Black Elk (of *Black Elk Speaks* fame) wrote, "mitakola wotanin ieska wowapi wanji lecala iwacu, ua lila ibluskin ye lo Lakota. Wasicun ieska okhipi kte kin heciyantanh" ("a little while ago my friend gave me a translated paper [the *Iapi Oaye*] and I rejoiced greatly. Thus the Lakotas will be able to translate English"). In this way, Black Elk articulated a sentiment shared by many Native peoples in North America undergoing the strife of colonial displacement and cultural erasure. Seeing his own language in print abroad suggested a new way of embodying Lakota talk (Lakota *iapi*) in print and that this material form of his language was connected directly to the homeland on the plains. He told his biographer John Neihardt, "while he was in Europe his own spiritual power disappeared, and perhaps this led him to Christianity. As soon as he came back to Pine Ridge, his power came back to him." [i] Perhaps that is why the word "makece" appears twice in the letter. Land and language went hand in hand with his sense of belonging to the Lakota nation. In celebrating the new form his language had taken, Black Elk emphasizes kinship bonds strengthened by the arrival of a medium for written Lakota: "*Hopo, Mitakuye Lakota oyate kin . . . mitakola wotanin*" (So, my relatives, the Lakota people, . . . my friend gave me news).

"Scripting Sovereignty: Writing and Community in 19th-Century Native America" explores nineteenth-century Indigenous periodicals from the perspective of their engagement with vernacular language scripts and typefaces. Although many scholars are aware of *The Cherokee Phoenix* (1828-1834) and its use of the Sequoyah syllabary in producing a bi-lingual periodical, few have commented on similar interplays between script, type, print, and books in works like the Seneca's *The Mental Elevator* (1841-1850) and the Lakota/Dakota's *Iapi Oaye* (1871-1939). Drawing on research I conducted for my forthcoming book on Indigenous print, I argue that such script practices actually expand our understanding of the political work of Indigenous newspapers and lead us toward a better conceptualization of the way Native languages served as sovereign systems of communication in the nineteenth-century North American world of print and manuscript publication.

10:30-11:00 COFFEE BREAK

PHILLIP ROUND, University of Iowa

Phillip Round is a Professor of English and Native American and Indigenous Studies at the University of Iowa. He is the author of three books on American literature, *By Nature and By Custom Cursed: Transatlantic Civil Discourse and New England Cultural Production, 1620-1660* (University Press of New England, 1999), *The Impossible Land: Story and Place in California's Imperial Valley* (University of New Mexico Press, 2008), and *Removable Type: Histories of the Book in Indian Country, 1663-1880* (University of North Carolina Press, 2010), which examines the textual cultures that emerged in Native American communities as they mobilized literacy, books, and print in their struggle against the European occupation of their homelands. *Removable Type* was awarded the Modern Language Association's James Russell Lowell Prize in 2011. In 2013, he was honored with a John Simon Guggenheim Fellowship.



11:00–12:30 **SESSION 2**

A Lasting Legacy of Periodicals and Politics

CHAIR Mark Rifkin, PROFESSOR, UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

“The Demosthenes of White Earth: Theodore Beaulieu, *The Progress*, and the Recovery of an Indigenous Intellectual Tradition”

Adam Spry, ASSOCIATE PROFESSOR, EMERSON COLLEGE

This paper will trace my attempts to recover from the archive the life and work of Theodore Hudon dit Beaulieu (1851-1924), newspaper editor, historian, and fierce advocate for Anishinaabe rights. As editor of the short-lived but historically-significant newspaper *The Progress* (White Earth, MN, 1886-9), Theodore Beaulieu challenged the assumptions and prejudices of Natives and Euroamericans alike with his provocative—sometimes even incendiary—writings on Federal Indian policy, land allotment, and Anishinaabe tradition. Although Beaulieu’s writings have received more attention in recent years thanks to the efforts of Gerald Vizenor, little is known about the person whose voice animated *The Progress*. Both a first attempt at providing a biography of Beaulieu, and a meditation on the difficulties of archival recovery, this paper will examine the ways in which Beaulieu’s legacy was recorded by the very same periodicals and institutions he worked tirelessly to resist. In my decade-long attempt to reconstruct the contours of Theodore Beaulieu’s life and work, I have been struck with the ways in which Beaulieu was understood as an outlier among his own people—whose intellect and abilities were seen as somehow contrary to his identity as an Anishinaabe. Bringing together newspaper clippings, correspondence, and other ephemera, this paper will ask whether it is possible to recover a coherent sense of Beaulieu’s life and activism through his depiction by non-Natives who had difficulty accepting the very possibility of a Native intellectual. At the same time, I hope to show how Beaulieu’s savvy understanding of print (both in *The Progress* and elsewhere) allowed him to create a model of public engagement that carved a space for subsequent generations of Native thinkers and activists in the early twentieth century and beyond.

“A Few Honest Words’: Writing for the *Anishinaabeg Today* in the Twenty-first Century”

Jill Doerfler, PROFESSOR, UNIVERSITY OF MINNESOTA, DULUTH

There is a long and rich Anishinaabe tradition of writing. Writing is one way that we create and re-create ourselves. In *Earthdivers*, Gerald Vizenor asserts that we need “a few honest words” to build a new world. On March 1, 2007, Erma Vizenor, then Chairwoman of the White Earth Tribal Council, gave the annual State of the Nation address at the Shooting Star Casino in Mahanomen, Minnesota. She formally announced her goal to begin the process of constitutional reform. At that same time, I was working to finish my dissertation, which was focused on Anishinaabe

ADAM SPRY, Emerson College

Adam Spry (White Earth Anishinaabe) teaches Native American, global Indigenous, and American literatures at Emerson College. His research examines the intersection of Native cultural production and U.S. federal Native American policy over the past two centuries. His monograph, *Our Warpaint is Writers' Ink* (2018), is a comparative literary history of writing by, and about, the Anishinaabeg people since the nineteenth century.



JILL DOERFLER, University of Minnesota, Duluth

Jill Doerfler grew up on the White Earth Reservation and is the daughter of an enrollee of the White Earth Nation. She is a Professor and Department Head of American Indian Studies at the University of Minnesota, Duluth. Her primary area of scholarly interest is American Indian, specifically Anishinaabe, identity with a political focus on citizenship. She has taken a community engaged approach to research, working closely with the White Earth Nation on constitutional reform efforts from 2007-2015 and in 2016 co-establishing a grassroots community group, Zaagibagaang, which is focused on governance and nation building. Her book, *Those Who Belong: Identity, Family, Blood, and Citizenship Among the White Earth Anishinaabeg* (2015), examines staunch Anishinaabe resistance to racialization and the complex issues surrounding tribal citizenship and identity. She co-authored *The White Earth Nation: Ratification of a Native Democratic Constitution* (University of Nebraska Press, 2012) with world-renowned Anishinaabe scholar Gerald Vizenor and co-edited *Centering Anishinaabeg Studies: Understanding the World Through Stories* (Michigan State University Press, 2013) with Niigaanwewidam James Sinclair and Heidi Kiiwetinepinesiik Stark.



identity and changes in enrollment criteria during the twentieth century. I contacted the Chairwoman's office and agreed to assist with the constitutional reform process by converting much of my dissertation research into articles for the *Anishinaabeg Today: A Monthly Chronicle of the White Earth Nation* newspaper. I continued to write for the newspaper throughout the constitutional reform process. I worked to shape public opinion in the articles, which both shared updates about the process as well as historical information. Ultimately, I wrote nearly fifty articles over seven years. In this presentation, I will reflect upon my writings and efforts to use the newspaper articles as a grain of sand with which we might build a new world. I will also examine how these articles fit within the longer tradition of White Earth periodicals and White Earth writers.

“Indian Curiosity’: Re-presenting 19th-Century Ojibwe Survivance in 21st-Century Art and Drama”

David Stirrup, PROFESSOR, UNIVERSITY OF KENT

This paper will examine the ways in which an Ojibwe artist and an Ojibwe writer revisit the text and context of Mississauga entrepreneur Maungwudaus's eight-page pamphlet about his group's experiences of traveling in Europe with George Catlin's *Indian Gallery*. Robert Houle's well-known installation “Paris/Ojibwe,” staged in Paris in 2010, draws out and negates the erasures of the European gaze. Heid Erdrich's unpublished play *Curiosities: A Play in Two Centuries*, meanwhile, reproduces text from Maungwudaus's pamphlet and from Catlin's own *Eight Years' Travel and Residence in Europe*—especially Say-say-gon's often humorous sketches of the events Maungwudaus and Catlin describe—and blends the historical Ojibwe troupe with the contemporary Ojibwe performers. In doing so, I will argue, both artist and writer collapse the temporal gap between the 1840s and the present to echo Maungwudaus's own inversion of the imperial gaze, to foreground Ojibwe survivance, and center Indigenous agency amidst scenes of colonial coercion and erasure.

12:30–13:30 LUNCH

DAVID STIRRUP, University of Kent

David Stirrup is Professor of American Literature and Indigenous Studies at the University of Kent. He is author of *Picturing Worlds: Visuality and Visual Sovereignty in Contemporary Anishinaabe Writing* (MSUP, 2020) and *Louise Erdrich* (Manchester University Press, 2011); co-editor of *Tribal Fantasies: Native Americans in the European Imaginary* (with James Mackay, 2013), *Parallel Encounters: Culture and the Canada-US Border* (with Gillian Roberts, 2014), *Enduring Critical Poses: the Legacy and Life of Anishinaabe Literature and Letters* (with Gordon Henry Jr and Margaret Noodin, 2021), and *Theorizing the Canada-US Border* (with Jeffrey Orr, forthcoming); and a founding editor of *Transmotion*. In 2019, he founded the Centre for Indigenous and Settler Colonial Studies at Kent, which, among other things, collaborates with Indigenous scholars to improve the general training UK-based Ph.D. students and early career researchers receive in ethical approaches to work on Indigenous-focused topics. He has recently begun an AHRC-NEH funded project titled “Indigenous Knowledges: a Digital Residency Exchange and Best Practice Pilot” with colleagues at Kinyaa'áanii Charlie Benally Library at Diné College, the U of Arizona's Southwest Center, and Wellcome Collection in London.



13:45–15:15 **SESSION 3**
Boarding School Publications

CHAIRS **Cristina Stanciu**, ASSOCIATE PROFESSOR, VIRGINIA COMMONWEALTH UNIVERSITY, and **Frank Newton**, PH.D. CANDIDATE, JOHANNES GUTENBERG-UNIVERSITÄT MAINZ

“A Magazine not only *About* Indians, but Mainly by Indians: Native Representations in the Carlisle Publications at the Beginning of the 20th Century”

Lionel Larré, PROFESSOR AND PRESIDENT, UNIVERSITÉ BORDEAUX-MONTAIGNE

The Carlisle Industrial School for Indians was founded in 1879 by Richard H. Pratt, who made his assimilationist agenda extremely clear in the most famous, albeit often truncated, quote by him: “all the Indian there is in the race should be dead. Kill the Indian in him, and save the man.” The Carlisle school was open through 1918. It produced many different magazines in the course of its history, in which Native Americans as well as Euro-Americans published all kinds of texts: essays on the Indian condition, poems, short stories, legends, etc. In the last decade of the school’s existence, *The Red Man* (1910-1917) presented itself as “a magazine not only about Indians, but mainly by Indians.”

In 2011, Jennifer Bess examined “acts of cultural continuity” in some of the school’s publication; in 2013, Cristina Stanciu conceded that, although Carlisle publications “disseminated Carlisle ideology,” they could sometimes make “room for Indian student authorship and creativity” (37); in 2017, Sarah Klotz studied the “impossible rhetorics of survivance” in the early years of Carlisle; that same year, Jacqueline Emery wrote in her introduction to *Recovering Native American Writings in the Boarding School Press*: “Native Americans used boarding school newspapers for their own purposes: to shape representations of Indianness that circulated in US print culture” (2). Following up on the work of these scholars, I propose to examine to what extent *The Red Man* gives room to its Native American contributors to question, maybe even undermine, Pratt’s assimilationist agenda. An analysis of the William “Lone Star” Dietz’s illustrations for *The Red Man*’s covers is an apt starting point to raise the question. If the cover of the October 1911 issue seems to praise the assimilationist program for turning Native Americans into United States farmers, the cover of the May 1910 issue, showing an Indian in breechcloth and moccasins, holding a bow and arrow, seems to express nostalgia for a past hunting way of life. What kind of representations did Native American contributors to the magazine put forward? Many of them wrote traditional stories, or essays about traditional practices, thus contributing to better knowledge about Native American cultures. Some even contributed essays on the period’s policies regarding Native Americans, sometimes questioning assimilation. In spite of the assimilationist viewpoints that *The Red Man* widely published, it may also be possible to argue that its Native American authors put forward the idea that Native Americans, contrary to what Pratt wished for, had something “Indian” to contribute to US society, in the same way that, according to Angel

FRANK NEWTON, Johannes Gutenberg-Universität Mainz

Frank Newton, Ph.D. candidate, is a research associate at the Obama Institute for Transnational American Studies at Johannes Gutenberg-Universität Mainz, Germany. He received his M.Ed. in 2017 and spent the academic year 2017/18 teaching as a visiting instructor at UC Davis, USA. After coming back to Germany, he began work on his dissertation on Native American periodicals from 1890 to 1930. He is currently a doctoral researcher for Prof. Dr. Oliver Scheiding in the field of Transnational Periodical Cultures. In 2020, the DFG approved funding for a three-year project, Periodicals and Indigenous Modernity: Building a Text Corpus of American Indian Magazines, 1890-1930, conducted by Prof. Dr. Oliver Scheiding and Frank Newton.



LIONEL LARRÉ, Université Bordeaux-Montaigne

Lionel Larré is the president of Bordeaux Montaigne University, where he teaches American history with a focus on Native American history and representations of Native Americans. He is the author of several articles on Native American history, culture and literature, a book on Native American autobiography (*Autobiographie amérindienne. Pouvoirs et résistance de l’écriture de soi*, Presses universitaires de Bordeaux, 2009) and a book on Cherokee history (*Histoire de la nation cherokee*, Presses universitaires de Bordeaux, 2014). He co-created *Elohi, Indigenous People and the Environment*, a multi-disciplinary journal focusing on the Indigenous peoples’ relationship to their environment. He is also the editor of a collection of texts by Cherokee author John Milton Oskison (*Tales of the Old Indian Territory and Essays on the Indian Condition*, University of Nebraska Press, 2012), and of a biography of John Ross, by the same author (University of Nebraska Press, 2022).



DeCora (Winnebago), an art teacher at Carlisle and Dietz's wife, "the school-trained Indians of Carlisle are developing [their artistic talent] into possible use that it may become [their] contribution to American art."

"Indigenous Dialogues: Early 20th Century Native American Discourse in Boarding School Publications"

Frank Newton, PH.D. CANDIDATE, JOHANNES GUTENBERG-UNIVERSITÄT MAINZ

This paper proposes to read the serialized publications from the Carlisle Indian Industrial School as an ongoing dialogue between the Native American student printers and the periodicals published by the boarding school through both textual-visual elements and a self-reflective critical stance on the enforced assimilation the students were subjected to. Although heavily editorialized and censored by the school's superintendents, publications such as *The Red Man* and *Helper* (1900-1904), *The Arrow* (1904-1908), *The Carlisle Arrow* (1908-1917), *The Indian Craftsman* (1909-1910), and *The Red Man* (1910-1917) were set and printed by the Native students themselves. The publications were heavily advertised as such (e.g., "[t]he boarders, initial letters, sketches, headings, cover pages, etc. herein shown are the work of our Native Indian Art Department under the supervision of Angel Decora-Deitz[sic]," *The Indian Craftsman* 1.3 (April 1909), p. 2), among other things, hinting at a close relationship between the Native student printers and famous Native American artist and illustrator Angel De Cora Dietz. As such, the textual-visual arrangement of the pages, rather than the texts themselves, can shed light on Indigenous agency expressed in these serialized publications and communicated to Native readers. Hence, this paper argues that the boarding school papers from Carlisle do more than showcase artistic expressions and fine mechanical typesetting, but can give access to "codes," visible to readers versed in Indigenous symbolism and art. In a highly subtle manner, the Native student printers communicated their cultural roots and heritage to Native readers while being subject to brutal and intense reeducation and forced assimilation—a feat unrecognizable to an institution which aimed to display Native American life, culture, and existence as an exotic remnant.

"Nineteenth Century Printing Programs and Indian Boarding Schools: What Archival Newspapers Reveal About Settler Colonialism Today" (Zoom)

Jane Griffith, TORONTO METROPOLITAN UNIVERSITY

Many Indian boarding schools in Canada and the U.S. in the late nineteenth-century produced newspapers as part of their industrial training programs in printing. While principals and missionaries supplied much of the content of these newspapers, Indigenous students operated the printing presses and wrote some of the copy. The intended audience included philanthropists, Christian groups, settler Sunday school children, proto-anthropologists, and other

JANE GRIFFITH, Toronto Metropolitan University

Dr. Jane Griffith is an Assistant Professor in the School of Professional Communication at Toronto Metropolitan University. Her work analyzes past and present narratives of settler colonialism—in particular, narratives of language, education, time, place, and water. Her book, *Words Have a Past: The English Language, Colonialism, and the Newspapers of Indian Boarding Schools* (University of Toronto Press, 2019), uncovers the history of printing presses in Indian boarding schools. Her second book, under contract, focuses on hydroelectricity and professional communication. Dr. Griffith has presented internationally, and her work can be found in journals such as the *Canadian Journal of Communication*, *Decolonization: The Journal*, and *Cultural Studies*—>*Critical Methodologies*. Dr. Griffith currently holds a SSHRC Insight Grant. She is a past Fulbright Scholar as well as a winner of an International Council for Canadian Studies award.



Indigenous students. Boarding school print shops created internal documents necessary for the bureaucratic functioning of the school as well as school newspapers, which were used to solicit donations and keep the government abreast of supposed school success. School administrators believed that student printers learned English almost by osmosis. These publications featured mostly writing from principals, teachers, and reprinted articles from Christian, government, and proto-anthropological tracts of the day, a patchwork of often uncited white settler colonial echoes. School newspapers were legitimizing sources, which sought to influence settler opinions on Indian boarding schools and Indigenous peoples more generally.

Yet, to dismiss school newspapers as only propaganda is too simplistic. Students contributed to these newspapers and while we cannot know whether students freely wrote every article attributed to them, these texts speak to either what students felt or what schools wished readers to believe students felt. These newspapers have the potential to contain institution-imposed narratives as well as the possibility of a veiled poetry of resistance. This paper will provide an overview of these school newspapers and their role as tools of settler colonialism and then will focus on 1) the systemic racism that barred Indigenous students from employment in the printing industry after leaving school and 2) the role of media—then and now—in promoting Indigenous child apprehension. Settler townspeople were not bystanders but participants—financial contributors to the project as well as the audience of media promoting the school's construction. The Truth and Reconciliation Commission of Canada (2015) rightly devotes an entire section in its 94 Calls to Action to media, and this case study reveals the larger role of the audience of media, too.

15:15–15:30 COFFEE BREAK

**15:30–17:00 SESSION 4
Indigenous New Media**

CHAIR Philip Round, PROFESSOR, UNIVERSITY OF IOWA

“Little Chahta News Bird: *Biskinik* and Twitter as Sovereign Spaces”

Bethany Hughes, ASSISTANT PROFESSOR, UNIVERSITY OF MICHIGAN

The Biskinik, named for the yellow-bellied sapsucker, is a monthly newspaper produced by the Choctaw Nation of Oklahoma since 1983 (possibly earlier) and circulated to tribal members. Arriving once a month, the newspaper includes a variety of information such as columns written by the Chief, Assistant Chief, and Employee Chaplain as well as coverage of tribal events, tribal members' accomplishments, district specific coverage, Tribal Council agendas, obituaries, community events, births, tribal history, health services announcements, and regional/state/

BETHANY HUGHES, University of Michigan

Bethany Hughes is an Assistant Professor in the Department of American Culture and a core faculty member in the Native American Studies Program at the University of Michigan. An enrolled member of the Choctaw Nation of Oklahoma, she is a cultural historian and performance scholar interested in how performance constructs culturally recognizable categories and offers possibilities to resist or remake those same categories. Her manuscript, currently under review and tentatively titled *Redface: Race, Performance, and Indigeneity*, draws on the fields of Native American Studies, Theatre, and Performance Studies asking questions about racialization, representation, authenticity, and authority. Her writing can be found in *Theatre Journal*, *Theatre Survey*, *Theatre Topics*, *Mobilities*, and on HowlRound.com.



national issues impacting the nation. It is a space in which the nation speaks to its citizens and a space in which its citizens speak to one another. In August of 2012, the official Choctaw Nation of Oklahoma Twitter account launched, since that time it has tweeted over 5,000 times. @ChoctawNationOK uses its Twitter feed as another space to speak directly to tribal members typically announcing specific events or advertising tribal services. The announcement focused feed of the Choctaw Nation does not typically result in robust dialogue, nor does it usually interact with other Twitter accounts. This paper reads the *Biskinik* and @ChoctawNationOK through a performance studies inflected lens of performativity with Indigenous Studies' attention to nationhood. How are these two technologies of publication and dissemination structuring and enacting tribal identity, kinship, and sovereignty? How do the various sections of the newspaper indicate tribal priorities, aspirations, use of resources, and challenges? How does appearing in *Biskinik* or on Twitter make something Chahta? This paper attends to these questions as it assesses archival and ongoing print and digital periodical productions by the Choctaw Nation of Oklahoma. Understanding both as tribal media I argue that these performances of tribal communication and identity create sovereign Choctaw space through content and readership: they make the nation through speaking to the nation.

“This Land and All my Relations: Podcasts and the Indigenous Digital Mediascape”

René Dietrich, DR. HABIL., ACADEMIC COORDINATOR, KU EICHSTÄTT-INGOLSTADT

In this paper, I seek to investigate how Indigenous-authored, hosted, and often also produced podcasts such as *This Land* by Rebecca Nagle and *All my Relations* by Matika Wilbur, Desi Small-Rodriguez, and Adrienne Keene create an affective space for Indigenous storytelling and modes of conversation in the format of a new audio medium that at the same time draws on the strengths and traditions both of Indigenous journalism, periodicals, and non-printed storytelling. *This Land* presents a new format for long-form journalism in a documentary mode that highlights how continuing histories of settler colonialism impact wide-ranging issues of Native peoples. It does so in ways that often receive less attention in non-native media, even when given in-depth treatments in prestige outlets such as the New York Times. *All My Relations*, on the other hand, opens the space of Indigenous conversations to a wider audience while also recreating in its format an intimate feel that evokes a space of connection and Indigenous-centered relationality. Both podcasts thus demonstrate in different ways how the medium of the podcast can contribute to an emerging Indigenous digital mediascape: *This Land* uses long-form journalism to illuminate the long-lasting and ongoing histories of U.S. settler colonialism impacting Native lives and lands in manifold ways, and *All My Relations* creates an affective space that recreates and finds new ways of enacting Indigenous forms of relationality. In their own way, as I seek to outline in my paper, both can be regarded as suggesting the variety and potential of an Indigenous digital mediascape in various formats and venues in its current, emerging, and future forms.

RENÉ DIETRICH, Dr. habil., KU Eichstätt-Ingolstadt

Dr. René Dietrich is the academic coordinator of the KU Center for Advanced Studies “Dialogical Cultures: Critical Reflections Spaces for Cultural Studies and Social Sciences” at KU Eichstätt-Ingolstadt. He holds a Ph.D. from Justus Liebig University Giessen in 2010, completed his “Habilitation” at the Obama Institute of JGU Mainz in 2020, and was a visiting scholar at the American Indian Studies Center, UCLA. He was recently appointed the academic coordinator for the German Research Foundation’s (DFG) new project “Contradiction Studies” at the university in Bremen.



DALLAS HUNT, University of British Columbia

Dallas Hunt is Cree and a member of Wapsewsiipi (Swan River First Nation) in Treaty 8 territory in Northern Alberta, Canada. He has had creative and critical work published in the *Malahat Review*, *Arc Poetry*, *Canadian Literature*, and the *American Indian Culture and Research Journal*. His first children’s book, *Awâsis and the World-Famous Bannock*, was published through Highwater Press in 2018, and was nominated for the Elizabeth Mrazik-Cleaver Canadian Picture Book Award. His teaching and research interests include Indigenous literatures, Indigenous theory & politics, Canadian Literature, speculative fiction, settler colonial studies, and environmental justice.



“The Archive in Conflict: the Contours of Resource Extraction Literatures in Canada”

Dallas Hunt, ASSISTANT PROFESSOR, UNIVERSITY OF BRITISH COLUMBIA

In *Sacrifice Zones* (2012), Steve Lerner outlines the ways in which the environmental health, safety, and sustainability of low-income, minority, and Indigenous lands and populations are consistently compromised through disproportionate exposure to harmful toxins in the name of protecting more affluent, predominantly white communities. In this paper, I outline how the creation of the Swan Hills (Waste) Treatment Centre (SHTC) has rendered my community of Swan River First Nation, as well as other communities in the Treaty 8 area, as “sacrifice zones,” through damaging local ecosystems and threatening our ability to engage in hunting and other land-based activities. By consulting literature and criticism on environmental justice and racism, as well as the testimonies of Indigenous communities through archival documents such as personal narratives and newspaper clippings, I chart the many ways in which the establishment and continued existence of the SHTC signals multiple lost opportunities to create alliances between Indigenous and non-Indigenous peoples. Further, while the territories of Treaty 8 have become sites of continued protest after the creation of the Treatment Centre, I gesture also to the strained kinship relations signified by the absence of solidarities within and between Indigenous communities, and how this relates to unsuccessful attempts to contest the initial building and continued maintenance of the SHTC. This paper will inter-weave academic texts and theories with the oral and experiential knowledge of members of the Swan River and Sucker Creek First Nations, with the ‘narrative histories’ of these communities serving as the primary texts.

17:30–18:30 KEYNOTE LECTURE (ZOOM)

CHAIR **Chadwick Allen**, PROFESSOR, UNIVERSITY OF WASHINGTON, SEATTLE

“The Indigenous Archive and *The Beadworkers: Stories*”

Beth Piatote, ASSOCIATE PROFESSOR, UNIVERSITY OF CALIFORNIA, BERKELEY

In this keynote presentation, author Beth Piatote reflects on the many archives that shaped her mixed-genre collection, *The Beadworkers: Stories*, and shares new experimental work in Nez Perce language and poetry. Her creative work explores the dynamic relationship between Indigenous peoples and various records that are held in sound, stories, land, gestures, and relationships. She also draws on conventional archives, including official documents of treaties and periodicals; and personal archives such as random notes and gossip. Her play, *Antikoni*, makes a powerful call for the dismantling of colonial archives and the return of Indigenous ancestors and belongings from museums and other institutions. This keynote address will be structured as a conversation with session chair Chadwick Allen, and include the presentation of several new poems focused on Indigenous language revitalization.

19:15

RECEPTION (City Hall, Mayor-Mainz)

KEYNOTE SPEAKER



BETH PIATOTE, University of California, Berkeley

Beth Piatote is the author of two books, *Domestic Subjects: Gender, Citizenship, and Law in Native American Literature* (Yale UP, 2013) and the mixed-genre collection, *The Beadworkers: Stories* (Counterpoint 2019), which was long-listed for the Aspen Words Literary Prize and the PEN/Bingham Prize, and short-listed for the California Independent Booksellers Association “Golden Poppy” Prize for Fiction. *The Beadworkers* was named the winner of the 2020 Electa Quinney Award for Published Stories. Her full-length play, *Antikoni*, has been supported by readings with Native Voices at the Autry, New York Classical Theatre, and the Indigenous Writers Collaborative at the

Oregon Shakespeare Festival; and her short play, *Tricksters, Unite!* was featured in the 2022 Native Voices Short Play Festival. Her creative work has appeared in *Kenyon Review*, *Epiphany*, *Poetry*, and other journals. She is currently completing a poetry collection, *Nez Perce Word for Shark*, and a novel. She is an Indigenous language activist and a founding member of luk'upsimey/North Star Collective, a group dedicated to using creative expression for Nez Perce language revitalization. She is an associate professor of Comparative Literature and English at the University of California, Berkeley, where she is also the director of the Arts Research Center.



9:00–10:30 **SESSION 5**
Indigenous Writing, Rights, and Activism

CHAIR **Matt Bokovoy**, SENIOR ACQUISITIONS EDITOR, UNIVERSITY OF NEBRASKA PRESS

“What the Curious Want to Know’: Ora Eddleman Reed Advising Land Development and Rejecting Racial Stereotypes in Indian Territory”

Cari M. Carpenter, PROFESSOR, WEST VIRGINIA UNIVERSITY

Ora Eddleman Reed’s most authoritative voice is visible in her advice column, “What the Curious Want to Know,” an example of the extent to which a Native American woman could correct racist stereotypes in her time. The column appeared monthly from at least 1900 to 1903, ranging from a few paragraphs to a full page, in *Twin Territories*, a magazine that ran from 1898 to 1904. “What the Curious Want to Know” is significant for how it portrays Eddleman Reed as a particular model for Cherokee womanhood at the time: one who resisted racist accounts and who testified to the modernity and growth of the Cherokee nation. As a woman of Cherokee ancestry whose family had been rejected from Cherokee citizenship in the Dawes Rolls—a common result for Cherokee families at the time—Eddleman Reed’s career must be understood as a work of, and within, Native America. This paper considers both her advice column and other aspects of *Twin Territories*, such as the photographs of American Indian women. Given the authority she exerted, it is no wonder that Eddleman Reed found this column “the only efficient instrument” with which to speak (Coultrap-McQuin).

“Girls, Take Notice!’: Gender and The Editors of the Indian Boarding School Press”

Cristina Stanciu, ASSOCIATE PROFESSOR AND DIRECTOR OF THE HUMANITIES RESEARCH CENTER, VIRGINIA COMMONWEALTH UNIVERSITY

An 1886 poem—“Girls, Take Notice!”—published in *Indian Helper* advertised a new cooking class at Carlisle, making a case for vocational training: “We may live without poetry,/ Music and art;/ We may live without conscience,/ And live without heart.” The poem offered a callous conclusion: “civilized men” could live without Native artists but they couldn’t “live without cooks.” Although fewer female than male students attended boarding schools (both in the U.S. and

SPEAKERS

MATT BOKOVOY, University of Nebraska Press

With eighteen years of experience in scholarly publishing, Matt Bokovoy is a Senior Acquisitions Editor of Native American and Indigenous studies, anthropology and ethnography, and borderlands history. Bokovoy has sponsored *The Franz Boas Papers: Documentary Edition* (25 vols.); Andrew W. Mellon Foundation–funded initiatives; and many award-winning books in Native American and Indigenous studies, western history, memoir, and general nonfiction. Previously he was the acquiring editor for western history and literary studies at the University of Oklahoma Press and was editor in chief of the San Diego History Center’s *Journal of San Diego History*. Before joining UNP in 2008, he taught the history of the American West and American intellectual and cultural history at the University of Pennsylvania, Temple University, Oklahoma State University, and the University of Nebraska–Kearney. Bokovoy is the author of *The San Diego World’s Fairs and Southwestern Memory, 1880–1940* (University of New Mexico Press, 2005).



CARI M. CARPENTER, West Virginia University

Carpenter specializes in early Native American women writers and connections between sovereignty, nationalism, and gender. An English professor, Carpenter teaches Literature of Native America, Native American Women Writers, and Multiethnic Literature. Carpenter engaged students in an educational travel experience as part of her Special Topics course on Carlisle Indian School Legacies and in her Women’s Literature class (an Amizade Global Service Learning course, which she taught in Cochabamba, Bolivia). She published *Seeing Red: Anger, Sentimentality, and American Indians* (The Ohio State University Press, 2008) and *The Newspaper Warrior: Sarah Winnemucca Hopkins’s Campaign for American Indian Rights, 1864–1891* (co-edited with Carolyn Sorisio), published in 2015 by the University of Nebraska Press. Carpenter was awarded the Susan Koppleman Award for the Best Anthology, Multi-Authored, or Edited Book in Feminist Studies in Popular and American Culture by the Popular Culture Association/American Culture Association. Carpenter is currently working on her fourth book, a collection of writing by early Cherokee editor and author Ora Eddleman Reed (forthcoming). In April 2021, Carpenter was named a Benedum Distinguished Scholar in recognition of her exemplary contributions to the field of American Indian Studies and women’s literature of the 19th century United States.



Canada), they left a lasting mark on the schools' print legacy despite the federal government's efforts to teach domestic and industrial skills to their female Native students. This paper will examine the gender gap in the conception, execution, and distribution of periodicals published in the Boarding School Press. Although federal policies advocated for the domestic training of Native girls in the boarding schools, as scholars have documented, many participated actively in their school's intellectual work by writing for school publications, occasionally editing, and participating in debating societies for girls (such as the Mercer Literary Society and the Susan Longstreth Literary Society at Carlisle). Examining several instances of Native female editorial work at three schools—in Oklahoma, Virginia, and Pennsylvania—this paper will address the current scholarly gap in the study of Native female students' work as writers and editors of the boarding school press.

“Two Prices of Citizenship: Rights and Making Knowledge Public in Mid-century New Zealand” (Zoom)

Miranda Johnson, SENIOR LECTURER, UNIVERSITY OF OTAGO, NEW ZEALAND

In my presentation, I discuss Tā Āpirana Turupa Ngata's essay *The Price of Citizenship* (1943). Ngata, a long-standing Member of the New Zealand Parliament and former Minister of Māori Affairs, wrote this essay following the death of a decorated Māori soldier, killed in action in Tunisia. The title of the pamphlet is often interpreted as referring to the sacrifice Māori men made in wars overseas in order to win equal rights and status in New Zealand—something that had been a matter of ongoing debate since World War I. However, less commonly addressed is the argument that Ngata makes in the pamphlet about the need for those he refers to as “conservative Māori” to make public their esoteric knowledge—in this case in relation to the Māori soldier's whakapapa or genealogy. While he admits that doing so comes at a cultural cost—another kind of sacrifice—he insists that this is necessary for citizenship in modern New Zealand. In this paper, I examine Ngata's argument about the doubled “price of citizenship” as a way of thinking about the reshaping of rights, knowledge and publics in the interwar and post-war period in New Zealand and I reflect on how this historical example speaks to recent debates about knowledge, identity, and access.

10:30–11:00 COFFEE BREAK

11:00–12:30 SESSION 6
Progressive Era Indigenous Periodicals and Magazines

CHAIR Axel Schäfer, PROFESSOR, JOHANNES GUTENBERG-UNIVERSITÄT MAINZ

CRISTINA STANCIU, Virginia Commonwealth University

Cristina Stanciu is an Associate Professor of English and the director of the Humanities Research Center at Virginia Commonwealth University. Stanciu is a scholar of multiethnic and Indigenous cultures in the United States and works at the intersection of several fields: Native American and Indigenous studies, print and visual culture (esp. silent film), and immigration and citizenship studies. She coedited *Laura Cornelius Kellogg: “Our Democracy and the American Indian” and Other Writings* (Syracuse UP 2015, 2021), a *MELUS* journal special issue, “Pedagogy in Anxious Times” (2017), and guest edited a journal special issue on Representations of Indigeneity for *ACTA IASSYENSIA COMPARATIONIS* (Fulbright Project). Her work has appeared in journals such as *American Indian Quarterly*, *Journal of American Studies*, *NAIS: Native American and Indigenous Studies*, *SAIL: Studies in American Indian Literatures*, *JGAPE: Journal of the Gilded Age and Progressive Era*, *MELUS: Multiethnic Literatures of the United States*, *The Italian American Review*, *Intertexts*, *College English*, and in edited collections. Her most recent book, *The Makings and Unmakings of Americans: Indians and Immigrants in American Literature and Culture, 1879-1924*, is forthcoming from Yale University Press in fall 2022. Stanciu serves on the editorial boards of the journals *PMLA* and *NAIS*, and is the book review editor of the *MELUS* journal.



MIRANDA JOHNSON, University of Otago, New Zealand

Miranda Johnson is a historian of the modern Pacific world, focussing particularly on issues of race, indigeneity, citizenship, and identity. She also researches political and legal issues relating to Indigenous rights and the politics of writing history. Her first book, *The Land is Our History: Indigeneity, Law, and the Settler State* (Oxford University Press, 2016) examined the wide-ranging effects of legal claims of Indigenous peoples in the settler states of New Zealand, Australia, and Canada in the late twentieth century. It won the W. K. Hancock Prize in 2018 from the Australian Historical Association. She is currently working on two projects. The first is a book on frontier conflict and meaning-making in the writing of history in settler societies history-writing including Aotearoa New Zealand, Australia, the United States, and South Africa. The second project is about indigeneity and New Zealand's Pacific empire, from the nineteenth century through to the present. She is increasingly interested in environmental justice in the region and globally and the implications of climate change for the writing of history. She is also involved in a pilot project developing teacher capacity for the implementation of the new Aotearoa New Zealand histories curriculum. She has taught at the University of Michigan, the University of Wisconsin-Madison, and the University of Sydney. At Otago, she is co-director of the Centre for Research on Colonial Culture and co-director of the Otago Centre for Law and Society.



“California Indian Paper Routes: Winnemem Wintu Futures in Progressive-Era Periodicals”

Jonathan Radocay, PH.D. CANDIDATE, UNIVERSITY OF CALIFORNIA, DAVIS

For nearly as long as Euro-American print networks have existed in North America, Indigenous Peoples have practiced what Scott Richard Lyons (Ojibwe/Dakota) has called rhetorical sovereignty in these print cultures—strategically contesting settler colonialism’s attempts to control representations of Indigenous knowledges, histories, and geographies within print media. Indigenous writing in newspapers and periodicals have played a particularly important role in integrating networks of settler print culture into Indigenous “intellectual trade routes,” a term coined by Robert Warrior (Osage Nation) to describe the intellectual pathways established well before contact or colonization that Indigenous knowledges, traditions, and practices have traveled down to survive into the present and future. This presentation raises questions about how scholarship can conceptualize Indigenous writing in print media within these broader networks of Indigenous intellectual trade routes by looking at the reportage, essays, and poetry of Winnemem Wintu journalist and writer Alfred C. Gillis published in the *California Indian Herald* from 1923 to 1924. I read his contributions to the *Herald* alongside the contemporary geospatial narratives of the Winnemem Wintu Tribe’s Run4Salmon event that takes place annually in what is now known as Northern California. This presentation not only highlights California Indian contexts that are under-represented in Native American and Indigenous Studies, but also considers how reading practices that bring archival materials, such as 1923-1924 editions of the *California Indian Herald*, into conversation with contemporary Indigenous struggles for sovereignty and environmental justice can resituate print media archives within longstanding Indigenous knowledges and practices that continue to sustain Indigenous futures.

“Simon Pokagon and Periodical Networks”

Kelly Wisecup, ASSOCIATE PROFESSOR, NORTHWESTERN UNIVERSITY

This talk will examine how the Potawatomi writer and leader Simon Pokagon made use of regional and national periodical networks, both to publish his own writing and to create publicity and support for that writing. While Pokagon is best known for his birchbark pamphlets and his posthumously published novel, *Ogimawkwe Mitigwaki/Queen of the Woods*, he also published articles in magazines and newspapers between 1893 and 1898, and his correspondence with settler philanthropists was published in journals like *The Indian's Friend*. This talk asks what accounting for Indigenous periodical writing and reading—alongside more studied genres such as novels and autobiographies—might tell us about the circuits through which Indigenous writers gained access to publication, and about the ways that periodicals shaped the category and definition of Native American literature at the end of the nineteenth century.

AXEL SCHÄFER, Johannes Gutenberg-Universität Mainz

Prof. Dr. Axel R. Schäfer is a professor of American Studies. Schäfer came to the Johannes Gutenberg University from Keele University in the UK, where he was Professor of American History and Director of the David Bruce Centre for American Studies. In his research, he focuses on nineteenth and twentieth-century US intellectual and cultural history, with a particular emphasis on religion and politics, transatlantic social thought, and public policy. He is the author of three monographs: *Piety and Public Funding: Evangelicals and the State in Modern America* (University of Pennsylvania Press, 2012); *Countercultural Conservatives: American Evangelicalism from the Postwar Revival to the New Christian Right* (University of Wisconsin Press, 2011); and *American Progressives and German Social Reform, 1875-1920: Social Ethics, Moral Control, and the Regulatory State in a Transatlantic Context* (Franz Steiner Verlag, 2000). Schäfer has also published numerous journal articles and essays in edited volumes, including a prize-winning essay on W. E. B. Du Bois in the *Journal of American History*. In his current research he examines the nexus between immigration and welfare state-building in the United States, Britain, and Germany in the decade after World War I. He is also working on studies that explore the international engagement of American evangelicals in the nineteenth and twentieth centuries, and reviews the binaries of isolationism/internationalism and realism/idealism that are often ill-suited to describe the range of U.S. foreign policy positions in the period after World War II.



JONATHAN RADOCA, University of California, Davis

Jonathan Radocay is a PhD candidate in English Literature, with a designated emphasis in Native American Studies, and a citizen of Cherokee Nation. His dissertation reconceptualizes Cherokee storytelling forms that emerged from the allotment and privatization of Cherokee lands during the early 20th century around place-based, Indigenous environmental and geospatial practices, counter-geographies, and geographic knowledges.



KELLY WISECUP, Northwestern University

Kelly Wisecup is an Associate Professor in the Department of English at Northwestern University. Additionally, she is affiliated with the Center for Native American and Indigenous Research, American Studies, and Science in Human Culture. A scholar of Native American literatures and textual cultures, early American literatures, and science and literature in the Atlantic world, Wisecup is the author of *Medical Encounters: Knowledge and Identity in Early American Literatures* (University of Massachusetts Press, 2013), and co-editor, with Lisa Brooks, of *Plymouth Colony: Narratives of English Settlement and Native Resistance from the Mayflower to King Philip's War* (Library of America, 2021). Her most recent book, *Assembled for Use:*



14:00–15:30 SESSION 7

Indigenous Printscapes and Indigeneity

CHAIR Pdraig Kirwan, SENIOR LECTURER, GOLDSMITHS, UNIVERSITY OF LONDON

“Indigenous Printscapes: Media Culture in Late Nineteenth-Century Indian Territory”

Kathryn Walkiewicz, ASSISTANT PROFESSOR, UNIVERSITY OF CALIFORNIA, SAN DIEGO

This talk argues that a thriving media culture in late nineteenth-century Indian Territory was essential to Black and Native formulations of place and self-determination in a moment of extreme historical uncertainty. At the end of the nineteenth century, the United States federal government aggressively pushed for the destruction of Native sovereignty through several interrelated campaigns, including allotment, white settlement, and Oklahoma statehood. Native nations of Indian Territory—including the Five Tribes (Cherokee, Chickasaw, Choctaw, Muscogee-Creek, and Seminole)—used the pages of a thriving Indian Territory print culture, to challenge these U.S. campaigns and continue to advocate for their people. In this talk, I demonstrate the complexity and richness of Indian Territory print culture, with special attention to how Native nations and “All-Black towns” utilized the form of the newspaper in ways that were distinct from mainstream U.S. newspapers. Many of the All-Black Towns in Indian Territory were established by Native freedmen who used their reparations to build communities free from anti-Black violence. As a result, these municipalities are inextricably connected to longer Afro-Native nineteenth-century histories and Five Tribes’ complicity in enslavement. Therefore, I argue that these Black newspapers are an essential component of Indigenous print culture and should be understood as such. A deeper understanding of this thriving print world helps us better appreciate Indian Territory’s lasting influence on print culture elsewhere, especially Native and Black print, and why so many well-known Black and Native writers of the twentieth century had attachments to Indian Territory or Oklahoma.

“Children’s Pages, Indigenous Writing: Reframing Labor, Learning, and Leisure, 1880-1913”

Frank Kelderman, ASSOCIATE PROFESSOR, UNIVERSITY OF LOUISVILLE

This presentation explores the publication history of North American Indigenous writers who wrote for American magazines of children’s literature. Between 1880 and 1915, several short stories and non-fiction writings by Susette La Flesche Tibbles (Omaha), Charles Alexander Eastman (Santee Dakota), and E. Pauline Johnosn (Kanien’kehá:ka) were among the most widely

Indigenous Compilation and the Archives of Early Native American Literature (Yale University Press, 2021), offers a sweeping account of early Native American literatures by examining Indigenous compilations: intentionally assembled texts that Native people made by juxtaposing and recontextualizing textual excerpts into new relations and meanings.

PADRAIG KIRWAN, Goldsmiths, University of London

Padraig’s research focuses primarily on indigenous writing in the United States and Canada. He takes an interdisciplinary approach, and considers various reflections of tribal culture, experience, history, and presence in the work of Native American and First Nations authors. Padraig is most interested in the productive friction that might underline various forms of sovereignty and continuance, while also glossing and acknowledging the various junctures—both historical and geographic—during which indigenous communities have experienced forms of settler violence. A large part of his work studies the way writers and artists grapple with complicated questions regarding indigenous realities, occupancy, colonialism, and continuance in the contemporary moment. Deeply committed to collaborative practice, Padraig has worked closely with Choctaw writers, artists, and historians in order to tease out moments of intercultural and international connection between the Choctaw and the Irish.



KATHRYN WALKIEWICZ, University of California, San Diego

Katie Walkiewicz (she/they) is an assistant professor of American literature and culture at UC San Diego and a citizen of Cherokee Nation. Their work has appeared in numerous scholarly journals, including *ASAP/Journal*, *J19: Journal of Nineteenth-Century Americanists*, *NAIS: Journal of the Native American and Indigenous Studies Association*, and *Walt Whitman Quarterly*, as well as the *Rumpus*. Walkiewicz also co-edited *The People Who Stayed: Southeastern Indian Writing after Removal* with Geary Hobson and Janet McAdams (University of Oklahoma Press, 2010). They are currently completing a book manuscript, tentatively titled *Reading Territory*, under contract with University of North Carolina Press.



FRANK KELDERMAN, University of Louisville

Frank Kelderman is an assistant professor of English at the University of Louisville, where he teaches Native American studies, 19th-century American literature, and multi-ethnic American literatures. His scholarship on Native American literature and American studies has been published in the journals *American Literature*, *American Studies*, *J19: The Journal of Nineteenth-Century Americanists*, and *Great Plains Quarterly*. He is the author of the book *Authorized Agents: Publication and Diplomacy in the Era of Indian Removal* (Albany: State University of New York Press, 2019).



disseminated representations of Indigenous culture and nationhood by Indigenous writers. Their writings for various American children's magazines—*Wide Awake*, *St. Nicholas*, *The Boys' World*, and *The Mother's Magazine*—constitute a small but significant body of work that both echoed and challenged settler conceptions of Indigenous childhood and community life. Examining these writings in relation to their editorial framing, including illustrations by graphic artists, my presentation explores the narrative and visual tropes by which they relayed representations of Indigenous communities to young readers and their parents. On the one hand, the editorial conventions of magazines of children's literature demanded an exoticizing and sanitizing engagement with Indigenous-settler contact. Offering a sanguine view of the historical changes in Indigenous nations during the assimilation and allotment era, these writings emphasize the "ordinariness" of Indigenous childhood and invite non-Indigenous readers to seek parallels with the experience of middle-class American childhood. On the other hand, these expectations also created opportunities to express an underrepresented facet of Indigenous life: an innovative understanding of the relation between leisure, education, and labor, and the role of kinship networks and tribal communities in introducing children into these domains. Drawing on studies of Progressive Era Indigenous literature and print culture histories of children's magazines, I argue that these writings on childhood—by La Flesche, Eastman, and Johnson—managed to appease the editorial and commercial demands of these magazines while communicating an Indigenous ethics of educating young readers.

"Indians Gone 'Wild': The Politics of Ethnographic Form in Zitkala-Ša's Stories"

Mark Rifkin, PROFESSOR, UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

How can Native peoplehood be registered in non-native political and popular discourses at the end of the nineteenth century? Treaty-making officially was discontinued by the U.S. government in 1871, and increasingly Native peoples were portrayed less as geopolitical entities than collections of racialized persons who engaged in barbaric "tribal relations" that needed to be reformed. This official portrait of Indians as requiring training in civilized home, family, and civic participation, though, existed alongside popular fascination with the very lifeways that were targeted for elimination by the US government (such as through the allotment and boarding school policies). In the late nineteenth century, ethnographic representations of Native peoples were a mainstay of magazines and periodicals, indicating the cross-over between anthropology as an emergent "science" and forms of mass-mediated culture. Indigenous writers' entry into the print public sphere in this period often was through versions of such ethnographic description, casting themselves as informants who could testify to everyday forms of collective Native practice. In 1900, Zitkala-Ša (Yankton Sioux) published a series of three largely autobiographical stories in *The Atlantic Monthly*. In this paper, I will argue that in portraying her life-story, she draws on popular investments in ethnographic display to present in positive terms the very kinds of tribal relations targeted for eradication. Playing on the relation between such putatively high cultural ethnographic representation and the spectacle of the Wild West show,

MARK RIFKIN, University of North Carolina at Greensboro

Mark Rifkin is the Linda Arnold Carlisle Distinguished Excellence Professor of Women's, Gender, and Sexuality Studies and Professor of English at UNC Greensboro. He is the author of seven books, most recently *Speaking for the People: Native Writing and the Question of Political Form* (Duke UP, 2021) and *Fictions of Land and Flesh: Blackness, Indigeneity, Speculation* (Duke UP, 2019). His work has won the John Hope Franklin Prize for Best Book in American Studies, the Best Subsequent Book Prize from the Native American and Indigenous Studies Association, and the Best Special Issue award from the Council of Editors of Learned Journals. He has also served as president of the Native American and Indigenous Studies Association.



Zitkala-Ša positions herself as representative of an Indian kind of wildness worthy of non-Native respect while also sketching the limits of the very ethnographic imaginary on which she draws.

15:30–16:00 COFFEE BREAK

16:00–17:30 SESSION 8

Project Presentations: Indigenous Modernities

CHAIR **Chris Andersen**, PROFESSOR AND DEAN OF NATIVE STUDIES,
UNIVERSITY OF ALBERTA

“Mapping Indigenous Literary Modernities”

Kirby Brown, ASSOCIATE PROFESSOR, UNIVERSITY OF OREGON, EUGENE

Often framed as an early 20th century aesthetic movement defined by formal innovation and radical experimentation associated with a cohort of metropolitan European and American artists and writers, work in modernist studies over the past fifteen years has greatly expanded the conceptual, historical, stylistic, and cultural terrain of the field. We now speak of multiple modernisms responding to multiple modernities operating across multiple geographies articulated by a diverse array of writers within both “high” and popular forms. Taking the ongoing production of an edited collection on Indigenous modernisms as a jumping off point, this presentation explores how we think about Indigenous lives, literatures, and cultural productions in North America from the late-19th through the mid-20th centuries. Though often positioned as antitheses to both modernity and progress, a host of Indigenous writers, artists, performers, and intellectuals explicitly intervened in the venues, genres, forms, and modes of representation and discourse through which their lives, lands, and futures were being decided. Attending to such dynamics across tribal-specific, trans-Indigenous, and transnational contexts, the *Routledge Handbook to North American Indigenous Modernisms* attempts to capture these dynamics, to productively trouble relationships between Indigeneity and modernity/modernism, and to resituate Indigenous actors as central contributors to and active co-creators of some of the most important political currents, aesthetic movements, and intellectual conversations of their time.

CHRIS ANDERSEN, University of Alberta

Chris Andersen is the dean of the Faculty of Native Studies and Special Advisor to the Office of the Provost on Leadership and EDI at the University of Alberta. He is the author of two books, including, with Maggie Walter, *Indigenous Statistics: A Quantitative Indigenous Methodology* (2013) and *“Métis”: Race, Recognition and the Struggle for Indigenous Peoplehood* (2014), which was awarded the “2014 Prize for Best Subsequent Book in Native American and Indigenous Studies” by the Native American and Indigenous Studies Association. In 2021, he co-edited three collections: with Dr. Jennifer Adese, *A People and a Nation: New Directions in Contemporary Métis Studies* (University of British Columbia Press); with Brendan Hokowhitu, Aileen Moreton-Robinson, Linda Smith and Steve Larkin, the *Routledge Handbook of Indigenous Studies* (Routledge Press); and with Nathalie Kermoal *Daniels v. the Queen: In and Beyond the Courts* (University of Manitoba Press). Andersen was a founding member of the Native American and Indigenous Studies Association Executive Council, was a member of Statistics Canada’s Advisory Committee on Social Conditions and is editor of the journal *aboriginal policy studies*. In 2014 he was named as a Member of the *Royal Society of Canada’s* inaugural cohort of the *College of New Scholars, Artists and Scientists*.



KIRBY BROWN, University of Oregon, Eugene

Kirby Brown is an Associate Professor of Native American Literatures in the Department of English and the Director of Native American and Indigenous Studies at the University of Oregon. He is an enrolled citizen of the Cherokee Nation. His research interests include Native American literary, intellectual, and cultural production from the late eighteenth century to the present, Indigenous critical theory, and studies in sovereignty/self-determination, nationhood/nationalism, modernism/modernity, and genre. Essays in contemporary Indigenous critical theory, constitutional criticism in Native literatures, and Native interventions in the Western and in Modernist Studies have appeared in a variety of venues including *Studies in American Indian Literatures*, *The Routledge Companion to Native American Literature*, *Texas Studies in Language and Literatures*, *Western American Literature*, and *Modernism/modernity*. His book, *Stoking the Fire: Nationhood in Cherokee Writing, 1907-1970* (University of Oklahoma Press, 2018), examines how four Cherokee writers variously remembered, imagined, and enacted Cherokee nationhood in the period between Oklahoma statehood in 1907 and tribal reorganization in the early 1970s. It was awarded an Andrew W. Mellon grant in 2018, earned the Thomas J. Lyons Award for best monograph in Western American Literary Studies by the Western Literature Association in 2019, and received Honorable Mention for Studies in Native American Literatures, Cultures, and Languages by the Modern Language



“Indigenous Periodicals: American Indian Newspapers and Magazines, 1880-1930”

Oliver Scheiding, PROFESSOR AND CHAIR OF NORTH AMERICAN LITERATURE AND CULTURE,
JOHANNES GUTENBERG-UNIVERSITÄT MAINZ

The anthology aims to provide a representative overview of Native American periodicals between the late 1880s and the early 1930s. It focuses on a time period in which Indigenous peoples, despite the repressive U.S. settler-colonial politics, established modern modes of editorship, print, and journalistic entrepreneurship that “modernized Indianness” (Lyons 2017) and helped facilitate Indigenous notions of being-in-time and becoming. The anthology’s newspapers and magazines envision Native peoples’ continuity and change, and the collected visual and textual material extends the practices of Indigenous expressive technologies to embody “Native life-worlds” (Rifkin 2017). In light of the scant research on Native American periodicals, the archival findings behind the anthology offer a representative selection of Indigenous North American periodicals as well as individual analyses which focus on the periodicals themselves. In doing so, the anthology does not claim to be exhaustive. Rather, it offers a blend of both well-known and under-researched Native American periodicals and related documents to highlight the periodical as the subject matter.

Native American periodicals, the anthology demonstrates, are a crucial part of North American Indigenous print culture and modern media. The proposed anthology suggests a four-part structure that (together with comprehensive introductory notes) highlights specific frameworks (periodicity; networks, mediators; archives) through which the reader can study Native American periodicals and their diverse and plentiful printscapes in both theory and practice. *Indigenous Periodicals* enhances current approaches to print culture in Native American Studies and links them to trends in the broader field of periodical studies, stressing a socio-material and object-centered analysis of American Indian newspapers and magazines as regional literary assemblages. The close readings of selected publications serve as a practical and theoretical guide for analyzing late nineteenth- and early twentieth-century Native American periodicals, making *Indigenous Periodicals* an ideal companion piece for students, instructors, and researchers alike interested in Indigenous media history.

19:00–23:00 CONFERENCE DINNER

Strausswirtschaft Peter Dhom/Vinery Peter Dhom

Association in 2020. New research projects include an essay on the politics of form in the short fiction of Ruth Muskrat Bronson for the *Routledge Companion to Gender and the American West*, a collection on North American Indigenous modernisms with Routledge Press co-edited with Stephen Ross and Alana Sayers, and continuing work in Native American and Indigenous literary and cultural studies.

OLIVER SCHEIDING, Johannes Gutenberg-Universität Mainz

Oliver Scheiding is Professor of North American Literature and Early American Studies in the Obama Institute for Transnational American Studies at Johannes Gutenberg University in Mainz, Germany. His research focuses on print culture and print criticism, periodical and material culture studies. He edited the journal *Amerikastudien / American Studies*, the quarterly of the German Association of American Studies, from 2010–2019.

He edited the volume *Native American Studies Across Time and Space: Essays on the Indigenous Americas* (Heidelberg: Winter, 2010). He is co-editor of *Peculiar Mixture: German-Language Cultures and Identities in Eighteenth-Century North America* (University Park, PA: Penn State University Press, 2013), *Worlding America: A Transnational Anthology of Short Narratives before 1800* (Stanford: Stanford University Press, 2015) and the volume *Periodical Studies Today: Multidisciplinary Analyses* (Leiden/Boston: Brill, 2022). Most recently he has contributed book chapters to the *Cambridge History of Native American Literature* (2020), *Elusive Archives: Material Culture Studies in Formation* (University of Delaware Press, 2021), and the *Routledge Companion to the British and North American Literary Magazine* (2022). His new book, *Print Technologies and the Emergence of American Literature*, is forthcoming with Wiley-Blackwell.

He is co-founder of the Mainz-based interdisciplinary research initiative Transnational Periodical Cultures (<http://www.transnationalperiodical-cultures.net>). Presently, he serves on the executive board of the American Literature Association and the scientific board of the European Early American Studies Association. He is a member of the editorial board of the academic journal *Studies in the American Short Story*. For his research projects funded by the German Research Foundation, see GEPRIIS: German Project Information Service (<https://gepris.dfg.de/gepris/>).





10:00–11:15 **SESSION 9**
Reassessing Indigenous Archives

CHAIR Jill Doerfler, PROFESSOR, UNIVERSITY OF MINNESOTA, DULUTH

“Canoeing the Whale: Fred Graham’s *Te Waiata o te Moana-nui-a-Kiwa* at the Burke Museum(s)”

Chadwick Allen, PROFESSOR, UNIVERSITY OF WASHINGTON, SEATTLE

In this presentation, I analyze embodied encounters with a specific Indigenous art object set within two related but distinct contexts for public display. From 1996 through 2018, the composite sculpture *Te Waiata o te Moana-nui-a-Kiwa* (*Song of the Pacific Ocean*) by Fred Graham—a Maori tohunga whakairo (master carver) from Aotearoa New Zealand and an internationally-renowned artist who works across multiple media—was on permanent display at the (old) Burke Museum of Natural History and Culture, located on the Seattle campus of the University of Washington. Since October 2019, Graham’s composite sculpture has been on permanent display at the new Burke Museum of Natural History and Culture, also located on the Seattle campus of the University of Washington—indeed, located immediately adjacent to the site of the now demolished older building. The extensive planning and then actual construction and opening of the new Burke, which involved not only a radical reconfiguration of the museum’s physical spaces for display but also a radical re-conception of the museum’s curatorial philosophy of display, created a rare opportunity to encounter the same complex Indigenous art object within “permanent” display spaces that are simultaneously “the same” (marked as the Burke Museum) and “not the same” (materially and conceptually distinct). Moreover, the Burke’s attempts to create a more Indigenous-centered and Indigenous-affirming space for the display of Indigenous culture has produced not only expected but also surprisingly unexpected results.

“Rethinking the Archive: Indigenous Museums, Temporality, and Representation”

Birgit Däwes, PROFESSOR, EUROPA-UNIVERSITÄT FLENSBURG

In the long history of hegemonic settler-colonial truth claims, museums were often sites of complicity, presenting signifiers of Native America in frames of outdatedness and conservational memory. Indigenous nations, however, have increasingly (re)shaped museum spaces into sites of intervention, where historical, narrative, visual, and performative modes of knowing converge.

■ SPEAKERS

CHADWICK ALLEN, University of Washington, Seattle

Chadwick Allen is Professor of English and Adjunct Professor of American Indian Studies at the University of Washington, Seattle, where he also serves as the Associate Vice Provost for Faculty Advancement. Author of the books *Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts* (2002), *Trans-Indigenous: Methodologies for Global Native Literary Studies* (2012), and *Earthworks Rising: Mound Building in Native Literature and Arts* (2022), he is co-editor, with Beth Piatote, of *The Society of American Indians and Its Legacies*. He is a former editor of the journal *Studies in American Indian Literatures* and a past president of the Native American and Indigenous Studies Association (NAISA).



BIRGIT DÄWES, Europa-Universität Flensburg

Birgit Däwes is Professor of American Studies at Europa-Universität Flensburg. She held previous positions as Junior Professor at the University of Mainz, and Professor and Chair at the University of Vienna, where she also directed the Center for Canadian Studies. Since 2019 she has been General Editor (together with Carmen Birkle) of the journal *Amerikastudien / American Studies: A Quarterly*. She is the author of *Native North American Theater in a Global Age* (2007), the first comprehensive monograph published on the genre of Native American drama. She has edited or co-edited *Indigenous North American Drama: A Multivocal History* (2013), *Native North American Survivance and Memory: The Gerald Vizenor Continuum* (2016), and *Indigenous Knowledges in North America* (special issue, ZAA 2020). Her most recent research project focuses on the connections between Indigenous futurities and cultural memory, especially in Indigenous museums. When not writing third-person bio-blurbs about herself, she is also currently invested in a new research project on minorities in COVID-19 fiction.



Using the hermeneutic of “temporal sovereignty” (Rifkin 2017), she explores these multi-media representations of knowledge in tribally owned and operated museums, such as the Museum of the Cherokee Indian in Cherokee, NC, and the Cherokee National History Museum in Tahlequah, OK. Indigenous museums, I argue, employ and reinterpret print culture in communicative Chadwick Allen, Cari Carpenter, Mishuana Goeman, Mark Rifkin, Philip Round, Oliver Scheiding, Kelly Wisecup living archives of the very debates over identity, belonging, and representation from which their academic analysis emerges.

11:15–11:30 COFFEE BREAK

**11:30–12:30 SESSION 9
Final Discussion, Roundtable**

Chadwick Allen, Cari Carpenter, Mishuana Goeman, Mark Rifkin, Philip Round, Oliver Scheiding, and Kelly Wisecup

THE END

Optional: Guided City Tour / Gutenberg Museum

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And, thank you to our research assistants at the Obama Institute for their help and support.

INKE KLABUNDE

Inke Klabunde is a graduate student of American Studies and has been working as a graduate assistant for Professor Scheiding since 2021. Her own research focuses on the intersection of Popular Culture Studies, Social Media Studies, and Ethnic Studies as well as Gender Studies.



EVA MATZEL

Eva Matzel, Masters student, is a research assistant for Frank Newton and Prof. Dr. Oliver Scheiding at the Obama Institute for Transnational American Studies at Johannes Gutenberg-Universität Mainz, Germany. She wrote her bachelor’s thesis on the residential school system in Canada and received her B.A. in 2019. She then entered the master program in “Digitale Methodik in den Geistes- und Kulturwissenschaften” (“Digital Humanities”). Currently, she is writing her master’s thesis combining the possibilities of Digital Humanities with the field of Indigenous periodical studies.



ESTER RUDERMAN

Esther Ruderman is an undergraduate student at Johannes Gutenberg University, working towards a degree in education (English and Mathematics). She has been working as a student assistant to Prof. Dr. Oliver Scheiding since 2021.



JULIA VAN DER HORST

Julia van der Horst is a graduate student of American Studies at the Obama Institute, where she also completed her undergraduate studies. Currently, her research is focused on the depiction of (literary) tomboys in contemporary texts such as West Side Story and Stranger Things.



