

NAIS NEWS

People, News, and Events in Native American and Indigenous Studies at Indiana University

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COMMITTEE ON NATIVE AMERICAN AND INDIGENOUS STUDIES

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NAIS NEWSLETTER

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SARAH DEES: EXPLORING MARKETS IN PERU

By Sarah Dees

Two important Quechua phrases:

Allillanchu: Hello! How are you?

Sinchima: That's overpriced! I'm not paying that much!

I learned these phrases during the summer of 2011, when I had the opportunity to study Quechua and conduct pre-dissertation re-

search in Cusco, Peru. I found them very helpful as I navigated a significant cultural site in Cusco: the local market. My research focuses on non-Native appropriation of Indigenous spiritual practices, and my summer research goals focused on examining spiritual tourism in South America. Cusco is a prime location for this study because it is near the famed Incan ruin site of Machu Picchu, which has become one of South America's most popular tourist destinations. Of course, I was eager to examine religious and spiritual sites during my time in

Cusco. But my time in indoor and outdoor markets—speaking with shop owners, taking note of items for sale, and inquiring about services—offered insight into Indigenous language and culture in Peru as well as the role of the growing spiritual tourism industry in Cusco. I found markets a rich site to explore, not just day-to-day sales transactions, but international exchanges of goods,

services, and ideas.

The importance of local markets as a site of conversation and exchange was reflected in an early activity for my Quechua class. We took a trip to the nearby covered market, where shop owners sold everything from fruit smoothies to hand-tailored clothing to a clientele that was mostly Peruvian. Its variety of goods probably surpassed Wal-Mart's, and the environment gave us a sense of what

a market felt like when it wasn't primarily geared toward tourists. After this field trip, students gathered in the school's courtyard, selling candy and flowers to one another and arguing about prices.

Through this entertaining activity, we learned about a significant site where social relationships are negotiated among Peruvians.

I found markets to be the most vibrant places in and around Cusco, and I had the most interesting conversations there.

Daily I was struck by the vibrant colors and smells that I encountered in my local market: flowers, fruit, rainbow-colored weavings, household goods, raw meat. The large covered market near where I lived offered all kinds of entertainment: young musicians, artists performing spray-paint spectacles, karaoke clowns in drag.

(Continued on page 2)



Market in Cusco. (photo by Sarah Dees)



Market activity at the language school.
(photo by Sarah Dees)

(Continued from page 1: Sarah Dees)

Markets and shops were also sites for rich conversation. I learned about perspectives on culture and religion by speaking with shopkeepers, including Rosa, a woman in her late sixties. Rosa spoke about her fondness for Quechua, which she fondly described as a beautiful, musical language. Another shopkeeper, an elderly man, sat me down for an afternoon and outlined his understanding of Christian history, which he mapped onto Andean history. He told me he was nearly done working on his own Quechua translation of the Bible. It was clear, in his scribbled out diagrams of cyclical religious eras, that Catholicism played a key role in his understanding of Andean cultural history.



Market at Pisac. (photo by Sarah Dees)

Many Peruvians, I learned, negotiate their own cultural heritage in these local market settings. For these Peruvians, the Quechua language represents an important element of their culture. Many shopkeepers who spoke with me

grew up in a smaller town outside of Cusco and moved to the city for work. The decision to move away from the country had repercussions for how these shopkeepers raised their families. The owner of a tourist store, whose first language was Quechua, told me he wanted to ensure his children spoke Spanish, the language used for larger-scale commerce. This was so interesting to me since his business, which catered to tourists, promised them “authentic” cultural activities, and “authentic” Andean culture is so often linked to the Quechua language his children could not speak.

Local markets offered insight into cultural exchanges in other ways. In two excursions outside Cusco, I saw firsthand the how the differences in markets meant for Peruvians and for tourists reflected their patrons’ different desires. The market in Pisac, a short distance from Cusco, is a tourist’s dream. Ruins just outside of Pisac draw tourists who wish to explore the Sacred Valley. In the market, one can find handmade arts and crafts, weavings, clothing, accessories made from alpaca wool. This local market was quite different from Combapata, a market catering exclusively to Peruvians. People travel to Combapata from great distances to buy and sell livestock and household goods, and many of the items it sold were mundane: sweatshirts and jeans, flatware, thermoses, and rocking chairs.

My experience in these two very different “authentic” country markets demonstrated how this setting offers insight into the forms of exchange occurring between Peruvians and visitors.

My dissertation research takes up another form of exchange that occurred in markets: that of cultural tours promising Indigenous spiritual awakenings to North American and European tourists. I learned about these tours in conversations with

spiritual tourism operators, who offered different types of experiences, from what one might call “drug tourism” to peaceful explorations of the Sacred Valley. From the earliest conclusions I can draw, these tour operators have links to a growing spiritual community in South America that draws on Indigenous Andean spirituality as well as a number of spiritual practices from around the world. This proliferation of world spiritualities among tourist centers in Peru was a fascinating discovery, and you’ll have to stay tuned for more on that!



Spiritual tourism store.
(photo by Sarah Dees)

For now, I can say that my experience in Cusco helped me to better understand ways in which Indigenous communities are negotiating their cultural heritage in these rich local sites of exchange, as well as in a larger, global market.

Sarah Dees is a Ph.D. student in Religious Studies minoring in Native American and Indigenous Studies. She received a Foreign Language and Area Studies fellowship to study Quechua in Cusco over the summer of 2011, and a Summer Field Research Grant from IU’s Center for Latin American and Caribbean Studies to do pre-dissertation research while she was there.

STUDENT REFLECTIONS: TRADITIONAL POW-WOW'S RETURN TO IU

By Sarah Gordon and Terri Miles-Schuld

On Saturday 5 November, an estimated 500 people gathered to dance, feast, watch performances, and share company for the first pow-wow on the IU campus since 2004. The Neil Marshall Black Culture Center donated space to host the celebration, which was held to celebrate the beginning of Native American Heritage Month.

The day-long event featured two drums: a host drum made up of IU students, and a

guest drum called the Southern Bad Boys who travelled to Bloomington from Omaha, Nebraska. Marilyn Cleveland (Cherokee Nation of Oklahoma and White Mountain Apache), a local elder, was the head lady dancer. IU Alumnus Nathen Steininger (Ojibway) was the head man dancer.

Pow-wow organizers say that the event wouldn't have been possible without the support of many on- and off-campus people and organizations, including the First Nations Education and Cultural Center and the Native American Graduate Student Association with support from DEMA, IUSA, and the Office of Multicultural Initiatives (OMI).

Davina Two Bears, Ph.D. student in Archaeology in Social Context, worked on pow-wow fundraising. "The First Nation's Education and Cultural Center was instrumental in organizing the IU pow-wow," she says. "Dr. Brian Gilley

and Mary Connors dedicated much time and effort towards all events held in the month of November in honor of National Native American Heritage Month. I

really appreciate their efforts."

For Davina, the importance of the pow-wow has many layers for Native American students, non-Native students, and the general public. "Being from Arizona, I miss seeing Native Americans, because you don't see many in Indiana. So having a pow-wow at Indiana University is not only good for Native American students like me, but for other students and the public, who are curious and want to learn more about our culture."

The community must have agreed with her, because nobody anticipated the size of the

crowd: every seat was full, and standing audience members spilled out of the main room and into the hallway.

Terri Miles Schuld, Ph.D. student in Criminal Justice and a NAIS minor, was especially appreciative of the turnout. "The support by the campus and community members was so strong," says Terri, who was also one of the event's main organizers. "We even had people come from as far away as Minnesota, and one young man was just returned from Iraq. His name was Brian Horse-Whitaker, and he blew everyone away with his hoop dancing."

Both Terri and Davina already have plans for ways to improve next year's pow-wow,

"Next year, we want to plan an even bigger pow-wow, and invite more drum groups and dancers," says Davina. "Hopefully, we will also find a bigger

venue, so that there will be more room for drum groups, dancers, spectators, and arts and crafts tables for all to enjoy!"

Terri agrees with the space issues and also lamented the restrictions which prohibited the making of real frybread for guests. "Next year we plan to hold the pow-wow at a larger venue where our frybread experts will be allowed to work, and with enough seating so that everyone who attends will be able to stay for the entire event in comfort."



Head Lady Dancer Marilyn Cleveland and Head Man Dancer Nathen Steininger. (photo courtesy FNECC)



Brian Horse-Whitaker, an active-duty soldier recently returned from Iraq, impressed everyone with his dancing. (photo courtesy FNECC)

Interested in helping out with next year's pow-wow, or other Native American cultural events? They always need more volunteers! Visit the FNECC or contact them at fnecc@indiana.edu.

(See more pow-wow photos on page 7)

NAIS Professor Profile:

Brian Gilley,

FNECC, Anthropology

Interviewed by Sarah Gordon, NAIS News Editor.

Brian Gilley is Director of the First Nations Educational and Cultural Center (FNECC) and Associate Professor of Anthropology. He joined the faculty of Indiana University for the 2009-2010 academic year.

What are your goals for the FNECC?

My primary goal is to create a point of synergy and a gathering place for Native students, Native staff, Native faculty, allies, people doing research,

and people who are interested in social issues, I'm purposefully orienting it towards culture, rather than politics. Our primary goal is to educate and support, and Native culture provides the medium for that. I'm trying to create as inclusive an environment as possible. And Native people have been doing that for a long time, through culture.

How do you draw the line between culture and politics?

Well, to give you an example: we're always being asked to come participate in Columbus Day protests. You don't create synergy through Columbus Day protests. We're always asked to come and talk about stereotypes at the dorms. We're always asked to come and talk about, basically, how bad it is to be an Indian, or how bad the Rez is, or how poor we are, how desolate, or how we got screwed over by the government, or whatever. The problem that I have with that is that students have enough of that already from the places they're from. They don't need to be reminded that they're socially, economically, and politi-

cally disenfranchised: they're here to get an education. So our job is to make the best possible environment, give the best possible support, for that goal.

Culture is not a neutral medium by any means, but it's a medium by which people can have conversations, by which people can participate in a positive way.



Photo courtesy of Indiana University

gether. That's a positive orientation, and that's the thing that I think students need.

So that's what I mean by the difference between culture and politics. But I think that emphasizing culture is political on campus. I refuse participation more than I accept it because people on campus often want it on their terms rather than our terms. The dorm RAs or a class will want us to come to them and talk about why you use "Native American" instead of "Indian," or "American Indian" instead of something else. That's just not how it's going to work, because that would be letting them set the standards by which we'll be engaged.

So that's political, but it's still a political orientation coming from respect for the students and respect for the culture of the various societies that make up Na-

tive America. So that's the difference. It's still a positive orientation. It might be confrontational seeming to some people, but I think part of it is educating people about things. So you can't be mad at people for not knowing and then refuse to teach them. And you can't refuse to teach them and be mad at them about not knowing.

You mentioned where you grew up. Can I ask you where that was?

I grew up in Shawnee, Oklahoma. It's overlapped by what were the historic Potawatomi and Sac and Fox reservations. My own heritage on my father's side is Cherokee, Chickasaw, Creek and Choctaw.

But my family were church people, they weren't ceremonial people, so most of my experiences were with the system: free lunch, free school supplies, involuntary health checks, those sorts of things. I don't have this really romantic story about going to ceremony when I was eight years old. I did go to a couple with my grandfather, but he died when I was young. My grandmother went to a southeast Native American church, so the cultural education I got from my tribal heritage was the Christian version. But I did grow up in a multi-tribal environment, so I grew up knowing a lot about the Kiowa and the Osage and the Ponca and the Sac & Fox and the Potawatomi. I think that that prepared me for this, being in the multi-tribal environment.

You're trying to create a multi-tribal environment at the Center here, too.

Yeah. Also, I have an acute awareness of identity politics: enrolled or not enrolled, Indian-looking or not Indian-looking--all these different race rules, governmentally-defined identity, whether you're traditional or not.

"[Our students] are here to get an education. So our job is to make the best possible environment, to give the best possible support, for that goal."

(Continued on page 6)

NAIS Student Profile:

Jake Hardesty,

History of Education

Interviewed by Sarah Gordon, NAIS News Editor.

Jake Hardesty is a Ph.D. candidate in History of Education, minoring in Music Education and Native American and Indigenous Studies.

What is your research focus?

My dissertation is about attitudes of music teachers towards jazz in the 1920s and 1930s: what it was that they were afraid of, and how they tried to teach students about "good" music. Then, I'm going to profile a handful of early programs that *did* teach jazz in public schools.

So why did you decide to do the NAIS minor?

I decided to do the NAIS minor because many of the texts I was using to teach my history of education courses focused on Native Americans in terms of boarding schools. And I realized my own ignorance of that. I felt comfortable talking about issues of desegregation in the 20th century, I felt comfortable talking about immigration in the early 20th century, but I knew very little about Native American students, and that bothered me. I wanted to be able to have something to say beyond just what was in the texts there.

But it was basically for my own education. I thought it would make me a better teacher. I thought it would help me tie in to a portion that's growing in history of education. More and more is being written on Native American boarding schools and I wanted to be a part of that dialogue.

Are you hoping to teach once you're done with your degree?

Yes. Most people who get this degree in

history or philosophy of education teach foundations courses. It'll maybe touch on inquiry a bit, but not methods. Mainly history and philosophy of education.

So you're hoping to teach teachers?

The way I like to think of it is: teaching teachers how we teach, and how schools got to be set up the way they are.

The NAIS minor hasn't been central for your research. But do you anticipate that it might influence who you are as a teacher once you're done?

I hope so. It strikes me that so much of what I've seen in my NAIS courses is fundamentally educative. There's so much that I've seen that dealt with how whites understand Native Americans, particularly in terms of popular culture. What are the images that get shown, what narrative gets played, so that whites can get some sense of context? I think that's an education question.

And one thing I want to do with my research is get history of education to think outside of schools. I think teachers need to know that learning takes place not only in school buildings. That's the line of

reasoning that an NAIS minor is going to play into. How did whites understand what it meant to be Indian? What was the evidence that they saw that caused them to come to these conclusions over time? And, yes, how did something like boarding schools play into that? Of

course it's a hugely important question. But issues of teaching and learning are swirling around all the images that come forward about Indians.

So, you're getting two things out of this. One is the history of boarding schools and residential schools. The other is an avenue to encourage educators to think more broadly about what education actually is.

Yeah, and where does it happen? How do we define educative acts? Are they always good, are they always bad? I think the Native American history proves that there are so many instances of less than benevolent



Photo courtesy of Jake Hardesty

education.

The other piece that I'd add is: I think we have a very reductive view of what Native American education is. This is something that I've been trying to pull out of my classes. It strikes me as insulting to say that Native American education only happens in schools--and it only happens in boarding schools, specifically. As if there were never any instances of teaching and learning going on before that. That's a line of research that I would love to get at in the future.

Really? There are still scholars who don't think that Native American people had any kind of education before the establishment of formal schools?

That's what most of the history of education literature tells us. They don't enter the history until the Carlisle Indian Industrial School, before Richard Pratt. We don't have any instances of teaching and learning, which is just pitiful.

(Continued on page 6)

"It strikes me that Native American topics challenge us to study things in new ways. For this to be done well, it will compel a broadening of the canon."

(Continued from page 4: Brian Gilley)

In our mission statement, I say the Center is an identity-politics-free zone. Don't bring your race thinking, your bad attitude to the Center, because there's plenty of that everywhere else.

When I say identity-politics free zone, I also mean a misogyny, heterosexism free zone. I will pull someone aside and tell them that at that moment they need to make a choice: "If you're going to talk to the women of the Center like that, then don't bother coming back." I think people thought maybe I was a little hokey for saying I want values and culture and ethics to be at the center.

And it's working so far?

I think so. I think culture is the thing that's most translatable across the huge variety of Native peoples in the United States and abroad. There is a

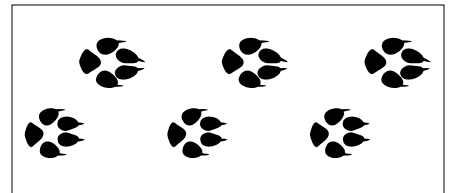
very generalizable idea about respect and how an individual behaves within a community. I just wanted to remove identity politics and that kind of anger as the orientation. All that's there, I think it becomes a dead-end street if that becomes your guiding structure.

Could talk briefly about your research? Also, if a new student is trying to decide who they want to be their minor adviser, when would you be an appropriate person for them to approach?

I'm interested in problematizing the concepts that we build knowledge on, like the notions of "traditional," or "fullblood," or "warrior," for example. My research focused mostly on gay or two-spirit Native American men. I was interested in how they were critically engaging the disjuncture between their sexual identity and their Native identity. A lot of that had to do with transposing popular gay identity onto Native contexts, and then

taking popular gay political agendas and displacing them onto Native contexts, which then led to their alienation, which led them to be able to see or not see opportunities for acceptance that had been there all along.

There are various mechanisms of native society that have been complicated by modernity, I'm interested in working with people who want to critically engage knowledge production about Natives, and how Natives produce their own knowledges.



(Continued from page 5: Jake Hardesty)

I'm also very intimidated by figuring out how to correct that. There's a methodological issue there. People in my field are very conservative in that sense. They're historians, they like *things*, objects. If they can't document it, then they're probably going to move to another project. So, yes, there is the topical interest there of things I would like to study, but there's also a methodological piece that's got to come with it, also.

Yes, you probably couldn't answer those questions in an archive. You almost have to approach it ethnographically—is that fair to say?

That's exactly fair to say. You *can* go to an archive, but it would have to be with an understanding of what you could find there. I think ethnography is absolutely the way to go. I think historians in general are becoming more and more comfortable with the idea of fieldwork, and it strikes me that Native American topics challenge us to study things in new ways. For this to be done well, it will compel a

broadening of the canon.

Are there any particular classes or particular people that you found especially interesting or inspiring?

I thought Christina Snyder's Intro to Native American Studies was fabulous. It strikes me that a class like that could easily turn into a "greatest hits" course. But the way she taught it focused on the present debates in the field, including her own voice in the conversation.

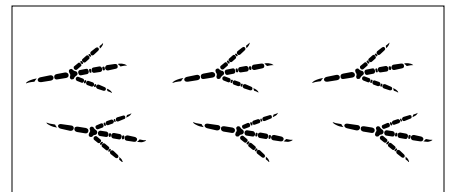
Jason Jackson's course was also fantastic. It was more of a survey course. I think it was Native American Folklore and Music. It was a joint grad/undergrad class. We'd meet at Sweet Claire's, once a month and give mini presentations on the books we'd read.

I enjoyed the breadth that comes with an undergrad class. I thought the students came into it with a real sense of humility, an acknowledgment that they didn't know much.

Is there anything else you would like to add before we conclude?

NAIS is not one of the largest programs on campus, but all of the faculty that I've worked with, I wouldn't hesitate contacting later. NAIS issues are a secondary interest for me, but there's a wonderful sense of community there. The people I worked with seemed genuinely invested in the program and interested in the field, and always ended each class by saying, "feel free to get in touch with me." I think it's important for a program that's getting its footing in the university that there's that sense of community there. It wasn't something I expected.

I also love how interdisciplinary it is. I love how there are various people in the Education building I can draw on, and also that there are people in Folklore, and in History, and several other places. It strikes me that the program is being carried out the right way.



INDIANA UNIVERSITY POW-WOW IN IMAGES

ALL PHOTOS COURTESY FNECC



Members of the Southern Bad Boys drum from South Dakota, joined by IU's Nicky Belle (seated, facing the camera).



NAIS student and pow-wow organizer Terri Miles Schuld joins a dance with her daughter.



Celebrated hoop dancer Buffalo Child.



Color guard posts the colors before the pow-wow's grand entry.

KEEP UP WITH NAIS!

- **Our mailing list** features core announcements, like lectures and talks that we organize. To get on the list, or to confirm that you're on it already, e-mail nais@indiana.edu
- **Our blog** will pass along news from the wider world of Native American and Indigenous Studies. Visit us at <http://iunais.wordpress.com>. You can also sign up to **receive blog updates by email** by clicking on the "email subscription" tool on the right-hand side of the page.
- **Follow us on Twitter.** We are @IUB_NAIS.
- **"Like" us on Facebook.** We are "Native American and Indigenous Studies at Indiana University."

ANNOUNCEMENTS, DATES & EVENTS

NATIVE FILM SERIES 6

Presented by the Native American Graduate Student Association (NAGSA) in partnership with the First Nations Educational and Cultural Center (FNECC), Diversity, Equity, and Multicultural Affairs (DEMA), and the Black Film Center/Archive (BFC/A). **Screenings take place at the IU Cinema.**

- **On The Ice:** Sunday 8 January, 3:00pm (tentative). Suspenseful story about two young men in Alaska trying to conceal a dark secret. Full-length feature film presented at Sundance. Director: Andrew Okpeaha MacLean. *This screening has not yet been confirmed.*
- **Native Women Directors:** Sunday 15 January, 3:00 pm.
 - **Apache 8**, documentary about Apache women firefighters. 57min.
 - **The Cave**, science fiction told in a Native way. 10min.
 - **Savage**, the residential school impact. 6min.
 - **In This Manner, I Am**, animated street corner encounter between a Navajo woman and a man. 5min.
 - **The Garden**, about a mystical garden. 12min.
 - **Because of Who I Am**, experimental documentary about exploring identity.
- **Boy:** Sunday 12 February, 3:00 pm. A coming-of-age story about a boy in Waihou Bay, New Zealand. Full-length feature film presented at Sundance. Director: Taika Waititi.
- **Hearing Radmilla:** Saturday 3 March at 3:00 pm. A portrait of Radmilla Cody, the first bi-racial person to hold the title of Miss Navajo Nation, and her controversial reign in 1997-1998. Full-length feature film presented at Sundance. Director: Angela Webb. **Reception to follow at 5pm in the auditorium, including a Q&A session with Radmilla Cody and director Angela Webb.**

Fieldschools, Scholarships, Fellowships and Internships:

- **Udall Scholarship Faculty Nominations Open**, deadline **March 2, 2012**. The Udall Foundation seeks future leaders across a wide spectrum of environmental fields, including policy, engineering, science, education, urban planning and renewal, business, health, justice, and economics. The Foundation also seeks Native American/Alaska Native students pursuing careers related to tribal public policy or Native American health care. Candidates must be matriculated sophomores or juniors. **Faculty nomination is a requisite first step in the application.** For more information, visit <http://www.udall.gov>.
- **Udall Foundation Native American Congressional Internships**, deadline **Jan. 31, 2012**. The Udall Foundation provides a ten-week summer internship in Washington, D.C., for Native American and Alaska Native students who wish to learn more about the federal government and issues affecting Indian Country. The internship is fully funded: the Foundation provides round-trip airfare, housing, per diem for food and incidentals, and a stipend at the close of the program. Juniors, seniors, graduates, and graduate or law students are eligible to apply. For more information, visit <http://www.udall.gov>.

ACCOLADES!

- **Anthony Krus**, Ph.D. student in Archaeology with an NAIS minor, has recently published an article, with a second forthcoming. Chase these citations to read about Tony's work:
 - Krus, A. 2011. Refortifying Cahokia: More Efficient Palisade Construction Through Redesigned Bastions. *Midcontinental Journal of Archaeology*: In press.
 - Krus, A. (with Baumann, T., G. W. Monaghan, C. Peebles, C. Marshall, and J. Marshall). 2011 The Legacy of Lilly, Black, and the WPA at Angel Mounds near Evansville, Indiana. *SAA Archaeological Record*:34-38