



Anishinaabe News

Summer 2014 Volume 9 Issue 5

This summer issue of *Anishinaabe News* was conceived initially as a ‘skinny’ issue because the summer months are normally quiet. As you can see, it has grown in to something special. The theme for this issue revolves around *change*. NMU has gone through significant changes. Graduates experience change when they leave NMU. Indian Country continues to call for change in relation to significant issues and policies. Miigwech to all contributors for making this summer issue not only possible, but rather dynamic!

NMU has a new President

NMU’s new president started on July 1. Fritz Erickson came from Ferris State University, where he served as provost and vice president



for academic affairs. Erickson previously served in various positions at the University of Wisconsin-Green Bay, Eastern Washington University and Michigan Technological University (so he knows what to expect as far as the weather).

He holds an interdisciplinary Ed.D. in educational psychology, technology and research methodology and a master’s in curriculum and instruction, both from the University of Northern Colorado.

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Lessons from an Ancient Giizhik (Cedar) Forest

By Aimée Cree Dunn

In the middle of our summer semester, the NAS 340 Kinomaage (Earth Shows Us the Way) class I teach took a field trip to the southern shores of Michigan's Upper Peninsula into the Garden Peninsula to visit both the windfarm and, more importantly, Snail Shell Harbor at Fayette. With rural orchards, farm land, forests rooted in limestone, and land surrounded by michi-gami (Lake Michigan), the area is picturesque and welcoming. This quiet, out of the way place also, interestingly, in many ways represents a hub for Manifest Destiny both past and present.

The Garden Peninsula itself has a long human history and is only across the bay from the Stonington Peninsula where another ancient history is found with marine fossils 400-500 million years old lining the michi-gami shores. The Stonington is also home to one of the oldest known trails in the Upper Peninsula, the Bay de Noc - Grand Island trail, that connects Lake Superior with Lake Michigan and has been used by Indigenous nations for time immemorial to travel from one great lake to the other; it travels, technically, between the two largest freshwater lakes in the world. The Stonington is also known as a bird migration route and as the jumping off point for monarch butterflies on their journey to Mexico. The Garden shares these migration features as well.

The iron ore industry is the human history most celebrated on this Peninsula. The Michigan Department of Natural Resources runs the Fayette State Park, promoted as home to the former iron smelting village of Fayette. Founded in 1867, Fayette lasted for around only 20 years, yet it is the primary human history celebrated at Fayette.

Amidst the houses, tools, and display boards celebrating this feat of Manifest Destiny nestle two display boards of other significance. One tiny paragraph states that artifacts have been found dating human presence here to at least 3000 years ago,

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when Snail Shell Harbor was evidently used as a summer residence. The other, slightly larger display stuck in a dark corner of the visitor center, discusses the



Snail Shell Harbor on the Garden Peninsula.

giizhik (cedar) trees of Fayette and states that "an ancient forest ecosystem" unique in the world lives on the limestone cliffs of Snail Shell Harbor and supports a giizhik forest where a typical cedar tree is at least 900 years old.

Both of these bits of information are not highlighted in any way. In fact, they are lost among the factoids detailing every scrap of history from the smelting village (historical minutiae that go so far down as to ask people not to disturb the slag heap where industrial wastes were thrown along the beach -- near, of course, where the low-paid, low-status workers lived) in order to protect this supposedly valuable piece of history.

This is not to mention that the oldest giizhik in the park is said to be over 1,400 years old. Something that seems thrown in as a mere aside to the, evidently, more important things. The giizhik forest at Fayette was old when Columbus landed. Yet it is the Columbian legacy that is celebrated at Fayette and not the people or the forest who predated him by millennia.

Walking in that forest is nothing short of an experience, if you are mindful of its antiquity. In class the previous weeks, we'd discussed, read and watched material on the nature of plants. This included the Mother Tree concept under research by British Columbian botanists. The Mother Tree concept is related to what Indigenous peoples have said all along - the forests are connected to each other underground with "Mother Trees" actively nurturing all. This connection is formed through the plant roots in unity with mycorrhizal fungi. Thus, when we walk through an ancient forest such as the one at Fayette, we are walking through age-old connections, with elders who knew our ancestors, who knew what life was like prior to coloni-

zation. What must these elders have thought of a smelting village such as Fayette? Stinky. Noisy. Destructive. The hardwood forests

destroyed to fire the kilns. The limestone mined to process the ore. And yet, it was a mere blip, an eye blink, in the history of the forest. And it is this blink of an eye that the DNR chooses to celebrate.

In many ways, the village of Fayette represents a hub of Manifest Destiny *past*. Iron ore from the Jackson Mine further north in Negaunee was shipped via rail to Escanaba and by boat to Fayette for processing. Most of the ore was made into Bessemer steel and used mostly to build railroads. In this small nugget of history we have the takeover of an entire continent.

The Jackson Mine did not just appear magically. It was opened only after the original inhabitants, the Anishinaabe, were pressured into signing away their homeland in the mid-1800s. With the fur trade declining in the early nineteenth century, thus rendering the wilderness of the Northwoods no longer economically profitable, an expedition set forth in 1820 to assess the monetary wealth that could be made by converting the region's forests into timber and sucking dry the bowels of the Earth.

The 1820 Cass Expedition determined that "timber" and ores offered much potential profit. This expedition, surveilling the Anishinaabe homeland without their consent, was sent to evaluate how much the Anishinaabe homeland was worth to the Americans. It was a predatory mission that returned with the goal of obtaining access to the forests and minerals of Anishinaabe territory. This directly resulted in the treaties of the mid-1800s wherein the Anishinaabe signed away millions of acres of rich land and were confined to small areas of land we now call reservations. The

results of this and similar policies have been horrific both in terms of loss of human life, cultural practices, and ecological health.

As the smelter at Fayette mowed down the hardwood forests in its area and mined the limestone for its processing, the material it produced for railroad building helped export Manifest Destiny across what we now know as the United States. The railroads built of Bessemer steel entered the homelands of the Dakota and Lakota and related nations, the homes of the Cheyenne and Kiowa, the Ute and Apache. The railroads bisected the homelands of these Indigenous nations as well as of our other relations such as the buffalo. The trains brought in recreational hunters who killed for the pure joy they found in ending another life. Species populations declined. Some became extinct, never to walk, fly, or crawl our planet again. Near the end of the nineteenth century, those same railroads stole away the children of entire nations in order to obliterate Native languages, cultures, and land knowledge. And all of this can be found at Fayette...if you read between the lines. And if you notice what is not being celebrated. Fayette represents Manifest Destiny *past*.

The Heritage Windfarm north of Fayette on the Garden Peninsula represents Manifest Destiny *Present*. Consisting of 14 wind turbines spread out over a large swath of land, the windfarm is situated in the middle of a major bird migration flyway. The Michigan DNR has been instrumental in placing the Heritage Windfarm on the Garden. The US Fish and Wildlife

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Giizhik growing in the limestone at Fayette on the Garden Peninsula.

Lessons from an Ancient Giizhik (Cedar) Forest Continued

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Service has opposed the windfarm because of the bird migration, particularly the large migrations that occur at night. The USFWS also cites considerable concern over the migizi (bald eagle) population, estimating that about one eagle each year will be killed by the turbines. This concern is based on daytime observations of bird activity in the area and does not include the limited nighttime studies that have been done.

Interestingly, news was recently announced that the Obama Administration is in hot water over its granting leniency to windpower companies and their killing of eagles, a federal offense. According to the Associated Press, "An AP investigation last year documented dozens of eagle deaths at wind farms, findings later confirmed by federal biologists. Each one is a violation of federal law, but the Obama administration to date has prosecuted only one company, Duke Energy Corp., for killing 14 eagles and 149 other birds at two Wyoming wind farms"

(<http://cnsnews.com/news/article/lawsuit-extending-eagle-death-permits-illegal>).

A private citizen may be hauled into court and prosecuted as a felon for possessing an eagle feather, but wind power companies can kill eagles each year and not face criminal prosecution, according to the Obama Administration.

Another AP reports states, "More than 573,000 birds are killed by the country's wind farms each year, including 83,000 hunting birds such as hawks, falcons and eagles, according to an estimate published in March in the peer-reviewed Wildlife Society Bulletin" (<http://bigstory.ap.org/article/ap-impact-wind-farms-get-pass-eagle-deaths>).

To return to the Heritage Windfarm, however, the power being generated on the rural Garden is not for use in the area. Although the company's literature says it can power 7000 homes (equivalent, it says, to half the households in Delta County where the windfarm is located), there are at least 125,000 households in the Upper Peninsula alone requiring a windfarm 17 times larger. Such a windfarm would be bigger even than the 30-mile, 20,000 square acre windfarm with 125+ wind turbines along Batchawana Bay near Sault Sainte Marie, Ontario. If we continue to refuse to reduce our electrical consumption, are we

willing to sacrifice our landscape in such a manner? Do we even have the right to do this?

The power from Heritage, though, is not staying in the local area. Like most other mega-energy projects, the electricity generated by the Heritage windfarm is being transported out via high-voltage transmission lines - the railroads of the electronic age. The health impacts of stray voltage, high electromagnetic frequencies, and the regular application of herbicides are disregarded as profits mount from an ever-increasing demand for electricity to power our electronics. These high-voltage powerlines criss-cross rural/wilderness areas in a new form of resource colonization.

As John Mohawk asks in his essay *Technology As Enemy: A Short History*, how will this technology shape our society? our planet? our survival? the survival of all our relations? He ties his musings into a conversation with a Hopi guest who saw in the powerline webs of the Niagara Falls generating station a vision of the prophecy from his people when Spider Woman would return to the land near the end of this world and her web would be visible everywhere.

There are many lessons waiting on the Garden and at Fayette. Lessons in Manifest Destiny and its impacts. Lessons in what continues to be valued by the settler society today. Lessons in how the colonization continues.

But more important than those lessons are the lessons not highlighted... lessons of how to live in such a manner that a giizhik can live to be over 1400 years old. Lessons in how to enjoy the beauty of a place such as Snail Shell Harbor and not see, instead, fodder for an industrial furnace. Lessons from a forest that is older than even the

Anishinaabe presence in this area. What can such a forest teach us if we only take the time to understand the murmurs of the moss, to feel the presence of the ancestors, to listen to the

trees? In understanding that we all of us, no matter our genetic origin, are now connected to this forest, we can perhaps come to understand exactly how we can live so that other forests such as this one can come to be once again. As we prepared to

leave from our discussion along the natural harbor, migizi flew over the giizhik-lined cliffs that rose shining in the sun just across the water. What else could be left to say? The Earth shows us the Way.



Walking among giizhik (cedar) that began growing centuries before Columbus landed - these trees knew our ancestors before colonization. It's hard to describe the feeling there is walking among these elders. *Aimée Cree Dunn*

NAS 340 Kinomaage: Earth Shows Us the Way still has openings!

**Join Aimée Cree Dunn
for five weekends.**

Saturday, September 6

Saturday, September 20

Saturday, September 27

Saturday, October 4

From 10:00 a.m. - 6:00 p.m. ET

****September 12 and September 13
meet at 10:00 a.m. on Friday
and return to Marquette at
9:00 p.m. on Saturday**

****Weekend overnight camping trip
to Waswagoning (Lac du Flambeau,
Wisc.). Sign up today!!**

**Questions? Call Native American
Studies at 906-227-1397.**

Musicians fall out thanks to antics initiated by Christina Fallin

By Michael Williams

It's tough to say what's worse: the appropriation of Native regalia by (mostly) white people, or the misappropriation of Native regalia by (still) white people combined with geographically inauthentic material. Case and point: Victoria's Secret combining a headdress and war paint with leopard print silk bikinis on the runway. Vanessa Hudgens, Gwen Stefani and a laundry list of other celebrities either want or are willing to appropriate American Indian regalia into their fashion status, the implication being that 'earthy' is earthy no matter what continent you're on.

This is nothing new. White people have been playing Indian for at least as long as cinema has been around. But if blackface is taboo now, probably a result of the Civil Rights movement, when will appropriating American Indian religious material be something to admonish? It will likely take further education to demonstrate that regalia is in fact religious iconography and not just "costume" as mass media depicts.

Indie rock band The Flaming Lips, hailing from (where else) Oklahoma have recently come under scrutiny after defending their friend Christina Fallin, daughter of Oklahoma governor Mary Fallin, for wearing a headdress in a public photo. The controversy, mostly poised between frontman/public diva Wayne Coyne and (now) former drummer Kliph Scurlock, has in many ways shocked the Lips' fans, many of whom can be filed under "liberal" in their superficial Facebook Political Views categories. Coyne, who has gained recognition over two and a half decades for his shock-rock style molded with psychedelic persona and seemingly progressive attitude, fired Scurlock from the band after the drummer criticized Fallin's antics.



Anishinaabe News is honored once again to feature two political cartoons by Marty Two Bulls. The image above was featured in *Indian Country Today* (ICT) on March 9, 2014. The Pharrell image on page 6 was featured in ICT on June 8, 2014. Chi miigwech to Marty Two Bulls for these images.

It may be safe to say that most celebrities who appropriate American Indian regalia are ignorant to the cultural meaning of the garb. In this case, Fallin's anything but ignorant. For one, it's presumable that a major governor's daughter is at least somewhat politically astute. But the photo's caption implies that she was not only aware of the inevitable controversy, but asking for it. The caption read, "Appropriate Culturation." Pretty decent wordplay, in all honesty, but disturbing in its implications. After Scurlock criticized Fallin and her mother's politics on Facebook, a feud broke between him and Coyne. Fallin's band then continued the antics by performing a major concert in mock-regalia. Scurlock supported a peaceful protest of the show. Then, salting the wound, Coyne published a photo on a now debunk Instagram account (see right) of three friends and a dog wearing a headdress.

According to Scurlock's open letter about the charade, this was the moment when, to his

dismay, his dismissal from the Flaming Lips felt like a blessing in disguise.

In many ways, this public argument is a benefit to activists seeking better representation of Native communities. That Scurlock is privy to representative politics and respectful to indigenous communities was an important component in educating the "headdress hipsters" who pay attention to music news. If the Flaming Lips didn't have a member sympathetic to social justice, this charade may have been glanced over by the public and forgotten.

If the old cliché that we shouldn't meet our heroes holds true, then perhaps the internet is a medium to meet the darker sides of those we respect. As a longtime Flaming Lips fan, I now know to not mistake public image with private tendencies. Often appealing to liberal types with psychedelic dispositions, Coyne's antics now hold as a warning to expect the worst from those revered without reason.

It seems that every year wearing a headdress in public (at music events, private parties that then hit tabloids or in photo shoots) becomes a little more controversial and therefore also more desirable. If celebrities must garner attention for success and are in essence competing with each other for public eyes, then shock tactics are strategic ways of keeping their own franchises thriving.



Commodification of the Sacred: The Appropriation of the Lakota Headdress

By April E. Lindala

“The commodification of difference promotes paradigms of consumption wherein whatever different the Other inhabits is eradicated, via exchange, by a consumer cannibalism that not only displaces the Other but denies the significance of that Other’s history through a process of decontextualization.”

-- bell hooks, *Black Looks*

On a weekly, if not daily basis, I am short-circuited by discriminatory visual markers that comfortably reside within modern society’s culture industry. This could range from the mascot of Washington D.C.’s NFL football team to the advertising blitz for the Johnny Depp film, *The Lone Ranger*, to supermodel and television host, Heidi Klum wearing a replication of a Lakota headdress at a highly publicized karaoke party for the elite. Misrepresenting, commodifying, and thus, marginalizing American Indians within the culture industry is certainly not a new trend (can we say classic westerns?). However, in the past ten years, I’ve noticed more celebrities and public figures donning a reproduction of what appears to be a Lakota headdress in modern (and disrespectful) contexts: a musical concert, fashion shows; and beauty pageants. Wearing imitation headdresses within such postmodern situations erases the political and spiritual significance of an authentic eagle-feather headdress. No doubt the headdress is a striking item to behold; it makes one pause to take notice. Thus, the choice behind misappropriating the headdress one can safely assume is to make a provocative statement visually by wearing it in such contexts.

Stephanie Key, the daughter of New Zealand’s Prime Minister, posted a photo on her personal social media site that reflected this type of misrepresentation. Key, who attends an art school, submitted the image as part of a portfolio assignment. Several individuals (Native and non-Native alike) spoke out about the sexually-charged and provocative image over social media. The carefully constructed self-portrait depicts Key wearing bright pink and white lacy panties, a bright pink star over her right nipple, and what was described by journalist Kirsty Winn as “an elaborate pink, feathered, war headdress” (May 2014). The unnatural colors of bright, nearly-neon pink (used in lighting as well as costuming and make up) with a hint of neon blue (a single feather hanging from the pipe, “war paint” on her cheeks and smoke rising up from the pipe) serve to modernize both the pipe and the headdress. Key is sitting upright

with the front of her body facing the camera. Her legs are spread and a portion of the headdress drapes over her left inner thigh. Key takes agency as both director and subject of the image. She looks directly into the camera matching the gaze of the spectator. In doing so she is commodifying not only herself in this pop-art-meets-soft-porn self-portrait, but also the items she is holding. What is quite disconcerting is her purposeful construction of the erotic with these items. Key’s considerations appear to be that of her own (academic) choice; to visually associate her own body as an object of desire furthered by the distinctiveness of items associated with the Other. Key choosing to position her body here with the headdress eradicates the political and spiritual significance of the headdress in relation to an American Indian context.

Considering that this was done within an academic context is quite frustrating. Even scholars do not fully understand what it really means to appropriate an item with such deep spiritual significance. We, in Native American Studies (NAS), must address this gap within scholarly circles as well as in society. But why is the burden solely on the shoulders of NAS? Shouldn’t scholars from other areas be talking about this as well?

It is not surprising that Key would lean on such an idea (it’s not very original to be honest). One merely has to scan previous decades of pop culture imagery to see how the culture industry around the world has commodified the images of American Indians and objects belonging to American Indians in the areas of fashion, film, television and sports.

Evidence of appropriation of the headdress as pop culture commodity appears in such favorites as Disney’s animated 1953 feature film, *Peter Pan*. Movie directors such as John Ford, opted to visually appropriate the look of the Plains tribes (including headdresses) in the popular classic westerns.

The headdress also appears in another thread of the culture industry during the transition to the postmodern era in the 1960s with examples such as the 1910 Fruitgum Company; an album cover photo to features all of the band members dressed up as wannabe-Indian costumes. In 1973, Cher had her second top ten hit with “Half-Breed” on her tenth album of the same name. Cher was featured in a music video singing on horse back in a bikini and full headdress. The music



Wearing an imitation headdresses - not a new trend.

video aired on *The Sonny and Cher Comedy Hour* that same year.

In 1977, the Village People formed what became a popular disco group with one member of the band dressed in an Indian costume with a headdress while other members wore costumes representing various occupations. More examples from this era include WWF wrestler, Joe Scarpa and actor, Espera de Corti (a.k.a. Iron Eyes Cody).

As I noted earlier, within the past ten years I have seen an increase in this behavior as acceptable within the culture industry. Celebrities of all caliber -- super models, beauty queens, pop musicians and film stars -- have appropriated the headdress not only for the purposes of visual spectacle but it must be in some way profitable. Did they come up with these choices on their own or was there a behind-the-scenes constructor building these images?

One complication particularly disturbing is the number of women choosing to engage in this behavior. Scholar Adrienne Keene comments that headdresses, “...are reserved for *men* in Native communities, and nearly all of these pictures show women sporting headdresses. I can’t read it as an act of feminism or subverting the patriarchal society, it’s an act of utter disrespect for the origins of the practice.” (April 2010) What Keene doesn’t specifically mention in this quote is the way that some women are choosing to be portrayed with the headdress. In many cases, practically naked. Examples include the 2004 Miss Universe Pageant contestant from the U.S.A. who wore a floor length white headdress and what appeared to be strategically placed metal medallions about her breasts and other private areas.

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Commodification of the Sacred: The Appropriation of the Lakota Headdress

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Khloe Kardashian has also been photographed wearing a headdress while in a swimming pool. She, too, appears to be topless. Gisele Bündchen, dubbed “the model of the millennium” by *Vogue* magazine having been featured on more than “500 magazine covers...second only to Diana, Princess of Wales” (Carangi, *Vogue*), has also worn the headdress not once but twice for photo shoots. One of the images captures Bündchen on the runway in a one-piece swimsuit with a headdress and the second image she is featured in an outdoor meadow in which she appears to be topless.

This juxtaposition of the women’s body with the male headdress is a means to, as bell hooks put it, decontextualize the meaning of what the headdress represents. If the spectator is looking at the female body and not the headdress, the discussion of the political and spiritual significance is erased from the minds of the audience. Who is speaking out on behalf of this sacred headdress against such commodification and eroticization?

As a reaction to contestants on “German’s Next Top Model” wearing headdresses and holding sacred objects (such as a pipe), Ruth Hopkins, a tribal judge and writer for *Indian Country Today* and *Last Real Indians* wrote, “Natives haven’t lost touch with what’s sacred...we do not take kindly to ceremonial objects being used to hawk your wares, nor garner publicity for your second rate reality TV show” (April 2014). This idea that these items are sacred seems to be a foreign concept of the culture industry to comprehend and some who have been outspoken have argued that these reproductions are not “real” headdresses. Vi Wahn, who writes the blog, *Sicangu Scribe*, commented, “...it is disrespectful to both the sacred eagle and our ancestors for just anyone to wear a headdress, even when it is fashioned from artificial feathers” (November 2012).

However, the representation is distinct enough to bring us to the discussion of who has power in this situation. Who do they think they are to simply enforce this power; to simply take an object obviously an identifiable visual marker from the Lakota culture and commodify it in such a mangled manner? Visual and cultural markers do have power, but bell hooks asserts that any power these markers might have to bring forth a critical consciousness are “...diffused when they are commodified. Communities of resistance

are replaced by communities of consumption” (1992).

I’ve often said that college students make the best agents of change, but if they embrace this culture of consumption they may be blindly led by the unseen faces of the culture industry and never question the integrity of the visual markers they are looking upon.

Another complication is what do you do when someone you admire puts on the headdress and that someone is also a person of color? This morning I saw a post on Twitter from Ruth Hopkins that Usher has posted a photo on Instagram wearing a headdress (as I write this, the photo has been removed).

Pop sensation Pharrell Williams was on the cover of the July 2014 issue of “UK Elle” magazine wearing a headdress. Scholar Mimi Thi Nguyen comments on such cultural appropriation as playing with “...pieces of cultural significance in ways that would be unacceptable if the group was not already marginalized in American society” (February 2011). In Williams’s case, it would seem that this was a collaborative decision by those involved with the fashion magazine and photo shoot, thus positing it as an exploit of the industry itself rather than a conscious act of the individual. Jacqueline Keeler, a Dakota, commented, “This cultural taking causes great damage to Native people. Our youth have to deal with folks like Pharrell and go through complicated emotions of liking his music, wanting to feel represented by his art and then distanced by his stereotyping of their culture” (June 2014). Because he too is of racialized Other group, this complicates matters even worse. bell hooks comments that the racialized Other could very well be, “seduced by the emphasis on Otherness.” Through the act of commodification whether it be the cover of a magazine or an appearance on the Grammys, the attention is on the marginalized Other and this may offer a “promise of recognition and reconciliation” (1992). Or in the case of Pharrell Williams, a sort of solidarity of Otherness challenging and disrupting the hegemonic ethos.

(Williams made a statement that he has American Indian ancestry after the cover was released. Cher released a similar statement after the release of her video in 1973).

Regardless of ancestry (or claims of), the point is that Lakota and Dakota scholars and activists have repeatedly spoken out that this behavior is unacceptable.

These are sacred items, period. There is no understanding of what is sacred in the world of the culture industry. Decisions are made only to produce capital while embracing this demeaning visual narrative. Because American Indians are erased from the daily fabric of mainstream culture, voices on important matters

are dismissed. American Indians are few in numbers. Allies vocal on these issues are even fewer in numbers.

Hopkins writes, “Native appropriation is proof positive that Native voices have been largely excluded by mainstream media. It’s crucial that the Native media takes center stage in educating the public as to the reality of Native identity. Our truth must be told. The public should want to know our truth, because who we really are and what we have to offer is so much greater and more powerful than what it’s been told” (November 2013).

We hear you, Judge Hopkins. This Native media outlet seeks to do just that.

By the way, when asked about his daughter’s work, Prime Minister John Key stated, “What she considers art, others may consider cultural appropriation and racist stereotyping.” In the end Prime Minister Key was “proud of her” (Wynn, May 2014).

There is a need for more people to articulate their concern about the commodification of the sacred. Education will help others garner those skills. Education can also be the bridge building necessary towards a critical consciousness and ultimately, respect for one another.

(This is an excerpt from a longer piece on the topic in the works.)



500 KBIC Tribal Citizens Unite and Head to Lansing

KBIC Press release: June 5, 2014

About 500 members of the Keweenaw Bay Indian Community (KBIC) stood united around the importance of keeping their waters clean from contamination associated with sulfide mining on June 3, 2014 at the Michigan Court of Appeals. Oral arguments were heard involving the Eagle Mine, Michigan's first permitted sulfide mine in the Upper Peninsula.

"This is the first time in our generation that the community as a whole came together to fight for true sovereignty and engage in spontaneous government participation. The goal of the new moving-forward tribal Council is to bring transparency and involvement to the Anishinaabeg," said Donald Shalifoe, Sr., KBIC's Ogimaa (Chief).

Many tribal members carpooled and traveled eight hours to line up for the 10:00 a.m. Lansing hearing. KBIC's remarkable presence overwhelmed the Michigan Hall of Justice whose staff reported it was their largest turnout ever for a court hearing.

Tribal leaders and elders observed the hearing from within the court room while hundreds watched and listened to the proceedings in an overflow video conferencing room. Traditional drumming and singing resounded outside the building following the hearing.

KBIC's Vice President Carole LaPointe remarked, "It was a very educational experience for our membership and youth."

The Anishinaabeg band has opposed the Eagle Mine development, located on Treaty of 1842 ceded homeland, since it was first permitted by the Michigan Department of Environmental Quality (MDEQ) in 2006.

Unsettled concerns involved the mining regulatory process, improper permitting, and inadequate assessment of impacts to

the area environment, cultural resources and water quality, including ground-water contamination and the potential for perpetual acid mine drainage upstream from Lake Superior.

Tribal member Jeffery Loman said, "The hearing today is another testimony to the fact that inadequate regulation and collusion between industry and government results in endless litigation."

One aspect of the evolving case questions what qualifies as a "place of worship" under Michigan's sulfide mining statute. An initial ruling by Michigan Administrative Law Judge Richard Patterson recommended mitigation of impacts to an Anishinaabe sacred place, Migi zii wa sin (Eagle Rock), but the MDEQ made a final permit decision asserting only built structures are places of workshop.

Discriminatory enforcement of Michigan law has led to substantial degradation to KBIC's sacred site. This includes obstructive mine facilities and a decline access ramp into the base of Eagle Rock, non-stop noise and activity, and hindered traditional access and use. Spiritually significant high places like Eagle Rock are used in solitude by the Anishinaabeg for multi-day fasting, vision quest and ceremony.

Despite the passage of the American Indian Religious Freedom Act of 1978, Native people still struggle to protect their remaining sacred places in the face of extractive development agendas. "It is a shame that the United States of America, proudly founded upon values of religious freedom, has trouble guaranteeing this right to all of its nation's first people," said tribal member Jessica Koski.



Photo credit: Nannie Beck. A number of KBIC singers outside of the court house in Lansing.

[KBIC Vice-President Carole LaPointe asked, "What if everyone in the Copper Country or in the U.P. had to put a fence around their church? What if we just said, 'OK, you can go in here at this time, and you have a fence around it and you can only go through the fence this time'? People would have an uprising, and that's exactly what we're doing" [as reported by ABC TV 10 following the hearing].

KBIC anticipates a decision from the Michigan Court of Appeals within six months. The Eagle Mine's timeframe for production start-up is the end of 2014. "While the court deliberates, it is important to remember that regardless of the outcome, we are in the right for standing up for the Yellow Dog Plains. We hope the court understands their decision will have long lasting implications for this place, as well as other areas that are slated for mining," said Emily Whittaker of Big Bay, Michigan who gathered alongside KBIC and other locally affected residents.

The Michigan Court of Appeals ruling will be an important precedent for additional sulfide mining proposals threatening Michigan's Upper Peninsula and waters of the Great Lakes.

Photo credit: KBIC. Ogimaa Shelifoe addresses the 500 tribal citizens on the steps of the court-house in Lansing before the hearing.



Kinomaage Musings (and Creativity)

By Hillary Brandenburg

During the first NAS 340 Kinomaage class, our instructor, Aimée Cree Dunn, shared an idea with us that involved establishing a baseline for the forests, so we know what healthy woods look and feel like. She showed us dying beeches that were infected with a lethal white fungus, and talked about the emerald ash borer killing ash trees throughout the Upper Peninsula.

The course highlight was a trip to Waswagoning Indian Village, located on the Lac du Flambeau reservation in Northern Wisconsin. This labor of love was built by tribal members Nick and Charlotte Hockings to teach others about traditional Anishinaabe ways. Our tour guide demonstrated how to build a fire with basswood bow and twine and soft cedar tinder.

Our class observed the differences between winter and summer camps, and learned why the Chippewa stored their canoes under water for the winter.

During the tour, I was awed by the level of observation and engineering that was exhibited by these Indigenous people. I would never think to use pitch and



fire to char a tree so I could use my stone axe in a way that would make it easier to push the tree over. This is -- to borrow a term from Potawatomi author and scientist Robin Wall Kimmerer -- a valid science, and I believe these lifeways and traditional ecological knowledge hold vital keys for a sustainable future.

The class expanded my worldview and has helped foster a respect for the personhood of other organisms.

This is not the same as anthropomorphism; these organisms are not human. They are individual plants, animals, insects, microbes and even a lifeweb of mycorrhizae, a symbiotic connection between a plant and fungi.

This class has opened a door wider in my mind. Now I nod to the Ondeg - the crow person, and wonder what mischief he or she is up to. I look gently at the Wawashkesh - the deer person, as it crosses the road.



From Aimée Cree Dunn. "For her final NAS 340 project, Hillary made a paper-mâché doll with a weengashk (sweetgrass) wreath, zhingwaak (white pine) and wiigwaas (birch bark) skirt. She painted her with woad...a dye used by the Celts. Amazing!"

I feel the strength and smell the earthy sweetness of the giizhik- the cedar person, and thank them for their gift. I would recommend taking NAS 101 Anishinaabe Language, Culture and Community with Kenn Pitawanakwat prior to taking Kinomaage, as the Anishinaabe language holds concepts and ideas that English does not hold very well. You don't need any experience with the Anishinaabe language to take Kinomaage, but I felt that I got more out of it by having some knowledge of the language. I would recommend Kinomaage to anyone who is interested in native plants and trees, loves to be in the woods, loves the Upper Peninsula, is interested in Anishinaabe culture, or any combination of the above.

Dr. Erickson, NMU's new President

Continued from cover page

Erickson received a bachelor's degree in social sciences from Western Michigan University.

The *Anishinaabe News* asked the new NMU president about his plans to reach out to the Upper Peninsula's five tribes and whether or not he will seek Indigenous input in the university's future.

Dr. Erickson responded, "In the weeks and months ahead I look forward to meeting with leaders of five tribes in the Upper Peninsula to learn more about the relationships between NMU and the tribes. It is important for me to learn more about how our campus community can best engage Native communities in supporting the education of all students. This includes finding ways to help every student, tribal and non tribal, find educational success."



In an interview with the managing editor of *The North Wind*, Michael Williams (who, thankfully, is also helping us with *Nish News* this summer), Dr. Erickson commented on the issue of diversity.

"Diversity is really a central point to me both personally and professionally. For me, it means finding ways in which you reach out to broader communities." Later on in the discussion Dr. Erickson stated that he believes, "there are some very specific kinds of things we can do to engage with the Native American community."

To see the entire interview, simply search YouTube using the keywords **North Wind Fritz**. It will be the first video.

Boozhoo/Welcome Dr. Erickson to NMU and to Marquette!



NAS 340 final project. Aimée Cree Dunn states, "Jo (Foley) also used dyes from plants such as blueberries, raspberries, birchbark and more to dye an original batik design. We're thinking of making this into a Kinomaage t-shirt." Jo is on the left. Caitlin Wright is on the right.



NAS 340 final project. Aimée Cree Dunn comments, "Melissa Abshire made a pine tea and birchbark (wiigwaas) canoe with daisies. So beautiful! I wanted one just like this for my living room."

NMU Alumni Spotlight - Kyle Bladow

Anishinaabe News caught up with NMU alum Kyle Bladow at the recent 2014 Native American Indigenous Studies Association annual conference in Austin, Texas where he gave a paper entitled, "Telling Borders and Land that Narrates."

Nish News: When did you graduate from NMU and with what degree? What was your major/minor?

I graduated in 2007 with a BA in English (International Studies minor) and in 2009 with an MA in English (literature and creative writing).

NN: Have you been back to visit your alma mater and if you have been able to, for what occasion?

I have been back a few times to visit friends and former professors, but it's been a few years now. I can't wait for my planned trip there this fall. One day, I'd love to return for another Indigenous Earth Issues Summit, or to deliver a guest lecture. It would be a dream come true to teach at NMU.

NN: Where has life taken you since you graduated NMU?

I've moved to Nevada to pursue my PhD in Literature and the Environment at the University of Nevada, Reno. I never expected to wind up in Reno, and it took awhile to acclimate myself to the high desert, but I've learned to love the mountains, sun, and life out here.

NN: What is your favorite NMU memory?

I have fond memories of taking part in one of the first Kinomaage courses taught through the CNAS. I've loved the Upper Peninsula my whole life, and that course gave me the chance to learn more about Anishinaabe understandings of the land. This greatly informed my master's thesis and dissertation work. Courses like this one make great contributions to Native studies programs and to decolonization efforts.

NN: Do you have any memories tied to Jamrich Hall that you would like to share?

I have a cherished memory of the start of an ethics class: when the professor stepped out to get some water, another philosophy professor snuck in quickly to shout, "Habermas is all lies!" He then dashed out before the other professor returned. I also have good memories of the Gonzo independent film series being played there.

NN: Picture yourself as a freshmen at NMU - if you could give yourself advice based on what you know now... what would that advice be?

I probably would tell myself to stick with my creative writing. I came to NMU with a passion for writing fiction, but I transitioned to writing a lot of literary criticism—I would have like to have developed more of a habit of continually producing creative pieces.

NN: Who, at NMU, was influential in your academic or personal choices? I have the entire English department to thank, and many professors in other departments. The CNAS faculty/NAS minor faculty were very influential on my studies. I began to learn more about Native critical theories, which deeply informed my interests in environmental justice and literature. And the trip to Minneapolis for the Native American Literature Symposium (NALS) was a great opportunity for me to professionalize and to network with other scholars. I am also extremely grateful to the professors in the Honors Program and for the chance I had to study abroad.

NN: Where did you study abroad?

Do you have specific memories from that?

I studied abroad with Nell Kupper on a

two-week trip through Amsterdam, Brussels, Paris, and the Loire Valley. I have lots of good memories of that trip. I remember the first thing we did was take a canal tour through Amsterdam, but everyone was so jetlagged that the humming of the boat motor put nearly everyone to sleep. In Paris, we visited the Père Lachaise cemetery, where Oscar Wilde is buried. His tomb is covered with kiss marks from fans; I borrowed another student's lipstick and left my own.

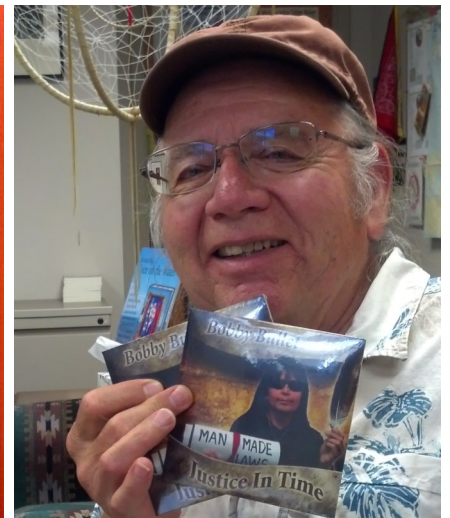
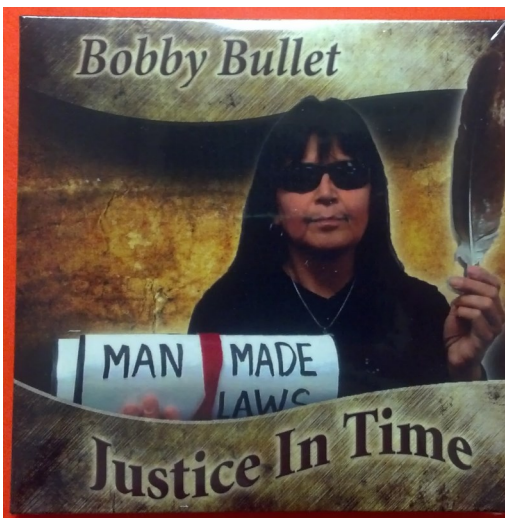
NN: What advice would you give NMU students today? Make a commitment to go to at least one event a semester that you know little or nothing about—a practical way to expand your horizons! Take the NAS minor.

NN: What advice or insights would you give our new NMU president? Continue to help students find ways to avoid crushing debt, and to help them to best prepare for a vastly different future marked by climate change, ocean acidification, and biodiversity loss. Locally, encouraged increased awareness of issues surrounding Lake Superior.

NN: Is there anything you would like to add?

Miigwech for the opportunity to reflect on my experiences at NMU!

Native activist and musician, Bobby Bullet, visited the Center for Native American Studies recently. He donated a CD featuring his new music to the resource room. The title of the CD is "Justice in Time." As the title would imply, justice is extremely important to Bullet, whose lyrics often call for change in thinking or a change in policy. Song titles include "Human Brother" (about the wolf), "Penokee Hills", "World's Last Tree", and "The Murder of Suzie Poupart". One can easily see that Bullet uses his musical talent to not only entertain, but also to inform.



Native Alumni Spotlight - Charlene Brissette

Anishinaabe News caught up with NMU alum and former NASA president, Charlene Bressette, at the 2014 Native American Indigenous Studies Association annual conference in Austin, Texas where she is now a graduate student.

Nish News: When did you graduate from NMU and with what degree? What was your major/minor?

I graduated in May of 2011 with a Bachelors of Science in Management of Health & Fitness with a minor in Native American Studies.

NN: Have you been back to visit your alma mater and if you have been able to, for what occasion?

I have been back a few times, most recently to attend the 21st annual "Learning to Walk Together" powwow. It was every bit as wonderful as I remember with many of the same visitors and vendors. That is one of the best things about powwows: getting to see all of your friends and relatives.

NN: Where has life taken you since you graduated NMU?

After graduation I took a semester off then moved to San Antonio, Texas because I was accepted to the University of Texas at San Antonio. I was fortunate enough to stay with family until I got on my feet. Then a job change moved me to Austin, Texas.

Currently, I am attending the University of Texas at Austin finishing up my Master's degree in Health Behavior & Health Education, with a Native American and Indigenous Studies portfolio. I will graduate in May 2015. I'm considering applying for the Ph.D. in the same program -- which would be great!

My research examines coping strategies and historical loss in Native communities. My ultimate goal (my "calling") is to incorporate preventative health/health promotion into Native communities. I thought that I would want to be designing and implementing programs; be in the thick of things. However, I noticed my path brought me to opportunities to do research and possibly pursue teaching for a period of time. In the bigger picture I can see how that will work out to benefit me if I would like to do program design/implementation in the future.

It's strange how things work out. Four years ago if someone asked me "Where will you be in four years?" I would not at all have guessed here. And four years from now, I have an idea of where I'd like to be but who knows where I'll end up?

NN: What is your favorite NMU memory?

That's a difficult question. I'll give you two. 1) Marquette itself. Going to NMU allowed me to explore Marquette and learn to appreciate the pristine environment -- Presque Isle, The Lakeshore drive, Sugarloaf, fresh water, Portside, Donckers -- these are all things you take for granted until you move across the country. 2) The Native American Student Association, and the people I was lucky enough to meet and the activities I was fortunate enough to take part in; College Prep Medicine Wheel Academy, powwow, Native Heritage Month, and Native American Student Empowerment Initiative workshops.

NN: Do you have any memories tied to Jamrich Hall you would like to share?

I remember that Jamrich Hall offered free movies on campus and I went to see one, though now I can't remember which movie. I also remember that the Center for Native American Studies offered a film series for Native Heritage Month and brought former Reverend Kevin Annett to campus. He spoke in Jamrich Hall, and my mom was in town to see his documentary *UNREPENTENT* and him.

NN: Picture yourself as a freshmen at NMU again, if you could give yourself advice based on what you know now... what would that advice be?

I don't know that there is anything that I would change about my four years at NMU. Any advice that I would give to my 17-year-old self might change the circumstances, and without all of those experiences I would not have learned and become the person I am now. Wait... Get better grades. That never hurts anyone.

NN: Who, at NMU, was influential in your academic or personal choices?

There are a couple of people I would like to thank for the tremendous opportunities and wealth of knowledge they provided for me; even though they might not have realized it at the time. First, April Lindala with CNAS. There are many reasons I look up to her including her strength and leadership as Native woman. Second, Barb Coleman and Patty Hogan with the HPER department. Both of these women were very inspirational in the way they taught and the enthusiasm they had for teaching and guiding their students.

Lastly, Mowey Mowafy whom I know is no longer with NMU. He was a very tough professor but because of that, he made you realize you were capable of more, even if you didn't believe you were.

NN: What advice would you give NMU students today? 7 things.

- Don't be lazy. Get outside. Don't settle. Ask questions and find the answers.
- Read and write. Words define us. They are our past, present and future. Read about the past to learn about the future and help you live in the present. Think critically and ask questions. Read, read and read some more. We are in our cognitive prime in our 20s and around the 30s our cognitive abilities begin to decline. The more information we take in earlier the better off we could be. I recommend starting with the books *Strengths Finder 2.0* by Tom Rath and *The Alchemist* by Paulo Coelho.
- Travel. Our education can get us far, but practical skills and embracing experiences can lead to a very fulfilling life. Unfortunately I have not been able to do much of this one up to this point in my life, but I'm determined to see lots of places.
- Through your actions, always try to help others. At the end of your life you will want to look back and know that your life positively affected others.
- Make a bucket list. Doesn't have to be a bucket list, but set goals and update them regularly. Research shows that if people write down goals, and share them with others, they are more likely to accomplish them.
- Say yes a lot, but learn to say no. Also, learn to be comfortable with delayed gratification. I feel that this one is particularly important as technology and information continue to progress at the rate that they do.
- Discover your passion and live it. And spend time discovering yourself.

NN: Anything you would like to add?

I am always interested in connecting with others about anything and everything. If readers would like to connect, I can be found on Facebook and LinkedIn. Just search Charlee Brissette.

Left to right: April Lindala, Charlee Brissette and Kyle Bladow at the Native American Indigenous Studies Association's annual conference.



Farewell to NMU faculty

By April E. Lindala

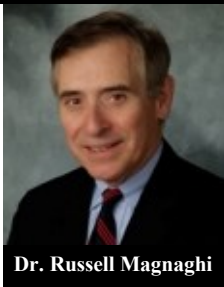
It is time to bid *baamaa pii* (see you later) to multiple NMU faculty who decided to take an early retirement (offered by the NMU Board of Trustees recently). Out of the 36 faculty across the NMU campus who have agreed to this early retirement, several will be missed by the Center for Native American Studies (CNAS).

First, Dr. Michael Loukinen (Sociology/Anthropology) has been the long time director of Up North Films. Many of his works have concentrated on the Anishinaabe people of the upper Great Lakes region. He has one film on Native and Métis fiddlers entitled, *Medicine Fiddle* and six films about the Lac Vieux Desert Band of Lake Superior Chippewa including *Manoomin: Ojibwe Spirit Food*. These works will be used in NAS courses for a long time to come.

Second, Dr. Russell Magnaghi (History) has been packing up his office for some time (he has generously donated books and materials to the CNAS resource room). Dr. Magnaghi created and taught HS 233 History of the American Indian for decades. This course has been part of the NAS minor faculty since its inception in 1991.



Dr. Michael Loukinen



Dr. Russell Magnaghi



Dr. Elda Tate

Third, Dr. Elda Tate (Music) has been teaching at NMU for 45 years surpassing most of her faculty peers, if not all of them. Dr. Tate created and taught the course MU 325 World Music: Native American. This has been an extremely popular class over the years. Students speak very highly of it. They leave with a new skill; to play the Native flute. Her own Native flute performance has been enjoyed by many over the years at NASA's First Nations Food Taster.

Additional retirees who have made an impact on CNAS include the following:

- Dr. Steven DeGoosh (EEGS) served on the CNAS Faculty Affairs Committee (FAC);
- Dr. Don Faust (Math) served on CNAS FAC;
- Dr. Linda Riipi (Clinical Sciences) was part of the College Prep Medicine Wheel Academy;
- Dr. Terrance Seethoff (Math) served as Dean of the College of Arts and Sciences.

Chi miigwech (great thanks) for your service. We will miss you.

Meet Jamie Kuehnl

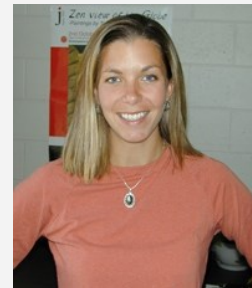
The Center for Native American Studies is pleased to welcome Jamie Kuehnl to the teaching team.

She will be teaching a section of NAS 204 Native American Experience this fall.

Jamie earned her Bachelor's degree in English with a Native American Studies minor from Northern Michigan University in 2002, and her Master's degree in literature from NMU in 2004. Her main areas of emphasis throughout her graduate studies have been in post-colonial and Native American literatures.

Currently, Jamie is a doctoral student of Women's Literature and Spirituality from the California Institute of Integral Studies in San Francisco, where her focus is the sacred dimensions of ancient oral and written traditions.

Jamie's personal interests revolve around her two children: Jessee David and Jasmine Victoria while her academic interests include archetypal mythology, eco-feminism, embodiment practices as pedagogy, and comparative literatures. Jamie has presented research at several national academic conferences and her research has been published.



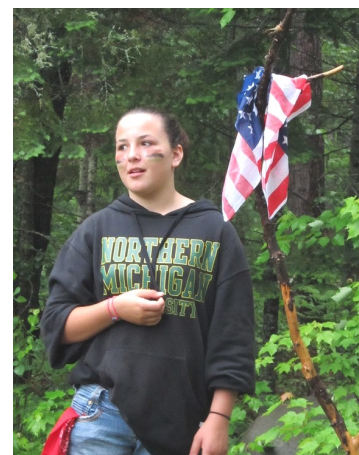
Fall Semester Courses in NAS

NAS 212 Mich./Wis. Tribes, Treaties and Current Issues (4)
Monday and Wednesday mornings with Marty Reinhardt.

NAS 295 Special Topics: Warrior Games (1)
Friday afternoons with Marty Reinhardt.
Outdoor play required. Meets September 5, 12, 19, 26.

NAS 340 Kinomaage: Earth Shows Us the Way (4)
Saturdays and one weekend with Aimée Cree Dunn.
Required field trips. Transportation provided.

NAS 422 American Indian Humor (2)
Tuesday evenings with Grace Chaillier.



Get outside to play Warrior Games (and get credit for it).

Consider a minor in Native American Studies (NAS)!

**Many NAS courses meet Liberal Studies and World Cultures graduation requirements.
For more information, contact the Center for Native American Studies at 906-227-1397.**

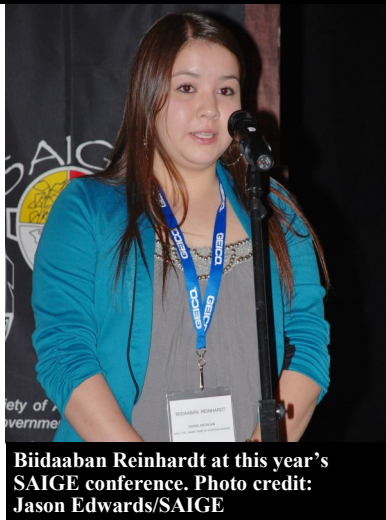
NMU Ojibwe Student Attends SAIGE Conference

By Biidaaban Reinhardt

Boozhoo! You want to know what I did this past June? I became enlightened. Not in the sense that most people think of; I did not go on a spiritual journey. Instead, I was awarded one of 30 scholarships to attend the Society of American Indian Government Employees (SAIGE) conference in Albuquerque, New Mexico in June and it changed my whole mindset about what is my generation is doing for the future.

The entire process of getting to SAIGE was stressful. I had heard great things about this conference, however, so I made sure to take my time with the essay writing process in order to make it the best I could before turning it in. I received word back a few weeks later that I had been one of those chosen to receive a scholarship. I was ecstatic, and ran around telling everyone! Leading up to the conference was going great until the day before, when it hit me that I would be flying across the country by myself for the first time. This turned out to be the opposite of a problem. It actually helped me practice meeting new people and making connections during my long flights sitting next to strangers.

The first day was by far the best...well for those of us in the Science, Technology, Engineering, and Math (STEM) fields: the Youth Track was granted access to tour Sandia National Laboratories the highlight of my time at the SAIGE conference. It was a long day that included a tour of the solar panels that were located outside in the scorching New Mexico heat. Many of the students at this conference were from the Southwest region, but there were a few of us from the North (absolutely not okay with the heat). Three of the tours concentrated on solar energy and the different ways that they were going about harnessing it, and the other one is what caught my attention: the robotics lab. I could have spent the entire time for the tours in this one session, and in fact my many questions caused us to run out of time for the whole thing. These

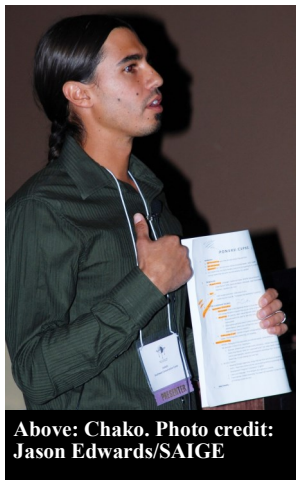


Biidaaban Reinhardt at this year's SAIGE conference. Photo credit: Jason Edwards/SAIGE

tours are not open to the public, so I guess I will just have to acquire an internship at Sandia in order to finish my questioning.

One presenter at the SAIGE conference stuck out to me. He went by the name of Chako. His words spoke to me and I carry them today. It was the third day there and we, as the Youth Track, had already sat through and participated in many leadership training courses.

Chako, however, stuck out to me not only because he was near our age group, but because what he said directly applied to thoughts that have been swimming in my head for a very long time that he was able to put into words.



Above: Chako. Photo credit: Jason Edwards/SAIGE

Of the three points that he went over that day, it was his points about mimicry versus creativity that moved me to bring out the video recorder on my phone. What I managed to record and play back later struck a chord with me, *Rather than really being creative, (students) look at the past examples and what everyone thinks they should do. They*

look at all the examples and try and fit into the mold. That's just how business is and our tribal government leadership. Things just follow the normal route, but what it really takes to be strong leader is that creativity where you are not just trying to go with the flow not just submitting, you are actually thinking. In our tribes, that is how we expect people to think all the time. You don't have to be the chief, you could be just a little person. That's how you are expected to be, you are not expected to just do what you are told. It is up to you to figure it out. Do it and see what works.

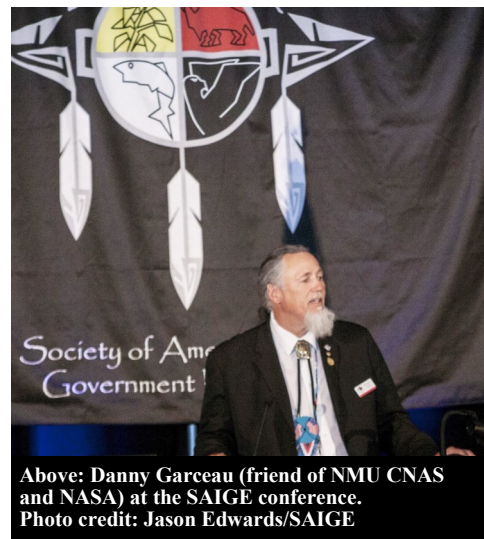
— Chako. SAIGE Presentation. June 11, 2014

I came into the conference with the intention of using the information gained to decide if government work is right for me. As a student pursuing a degree in the field of physics, I found that I would be a



good asset to nearly every branch of the government. Personally, however, I learned that I may not be suited for a job in that particular sector. That was the sole purpose of my going to this conference, and although I decided that I wouldn't be cut out for a job such as that, I learned plenty of other valuable lessons from this conference. One lesson I learned for sure is that connections are important. Every presentation that was given to us stressed the importance of connections in the workplace, both professionally and personally so that one will always have someone to contact whenever they may need it. Getting awarded the opportunity to attend the SAIGE conference was one of the greatest events that could have happened to my mind. It opened my eyes to see that I am not alone in the realm of Native American women in the STEM fields, and there are plenty of us that are striving to better ourselves with higher education while still maintaining a connection to our culture. The people I met at this conference I know would help me out if I ever needed it.

Chi-Miigwech to those on the SAIGE committee and everyone who helped me along on this journey to Albuquerque, New Mexico to attend this SAIGE 2014 conference!



Above: Danny Garceau (friend of NMU CNAS and NASA) at the SAIGE conference. Photo credit: Jason Edwards/SAIGE

In the Footsteps of Custer - A Native Artist's Journey includes visit to NMU

By April E. Lindala

On July 7, First Nations artist Christopher Olszewski parked his 2005 Pontiac Montana in front of the DeVos Art Museum on the NMU campus and covered it with a vinyl car cover. Professor Olszewski, originally from Detroit is now teaching in Savannah, Georgia at the Savannah College of Art and Design. He has been on a journey retracing General George Custer's life from his childhood home in Monroe, Michigan to his death at the Little Big Horn in Montana. Olszewski presented on his work entitled "In the Footsteps of Custer."

CNAS faculty member Grace Chaillier observed, "A good size group of mostly African American high school students from Detroit joined us for the video slide presentation that Chris uses, along with his on-going humorous verbal commentary and explanation, which held all of his audience's attention."

Through his project, Olszewski explores his theories about cultural identity and contemporary images of Native peoples. Art and Design faculty member Kristine Granger commented on the presentation, "I thought that how he went about explaining these ideas of appropriation and how engrained they are whether it be vehicles or placements or even sports, how that appropriation is there and so easily accepted. Being given those two worlds Chief Pontiac and then Custer and then helping people put them together and understanding how that appropriation works and how it becomes acceptable."

The audience was invited to draw or write on the "skin" or surface of the covering on the vehicle. Audience members were encouraged to reflect on the meaning and history of Pontiac, a leader within the Native community in the Great Lakes region (whose name was later appropriated for the name of a city in Michigan and subsequently appropriated by General Motoes as an automobile icon).

Granger reflected further, "I really liked how he was dealing with this notion of skins, because he called what he covered the car with a skin. To me, I almost had a visceral response to that. It showed me how that term can be used in such different ways because we know historically skins and being skinned and that negativity that really like hits you. But then also understanding this idea of skin and painting the

exterior using it as a canvas. So I liked that dichotomy and how that brought that together still on such a visceral level."

Chaillier commented on drawing on the skin on the vehicle. "As I walked to the vehicle, the Detroit students and others, markers in hand, were already circling the skin-covered van. Kristine [Granger] asked me if I was going to add something and I replied in the affirmative. I explained that I planned to write 'Should we cuss Custer?' I found a perfect open area to add these words and did so in red marker."

When asked how she may incorporate some of Professor Olszewski's message in her classes, Granger responded, "I thought about it immediately. I teach AD 270 Social Aspects in Art and I know I will use this. I speak a lot in the course about ideologies and how we look at those and privilege coming from a place of privilege and accepting those. And then I try to get students to understand that notion of privilege because some don't even think about it."

Granger explained how following the presentation she, Olszewski, and others took part in an art-in-action response. "One thing that has bothered me since I've moved to this community was the use of 'redmen' for the Marquette Senior High School and it is something that I've advocated against. So I thought that was the perfect place to take his vehicle and place it next to that. And so we went and we used a truck to illuminate the 'redmen/redette' sign. We took the vehicle and we photographed it



First Nations artist Christopher Olszewski, a professor at the Savannah College of Art and Design. Photo: Chris Olszewski.

underneath the moon. To me that was empowering. To me that was showing the importance of this dichotomy and this disgusting use of appropriation."

Granger further added about the experience, "This is a great way to address...or attack the situation. It needs to be attacked because it is so prolific everywhere within the U.S. right now and other places, but we really need to look at this and change. We need to make change. I think through our conversation and doing this here in Marquette he [Professor Olszewski] said it had changed his way of how it had opened up for him a new way in which he was going to deal with this."

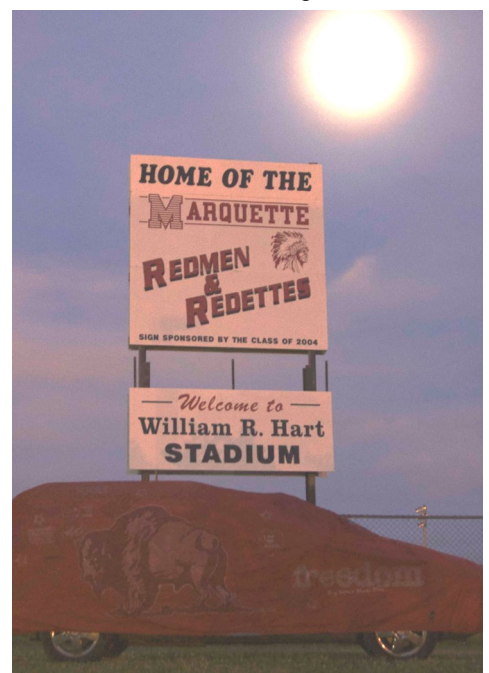
This presentation was a collaborative effort between the NMU Center for Native American Studies and the DeVos Art Museum on the NMU campus.



Audience members draw on the skin on Olszewski's vehicle. Photo credit: Candi Inc.



Audience members draw on the skin. Photo credit: Candi Inc.



Mikwendaagozi - To Be Remembered Reception

Anishinaabe News [NN] interviewed Kristine Granger of Rock Street Community Darkroom about the Mikwendaagozi - To Be Remembered reception held on July 11 at the Oasis Gallery in Marquette. Photographs from tribal youth were artfully displayed at the gallery throughout the month of July. Granger, who is also a faculty member at NMU, facilitated the photography lessons for the tribal youth last summer.

NN: What was your impression of the reception?

Granger: I am extremely proud and happy to have been a part of this project. And I'm so proud of the students. I was extremely excited so many people came to the reception. And to find out that people had come all of the way from Baraga. Friends of other curators brought friends visiting from out of town and one was teaching at Oneida College. It showed me how connected it can be and how powerful it can be. I was really excited to see how proud the students were about their work. They were taking photographs by their work. That is empowerment. They were just so excited. You could just tell. They dressed up and they were so adorable getting their photos taken with family members. They also really enjoyed to see their photographs, not just up on the wall, but each student had a framed photograph. It brought it full circle for them. It was this honoring of their work.

NN: It was a great turnout then?

Granger: It was one of our highest numbers of people for a reception at the Oasis. It was really well attended. I was very happy to see the City Mayor and manager

come. I keep thinking about the people who traveled from Baraga to be there. Not only the support financially (from the tribe) but the support that I've seen throughout a year later means a lot to me. So I do say miigwech. Things that mean so much to me in my heart, things that are important to me...being able to educate being able to teach art...all around that...to share art, to talk about art...things important for me dear to my heart, I feel honored.

NN: How valuable is art in relation to social change?

It is invaluable. We are the storytellers, we are the history makers. We tell the history of what it actually is. We give visual evidence, we give oral evidence we give tangible evidence to what existed at that time. Through art, we can change, we can make change. Change is hard. I see it with students, they don't really want to hear and it is difficult for them. They realize they are on sand rather than on solid ground. That sifting change gives way to slip, but it also gives them growth. Even some of the most hesi-

tant in my classes at the end have said thank you.

NN: We thank you, Kristine.



Left to right: Lili Masters, Colin Van, and Alyssa Van. Both young women participated in the photography workshop last year.



Reception guests enjoy the work of Sherri Loonsfoot-Aldred, NMU student and community artist who painted the new sign at Presque Isle Park. The project last summer centered on her creating the painting at the beloved park in Marquette. Books were published featuring the photographs of the youth as well as a brief history of the island. The project was a collaborative effort between the City of Marquette, the Keweenaw Bay Indian Community, the NMU Center for Native American Studies, Moosewood Nature Center and the Rock Street Community Darkroom.

Woodland Sky Native Dancers featured at Hiawatha Music Fest in Marquette



1

The Woodland Sky Native Dance troupe was recently in Marquette for the annual Hiawatha Traditional Music Festival held at Tourist Park. Enjoy the photo gallery of this amazing dance demonstration.

- #1 - Albany Potts demonstrates the male traditional dance at the youth tent.
- #2 - The dance troupe on the main stage with emcee, Brooks Boyd and singer, Dylan Jennings.
- #3 - Adrian King, a male fancy bustle dancer busts a move at the youth tent.
- #4 - Shane Mitchell and Brevin Boyd, two male traditional dancers perform on the main stage.
- #5 - Michelle Reed and Shane Mitchell start off a two-step in the pines.
- #6 - Summer Cohen and Michelle Reed perform a team jingle dress dance.
- #7 - Shane Mitchell on the main stage. How low can he go?
- #8 - Linda Cohen demonstrates the women's traditional dance at the youth tent.

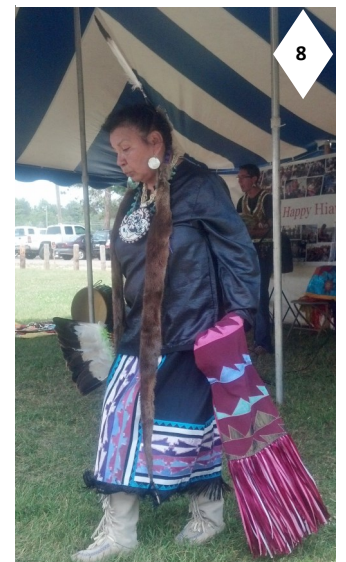


2

Woodland Sky Native Dancers Photo Highlights



The Woodland Sky Native Dance Troupe. Members hail from Bad River, Lac du Flambeau, and Crandon, Wis. NMU graduate student, Summer Cohen, was part of the dance troupe.



Trip to Hannahville powwow for NELI students

By April E. Lindala

On Saturday, June 21, the Center for Native American Studies, the Office of International Programs, and Northern's English Language Institution (NELI) collaborated to make it possible for NMU

students to take a trip to the Hannahville Indian Community for the annual Great Lakes traditional powwow. Only a handful took advantage of the opportunity, but the trip was enjoyable for those who did.

José Andrés Miño (who works in the Dean of Students office as a graduate assistant) commented on the special nature of the day itself, "June 21 is the second most celebrated event by my people in the Andes. In Ecuador, Bolivia, Perú, and parts of Argentina and Chile, the event is called *Inti Raymi* or "the Celebration of the Sun". When it was banned by the colonizers at the time of their invasion the people of the land and elders celebrated it in secret. The religious beliefs of the intruders did not allow them to understand that it was not that the People of the Andes were praising the sun; The European pride and narrowness was blind in seeing that the People were paying respect to "the One behind the sun, the One that sustains the heavens", the "Pachakamac" or universe. The invaders did not care to ask. And if they knew, they did not want to give credit for it. *Inti Raymi* is a celebration of harvest. *Inti Raymi* is a dance and a community reunion to give thanks to the Universe and the Sun for the fruits of the land as well as the spiritual favors." Having the opportunity to take this trip on this day was indeed



special. I shared that some communities within Anishinaabe territory will hold (non-public) ceremonies during this time as well. As we gathered in the parking lot of Whitman Hall something remarkable happened.

Jose recalls, "As we were sharing thoughts and getting to know each other, a young starling decided to join us. It flew in to my hand, then my shoulder, and even wanted to get in the van, as if he wanted to come with us to the powwow. (see photo above) It was a great start for a day of learning, sharing, eating good food, and experiencing something different."

We left NMU a bit later than expected, but on our drive we saw cranes and other U.P. wildlife. Some of the group hoped to see a moose, but I shared that moose were usually spotted to the west of Marquette (we were going south). We engaged in great conversations and culture sharing while traveling.

Upon arrival we learned that due to the weather, grand entry started at 2 p.m. instead of 1 p.m. This allowed us to walk among the welcoming vendors and talk with them about their items for sale as well as about the culture. We also enjoy some warm wild rice casserole and corn soup (fitting since it was cool for June).

Tiffany Comfort, who helped to plan the trip, commented, "The NELI program enjoyed our cultural experience at the Hannahville powwow! It was interesting to not only see the

various elaborate outfits, watch the dances and listen to the musical presentations, but also understand more about the community. For example, when the eagle feather fell to the ground, the emcee explained the significance, which we then valued through the retrieval ceremony."

NELI students took part in the trip as part of an assignment to help them with their learning of English. However, the experience helped them to see living traditions of the Potawatomi. Tiffany observed, "Trying the delicious food and browsing the vendors' products added to our understanding of and appreciation for the Native American culture."

Jose shared, "The powwow reminded me that our ancient cultures are still alive, and that even after having endured many hardships, there is a strong and dedicated community that wants to keep the ancient traditions alive."

Tiffany further commented, "Most of all, I am delighted to see that traditions are being carried on by new generations." We are as well, Tiffany. A big miigwech to all of those who made the trip to Hannahville. It was a day to remember.



Above left to right: Tiffany Comfort (NELI instructor, Dinara Fisher (NELI instructor), Audrey Mwamba (from the Congo) and April Lindala. Photo above left: José Andrés Miño (from Ecuador) with a new feathered friend.

NAS 422 American Indian Humor Fall 2014 Semester - Two Credit Course

Course meets Tuesdays from 5:00 p.m. - 6:40 p.m.

Instructor Grace Chaillier

Prerequisite of NAS 204 or instructor approval.

Through films, poems, essays, music lyrics and short stories American Indian Humor exists to balance the amusing with more solemn aspects of why joking and comedy are so vital to North American indigenes.



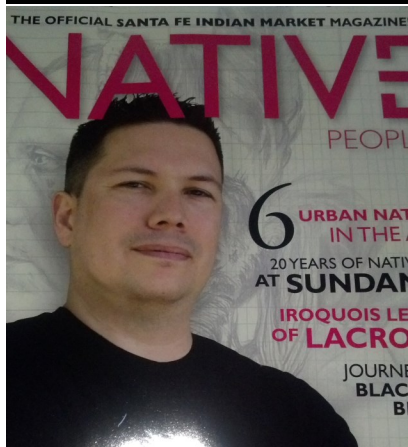
Image from *Raccoon and Crawfish an Oneida Legend*
<http://www.raccoonandcrawfish.com/>

Contact Native American Studies to learn more about the Fall 2014 semester offerings.

Phone 906-227-1397

URL www.nmu.edu/nativeamericans

In More Art and Creativity News



Some of you may remember American Indian artist **Chris Pappan** (photo left) who visited NMU for the 2013 UNITED Conference last September. Pappan, who currently resides in Chicago, is featured on the cover of the most recent issue of *Native Peoples* magazine! Way to go Chris!

Amanda Weinert recently graduated from NMU with a degree in Art and Design and a minor in Native American Studies.

Weinert, who was also employed with the Center for Native American Studies during her years as a student, was often a contributor to the *Anishinaabe News*. Weinert's original creative works (pictured left) were featured at the annual Senior Exhibition for graduating art and design students. The display and reception were at the DeVos Art Museum with the reception held the day prior to graduation. Amanda is pictured above with multiple photos of her artwork to the left. Weinert is now employed with the Marquette Food Co-op. Congratulations Amanda!



Students from the **NAS 224 Native American Beadwork Styles** course handed in their portfolio of work at the end of April. Students were able to make a variety of items, but the capstone project for the course was completion of one moccasin. April Lindala created the course as a way to introduce Native American Studies to students who might not otherwise consider the discipline, but also because she loves the art form. In addition to skills related to beadwork, students learn about issues of identity, laws and policies related to American Indian art, and geographical relationships to beadwork.



Rez Pups

Indian Country Today's Vincent Schilling recently published a special feature piece entitled, "Rez Puppies! 11 Adorable Rez Pup Photos from All Over Indian Country."

One of the featured rez pups was Copper, a truly adorable beagle (see above) owned by KBIC Associate Judge Violet Friisvall-Ayres and Jason Ayres (CNAS faculty and NMU graduate student respectively)

ICT reports that Copper is a 3-year-old rez pup from the L'Anse Indian Reservation (Keweenaw Bay Indian Community) in Zeba, Michigan. *ICT* commented that Copper looked "...pretty distinguished" in his photo. Congratulations to Copper and family for this distinguished recognition.

The *Anishinaabe News* is dedicated to featuring Native American-related news, perspectives, and artwork.

We are soliciting news articles, reviews and sports stories. Additionally we are seeking original artwork, poetry, and flash fiction for publication. We are accepting submissions until Tuesday, October 7 for the first fall issue.

The *Anishinaabe News* is a student-run publication by the Center for Native American Studies at Northern Michigan University.

The paper was founded in 1971.

Visit www.nmu.edu/nishnews to read our submission guidelines, see past issues of *Anishinaabe News*, and to subscribe.

Miigwech (thank you)!

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Anishinaabe News

is made possible by the Northern Michigan University Center for Native American Studies and members of the Native American Student Association with the help of contributing writers and photographers. *Anishinaabe News* is published when possible.

Letters to the Editor can be sent to:

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Letters to the Editor and guest editorials do not necessarily reflect the opinion of *Anishinaabe News*, the Center for Native American Studies or Northern Michigan University.

When submitting a letter, it must be signed with a return address. We will consider requests for anonymity.

Iroquois Nationals Take Bronze Medal

If you visit the Iroquois Nationals team's web page, you will learn that the Iroquois (also known as the Six Nations) are the originators of the modern day game of lacrosse. It is believed that the game has been in existence as early as the 12th century. It was not only a sport, but was played as a spiritual endeavor to give thanks.

The Iroquois Nationals have a lot to be thankful for recently. Since being admitted to the Federation of International Lacrosse World Championships in 1998, this is the first year they stood on the podium to accept the bronze medal after defeating Australia 16-5 at the 2014 World Lacrosse Championship



in Commerce City, Colorado (although, they have come very close several years). This year's championships were held from July 10-19 with a record 38 nations participating in 142 games. Playing against such nation state teams such as the USA, Canada, England, and Australia. The Iroquois Nationals were the only Native Nation on the roster.

According to Denver 9 News, who interviewed team member Zach Miller, the team did not play in the previous tournament, which took place in Manchester, England in 2010, because the country would not recognize the Iroquois Nation passport.

The Iroquois Nationals team still takes the time to bless the field in a traditional way prior to starting their games. Congratulations to the Iroquois Nationals!!

Photo credit: Patrick E. McCarthy/Newday/AP

Most Valuable Player! Schimmel is Unstoppable.

WNBA rookie, Shoni Schimmel, was voted on to the Eastern Conference All-Star squad and selected for the first team. Schimmel, who plays for the Atlanta Dream helped her team with an amazing victory. The East won in a 125-124 showdown in overtime with Schimmel contributing a total of a record-setting 29 points with seven three-point shots (also a record). Additionally she had eight assists -- more than anyone else during the game. Because of her aggressive playing on the court, Schimmel received the MVP trophy following the All-Star game. Congratulations to Shoni Schimmel.

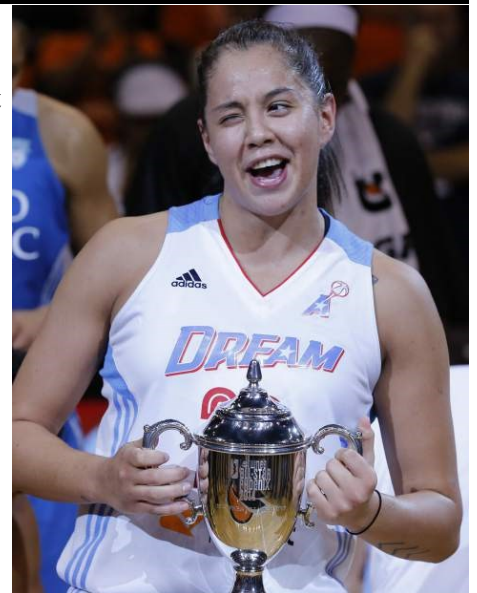


Photo credit: AP Photo/Matt York.

John X. Jamrich Hall - The Old and The New.



In addition to the change in leadership and faculty at NMU, there is a significant change in landscape on the NMU campus.

For those of you who have not heard, the John X. Jamrich lecture hall has been torn down following the construction of a new Jamrich Hall (see building with the clock). Here are two photos documenting the change from one Jamrich Hall to another.

Nish News wants to hear from students and alumni about these changes on campus. Send your comments to nishnews.submissions@gmail.com by October 17.



NMU Visits GLIFWC Camp!

April Lindala (Center for Native American Studies) and Susy Ziegler (Earth, Environmental and Geographical Sciences) traveled to Sidnaw, Michigan for the annual Onji-akiing (from the Earth) summer program for youth.

The two were invited by the Great Lakes Indian Fish and Wildlife Commission (GLIFWC) to be part of the Career Day activities. Approximately fifty youth from multiple states were in attendance. Lindala and Ziegler answered multiple questions from several campers.

Ziegler was also able to meet three NMU alumni who now work for GLIFWC (all of whom graduated with the Native American Studies minor). Two of the alumni, Heather Naigus and Holly Berkstresser, graduated with degrees from the EEGS (formerly Geography) department. The third alum, Matt Kniskern, graduated with a degree in Zoology. Lindala and Ziegler were also invited to enjoy a fantastic lunch which included wild rice and fish.

Ziegler commented on how polite the campers were and how they all listened carefully. Lindala was surprised that one youth participant was wearing an NMU hoodie. The camper, who was from Kansas, had Marisa VanZile (recent NMU graduate) for a counselor at last year's GLIFWC program. Marisa gave the camper her NMU hoodie (how sweet!). This year, NMU graduate Amanda Weinert and NMU sophomore Daabii Reinhardt were counselors at Onji-akiing.



In late April, graduating Master of Fine Arts student, Gabe Waskiewicz gave a reading of his original



works as part of his graduating class from the English department. Waskiewicz was the first graduate assistant hired in the NMU Center for Native American Studies with his primary responsibility

being editor of this newsletter.

Anishinaabe News caught up with Waskiewicz at the recent Baraga powwow. He is doing well, especially now that his 200+ page thesis has been submitted.

Waskiewicz is credited for introducing the sports section to the *Anishinaabe News*. We look forward to hearing from him as he moves forward with his career. Baamaa pii/ See ya' later Gabe!



Anishinaabe News

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UNITED Conference 2014

Uniting Neighbors in the Experience of Diversity

Sunday, September 28 - Wednesday, October 1, 2014

Rabbit Island Artists on Sunday, September 28

3:00-4:30 p.m. Great Lakes Rooms, University Center, NMU campus

Reception at 5:00 p.m. DeVos Art Museum, NMU campus

This exhibition includes work by the collaborative group Waboozaki: Dr. Dylan Miner (Metis, East Lansing, Michigan), Dr. Julie Nagam (Anishinaabekwe-Metis, Toronto, Ontario), Dr. Nicholas Brown (Iowa City, Iowa), and Suzanne Morrissette (Cree-Metis, Toronto, Ontario).



Dr. Jill Doerfler on Tuesday, September 30

10:00-10:40 a.m. Great Lakes Rooms, University Center, NMU campus

Dr. Jill Doerfler joined the Department of American Indian Studies at University of Minnesota-Duluth in the fall of 2008. She grew up on the White Earth reservation in western Minnesota. Earning her B.A. in History from the University of Minnesota-Morris and Ph.D. in American Studies from the University of Minnesota, her areas of focus were literature, historiography, and politics.

For more information visit www.nmu.edu/united