



Abstracts zu Workshop 04

Identität und kulturelle Aneignung in der indigenen Kunst Nordamerikas

Organisation: Markus Lindner und Susanne Jauernig

Fr, 2.10. Native American Perspectives

Arthur Amiotte, Custer, SD

Forces of Change, Adaptation, and Cultural Continuity of the Arts among the Lakota: 1870-1930

Part I surveys the imposed social, economic, educational, religious imperatives and persistent Lakota ethnocentrism operative in adjusting to the reservation setting.

Part II is a visual presentation of tribal arts, historical and contemporary photographs, and fine art by Amiotte. These will illustrate how one Lakota family experienced the transition while struggling to conserve cultural continuity.

Milford Nahohai, Zuni, NM

"Lasting Patterns". Pottery Art in Zuni.

The Pueblo have been potters for centuries. Hopi, Acoma and San Ildefonso have produced fine pottery in the course of the early 20th century made by famous potters like Nampeyo (Hopi) or Maria Martinez (San Ildefonso). In Zuni pottery was done for traditional and personal use mainly and only few potters sold their pots to outsiders until the 1980s when Zuni pottery went through a revival process. Ever since Zuni has a number of famous potters who are well known among the traders and collectors. The paper will give an overview on the development of the Zuni pottery from the perspective of an Artist and his family's role bringing back ancient forms and techniques.

Sa, 3.10. European Perspectives

Sylvia S. Kasprzycki, Altenstadt

Native American Art in Global Perspective

Despite the enhanced mobility of people, objects, and images in a globalized world, 'location' and 'culture' still remain key reference points in the identification and categorization of Native American contemporary art (and, for that matter, other forms of visual expression produced outside the strictly 'Western' art scene). Drawing from field interviews as well as recent theories in art history, postcolonial studies, and anthropology, the present paper attempts a critique of the concepts of 'authenticity', 'hybridity', and 'intercultural borrowing' - all of which are inevitably related to questions of Native agency and shifting power relations. It also addresses the role of scholars, curators and other cultural mediators in the representation and translation of Native art across cultural boundaries.

Peter Bolz, Berlin

Ethnic Art or Fine Art? Twenty years of Collecting Native American Art for the Ethnological Museum Berlin.

As the new curator for the North American Indian collections at the Ethnological Museum Berlin, Peter Bolz started in 1989 collecting modern Native American art. In the beginning, this was highly disputed at the Berlin State Museums, because modern art was "traditionally" the domain of the National Gallery. Eurocentric attitudes and, as a result, the availability or lack of money for this kind of art dominated the process of collecting during the last twenty years.

André Köhler, Radebeul

Remarks on a drawing of the battle of the Little Bighorn at the exhibition of the Karl-May-Museum Radebeul-Dresden - documentation of recent findings and knowledge

Keeping the workshop theme IDENTITY AND CULTURAL ADAPTION in mind the remarks will report about a research and communication process between an acknowledged Lakota artist and professional museum consultant and a German museum with an exhibition on North American Indian art and artefacts. What

started within an informal communication at the Plains Indian Museum at the Buffalo Bill Historical Center in Cody Wyoming in the United States in May 1999, came out as significant new findings and valuable knowledge for the staff of the Karl-May-Museum.

Finally the attendance of Arthur Amiotte at the workshop at the Frankfurt-University and the participation of two outstanding artworks from the Radebeul-Collection related to the Battle of the Little Bighorn on an European Sitting Bull exhibition from 2008 to 2010 on display are the two main reasons, why the museum decided to present that status quo of research at the German Anthropological Association (GAA) Conference 2009.

Rebecca Netzel, Heidelberg

Adversity and Renewal in Lakota Arts

The paper is a short analysis focussing on the comparison of common and different traits in Lakota and European artistic sensitivity. Lakota art includes an unbroken and unbreakable Native identity: "Red Power of Art", which will be presented here.

Karin Berning, Berlin

To be an artist or a native artist

This paper discusses Ron Senungetuk's statement that he rather be an artist than a native artist. What is a native artist versus an artist? Where is the difference? These questions are being discussed using Senungetuk's art.

Christine Zackel, Wien

Tupilak: the formal and conceptual transformation of a Greenlandic cult-object

In the precolonial Greenlanders' realm of conception, the Tupilak constituted a real, malicious being, fabricated with the help of witchcraft and composed of different materials like animal parts, human hair, bones and preferably parts taken from a child's corpse. In an isolated place it was secretly put together,

brought to life and send to bring harm, hunger or death to people of a certain community. Since the Europeans had heard quite a few legends about this mystical being, but had never managed to see one, the Danish anthropologist William Thalbitzer asked the shaman Mitsivarnianga to carve an example in order to demonstrate its appearance. This was the first time, a tupilak-like object without its original meaning and purpose was produced, and many more were about to follow. The paper will discuss how the former avenging monster has proceeded to become an ubiquitous figurehead of Greenlandic arts and crafts and advanced to be one of the most typical and most popular souvenirs of Greenland within the last 120 years.

Angela Weber, Marburg

The Notion of 'Appropriation' (and its Context) as employed by Aboriginal Authors within the US American and Canadian Discourse on Art and Art History

'Appropriation' is a term which has been used by various Aboriginal writers both within the US American and Canadian as well as international Art Discourse (e.g. Robert Houle, Jimmie Durham, Loretta Todd) . What exactly did they refer to and in which context?

An additional question will be, how the term is used by authors in „mainstream“ art history, e.g. in the writings of Jackson Rushing III or Leslie Dawn on the intersection between the history of Indigenous Art and Modern Art in the US or Canada.