

**BUNDESKUNSTHALLE
IM MARTIN-GROPIUS-BAU**



ON THE TRAILS OF THE IROQUOIS
18 October 2013 – 6 January 2014 at the Martin-Gropius-Bau, Berlin

Media Conference: 17 October 2013, 11 a.m., Berlin

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Exhibition Dates

Duration	18 October 2013 – 6 January 2014
Director, Bundeskunsthalle	Rein Wolfs
Managing Director, Bundeskunsthalle	Dr. Bernhard Spies
Curator	Dr. Sylvia S. Kasprzycki
Exhibition Manager, Bundeskunsthalle	Henriette Pleiger
Advisors	Prof. Dr. Christian Feest, former Director of the Museum of Ethnology, Vienna, Iroquois scholars and artists, among them Dr. Thomas Hill, former Director of the Woodland Cultural Centre in Brantford, Canada; Dr. Peter Jamison, Director of Ganondagan State Historic Site in Victor, New York, USA
Head of Corporate Communications / Press Officer, Bundeskunsthalle	Sven Bergmann
German Catalogue / Press Copy	€ 32 / € 15
Opening Hours	Wednesday and Monday 10 a.m. to 7 p.m. Closed on Tuesday
Admission standard / reduced	€ 9 / € 6
Online ticket sales standard / reduced	€ 10 / € 7 Booking: www.gropiusbau.de
Regular Guided Tours in German language	Wednesday: 5 p.m. Friday: 4 p.m. Sundays and public holidays: 3 p.m. € 3, reduced € 1.50 additional to exhibition admission (min. 5, max. 25 participants)
Audio Guide for adults	€ 4, reduced € 3 in English and German language

Audio Guide for children	€ 3 in German language
Guided Tour for families	Sundays and public holidays: 2 p.m. in German language
Guided Tour for children	Sundays and public holidays: 1:45 p.m. in German language
Press Information (German / English)	www.gropiusbau.de/presse www.bundeskunsthalle.de For press files follow “press”.
Guided Group Tours information and registration	MuseumsInformation Berlin T +49 30 24749 888, F +49 30 24749 883 museumsinformation@kulturprojekte-berlin.de www.museumsdienst-berlin.de
General Information (German / English)	www.gropiusbau.de T +49 30 25486–0 and www.bundeskunsthalle.de T +49 228 9171–200

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Information on the Exhibition

Bringing together for the first time art and artifacts from major collections in Europe, the United States, and Canada, the exhibition undertakes a comprehensive search for the trails of the Iroquois throughout the centuries. Historical paintings and drawings, ethnographic objects, and extraordinary examples of Iroquois contemporary art tell their checkered history aims to portray this diversity and the Iroquois people's continuous creative adaptations to ever-changing living conditions over time, presenting approximately 500 objects on about 1.000 square meters of representative exhibition space.

ON THE TRAILS OF THE IROQUOIS attempts to trace the development of Iroquois culture from its origins up to its vibrant articulations in the present-day United States and Canada, following their varied history through colonial times characterized by war, trade, and European missionary efforts; the subsequent weakening of their power through loss of land and political autonomy and the eventual break-up of the League after the American Revolution; the cultural transformations during the Reservation period; and their strive for sovereignty in the twentieth century up to very contemporary concerns.

Conceived in close cooperation with Iroquois artists, curators, and intellectuals, the exhibition aspires to a multi-layered representation of both Western appropriations and imaginings of Iroquois culture as well as contemporary indigenous voices on their history and present-day identities. As Tuscarora artist and writer Richard W. Hill expressed it, "it can safely be said that today, the Haudenosaunee define themselves through their diversity", as each generation "adds to that layered definition, taking the artistic expressions of the past, the oral traditions of their ancestors, and add that to their own life experiences".

Of the hundreds of Native American peoples, only a few have over the centuries engaged the European and Euro-American imagination to the extent that the Iroquois did. This fascination is in a large measure due to the outstanding role the Five (and later Six) Nations played in the arena of colonial encounters in seventeenth- and eighteenth-century North America, which gained them a reputation as fierce warriors and skilled diplomats and is also reflected in a host of fictional literature. But European interest has always far exceeded this preoccupation with political and military excellence, and Western intellectual struggle with Iroquois culture has left enduring imprints not only on the history of anthropology, but also on popular culture, the peace and women's movements, and even efforts to establish the foundation of alternative lifestyles.

As a horticultural people, whose women planted corn, beans and squash on clearings in the forest and whose men supplemented their diet by hunting and fishing, the Iroquois lived in villages of bark-covered longhouses occupied by extended families at the time when the Dutch and French advanced into the interior of North America in the first half of the seventeenth century. But as implied in their self-designation "Haudenosaunee", the Iroquois were "People of



the Longhouse” in more than this practical sense: Their intertribal confederation was likewise metaphorically referred to as a Longhouse, in which the Mohawks and Senecas assumed the role of Keepers of the Eastern and Western Doors and the Onondagas were Keepers of the Central Fire; between them, as Younger Brothers, sat the Oneidas and Cayugas. The founding of the League under the Great Law of Peace had ended previous intertribal warfare and by uniting the strengths of the five groups (who were joined around 1722 by the Tuscaroras as the sixth member) provided the basis for Iroquois territorial expansion and military ascendancy over their indigenous neighbors.



Wall Panels in the Exhibition

INTRODUCTION: ON THE TRAILS OF THE IROQUOIS

The Iroquois Confederacy, which originally consisted of five nations (the Mohawk, Oneida, Onondaga, Cayuga, and Seneca were joined in 1722 by the Tuscarora to form the “Six Nations”), due to its strength and geopolitical position became one of the most important power factors in the colonial history of eastern North America in the seventeenth and eighteenth centuries. This prominent role caused the Iroquois to be perceived by the Western world as the embodiment of the cruelty of Indian warfare, while at the same time arousing admiration for their statesmanship and diplomacy.

Even after the loss of their importance in the wake of the American Revolution, Iroquois ideas and practices have been adopted by the women’s and the peace movements and have provided a significant impulse for pan-Indianism. Today the Iroquois are at the forefront of the struggle for indigenous sovereign rights. The exhibition follows the trails of the Iroquois across four centuries, illuminating central themes of their culture and history from different perspectives, notably including the views expressed by contemporary Iroquois artists.

The Two Paths

Woven belts of wampum (white and purple shell beads served to record and document important agreements and were exchanged between the respective parties involved.

According to present Iroquois understanding, the “Two-Row” wampum belt recalls a seventeenth-century agreement with the Whites: Just as the two purple lines of the belt run parallel on the white background, the Iroquois and the non-Iroquois should walk on “different but mutually respectful” paths.

This wampum belt inspired the exhibition design.

1. ORIGINS

While archaeologists offer various interpretations of the data regarding the origin of the Iroquois and have located the provenance of the indigenous populations of the Americas in Asia, Iroquois traditions explain the beginnings of the *Onkwehonwe* (the “real people”) and their world with the story of a pregnant woman who is thrust from the sky.

In her free fall „Sky Woman“ is caught by birds and alighted upon a giant turtle swimming in the primeval ocean, upon whose back the earth is formed from mud fetched from the bottom of the sea by a muskrat. The designation “Turtle Island” for the North American continent is derived from this creation story.

Sky Woman’s daughter is killed during childbirth by the younger of her two antagonistic twin sons Taronhiawagon (“Skyholder”) and Tawiskaron (“Flint”), who subsequently join forces to arrange the world and to create the human beings. In the course of this, Tawiskaron changes the ideal world of his brother, who today is frequently referred to as the “Creator,” into its less satisfactory present shape.



2. FOUNDATIONS OF EXISTENCE

Everything the Iroquois needed to secure their food, prepare their clothing, and build their shelters was procured from nature by means of implements of their own manufacture. Of an equal importance for survival were their dealings with other members of their communities and with the powerful non-human beings of this world. Many of the items here on display that were or are associated with the material, social, and spiritual aspects of securing their livelihood also show marks of the historical changes that have occurred in the course of the centuries.

Foundations of Subsistence

The cultivation of corn, squash, and beans (the “Three Sisters”), planted without the use of the plow by the women on fields owned by them, provided the basis for a life in sedentary communities. The men contributed to the procurement of food by hunting deer and other animals, and the yield of fishing and the gathering of wild plant food supplemented the diet.

Within the framework of a division of labor by gender the women produced pots and basketry, while the men manufactured wooden and stone implements and built the houses roofed with bark. In the absence of beasts of burden and wheeled vehicles, boats made of elm bark or wood were the most important means of transportation next to the carrying devices used by men and women.

Foundations of Society

Iroquois society was subdivided into kinship groups whose membership was inherited in the female line. These groups were living together, cooperated economically, and were linked to one another through ties of marriage.

The longhouses, ranging up to 60 meters in length and inhabited by the families belonging to a matrilineage under the leadership of the highest ranking woman (“matron”), became the epitome of the social and political order.

While the women held an elevated position in the house and in the village, the domain of the men as hunters, warriors, and traders was in regulating the relationships to the outside world (including the non-human beings of the world).

Spiritual Foundations

The world arranged by Taronhiawagon and Tawiskaron was endowed with gifts, for which the Iroquois gave thanks in the course of religious rituals, but it was also full of dangers against which humans needed to protect themselves. The performance of the rituals was partly organized by the kinship groups, partly by associations cutting across the lines of kinship, as for example the Society of False Faces, which was responsible for healing and preventive health care.

Dreams were an important source of individual religious experience, while the interpretation of these “wishes of the soul” fell among the obligations of society. Witchcraft, the abuse of supernatural powers to the detriment of others, was looked upon as the source of all evil, especially in times of crisis; accusation of witchcraft constituted an effective instrument of social control.



Games as a Reflection of Society and Worldview

The games of the Iroquois, irrespective of whether they were played with balls, spears, or dice, are mirrors both of their society, in which the nations of the Iroquois League and the clans of the individual nations were divided into two opposite, but complementary moieties, and of the world put in place by the antagonistic pair of twins, in which divergent purposes are competing with one another.

Teams, but also individual players, were always representing kinship groups whenever they met in contests to which a mythical origin and religious significance was attributed.

3. LONGHOUSE AND LEAGUE

Around the fourteenth century the increasing intensity of corn cultivation promoted rapid population growth and led to conflicts between the Iroquoian peoples. In this period of “fratricidal wars,” Deganawida, a Huron adopted by the Mohawk, as messenger of Skyholder together with the Onondaga Hiawatha succeeded in uniting the Mohawk, Oneida, Onondaga, Cayuga, and Seneca into the League of Five Nations. The “Great Law of Peace” ensured internal security but also invited other peoples to take their place under the “Tree of Peace,” under which “the hatchet was buried.” The alternative to voluntary submission was war, by which in the seventeenth century the other Northern Iroquoian peoples (Huron, Petun, Wenro, Neutral, Erie, Susquehannock) were dispersed, annihilated, or incorporated into the Iroquois Confederacy.

The Founding of the League

The most vehement resistance against the founding of the League, which was probably established in the fifteenth century, came from the evil-minded Onondaga chief Tadodaho. He was restored to reason only after Hiawatha had combed the snakes from his hair, and in the end he was appointed leader or speaker of the Grand Council of the League. The proportional representation of the member nations in the Grand Council likewise reflects the political expedience at the time of its creation.

The People of the Longhouse

The members of the Iroquois Confederacy call themselves *Haudenosaunee* (“People of the Longhouse”). In this metaphorical house the Mohawk assume the role of Keepers of the Eastern Door, the Onondaga are the Keepers of the Central Fire, and the Seneca the Keepers of the Western Door; in between these three “Elder Brothers” live the two “Younger Brothers”: the Oneida and the Cayuga. In the Grand Council fifty chiefs nominated by the matrons of specific kinship groups represent the five original members (but not the Tuscarora, who had joined later). All decisions have to be made unanimously. Their implementation cannot be enforced.

Wampum: Mourning and Memory

Mourning the death of one or several female relatives, Hiawatha invented the wampum beads made of mollusk shells and made them into strings symbolizing



the consolations offered to the bereaved. Until today these strings play a central role in the ritual by which the office and name of a deceased chief are transferred to his successor.

Belts of wampum were exchanged as symbols of important statements or agreements between the parties in diplomatic negotiations and were preserved by the Keepers of the Wampum, who also memorized their associated meanings.

War: Revenge, Mourning, and Prestige

The refusal of their neighbors to join the League entitled the Iroquois to wage war against them. In this, apart from revenge, the motivation of the women to replace losses of their lineages through the adoption of prisoners of war (the so-called “mourning wars”) was as strong as the men’s interest to gain social prestige and to strengthen their spiritual power through the victory over their enemies.

Economic incentives, like access to European trade goods or the interests of the fur trade, played an increasingly important role in colonial times, which were determined by the contest of European powers (the Dutch, Swedes, French, British) in northeastern North America.

4. NEW WORLDS

The European conquerors of North America looked upon the continent across the Atlantic Ocean as a “new world.” For the Iroquois and other indigenous peoples the unexpected arrival of these strangers in fact transformed the world around them into something new and different. Hitherto unknown and frequently inscrutable goods, especially metal implements and glass beads, initially often modified lifeways for the better, yet in the end contributed to a dependence on the suppliers. The missionary propagation of Christianity opened the door to possible choices between different worldviews and values. Some Iroquois could even devote themselves to the adventure of the discovery of Europe.

The Iroquois and the Colonial Contest

After the abandonment of the Swedish and Dutch colonial enterprises in North America in 1655 and 1667, respectively, England and France were pitted against each other in the contest for colonial supremacy. While the Saint Lawrence River provided the French with direct access to the interior regions rich with fur, they did not match the British in terms of population number or economic and military strength.

Situated between the two domains of power, the Iroquois exploited the rivalry between both colonial regimes to their advantage, but in the end could not prevent that the different interests of the members of the Iroquois Confederacy endangered their political unity.

Fur Trade: The Gold of the North and Globalization

The profits from the fur trade compensated the European colonial powers in North America for the absence of the hoped-for gold and silver mines. For the



Iroquois and other indigenous peoples the goods that could be acquired in exchange for a few animal pelts (apart from glass beads and iron tools also brass kettles, fire arms, textiles, and last but not least alcoholic beverages) in the beginning often seemed to be products of supernatural origin and quickly became an indispensable part of their own culture. Thus, they unexpectedly found themselves on a one-way street to globalization, in which inscrutable interrelationships overshadowed local agency.

Christian Missions and Pluralism

The great commission of the Bible, which seemed to justify the colonial ventures, only had a chance of success where established regimes and systems of world explanation were thrown into a crisis, e.g., as a result of imported epidemics, and where economic or political interest in closer ties with one of the colonial powers paved the way for conversion.

In the case of the Iroquois both conditions were generally not met. Exceptions were the Mohawk mission villages established around 1670 along the Saint Lawrence River, which were located outside the traditional tribal territories, and the massive adhesion of the Mohawks remaining in New York to the Anglican Church after around 1740. The given choice between divergent life designs quickly led to a pluralism of values, which neither the Christians nor the traditionalists had desired.

Four Kings of Canada at the British Royal Court

Visits of Indian dignitaries in Europe were mainly arranged in order to impress them with the splendor of royal residencies and the superiority of the colonial powers. Not all of these visitors were able to present their claims as successfully as the three Mohawks and the Mahican who were received in London by Queen Anne in 1710 as the “Four Kings of Canada” and caused a great stir in all social circles. Their wish for a British conquest of French Canada coincided with the aim of Queen Anne’s War (1702–1713), the American version of the War of the Spanish Succession, but remained unfulfilled for the time being. Their request for the sending of Anglican missionaries resulted in the founding of a successful mission at the Mohawk River.

5. REVOLUTION AND REVITALIZATION

The American Revolution was a turning point in Iroquois history. As a result the Iroquois lost their central military and political position in eastern North America and the major part of their land. Derailed from their seemingly inescapable track to glory, the Six Nations plunged into a profound crisis of meaning accompanied by factionalism and poverty. As at the time of the founding of the League, this was a “time of troubles” but also the zero hour of a tradition-minded future.

The Iroquois in the American War of Independence (1775–1783)

In the Seven Years’ War (1756–1763) France lost its possessions in North America and the Iroquois their position between the colonial rivals. Apprehension of an unrestrained inrush of White settlers prompted the British



Crown in 1763 to issue a proclamation pledging to the indigenous peoples the secure tenure of their lands west of the Appalachian Mountains. This guarantee contributed to the dissatisfaction of the colonists, which ultimately led to the American War of Independence (1775–1783). The League's attempt to remain neutral in this "war of brothers" failed because of the firm attachment of the Mohawk to the British Crown, while the Oneida supported the American Patriots. By the end of the war, the Iroquois had lost the major part of their lands in New York State and a new border cut across Iroquois territory.

Mary Jemison: The White Iroquois

Many children who had been abducted by Indians in the "French and Indian Wars" (the Seven Years' War in North America) and adopted into the tribes came to feel so comfortable there that they did not want to return to the White world. This is also true of Mary Jemison (1743–1833), whose biography was recorded a few years before her death and unexpectedly became a bestseller. In the book she recounts the peaceful life of the Seneca in the years prior to the Revolution, but also the destruction of their villages by General Sullivan in 1779, the subsequent loss of land through treaties and fraud, as well as the death of her sons as a consequence of alcohol abuse. Up to this day her descendants on the reservations in New York and in Ontario honor the memory of this extraordinary Seneca woman.

Joseph Brant: The Royalist Mohawk

Joseph Brant Thayendanegea (1743–1807), the son of Christianized Mohawk parents from Canajoharie, was encouraged in his pro-British stance by Sir William Johnson, who as Superintendent of Indian Affairs had gained the Mohawk's trust and who had eight children with Brant's sister Molly. At the outbreak of the American Revolution Brant led a majority of Iroquois into the British camp and raided the border regions with a body of Mohawks and White Rangers under his command. Even though he was not a hereditary chief, he was regarded as the true leader of the Iroquois in London, where he visited twice. After the end of the war he went to Canada with his followers, where he established a second League of the Iroquois on the Six Nations Reserve. Since then two separate League councils exist in Canada and in the United States. Brant was a wanderer between two worlds and someone about whom opinions still differ widely within and without Iroquois territory.

Cornplanter, Red Jacket, and the United States

After the War of Independence the Iroquois remaining in the United States, the majority of them Senecas, endeavored to establish a positive relationship with the former enemy, who now resided in Philadelphia as the "Great White Father." A prominent role in this was played by the war chief Cornplanter (ca. 1735–1836), who managed to keep the Iroquois out of further wars with the United States, as well as Red Jacket (ca. 1750–1830), an opponent of Joseph Brant, who entered the history books as a splendid orator. Both signed treaties with the United States which granted land cessions but which also secured the sovereign rights of the Iroquois still valid today.



6. RESERVATION AND ADAPTATION

The sudden loss of their military and political importance and of the major portion of their lands compelled the Iroquois in the nineteenth century to an often painful adaptation to a life on reservations on both sides of the international border between the United States and Canada. The internal conflicts between factions designated as “Christian” and “pagan” or “progressive” and “conservative,” respectively, were accompanied by a growing inequality between the poor and the rich. Especially in the neighborhood of much frequented places such as Montreal or Niagara, tourism offered new economic opportunities through the marketing of tradition. As before, the men in particular were looking for profitable and prestigious employment far from home – whether it was work in high steel or in the show business.

The Marketing of Tradition: Iroquois Beadwork

Glass beads had filtered into the interior through old trade networks and had already become known to the Iroquois before their first direct contacts with Europeans. Only in the late eighteenth and early nineteenth centuries, however, sufficient quantities of small embroidery beads became available, which were used by the Iroquois to decorate their clothing and to produce items for the souvenir trade. For the Seneca and Tuscarora the Niagara Falls provided the prime market place, while the Mohawk of Kahnawake and Kanehsatake catered to the tourists visiting Montreal. Fashionable adaptation to the changing tastes of customers, low prices, and easy transportability were requirements for economic success.

From Household Stuff to Art Form: Iroquois Basketry

The sale of sturdy baskets to White customers, made from wood splints by Iroquois women and their indigenous neighbors in northeastern North America, provided a substantial contribution to the income of Native American families in the nineteenth and well into the twentieth century.

Today Akwesasne is a center of Iroquois basketry, where this skill is not only passed down within the families but is also deliberately taught to the younger generation in courses and workshops. For its technical perfection and artistic innovation the community of Akwesasne basketmakers was honored in 1988 with the Governor’s Arts Award of the State of New York.

Silver Ornaments: The Appropriation of the Foreign

After the distribution of silver ornaments in the framework of politics and trade had come to an end in the early nineteenth century, in some cases perhaps even before, Iroquois men began to learn the craft of silversmithing in order to meet the demand of their communities. While the raw materials and tools were of Euro-American origin, the technique of manufacture and the decorative patterns were adapted from Western models to fit their own needs. At the beginning of the twentieth century the craft had almost become extinct, and former silversmiths such as Levi Joe were selling their tools to museums. Silverwork was revived in the United States in the 1930s in the context of the Seneca Arts Project and a little later in Canada as well.



Lewis Henry Morgan: Science “Discovers” the Iroquois

As a student Lewis Henry Morgan (1818–1881), who later became a lawyer, had founded a fraternity named „The Grand Order of the Iroquois.“ His acquaintance with the true Iroquois is due to an accidental meeting in a bookshop in Albany with the young Seneca Ely S. Parker (1828–1895), who later served as aide-de-camp of Ulysses S. Grant in the Civil War and afterwards became the first Native American Commissioner of Indian Affairs in Washington. Morgan’s 1851 book on the Iroquois, whom he also legally represented in land rights cases, made him the founder of American anthropology. A part of his systematic collection of Iroquois material culture is on display in this exhibition.

The Seneca Arts Project (1935–1941): Wirtschaftskrise und Wiederbelebung der Tradition

The Seneca Arts Project was initiated as part of the Works Progress Administration of the Roosevelt government by Arthur C. Parker, then director of the Rochester Museum and grandnephew of Ely S. Parker. Its goal was not only the creation of a new source of income for the impoverished inhabitants of the Tonawanda and Cattaraugus reservations in the years of the Great Depression but also to revitalize Seneca arts and crafts, which were in decline. Guided by Parker’s concern for quality and authenticity, about 100 artists, craftsmen, and craftswomen produced a total of around 5,000 traditional objects (including some replicas based on published sources) as well as individual works of art.

The Iroquois Meet Karl May: Indians in the Show Business

In the days before film and television the fascination with the myth of “the Indians” on both sides of the Atlantic Ocean was most directly satisfied by show troupes, whose performance of the activities so frequently described in novels appealed to all senses.

The Iroquois, usually outfitted with the typical “Indian” feather bonnets of the western Native American peoples, participated in numerous “Wild West” shows, often in leading roles. However, Iroquois concert musicians, vaudeville dancers, poets, and erudite lecturers likewise profited from the enthusiasm about Indians far away from the reservations.

On and Off the Reservation

In spite of all successes that individual Iroquois owed to their adaptability to the world of the Whites, and in spite of the divergence of values held by their residents, the reservations remained of central importance for the preservation of Iroquois identity in the twentieth century as places of community, as links to the past, and as symbols of sovereignty. Especially after the First World War, the visible changes in lifeways encouraged the United States and Canada in their attempt to destroy the still existing traditional political systems. Inadvertently, they thereby contributed significantly to the strengthening of a consciousness of tradition.



Fearless at High Altitudes: Iroquois in High Steel

“These Indians were agile as goats. ... They would walk a narrow beam high up in the air ... and it wouldn’t mean any more to them than walking on the solid ground.”

This is how an official of the Dominion Bridge Company described the dexterity and courage of the Mohawk workers from Kahnawake who had been hired in 1886 to work on the construction of the Canadian Pacific Railway Bridge across the Saint Lawrence River.

Since then generations of Iroquois ironworkers have contributed to the creation of the skylines of New York City and of other megacities. Work in high steel not only offered them a new and above-average source of income but also the possibility to carry on with traditional forms of mobility and a male quest for prestige.

7. AUTONOMY AND ACTIVISM

Until today Iroquois traditionalists consider the League of the Iroquois to be an independent political entity and therefore regard as void their unsolicited integration into the nation states of the United States and Canada. Yet in their struggle for land, identity, rights, and dignity, which takes place on a local and a pan-Indian level, representatives of rather divergent points of view invoke “tradition” to argue their specific goals.

The Struggle for Sovereign Rights

The claim of the Iroquois and other indigenous peoples of North America to the status of autonomous „nations“ is not the least supported by the treaties made with them as independent political entities, which are also the basis of their special legal status within the nation states. In spite of the intense efforts of Canada and the United States since the nineteenth century to assimilate the indigenous peoples into the dominant society and in spite of being granted citizenship (1924 in the United States, 1956 in Canada), the Iroquois continue to insist on their independence and are pioneers in the fight for sovereign indigenous rights on a pan-Indian level as well. To travel with their own passport and to cross the U.S.-Canadian border without formalities is an expression of their self-assertion and autonomy.

Broken Treaties and Loss of Land: The Kinzua Dam

A third of the Allegany Reservation guaranteed to the Seneca in the Canandaigua Treaty of 1794 and the “Cornplanter Tract,” the last Indian reservation in Pennsylvania, are today resting beneath the still waters of the Allegheny River backed up by the Kinzua Dam. Plans for flood control in the region date back to the 1930s and were taken up again in 1956. The construction of the dam was completed in 1965 against the resistance of the Seneca and the vehement protests of their indigenous and non-indigenous supporters. As a result of the flooding of the land, around 500 Senecas had to be relocated, 1,500 graves reinterred, and the Coldspring Longhouse moved to a new location. The financial compensation finally granted by Congress was invested into education, economic development, and some construction projects, but could hardly



mitigate the traumatic experience of the people affected. Up to this day the Kinzua dam project stands as a prominent example of the negation of indigenous rights and the unilateral revocation of historical treaties.

Blessing or Curse: Cigarettes, Gasoline, and Gambling

The special legal status of federally recognized tribes in the United States, who are subject to federal but not individual state law on their reservations, includes tax exemption on indigenous territories. The sale of cheap cigarettes and gasoline to White customers has since the late twentieth century developed into a flourishing business. This legal situation also permitted the establishment of bingo palaces and casinos, which opened up sources of enormous income for the economically weak reservations, especially where gambling is prohibited in the surrounding states.

Since 1988 the indigenous gambling industry has been regulated by a federal law (the Indian Gaming Regulatory Act), whose sanctions, however, are often used as leverage in ongoing land rights claims. Not only for this reason, the opinions of the Iroquois remain divided in this respect, and many warn against the deterioration of traditional values associated with the new bonanza.

The „Oka Crisis“: Mohawk Warriors against the Canadian Army

In 1990 the town of Oka near Montreal made plans in the context of a development project to expand a golf course on land claimed by the Mohawks of Kanehsatake. Protesting against this building project, which would have destroyed a cemetery and a pine grove, the Mohawks erected barricades to block access to the site. The death of a policeman in the course of the storming of this blockade caused the situation to escalate and finally led to the intervention of the Canadian Army. Mohawk resistance received broad support from other indigenous groups, especially by the Warriors from Kahnawake, who in solidarity blockaded Mercier Bridge, one of the major traffic arteries in and out of Montreal. The siege of Kanehsatake lasted for seventy-eight days and ended with the capitulation of the Mohawks. Although plans for the expansion of the golf course were canceled, the land rights issue has not been satisfactorily resolved until today.



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Archives nationales d'outre-mer, Aix-en-Provence (Bonn venue)

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National Museums of Scotland, Edinburgh

Hunterian Museum of Archaeology and Ethnography, Glasgow

National Trust, Quebec House, Kent

British Museum, London

National Maritime Museum, Greenwich, London

Pitt Rivers Museum, Oxford (Bonn venue)

The Netherlands

Wereldmuseum, Rotterdam

Russia

Kunstkamera – Peter-der-Große-Museum für Anthropologie und Ethnographie der Russischen Akademie der Wissenschaften, St. Petersburg



Switzerland

Museum der Kulturen Basel
Nordamerika Native Museum, Zurich

Canada

Museums

Woodland Cultural Centre, Brantford
Aboriginal Affairs and Northern Development Canada, Gatineau
Canadian Museum of Civilization, Gatineau
Kanien'kehá:ka Onkwawén:na Raotitióhkwa (Kahnawake Cultural Centre),
Kahnawake
McCord Museum, Montreal
Canadian War Museum, Ottawa
Library and Archives Canada, Ottawa
Musée National des Beaux-Arts du Québec
Royal Ontario Museum, Toronto
Art Gallery of Windsor

Artists

Hannah Claus
Elizabeth Doxtater
Carla Hemlock
Babe Hemlock
Thomas V. Hill
Martin Loft
Samuel Thomas

USA

Museums

New York State Museum, Albany
Peabody Museum, Harvard University, Cambridge
Fenimore Art Museum, Cooperstown
Pocumtuck Valley Memorial Association, Deerfield
Akwesasne Museum, Hogansburg
National Anthropological Archives, Washington
American Museum of Natural History, New York
New-York Historical Society, New York (Bonn venue)
Rochester Museum and Science Center, Rochester
National Gallery of Art, Washington
National Museum of the American Indian, Washington
National Museum of Natural History, Washington
National Portrait Gallery, Washington



Artists

Michael Galban

Sue-Ellen Herne

G. Peter Jemison

Peter B. Jones

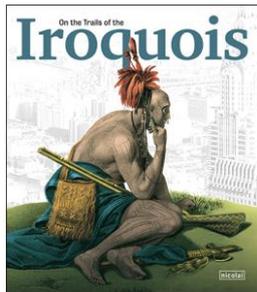
Ryan Rice (Bonn venue)

Jolene Rickard

Natasha Smoke Santiago

Catalogue

ON THE TRAILS OF THE IROQUOIS



Format: 24,5 x 28 cm, Hardcover
Pages: 264 with 440 colour illustrations
Trade edition: Nicolai Verlag, Berlin, ISBN 978-3-89479-788-1
Price German Edition: € 32 (museum edition)
Price English Edition: € 96

The catalogue accompanying the exhibition (to be published in a German as well as an English edition) will provide insights into the historical and cultural context of the exhibits and their makers. In addition, it will also highlight the importance of the ethnographic collections held by museums today for an understanding of a fascinating people and their culture.



Current and Upcoming Exhibitions at the Art and Exhibition Hall of the Federal Republic of Germany, Bonn

JOHN BOCK

Im Modder der Summenmutation until 12 January 2014

The exhibition *Im Modder der Summenmutation* presents a fusion of the key strands of John Bock's artistic practice. Several of the artist's performances – which he refers to as 'lectures' – are restaged in modified form as 'RE-lectures'. The exhibition forms the set for a new film. Produced live at the Bundeskunsthalle, it will be screened there later in the exhibition.

Existing installations from a wide range of different contexts converge with new works and mutate into a new dynamic structure. In line with the artist's irreverent style, *Im Modder der Summenmutation* is a survey exhibition with a retrospective character and a strong focus on the artist's current production that undermines the very idea of a well-ordered survey.

The exhibition will be accompanied by a publication documenting the complete set of John Bock's lectures and films in a collection of texts.

1914

The Avant-Gardes at War

8 November 2013 – 23 February 2014

Media Conference: Thursday, 7 November 2013, 11 a.m.

The First World War is widely seen as 'the great seminal catastrophe of the twentieth century'. In Europe, Africa, Asia and on the high seas some seventy million soldiers were under arms; seventeen million people lost their lives. The years from 1914 to 1918 were the end of an era and the beginning of a new one. Artists were fighting at the frontline, and the war left its indelible mark on their works. Before the war, the European avant-gardes had maintained close contacts and a fruitful intellectual exchange. The outbreak of the First World War brought much of this creative ferment to a brutally abrupt end. By the time the Great War ended, the course of the key twentieth-century art movements had been set.

The exhibition traces the artistic activities of this momentous period through a selection of outstanding paintings, drawings and sculptures by Beckmann, Dix, Kandinsky, Kirchner, Klee, Lehmbruck, Macke, Malevich, Marc, Picasso, Schiele and other artists.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany

MISSING SONS

Verlorene Söhne

8 November 2013 – 23 February 2014

Taking its starting point in the First World War, the exhibition *Missing Sons. Verlorene Söhne* forges a link to the present. Photographs and five original works by Käthe Kollwitz mark the cultural and historical turning point that brought death and bereavement to millions of people. All that remains of those who never returned home are names, engraved in long commemorative lists at memorial sites all over the world. How did people deal with loss, remembrance



and grief? *Missing Sons. Verlorene Söhne* complements the exhibition 1914. *The Avant-Gardes at War* and addresses these very questions, not only in view of wars between nations but also with regard to dictatorships, civil war and the terror attack of 11 September 2001.

ECHO ROOM

>>A Great Exhibition<<

8 November 2013 – 23 February 2014

Museums are repositories of history and of stories, repositories of individual narratives that unfold as the visitor enters the exhibition. But what kind of impression does an exhibition make when it is experienced through narration rather than through an actual visit? Narration allows images and imagination to converge. Language conjures an imagined space, an exhibition, a curatorial concept – ‘A Great Exhibition’.

ECHO ROOM is a series of two-year co-operations between the Art and Exhibition Hall of the Federal Republic of Germany and a wide range of international Media Colleges. Students and graduates of the media colleges show their projects in the lower ground floor galleries which are transformed into a temporary experimental laboratory. A Great Exhibition is the fourth exhibition in the co-operation with the University of Fine Arts of Hamburg (HFBK).

FLORENCE!

22 November 2013 – 9 March 2014

Media Conference: Thursday, 21 November 2013, 11 a.m.

‘Indeed, everything here is adorned with beauty and extraordinary splendour.’

Leonardo Bruni (c. 1360–1444), humanist and chancellor of Florence

Florence is a city with an extraordinarily rich cultural heritage. Over the centuries, philosophers, writers, architects, engineers, painters and sculptors have embellished the city on the Arno with countless masterpieces. Florence is the city of Dante and Boccaccio, of Donatello and Michelangelo, of Amerigo Vespucci and Macchiavelli, and the home of the Medici.

Florence!, the first comprehensive exhibition devoted to the city to be shown in Germany, takes a closer look at the Tuscan capital and the ‘wonderful Florentine spirit’ (Jacob Burckhardt) that have fascinated visitors for centuries. *Florence!* presents a portrait of the city and traces its changing roles over a period of nearly seven hundred years: from the economic powerhouse of the Middle Ages, to the cradle of the Renaissance and its significance as an intellectual and cosmopolitan centre in the nineteenth century. Paintings, sculptures, textiles and written documents draw a picture of Florence as a dynamic laboratory of art and science. These masterpieces presents the built, the painted and the written city. Ever-changing, Florence is a work of art in its own right.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in cooperation with the Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo Museale della città di Firenze and the Kunsthistorisches Institut in Florence – Max-Planck-Institute



VILLA ROMANA 1905–2013

22 November 2013 – 9 March 2014

The Villa Romana in Florence is a place of contemporary artistic production and international exchange. Only ten minutes from the centre of Florence, it combines the serenity of a neoclassical country retreat with the urban reality of a large bustling city. Since 1905, the *raison d'être* of the Villa Romana is the Villa Romana Prize. Each year it is awarded to four outstanding artists living in Germany and consists of a stipend and a ten-month stay in Florence.

The exhibition presents the four winners of 2013 – Shannon Bool, Mariechen Danz, Heide Hinrichs and Daniel Maier-Reimer – and traces the history of the institution through a selection of works from the collection of the Villa Romana. Moreover, it complements the concurrent *Florence!* exhibition with a group of works that reflect the host city.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in cooperation with the Verein Villa Romana e.V. (Patrons' Association of Villa Romana)

KAZIMIR MALEVICH AND THE RUSSIAN AVANT-GARDE

11 March – 22 June 2014

Media Conference: Tuesday, 11 March 2014, 11 a.m.

Kazimir Malevich (1878–1935) is one of the most influential artists of the twentieth century. In the West the painter, theoretician and teacher is best known as the originator of Suprematism, an art movement based on pure, non-objective abstraction. But his oeuvre is rooted at the crossroads between abstraction and figuration, between a universal idea of what it is to be human and the declared ambition to create a new world through art. Presenting a wide selection of paintings, prints and sculptures totalling more than 300 works, the exhibition sheds light on the key phases of Malevich's career, from the Symbolist beginnings through his pioneering abstract works to the figurative paintings of his later years.

Unprecedented in its scope, the exhibition draws on the support from numerous international lenders. It is the first retrospective to present large groups of works from the collections put together by Nikolai Khardzhiev and George Costakis, housed today at the Khardzhiev-Chaga Cultural Foundation / Stedelijk Museum Amsterdam and the State Museum of Contemporary Art, Thessaloniki.

The exhibition is prepared in cooperation with the Stedelijk Museum in Amsterdam and Tate Modern in London

AN ORIENTAL ADVENTURE

Max von Oppenheim and his Discovery of Tell Halaf

30 April – 10 August 2014

Media Conference: Thursday, 29 April 2014, 11 a.m.

In 1899 the diplomat and archaeological explorer Baron Max von Oppenheim (1860–1946), a scion of the Cologne banking family, discovered the residence of an Aramaean ruler at Tell Halaf. Dating to the early 1st millennium BC, it was the site that first brought the Khabur headwaters region on the modern border between Syria and Turkey to the attention of archaeologists worldwide.

Presenting a selection of outstanding archaeological finds that caused a sensation



when they were shown in Berlin in 2011, the exhibition brings to life the long-lost world of the Aramaeans. Monumental stone sculptures, fantastical reliefs and precious funerary goods testify to the wealth of the palace at Tell Halaf and other Aramaean residences.

The exhibition traces Max von Oppenheim's biography and his lifelong love for the East which sings from each and every one of the lavish oriental costumes and accessories he amassed in his private collection. The exhibition in Bonn is the first to present a sumptuous selection of these collector's items alongside the spectacular archaeological discoveries. The Tell Halaf finds – destroyed during a night-time bombing raid on Berlin in 1943 and painstakingly restored some sixty years later – tell the story of a 3000-year-old civilisation, but they have also become a poignant reminder of Germany's recent history.

Subject to change!

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