

Culture Vulture

By

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Sydney Pursel

BFA, University of Missouri, 2011

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Chair: Maria Velasco

Benjamin Rosenthal

Norman Akers

Date Defended: 24 April 2017

The thesis committee for Sydney Pursel certifies that this is the approved version of the following thesis:

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Chair: Maria Velasco

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Abstract

Culture Vulture was a one night only multisensory performative event held at TeePee Junction in Lawrence, Kansas on Earth Day, April 22, 2017. It mirrored Buffalo Bill's Wild West by entertaining, educating, and engaging the audience through performance, dance, video, fashion, alternative storytelling, participatory, and interactive elements. It incorporated multiple senses including sight, sound, touch, and taste to give viewers memorable and uncomfortable first hand experiences.

In contrast to Buffalo Bill's Wild West, Culture Vulture urged viewers to ask questions about how colonization, religious influence, oppression, assimilation, American history, and uneven power dynamics, have contributed to a loss of cultural identity. In addition to historical events, it more subtly urged viewers to consider other factors that influence contemporary identity construction including geography, desire to belong, stereotypes, and cultural consumption. The event focused on my conflicting Native American and Irish Catholic identities.

Culture Vulture was structured in two acts with a pre-show, intermission and reception. The first act addressed colonization and the continued repercussions of religiously oriented oppression and assimilation in both Native America and Ireland. The second act addressed events in American history, like the gold rush, that further disenfranchised Native peoples while providing opportunities for immigrants. Conflicting ancestral histories, stereotyping and a desire for culture all contribute to my personal identity confusion. The goal of Culture Vulture was to create conversations about identity formation, expose racism and discrimination, and celebrate diverse cultures.

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Introduction (Identity Construction)

“A people without the knowledge of their past history, origin, and culture is like a tree without roots.”

–Marcus Garvey (Black Nationalist and proponent of pan-Africanism)

Identity in America is a complex issue. In his book, *The Power of Identity*, Manuel Castells, attributes identity to a person's source of meaning and experience (6). He describes that “for a given individual, or for a collective actor, there may be a plurality of identities. Yet, such a plurality is a source of stress and contradiction in both self-representation and social action” (6). Because the United States of America is a land of immigrants that was built on genocide, slavery and the oppression of many groups of people, one could argue that mixed and conflicting heritages complicate American identity construction. When a person becomes aware that their ancestors may have directly or indirectly been involved in the atrocities enacted upon others, they can feel split and divided, unsure of whether to feel proud or guilty of their heritage. Additionally, as Kathleen Fitzgerald puts it “European Americans experience a loss of identity until they realize that being American itself is part of an identity, a culture” (60). Despite our American identities, Americans often claim they are “from somewhere else” referring to their genetic ancestry. Because America as a unified country is relatively new, Americans can track their ancestors and origins fairly easily through family histories and stories, to gain insight into where their families originated. Sometimes when Americans discover where their heritage hails, they adopt desirable traits and customs with varying amounts of knowledge about the culture. They can adopt these identities for extended periods of time, for instance, when one commits to learning the dances, language and traditions of a culture; or for a single day, like on St. Patrick's

Day when many dress in green to celebrate Irish heritage as an excuse to drink vast amounts of green beer, Guinness, and Jameson Irish Whiskey.

Many factors influence the struggle for an identity. According to Castells the construction of identities depends on many factors including history, geography, biology, collective memory, personal fantasy, power apparatuses and religious revelations (7). In addition, as living cultures, our identities are perpetually evolving, further complicating the process; we are not today who we were 10 years ago or who we will be in the future.

Personal Identity

Like most Americans, I am a person of mixed heritage. While I strongly identify with my Native and Irish roots, I am also a combination of many European backgrounds including French, German, English, Northwestern European, and Southern European, according to my Ancestry.com and 23andMe.com DNA ancestry results. The reason I identify most closely with my Native and Irish identities is because my mother is from a very large Irish Catholic family and my father is part Native American. I was baptized Catholic and am also an enrolled member of the Iowa Tribe of Kansas and Nebraska. My mother left the Catholic Church shortly after my baptism and is the only child out of 10 that does not continue to practice Catholicism. So, while many of my first cousins on my mother's side attended Catholic school, I did not. Because I was excluded from Catholicism, I chose to identify with my father's side of the family where practicing Native culture was accepted and encouraged and tribal members were often distant relatives. However, as someone with very light skin and overwhelming Irish characteristics, this brought forth many challenges. Additionally, because of the American colonial past, I feel an internal struggle assuming some of my ancestors were responsible for the decimation of others.

The construction of our identities is complex. Fitzgerald describes it as “an active negotiation between who others tell us we are and our conscious attempts to present who we think we are to others” (55). The construction of our identities also involves a “two-sided process by which an individual claims an identity, and people or institution who share common knowledge about him, endorse this identity” (Flostopics). While my pale skin, curly hair and freckles alert people of my Irish heritage, they are confused by my association with my Nativeness because I do not fit in with their preconceived notions. However, my community accepts me as Indian as demonstrated by my participation as Head Lady in our annual Fall Encampment and Powwow last year. They chose me because of my commitment to the tribe as evidenced through my dedication to preserving our language and our culture through an Indigenous language community arts project I conducted and my involvement with the Báxoje Wóšgąci, our tribal museum and cultural center. For me, the key element to being Indian today is not your blood quantum (i.e. full blood, $\frac{1}{2}$, $\frac{1}{4}$, etc.) but sustaining a connection and giving back to your tribal community. That being said, the constant negotiation between feeling validated one day and feeling like a fraud the next, is not easy. In a conversation with cultural heritage scholar, Katlego Mwale, she asserted that identity is not about defining who you are but questioning who you are.

A large part of Culture Vulture was a public performance of my own personal identity inquiry filled with fluctuating and contradictory elements. The confusion occurred both in the content and structure of performances. Acts started, ended, and changed location with no warning. Because of this, a single viewer could not see all parts of the event fully and the front row quickly became the back row as the “stage” suddenly changed location. Performances happened outside the venue, on a built-in stage, in the entryway, on the floor in the middle of the

venue, on the back patio, and within the crowd. Guests had to reposition themselves throughout the event to be able to see each act.

Buffalo Bill's Wild West

Culture Vulture parodied Buffalo Bill's Wild West (for full description, outline of event, and schematic see Appendices A and B). William "Buffalo Bill" Cody, America's first celebrity, was responsible for creating the first ever global entertainment spectacle (Molinsky). His successful formula kept audiences riveted for over 30 years (Hegarty). In his production, Cody's performance art and real life collided. Cody rode for the Pony Express, was a civilian scout for the US Army during the Indian wars, and worked for the Kansas Pacific Railroad, killing buffalo by the thousands to feed railroad workers before becoming a performer (King). In the theatre he told exaggerated tales of his experiences and much like the Wild West itself, it was impossible to distinguish between fact and fiction (Hegarty). As a matter of fact, it is Cody who is responsible for the Cowboy and Indian narrative. In reality, cowboys and Indians had very little to do with one another until Buffalo Bill brought them together on stage. It is instances like these that Buffalo Bill's Wild West altered the way Americans understood their history and became the basis for a reimagined creation myth for the United States of America (Molinsky). Cody never referred to it as a "show" but rather an educational exhibition or a reenactment of American history (Molinsky). He told stories ranging from the pilgrims landing at Plymouth Rock to Pocahontas to the Indian Wars (Molinsky). Buffalo Bill viewed himself as a progressive developer of civilization and genuinely thought he was helping humanity by presenting slices of Indian and frontier life to the world (Hegarty).

I choose to reference Buffalo Bill's Wild West for multiple reasons. Firstly, I wanted to reference the time period when it was performed. The end of the 19th century and beginning of

the 20th saw a continuation of the annihilation of Indigenous cultures in America and Gaelic-Irish cultures in Ireland. It was performed during a time when lifeways were being taken away, treaties signed away land rights, Native children were forcibly removed from their families and sent to boarding schools and railroad lines cut through Indian land bringing passengers who shot buffalo en masse for sport. This was also a time when one out of every five immigrants coming to America was Irish due to the Great Famine and its aftermath. In the mid-19th century, over one million Irish died of starvation and disease due to the potato crop failing year after year (Hegarty). The majority of Gaelic-Ireland was Catholic while the rest of the United Kingdom was Protestant. Because of this, the United Kingdom, who ruled Ireland, refused to give aid because they believed the famine was a punishment from God and they shouldn't intervene in the Lord's will (Hegarty). Facing starvation and disease, between one and a half and two million people they left their families and their homes in Ireland and headed to the United States to look for opportunity; many working on the railroad line and in mines during Westward Expansion. The mass exodus from Ireland would change the story of America just as much as it would Ireland.

Secondly, because of the role Buffalo Bill's Wild West had in the exploitation of the *other*. During this time, big exhibitions drew large crowds to gawk at strange and far away cultures. Cody has been criticized for exploiting Indigenous peoples and cultures by having them perform for majority European Caucasian audiences, turning them into minstrel versions of themselves (Molinsky). It is interesting how this perversion of culture may have actually contributed to cultural preservation. Buffalo Bill's Wild West was one of the only places Natives were able to practice tribal singing and dancing not just for the world but also for themselves (Molinsky). They were allowed to do so at a time when Indian culture was outlawed, religious

ceremonies prohibited, and children were actively being taken from their homes and sent to boarding schools to be assimilated.

And thirdly, because of the role Buffalo Bill's Wild West had in the creation of stereotypes. The Cowboy and Indian narrative he created swept Hollywood, and subsequently the world, with the advent of film. Eventually, the Wild West shows were unable to compete with the popularity of Western cinema and were forced to shut down. The Hollywood Indian would become the basis for the automatic image of the Indian we envision; one wearing feather and fringe on horseback hunting buffalo with bow and arrow, as well as, the noble savage, the Indian princess, and the drunken Indian.

References to Buffalo Bill's Wild West were sprinkled throughout Culture Vulture but began with the design of the show postcard which was taken directly from a show ticket from 1897 (see Appendix C). Audience members were greeted at the door by four men wearing outfits that mixed Native American and Anglo cultures, like button-up dress shirts paired with beaded chokers, or suit jackets paired with traditional Native American turbans (Figures 1, 2). These characters represented the "Rough Riders." The actual Rough Riders were a mixed group of volunteer cavalymen comprised of "Princeton football players, full-blooded Pawnee Indians, trail-wise cowboys, aristocratic Englishmen, polo players, and Rhodes Scholars" according to a description on the packaging of a Rough Rider brand pocket knife I purchased. Like his other tall tales, Cody created and preserved the stories, legends and myths of the Rough Riders through Buffalo Bill's Wild West whose tagline included "the Congress of Rough Riders of the World." Furthermore, the Ringmaster of Ceremonies, a Buffalo Bill-esque character wearing a grey suit, bolo tie, bowler hat, and beaded hatband with an ostrich feather introduced the show (Figure 3). The first to perform was Rose Riley, a circus contortionist who ended her set by shooting a bow

and arrow with her feet, a nod to Annie Oakley who became famous through Buffalo Bill's Wild West (Figure 4).

TeePee Junction

Culture Vulture took place in the old restaurant building of TeePee Junction, a roadside tourist attraction located north of North Lawrence off US Highway 40 (See Appendix D and Figure 5). After the construction of the railroad, the subsequent highway system made road-trip tourism out West possible. TeePee Junction was built in 1928 alongside the developing highway and included a gas station, gift shop, restaurant, dance hall and smaller teepees that made up an "Indian Village" for overnight guests (Castaneda). Because interest in the Indian continued, places like TeePee Junction thrived. They sold Native American arts and crafts to tourists, allowing them to collect pieces and claim a superficial understanding of Indigenous culture.

My piece, the "Souvenir Stand" along with various quarter-machine games in Culture Vulture made a direct connection to this history more prevalent. At the "Souvenir Stand," guests could purchase programs, Bingo cards, Bingo daubers and raffle tickets. They could also exchange money for quarters to play various vending machine games that provided additional souvenirs (Figures 6-9). The games included "The Indian Giver," a claw machine filled with stereotypical representations of Natives like sports mascots and made-in-china dream catchers; "The Medicine Man," a machine with a fiber optic Indian sculpture complete with a wolf and a plasma globe that distributed fortune cookie fortunes; a postcard machine, full of Irish, Native American and Buffalo Bill themed postcards; and "The Luck of the Irish," a machine that dispensed with various green, gold, rainbow and shamrock-shaped objects that could fit within a one inch round capsule. Around the corner they could play Bingo at the "Bingo Bar" (Figure 10).

Today, the main 50-foot concrete teepee and the dance hall with a teepee on either side of the entrance are all that remain. It is primarily used for University of Kansas sorority, fraternity and alumni parties and periodically hosts rap concerts. TeePee Junction has been a dancehall for students since at least the 1940s when my Great Grandparents Emil and Mary Lee used to go there together. It is disheartening to think about the offensive theme parties this place likely hosts when it becomes a party destination for the “Greek” student population on campus today. Many people in Lawrence have a connection to TeePee Junction and hearing people recount their own stories and memories about it from the 70s, 90s, and aughts demonstrates that TeePee Junction has been a popular place, alluring community members for decades. Because of these factors, TeePee Junction seemed the perfect location for my performative event.

The Role of Art (Performance, Participatory, Interactive, & Spectacular)

As a cultural contributor, I believe it is my role as an artist to dismantle cultural assumptions, stimulate cultural sensitivity and alleviate cultural numbness. Art has a unique ability to reach audiences that exist outside academic systems and can be a direct method of communication that is more visceral, sensorial, and experiential than lectures or scholarly literature. Furthermore, as Doris Sommer explains, “Art seeks difficulty of understanding and deliberate slowness of communication to detain readers just long enough to notice things as if for the first time” (30). *Culture Vulture*, is a revisionist approach to historical information, presented in an unconventional way to allow people to approach the topic anew and alter their understanding of it. More than anything, it was my hope that this event began conversations among spectators; conversations about history, oppression, policy, and power as well as their own condition, identity, experiences, and stories. But my first task was to create a sense of curiosity about the event to grab people’s attention and gain viewership.

I chose performance, participatory, and interactive art with the use of the spectacle to attract and engage audience members. Avant-garde performance artist, Guillermo Gómez-Peña, asserts that because we are in a contemporary culture of the spectacle, artists must now compete with the entertainment industry and devise experiences that are exciting, extreme or interactive enough to catch and hold people's attention; otherwise impatient audiences will choose alternative ways to spend their evening (51-54). I piqued audience interest by advertising the use of performers within the show; I told friends, family, co-workers and colleagues that there would be fire performers and contortionists, traditional dancers and aerial acrobats (Figures 11-13).

In addition to gaining viewership, Gómez-Peña questions "If our new audiences are more interested in direct stimulation than in content, can we effectively camouflage content as experience?" (52). Culture Vulture strived to keep the audience entertained and engaged throughout the three hour long event by camouflaging content as experience with every activity and performance in some way contributing back to overarching themes. I am interested in recreating uncomfortable experiences grounded in historical events similar to how museums utilize interactive elements for pedagogical inquiry. For example, many African American history museums address discrimination by putting forth a choice for the visitor to walk through a doorway or drink from a fountain marked "White" or "Colored" recreating a real and powerful experience (Teslow, 19). In Culture Vulture I recreated a boarding school experience that every spectator was required to attend immediately after entering the space. Guests were directed to sit on a bench that lined the interior walls of one of the teepees located on either side of the entrance (Figure 14). The preexisting chalkboard paint located above the benches provided the perfect opportunity for my history lesson. The chalkboard displayed heads and skulls drawn from old phrenology textbooks that showed the phenotypic differences between races (including the Irish)

at a time when scientific racism set out to prove white supremacy. Three instructors took turns yelling at the audience in foreign languages from the entrance of the seating area, blocking them inside. They pointed aggressively at the chalkboard while shouting in Farsi, Slavic or Italian, three languages I hoped few participants were fluent in. Guests were hit (lightly) with sticks, grasped by the hair, urged onto their knees, and made to repeat the teachers with praying hands (Figures 15-17). Everyone received a plastic rosary upon completion of the school. Tracy Teslow argues that methods like this are “just a taste of the experience but brings a newer, fresher, alternative point of view to it.” However, because I am aware of the ethical implications, I was concerned about trivializing actual traumatic experiences. Therefore, I included a disclaimer in the artist statement in the program (for full program, see Appendix E) which read, “Think of this show as a mere introduction, a sugarcoated tale that makes the history, horror and humiliation palatable, for now. Don’t be fooled by the pretty, playful or enticing while you’re here...there’s likely, a painful story leading to intergenerational repercussions, uncontrollable addictions, unhealthy lifestyles, and the creation of harmful stereotypes.”

The goal of Culture Vulture was to create awareness, educate others, challenge preconceived assumptions (some of which were perpetuated by Buffalo Bill’s Wild West), counter misrepresentations with positive representations, and to explore complex American identities through the sharing of histories, experiences, and cultures. I hoped to bring community members together to generate conversation and encourage empathy and understanding of these issues.

Culture Vulture (Desire for Culture)

Humans have long desired other cultures. During the Age of Exploration, explorers transported plants, animals, food, art and live humans from afar back to their homelands to

exhibit these “cultural treasures” to their fellow countrymen and women. Overseas voyages started trade relationships that resulted in cultural transference globally and when personal travel became more accessible for those with financial ability, people began collecting mementos themselves. In the 16th century people, mainly those living in Europe, began storing pieces of various cultures in cabinets of curiosities. Initially when Europeans fled their countries and began to settle the New World, the Indigenous population was enriched through the trade of goods and their lifeways were not significantly disrupted (Phillips, 3-4). However, battles over land and resources during the Indian Wars left many Native populations politically disenfranchised and landless. The development of the railroad line and subsequent highway system in the 19th and 20th centuries brought an influx of settlers and tourists, as the entire American West became a great stage, feeding a global curiosity about the New World. “With the disappearance of land and game,” Phillips describes, “commodity productions closely tied to the expanding tourist trade had become essential to many local economies” and the commoditizing of Native culture commenced (4). As interest in the American frontier continued, Native peoples promptly became part of the entertainment industry in America and Europe performing in Wild West Shows, travelling as spectacle attractions, and selling souvenirs to tourists for profit. With the advent of film, Indians were mythologized and stereotyped; they were portrayed with exaggerated features, red-faces, and spoke in broken English. European and American fascination with the Indian has continued through 1970s Hippie culture, the New Age Religious movement, the Boy Scouts of America, and music festival-going hipsters that desire a connection to the culture for spiritual, educational, or superficial reasons.

According to Urban Dictionary, a culture vulture is “someone who steals traits, language and/or fashion from another ethnic or social group in order to create their own identity.” Other

sources attribute the slang to a person “with an excessive or pretentious interest in the arts” (dictionary.com) or “who avidly attends cultural events” (Merriam-Webster). All of these definitions are relevant with regard to my MFA thesis exhibition with the same name. This type of cultural appropriation was most clearly referenced in the second set of costumes I created for the “Colonists.” Four contemporary dancers from Point B Dance Company in Lawrence, Kansas represented the “Colonists” in *Culture Vulture*. They wore different costumes in the first and second acts, but all of the costumes were white with gold and silver embellishments. The second costume set mixed elements from Irish and Native American cultures. The outfits included things like moccasins, ghillies, a feathered headdress, a kilt pin, a sporran, fringe, and Celtic inspired designs on beaded bracelets and necklaces. The mix-and-match costumes and whiteness were a reference to the American melting pot rhetoric that describes how cultures begin to disappear, merge, and change to form something new, something American.

Factors Influencing Identity in Culture Vulture

Colonization

Colonization was the active force in the erasure of Indigenous cultural identities worldwide. I addressed the history of colonization in act one. Right after the contortionist performed, lighting directed the audience attention to the entryway between the “Souvenir Stand” and the “Reservation.” There, a Meskwaki (Sac and Fox) family of four, including a mother, her children and grandchildren, dressed in finely crafted regalia, began dancing to a northern-style intertribal song (Figure 18). While they danced, the four “Colonists” wearing the first costume set consisting of white military jackets, white pants, and boots, approached and covered them with shawls representing colonial powers (Figures 19, 20). The flags represented on the shawls included the captain’s ensign that flew on Christopher Columbus’ ship; early

Spanish, French and English explorer flags; contemporary Spanish, French, and British flags; and the first American flag, the Grand Union, which has 13 alternating red and white stripes and the British Union Jack in the upper left-hand corner. Each Native dancer was endowed with multiple flag-shawls, each one further hindering their ability to dance. In addition to the shawls, the music was also interrupted at random although frequency-controlled intervals through a computer software program designed by Andy Stuhl, further impeding the Native dancers' ability to perform. After the Colonists had entangled the Native dancers in the shawls, they ushered them into the "Reservation" area.

After addressing the colonization of Turtle Island, the "Colonists" marched to the stage where traditional Irish step dancers from the Driscoll School of Irish Dance started to perform a reel. As they danced, the "Colonists" reappeared from over a half-wall on stage carrying a series of sashes to be placed over the Irish dancers (Figures 21-23). Like the Meskwaki family, the Irish step dancers were interrupted and restricted as the music jolted unexpectedly. The sashes represented the colonizing powers of Ireland including the Roman Empire, the Vikings, the British, and Northern Ireland. Unlike the Meskwaki, the Irish dancers pulled the sashes off, regained composure and continued dancing (Figure 24). While both experienced brutal and inhumane treatment by colonizers, I did not want to create a false equivalent in my comparison of the two colonial histories. As Michael Coleman points out in *American Indians, the Irish, and government schooling: a comparative study*, the "cultural distance" between the Irish and the British was far less than the "cultural distance" between Euro-Americans and Native Americans (3). For example, he notes the Irish were far more likely to have experienced "the privileges and perils of modernity" (4). In addition, through the efforts of Irish Nationalists, Ireland (with the exception of Northern Ireland) was granted its independence from the United Kingdom.

Oppression and Assimilation through Religious-influence

Although their colonial histories were not exactly analogous, there are many similarities between the two cultures and their histories. Since colonization around the world was often justified through religious proselytization, both experienced religious pressures. The Roman invasion of Ireland in 55B.C. and the influence of St. Patrick, the Romano-British Catholic missionary who successfully blended Celtic paganism with Christianity in the latter half of the 5th century, left the majority of Ireland Catholic (Hegarty). Much later, in the 19th and early 20th centuries, British Protestants would have a similar disdain for Irish Catholics as early American missionaries did for Indian religion and spiritual ideas (Coleman, 7). During this time, both Indian and Irish peoples were confronted with “systematic, state-controlled, and assimilationist educational campaigns as the United States strove to Americanize the Indians and the British government to Anglicize the Irish,” describes Coleman (1). He further explains that these programs were designed to absorb the “deficient” peoples into larger, dominant nations, with the goal of erasing minority cultures and identities, not of contributing to multiculturalism (1).

In addition to the previously described “Boarding School” in Culture Vulture, my performance “Waróxi” addressed the continuing effects of religious influence. After the Irish dancers finished their set, they helped pass out single playing cards to each audience member (Figure 25). Videos playing on screens flanking the stage alerted participants that the performance would begin in three minutes and instructed them to shout the word on their card when they saw the corresponding symbol appear on screen. I approached the stage wearing a hybrid ensemble that merged Catholic priest robes with Woodland Plains-style appliqued regalia and a cross motif in stereotypical Irish and Indian colors (See Appendix F and Figure 26). I stood on a soap box and began speaking in Báxoje, the language of my tribe. As I spoke, symbols

began to appear on the screens and audience members started shouting (Figures 27, 28). The piece crescendoed, picking up pace and intensity in frequency of symbols and enthusiasm from the crowd. I started to struggle to remember my lines and supplemented English for the Báxoje words and phrases, freezing periodically. Eventually the symbols stopped and I cautiously recited the Lord's Prayer in English through quivering jowls before exiting through the crowd and out the back door of the venue. This piece demonstrates the destruction of language and culture through forceful methods of religious conversion. The crowd's shouting took away my ability to speak Báxoje, just as missionary boarding schools forbade the speaking of tribal languages, leading to the endangerment and death of hundreds of Indigenous dialects. It required audience participation, giving visitors another first-hand experience, although this time from the viewpoint of those in a position of power, unlike the boarding school experience. From my perspective, the audience enjoyed shouting their phrases and being involved until the very end when they realized what was unfolding and the room became sullen. "Waróxi" also introduced my conflicting Native American and Irish identities.

American History

My exit through the back doors of the venue after my performance of "Waróxi" drew audience attention to the back patio for the start of intermission. There, aerialists from The Last Carnival Acrobats performed from red, white, and blue colored fabrics (Figures 29, 30). They allured audience members by serving Buffalo Trace Bourbon Whiskey and Jameson Irish Whiskey from the air throughout their set (Figure 31). Thomas Peace describes how traders in early America would exchange alcohol to the Natives for furs. Since alcohol was a consumable commodity, this ensured the traders that once their supply ran out, the Natives would return (Peace). Alcohol may have initially been incorporated into American Indian societies because of

the spiritual sense of power and lack of inhibition it provided, fitting in with other traditional religious practices that altered one's state of mind like fasting, sweat lodges, and vision quests (Peace). The art of getting drunk, perfected over the course of centuries in Europe was new to Native Americans, so it is no surprise they were caught off guard by its powerful effects.

“Another thing that is quite certain,” Peace concludes, “is that Native Americans are not the only group of people who, when their world was changing in dramatic ways, turned to alcohol as a way of coping.” Alcoholism is prominent in Irish communities as well. The alcohol served by the aerial acrobats was another instance where the disclaimer in the program was necessary; warning the audience that the “pretty, playful and enticing” act has underlying intergenerational ramifications. The intermission concluded when the aerial acrobats stopped performing.

Act Two began when the “Rough Riders” brought dirt, fool's gold, coal and copper in wheelbarrows and buckets to the center of the venue (Figure 32). There, they poured it onto the floor, mixed the dirt and minerals together, and formed it into a plus shape (Figures 33, 34). Behind them on stage hung the iconic Betsy Ross 13 Star flag, setting the location and time period in early American history. The “Colonists” reappeared in the previously described Irish-Indian hybrid costumes with silver and gold make-up and eyelashes (Figures 35-39). Recorded sounds of dirt, coins, bricks, and shovels played as they rummaged through the dirt, grabbing, collecting, and fighting over the gold, copper, and coal. This moment in the show represented the gold rush, when immigrants and the first generations of Americans travelled West seeking opportunity and great fortune.

Cultural Revitalization

Suddenly, the boarding school teachers reappeared and drew attention to the “Bingo Bar” by banging their pointer sticks and yelling in undecipherable foreign languages. Seven people

emerged from behind the bar wearing coverings comprised of patch-work white and cream colored fabric tied in a bundle around their bodies. The costumes looked both institutional and cocoon-like. A literal constraint of bodies resurfaced for the third time (the shawl and sash additions to Native and Irish performers respectively were the other instances) referencing continued oppression. In addition, a black, grey, and white 50-star American flag was hung over the Betsy Ross flag suggesting both an antagonistic, assimilationist history and a rapid jump in the timeline of American history. Six shrouded figures surrounded the “Colonists” with colorfully painted tribal-inspired face paint and withdrawn and defeated expressions while one figure stood on stage in front of the flag and began using her mouth to untie the covering (Figures 40-43). Once freed, the figure onstage revealed a black, grey and white Lakota-Star quilt pattern hanging from her arms (Figure 44). After the grey-toned costume was revealed, the rest of the cocooned figures began their own struggle to break free revealing star quilts in a full spectrum of colors (Figures 45-47). The emergence of the “Butterflies” represented cultural revitalization. However, the coverings remained attached to each of the performers’ necks like a cape, the weight a constant reminder of oppressive powers. The newly freed “Butterflies” chased the “Colonists” out of the building.

The emergence of these figures from the site of the “Bingo Bar” was intentional. The revenue from casinos and Bingo halls contributes to social programs and cultural retention projects on reservations. Natives today use their casinos and souvenir stores as a way to sustain themselves and their communities. Like in Buffalo Bill’s Wild West, Indigenous peoples are able to perpetuate and preserve their traditional arts and cultures through the sale and display of it. Unlike Buffalo Bill’s Wild West, they are able to represent themselves and their culture in a self-

deterministic way; deciding what objects to make, what dances to perform, and what should be reserved for tribal members or for ceremony exclusively.

Family History, Genetics & Negotiating Personal Identity

After chasing the “Colonists” out of the building, the “Butterflies” returned, snaking their way back and forth through the crowd as I got in place for my final performance. I positioned myself in the entryway wearing a white zentai bodysuit and white shawl with fringe hanging over my shoulders for the “Shawl Piece,” a performance that explored my own cultural make up, family tree, and DNA (Figure 48). A video projection cast images onto my own body. The first projection was a video of me showing off two DNA ancestry kits as if advertising them, then spitting into the plastic tubes included in the DNA kits (Figure 49). A tree began to grow from my feet and up my body as I slowly extended my arms to the side, creating a makeshift projection screen with the shawl (Figure 50). I lowered my right arm as old family videos from the Campbell side of my family, my dad’s side, played on my left, the viewer’s right (Figure 51). The home videos showed intimate piggy-back rides, birthday parties, and powwows. The sequence ended when a series of Native faces from old photographs and George Catlin paintings flashed onto my spandex-covered head. I then raised the opposite arm where a series of photographs from the Maybrier side of my family, my mother’s side, cycled. I included photographs of my mother standing with her nine siblings, large Catholic weddings, and big group family photos from various holiday gatherings. As before, this set also ended with flashing faces but this time of Catholic saints and clergymen (Figure 52). Next, both arms were raised and remained in an extended position for the last six minutes of the performance. Videos and photos continued to play on each side as an increasing number of miniature versions of myself, representing different personalities and heritages, walked back and forth over my body to each

side (Figure 53). My arms started to shake slightly and my breathing became audible as I stood in silence. Stereotypical Indian and Irish party costumes interrupted videos on either side as more mini-me's appeared and the faces of my family members flashed on my own, ultimately ending with a repetition of clip art tipis and clovers taking over the respective sides. The piece ended with a video of me spinning in my regalia with arms extended, mirroring the performance pose, as a rotating DNA strand enveloped me before shattering into fragments (Figure 54). By the end of the piece, my arms were shaking rapidly and I was breathing heavily as I struggled to remain in position, I myself unsure whether or not I'd be able to complete the task.

The "Shawl Piece" introduced the idea of genetic heritage and a search for one's ancestral roots. It honored my family histories and portrayed an active negotiation between each side through various identities I claim including the scholar and the socialite. Many factors that affect the struggle for an identity were referenced including multiple, fluid, and conflicting identities, the desire to belong, and stereotyping. Catherine Nash in *Of Irish Descent: origin stories, genealogy, and the politics of belonging* describes how the tracing back of ancestries by diasporic communities complicates debates about identity, history, and place in determining to whom culture belongs (Nash, 3). Nash attributes the popularity of ancestry, especially in countries founded on the dispossession and displacement of Indigenous peoples, to a desire of the settler population to know their own Indigenous roots due to "nostalgia for an imagined time when place, identity, culture, and ancestry coincided. Where you lived was where your ancestors had always lived, and there was no dissonance between cultural identity and location" (9-10).

Geography

A connection to homeland is an important factor in identity construction. However, colonial histories, displacement, and emigration all complicate an "*authentic*" connection to

place that many people in settler-nations desire. Both Native American and Irish peoples were removed from their original homelands through brute force and governmental policy. Initially, the American government sought land through the extermination of the Native population, but later, more “*humane*” methods were practiced during the assimilation era. Policies like the Dawes Act of 1887, which broke up collectively held Indian lands into separate allotments for each member, attempted to assimilate Indians by instilling in them a sense of property, entitlement, and individuality; civilizing characteristics according to European-Americans. Similarly in Ireland, war between the Irish and the colonizing British wiped out entire villages. Later policies like the Act for the Settlement of Ireland, passed by Parliament in London in 1652, sought to punish by death or land confiscation anyone involved in the prior Irish rebellion which resulted in Irish Catholic nobility being exiled from their homes and forced to relocate (Hegarty). Additional policies would prevent Irish Catholics from buying land, running schools, voting, and holding positions in public office until the early 19th Century. Governmental policy, treaties, a lack of resources, and the possibility of opportunity influenced the migration of both groups.

One of the main reasons for the displacement of populations by more powerful forces was the discovery of desirable resources. I represented this in a video projected onto the floor of the “Reservation” area. Here, guests sat on benches and watched rotating images of untouched landscapes from Ireland and the Great Plains (Figures 55, 56). However, this imagery changed according to the show’s historical timeline and current themes. At intermission, the beautiful imagery changed to landscapes cluttered with resource extraction methods like oil fields, mines, and pipelines (Figure 57). These methods show a dominance over and lack of respect for the land and its inhabitants continued from the era of colonization. This video also served as a prelude to Westward expansion and the gold rush in the second act. During the reception, the last set of

images displayed rainbow-colored photographs of oil spills. While the oil is beautiful and enticing, it has deadly properties. The goal of this piece was to draw attention to the consequences resource extraction has on our landscapes, the displacement of peoples, and therefore our identities.

Conclusion

Uneven power dynamics between settler and Indigenous populations in Native America and Ireland are the main contributor to cultural demise. These power dynamics caused the oppression and assimilation of peoples through religiously justified means. Governmental policies would ensure that access to land and resources was restricted to those in positions of power, preventing the original inhabitants' access to it. Throughout American history, both Irish immigrants and Native peoples experienced discrimination because they were considered less evolved than their European counterparts. However, Irish immigrants were accorded opportunities through backbreaking work on railroad lines and in mines during Westward Expansion, an activity that further disenfranchised Native populations by bringing additional settlers who encroached on their original homelands. Uneven power was present throughout Culture Vulture. The boarding school teachers, audience members participating in "Waróxi," and aerialists serving whiskey from above, all represented peoples in positions of power that negatively affected other groups and led to a loss of cultural identity.

Once cultural identity is lost, reclaiming it can pose a struggle for the individual. According to Fitzgerald, whether a person realizes it or not, the reclamation of an ethnic identity by people who otherwise appear white, challenges racial hierarchies (5). She describes that people "holding on to and even celebrating their ethnic heritage fascinates sociologists, if for no other reason than the fact that this lingering presence of ethnicity challenges assimilationist

expectations and ‘melting pot’ ideologies” (7). However, because white ethnics have little or no phenotypic characteristics that suggest their ethnic origins, their identification with the culture is at least somewhat voluntary (Fitzgerald, 7). I find this to be true. In my own family, my brother who is just as Indian as I am, shows little interest in our ethnic heritage. I doubt he identifies with his Nativeness on a daily basis and I assume his Indianicity is used only anecdotally. Because of the voluntariness of this identity, I wonder if my own reclamation is actually an act of white privilege. I am still unsure of the answer, but I do know that reclamation in a culture is not exclusive to phenotypically white individuals; many Black Americans claim Native and European identities.

To prove their identities, people with little knowledge of their roots will take Ancestry tests. Advertisements for these companies appeal to a desire to discover unique lineages. They also suggest that through the possession of DNA markers, one has the right to learn about, claim, and practice that culture. For example, in one commercial for AncestryDNA.com, Kyle Merker tells a story about how he grew up German and danced in German dance troops but through the DNA test discovered he was actually Irish and Scottish, so he “traded in [his] lederhosen for a kilt.” The ability to drop one culture and assume a new one without second thought is slightly baffling. A post by Brian Neilson underneath the online commercial reads, “Perhaps you should have researched the Dress Code when wearing the Kilt, but thanks for giving me a laugh over my morning cup of tea.” His comment shows how a sudden adoption of an unfamiliar culture could become problematic. Merker is claiming a culture that he understands little about which led him to represent it incorrectly. These ancestry tests often confirm the continuation of stereotypes in our society today. For example, I inspired a Black friend to explore his own DNA ancestry after I shot a Facebook Live video of myself taking a test. In return he shot his own video revealing his

ancestry results. His results confirmed a family story that included an Irish ancestor, to which he promptly proclaimed, “That explains why I can drink so much.”

Findings

Through researching my own heritage, I was surprised to learn how many similarities there are between Irish and Indian colonial pasts. Both Irish and Native Americans were thought of as “problem peoples,” and experienced centuries-long military and cultural assaults by more powerful states; both were displaced from their ancestral lands through genocide, war, and governmental policy; and both experienced demographic collapse due to disease, famine, population movement, and emigration (Coleman, 1). Multiple attempts by missionaries in the New World and in Ireland tried to wean Indian and Gaelic populations away from their “uncivilized” and “barbaric” ways using boarding schools to target younger generations, assimilate children into the dominate society, and intentionally erase traditional languages and cultural practices.

More recent similarities include the discrimination each group faced in America. Both were seen as less than human, less evolved, and more closely related to prehistoric ancestors than European Caucasians. Each culture has been used in the entertainment industry, for example, in comics where oversimplified caricatures continue to contribute to harmful stereotypes. Both have experienced cultural commodification through festivals, celebrations, and tourism. However, commodification in self-deterministic ways can contribute to resilience, reclamation, and revival of traditions, languages, and cultures. Finally, even the way they talk about identity, sovereignty, belonging, displacement, citizenship, genealogy, and population genetics is surprisingly similar.

Critical Reflection

Retrospectively, there are many things that I would change throughout the show to better highlight themes and make connections between different elements. The part I believe was most lacking were the video projections. In the “Reservation” area, the government policies that led to land loss could have been more clearly defined. I could have included reproductions of government documents, treaties, and advertisements for the sale of Indian lands on the walls of the space, overlays of allotment maps on the landscapes, or an animation breaking up land masses visually that could have made this association more clear. In the “Shawl Piece,” I wish I would have included more elements from my personal DNA Ancestry results like charts and graphs of my own cultural heritage and visuals of my very complicated family tree. In addition, I would have liked to address issues of blood quantum and tribal enrollment including Certificate of Degree of Indian Blood cards. Furthermore, in the program for the show, a generalized overview or description of each act would have helped the audience understand my intentions and would have given them a better idea of what to expect throughout the evening including length and structure of the event. If I were to do this again, I would change many minor elements of the show like having extra dirt on the floor, additional music and ambient sounds, and more extravagant and substantial foods. I would also attempt to start the show when it is darker outside to allow for a more impressive fire performance.

While I was surprised at how smoothly the show went, thanks to my stage manager, Katie Sgroi, there were many things that did not go to plan. Many things could have been corrected had I been able to do a full dress rehearsal with all performers and staff members prior to the event. However, due to scheduling conflicts, my planned dress rehearsal did not happen. Elements that could have been corrected with a run through include proper placement of shawls

and sashes on Native and Irish dancers, some of which ended up backwards or inside out; proper timing and lighting of the addition of the Betsy Ross and greyscale American flags on stage; the use of rakes, shovels and pick axes for the Rough Riders as they positioned the dirt into a plus-shape; lighting cues that were missed such as that which should have illuminated the “Butterflies” when they were behind the “Bingo Bar”; more direction for the “Butterflies” as they revealed, chased, and walked through the space; and a premature sound cue during the last performance of the “Shawl Piece.” A dress rehearsal, better communication generally, and additional stagehands would have significantly improved the structure of Culture Vulture to more clearly represent my vision.

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Appendix A: Description and Outline of Event

Pre-Show

Fire performers entertained guests as they awaited entrance outside the venue. Two sets of fire performers were positioned in front of each tipi flanking either side of the entrance to the building. Spectators stood in line between them as if waiting for a carnival attraction. Groups of 12 guests were organized by the Rough Riders, four men wearing blue collar-style outfits from various time periods with pieces of Native culture like beaded chokers, buffalo tooth necklaces, and moccasins mixed in. The Rough Riders escorted guests to the Boarding School that every visitor was required to attend. After their participation, they were free to explore other stations. These stations changed over the course of the event as described below.

Boarding School

Guests sat in the tipi seating area while three instructors took turns yelling at them in a foreign language from the entrance, blocking them inside. The teachers spoke Farsi, Slavic and Italian. They pointed aggressively at a chalkboard displaying images of skulls taken from old phrenology drawings. Guests were hit (lightly) with sticks, grasped by the hair, urged onto their knees to pray and made to repeat the teachers. Every guest received a plastic rosary upon completion of the school. Later, chalk become available at the boarding schools and guests can draw on the chalkboards themselves.

Reservation

In the reservation area, guests could sit on the bench and watch rotating images of landscapes projected on the floor. This imagery changed throughout the show. First, desirable landscapes from the Great Plains and Ireland were displayed. Then, at intermission, imagery showed

resource extraction methods like oil fields, mines and pipelines and after the second act, beautiful rainbow colored photos of oil spills.

Souvenir Stand

Guests could purchase programs, BINGO cards, daubers and raffle tickets at the Souvenir Stand. They could also exchange money for quarters to play various vending machine games which provided them with additional souvenirs. The games included the Indian Giver, a claw machine filled with stereotypical representations of Natives; the Medicine Man, a machine with a fiber optic Indian sculpture complete with a wolf and a plasma globe that distributed fortune cookie fortunes; a postcard machine, that distributed Irish, Native American and Buffalo Bill themed postcards; and the Luck of the Irish machine, filled with various green, gold, rainbow and shamrock-shaped objects that could fit within a one inch round capsule.

BINGO Bar

Irish & American versions of BINGO were conducted by the Bingo Queen at the BINGO Bar. American BINGO utilizes 5 rows and 5 columns of numbers with a free space in the middle. If the participant had the number called by the BINGO Queen on their card, they stamped it with their dauber. The first person to get 5 numbers in a straight line won. Irish BINGO is played the opposite. It utilizes a LOTTO card that has 3 rows of spaces but only 5 out of 9 of those spaces include numbers. Like, American BINGO, when a number is called that is on your card, you stamp it. However, after receiving one stamp, the participant is out of the game. The winner is the only remaining participant with no stamps, i.e. no numbers called, on their card.

Food

Initially, the food station served samples of traditional dishes from both the Woodland Plains Indigenous American culture and Ireland. They served buffalo jerky with fresh berries and

corned beef with potatoes, respectively. At intermission, the food changed serving sliced bread with sliced American cheese and a bland broth with very small and sparse vegetable pieces.

The Main Event

Act 1 (The Colonization Act) Performances:

1. The Ringmaster of Ceremonies introduced the show in a manner similar to Buffalo Bill's Wild West wearing a grey suit, bolo tie, bowler hat, and beaded hatband. He then introduced Rose.
2. Rose Riley, the circus contortionist performed first. Rose represented Annie Oakley from Buffalo Bill's Wild West and concluded her set by shooting a bow & arrow at a target with her feet. After her set, stage lights directed the audience to the entryway of the venue.
3. In the entryway, between the souvenir stand and the reservation area, a Native family of four including a mother and her children, dressed in finely crafted regalia began dancing. As they danced, four contemporary dancers wearing white military jackets, white pants and boots approached them. Representing the colonists, they covered the Native dancers with shawls representing colonial flags (i.e. early explorer flags from Great Britain, France and Spain). In addition to the shawls, the music was also interrupted, further impeding the Native dancers' ability to perform. After the Colonists had entangled the Native dancers in the shawls, they ushered them into the reservation area.
4. The Colonists then marched to the stage.
5. Four Irish dancers performed in front of the stage. In a manner similar to the Natives, the Colonists interrupted and restricted the movements of the dancers by placing a series of sashes over them as the music jolted. The sashes represented colonizing powers of

Ireland including the Roman Empire, the Vikings, the British, and Northern Ireland.

Unlike the Irish, dancers pulled the sashes off, regained composure and continued dancing.

6. Once the song finished, the Irish dancers helped pass out playing cards to audience members. Videos playing on screens flanking the stage alerted participants that “Waroxi Will Begin in 3 Minutes” and instructed them to shout the word on their card when they saw the corresponding symbol. I approached the stage, stood on a soap box and began speaking in Baxoje, the language of my tribe. As I spoke, symbols began to appear on the screens and audience members started shouting. They piece crescendoed, picking up pace and intensity in both frequency of the symbols and enthusiasm from the crowd. I started to struggle to remember my lines and supplemented English for the Baxoje words and phrases, freezing periodically. Eventually the symbols stopped and I spoke the Lord’s Prayer in English to the audience before exiting through the crowd and back door of the venue.

Intermission

Buffalo Trace and Jameson whiskeys were served via aerial acrobats on the patio. Chalk became available at the boarding school. The projected imagery on the floor of the “Reservation” and the food that was served changed. The “Souvenir Stand” remained the same & BINGO was offered again.

Act 2 (The Revitalization Act) Performances:

7. Intermission ended when the aerial acrobats stopped performing. The Rough Riders brought dirt, fool’s gold, coal and copper in wheelbarrows and buckets to pour onto the

center of the floor. They mixed the dirt and minerals together and formed it into a plus shape.

8. The Colonists reappeared in costumes that mixed both Irish and Indian elements. They rummaged through the dirt, grabbing for and collecting gold, copper, and coal, and fighting with one another over it.
9. As they performed, the teachers drew attention to colorfully painted faces that appeared behind the BINGO Bar using loud and undecipherable language and an aggressive pointer. Seven people emerged from behind the bar wearing covering of patch-work white and cream colored fabric tied in a bundle around their bodies that represented cocoons. One cocooned figure stood on stage and began to use her mouth to untie the shroud while the six others surrounded the Colonists. The figure onstage revealed a white, black and grey Lakota-Star quilt hanging from her arms, but the covering remained attached to her neck like a cape. Then, the rest of the cocooned figures began their own struggle to break free revealing Star quilts in a rainbow of colors. The newly freed Butterflies chased the Colonists out of the building.
10. The Butterflies reemerged standing in line from shortest to tallest and snaked through the crowd showing off their brightly colored costumes while I prepared and got into position for the finale.
11. For the final piece, I projected onto myself wearing an all-white body suit and white shawl hanging over extended arms. The piece explored my own cultural make up and included a growing tree; family videos and photos from both my Irish Catholic and Native American sides; multiple miniature versions of myself representing different personalities and heritages; stereotypical costumes; clip art of a clover and a tipi; and a

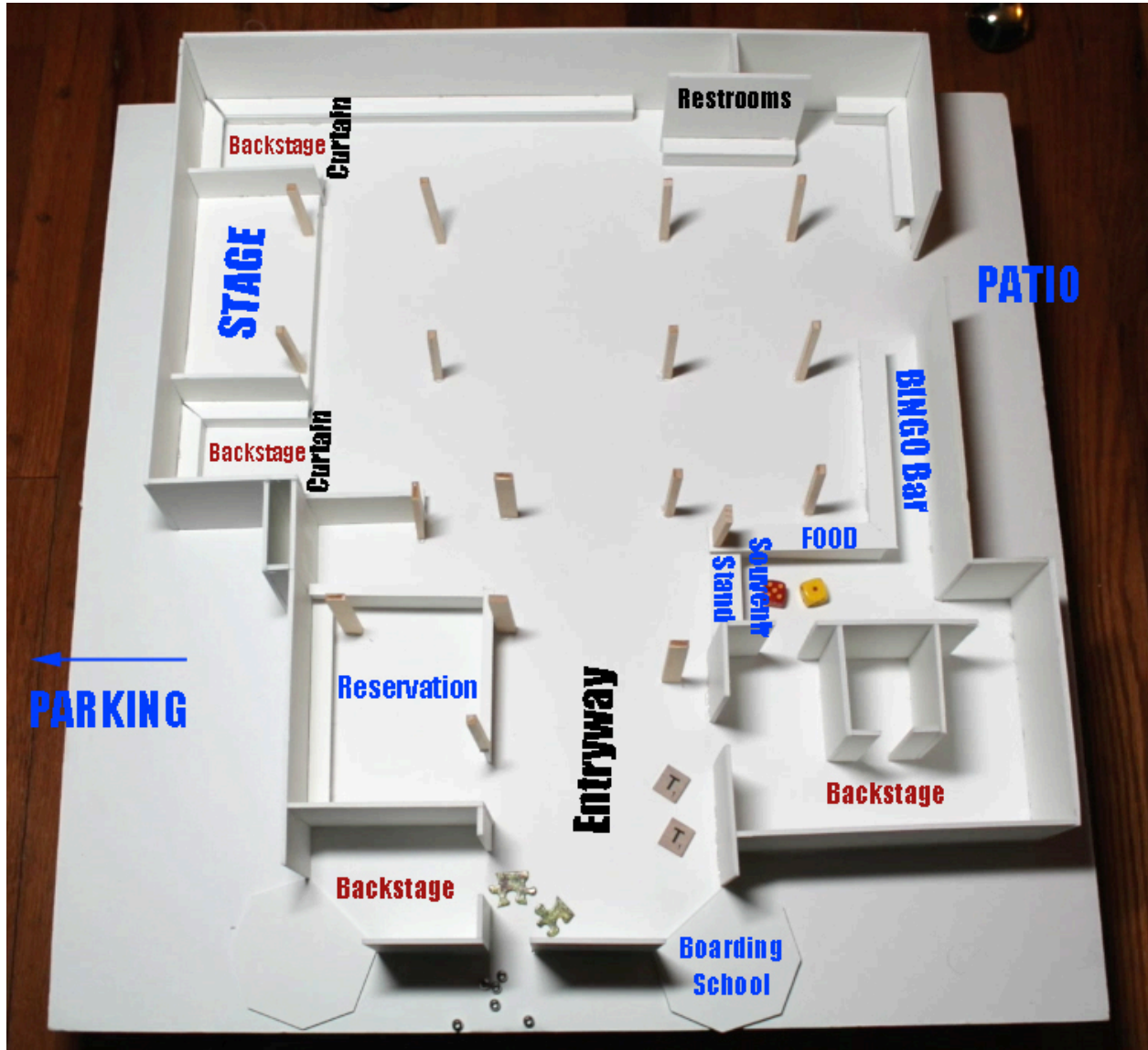
revolving DNA strand. I held my arms out to my sides for the duration of the 9 minute performance. Towards the end, my arms began to shake rapidly and my breathing became noticeable.

12. After the projected video is over, my arms fell, ending the performance. Shortly after, all dancers reentered the venue from behind me and began celebratory dancing in, with, and around the audience. When the song ended they convened on and near the stage.
13. I changed clothing and reappeared, joining Buffalo Bill on stage. He said closing remarks and we concluded the show with the raffle drawing giving away books, blankets, toys and an Ancestry DNA test.

Reception

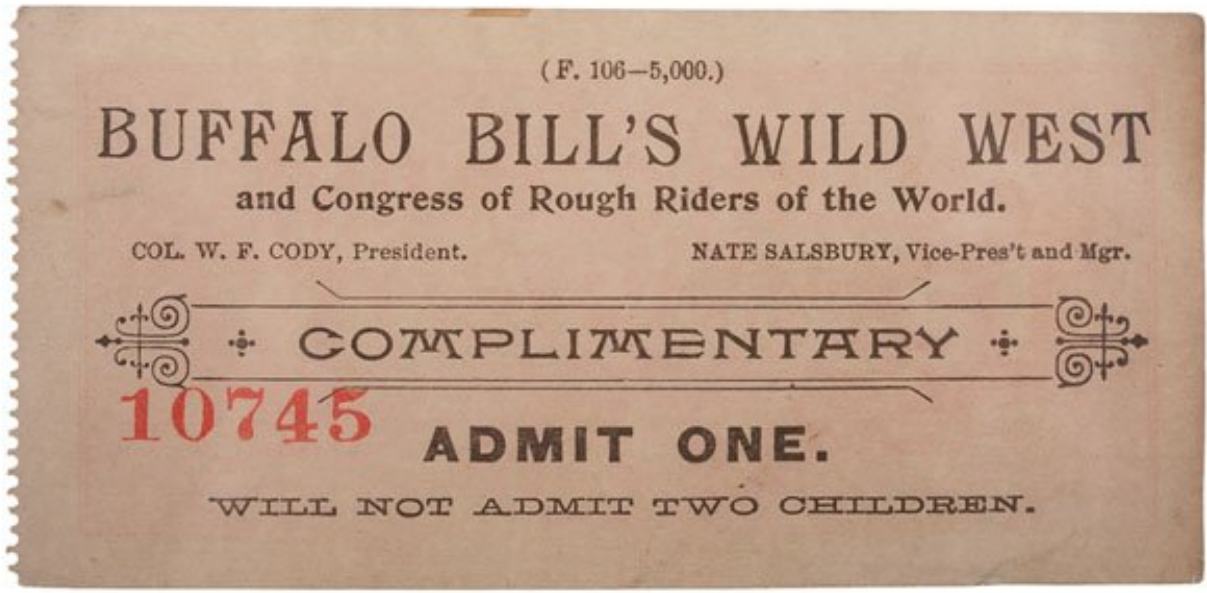
The floor projection changed in the reservation once more. A celebratory rainbow colored, American flag cake was served and discussion began.

Appendix B: Schematic of TeePee Space



This scale model shows where each station was located within the venue.

Appendix C: Show Postcard



A ticket from Buffalo Bill's Wild West from 1897 served as the direct inspiration for the show postcard for Culture Vulture.



Front side of Culture Vulture postcard

CULTURE FOR YOU
CULTURE FOR ME

SYDNEY JANE BROOKE CAMPBELL MAYBRIER PURSEL
MFA THESIS EXHIBITION

★ **ONE NIGHT ONLY!** ★

CULTURE FOR SALE
CULTURE FOR FREE

Back side of Culture Vulture postcard

Appendix D: TeePee Junction Restaurant, Dance Hall, and Beer Garden

After the original restaurant burned down, a new one was built on the complex in 1935. The first photo shown below was taken in 1948 and the second a contemporary one taken after a more recent remodel and represents what the building looks like today.

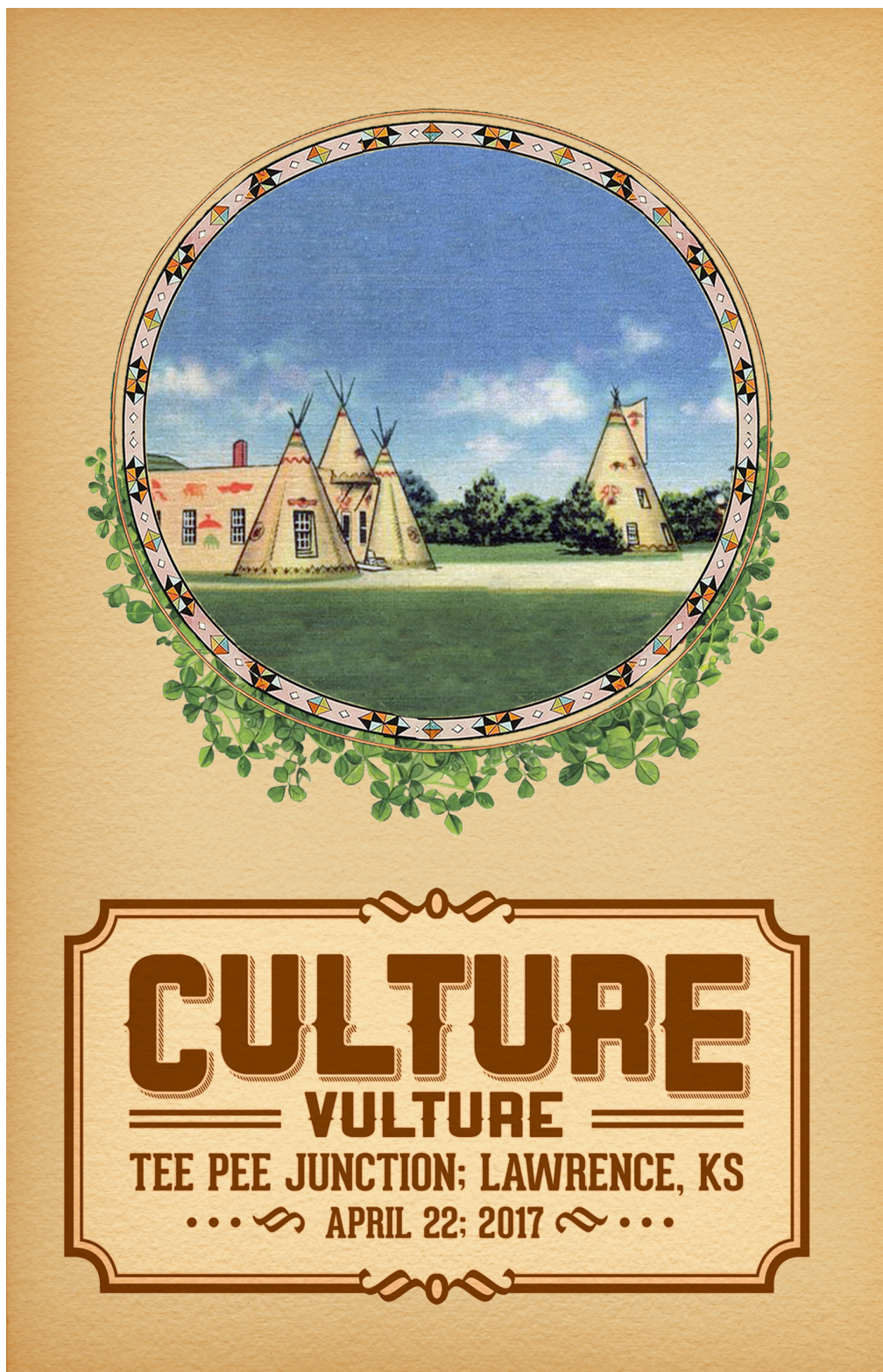


<http://misteruniqueness.tumblr.com/post/127241377691/the-water-supply-on-the-truck-was-soon>



<http://www.roadarch.com/wigwams/lodging.html>

Appendix E: Program




Front Cover

MFA THESIS EXHIBITION

Sydney Jane Brooke Campbell Maybrier Pursel

UNIVERSITY OF KANSAS

in Loving Memory of



EMIL CAMPBELL

9/16/1923 - 4/13/2017



ARTIST STATEMENT

Culture Vulture is a performative event mirroring Buffalo Bill's Wild West. Blurring the boundary between fact and fiction, his spectacular show brought a romanticised view of the West to the world. "Buffalo" Bill Cody touted its authentic value by wearing the same jacket he wore while fighting Indians on the frontier and using real scalps as props. It was performed for over 30 years during a time when treaties signed away land rights, Native children were taken from their families and sent to boarding schools and railroad lines cut through Indian land bringing passengers who shot buffalo en masse for sport. Cody, himself, slaughtered more than 4,000 in two years.

This was also a time when 1 out of 5 immigrants coming to America were Irish due to the Great Famine and its aftermath. The potato crop failed year after year. The United Kingdom, who ruled Ireland, refused to give aid because they believed the famine was a punishment from God and they shouldn't intervene. Facing starvation and disease, they left their families and homes and headed to the United States to look for opportunity; many working on the railroad line and in mines during Westward Expansion.

Buffalo Bill's Wild West reimagined and altered the way Americans understood their history. Like most Americans, I am a person of mixed heritage. My mother is from a very large Irish Catholic family and my father is part Native American. I was baptized Catholic and am an enrolled member of the Iowa Tribe of Kansas and Nebraska. I feel an internal struggle knowing some of my ancestors were responsible for the atrocities enacted upon others.

Culture Vulture aims to tell the story of **colonization, assimilation** and **cultural revival** of Native America and Ireland and their diaspora. I am investigating the relationship between **personal identity**, the **desire to belong** and **cultural consumption** from the Age of Exploration to contemporary DNA testing.

Think of this show as a mere introduction, a sugarcoated tale that makes the history, horror and humiliation palatable, for now. Don't be fooled by the pretty, playful or enticing while you're here... there's likely, a painful story leading to intergenerational repercussions, uncontrollable addictions, unhealthy lifestyles, and the creation of harmful stereotypes.

CAST

FIRE PERFORMERS.....Sihka Ann Destroy
 Matt Cramer
 Patricia Murphy
 Jeremiah Koenig

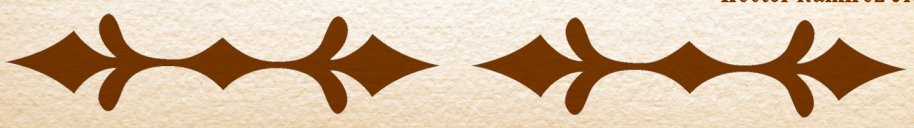
ROUGH RIDERS.....Derek Dobbins
 Kyle Griggs
 Erick Morales Scholz
 Phillip Pursel

BOARDING SCHOOL TEACHERS.....Nazanin Amiri
 Rebecca Blocksome
 Rebecca Liberty

CASINO SALES.....Ruben Castillo
BINGO QUEEN.....Carrie Beall

RINGMASTER OF CEREMONIES.....Jay Keim
CONTORTIONIST.....Rose Riley

NATIVE AMERICAN DANCERS.....Dawn Marland
 Sherrie Marland
 Hector Ramirez Jr.





COLONISTS.....Blair Armstrong
Deena Schaumburg
Emmaline Rodriguez
Lizzy Rodriguez

IRISH DANCERS.....Avery Boutte
Hannah Hopkins
Katie Morris
Brittany Turner

PRIESTESS.....S.J.B.C.M.P.

AERIAL ACROBATS.....Sihka Ann Destroy
Amy Schweppe
Diana Velasco

BUTTERFLIES.....Emery Baker
Micah Baker
Juan José Castaño Márquez
Fuko Ito
Leigh Kaulbach
Allison Sheldon
Renee Springer



CREW

SOUND DESIGN.....	Andy Stuhl
VIDEO TECHNICIAN.....	Jason Zeh
STAGE MANAGER.....	Katie Sgroi
MAKE-UP ARTISTS.....	Randa Mortensen Olivia Webb
FOOD.....	Gisela Pursel
ACCESSORIES.....	Phillip Pursel

ORIGINAL FINALE TRACK:

“There and Home” from Crownleaf Chorus

BY: Nate Henricks



THE LAST CARNIVAL ACROBATS (LAWRENCE, KS)
 DRISCOLL SCHOOL OF IRISH DANCE (SHAWNEE, KS)
 POINT B DANCE COMPANY (LAWRENCE, KS)



TO MY GRANDMOTHERS:

This event is dedicated to my Grandmothers, every one.
They are my greatest inspiration.

Grandma Gisela who taught me to appreciate diverse cultures, who took me to ethnic festivals, new restaurants, encouraged me to travel, gain worldly experiences., and is responsible for my love of Cirque du Soleil.

Grandma Pat who taught me conviction. I will always strive for the same dedication, compassion, and care she had for her family when I have one of my own. And I will never forget to call my mother.

Grandma Shirley who taught me to love nature, camping, swimming and my culture, who encouraged me (albeit begrudgingly at first) to be a part of it and whose spirit lives on through me everytime I join the dance arena.

And Great-Grandmother's Lee and Mary Lee who lived through happiness and hard times. I hope I am healthy enough both physically and emotionally to live like you. I know growing old wasn't easy, but I'm grateful to have had my great-grandparents around as I approached my 30's.

SPECIAL THANKS TO:

My thesis committee:

Maria Velasco, Benjamin Rosenthal and Norman Akers.

School of the Arts : Arts Research Project Grant

Daniel Meyer for keeping me sane when I needed it most.

My mother for raising me, teaching me the value of education and urging me to press onward through doubt and uncertainty.

&

My Daddy and partner in crime.



Back Cover

Figures



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26



Figure 27



Figure 28



Figure 29



Figure 30



Figure 31



Figure 32



Figure 33



Figure 34



Figure 35



Figure 36



Figure 37



Figure 38



Figure 39



Figure 40



Figure 41



Figure 42



Figure 43



Figure 44



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52

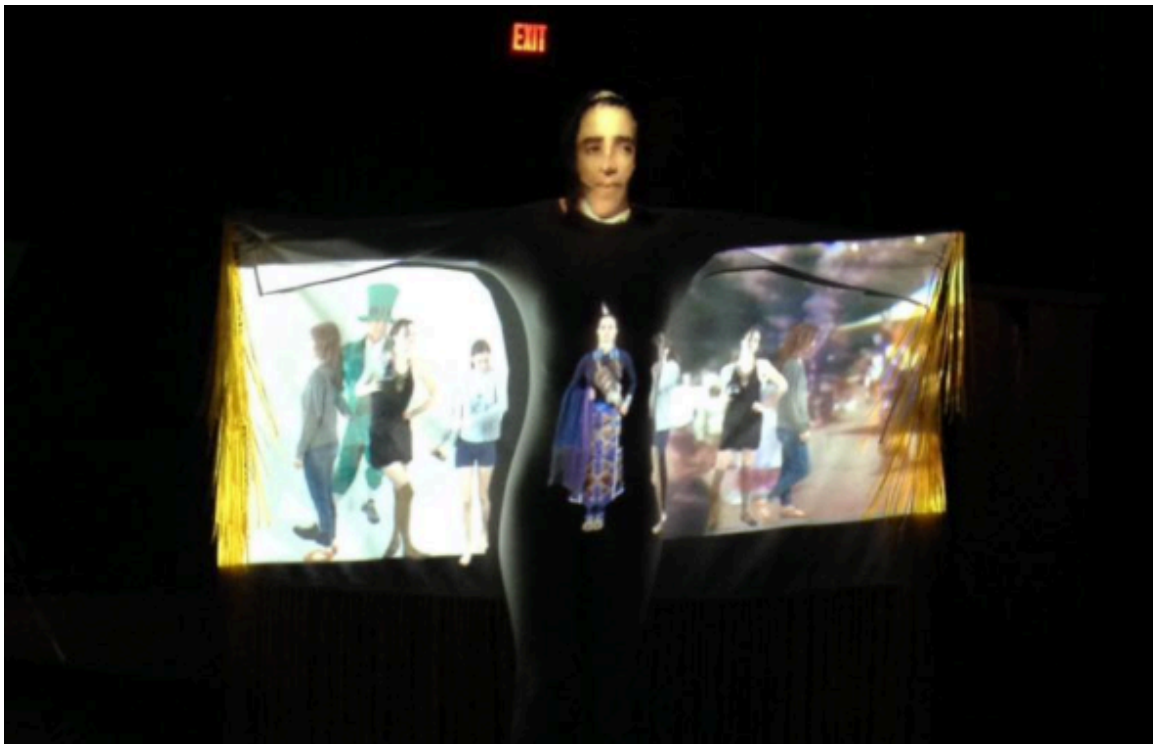


Figure 53



Figure 54



Figure 55



Figure 56



Figure 57