CENTER FOR THE STUDY OF UPPER MIDWESTERN CULTURES
(JIM LEARY AND JOE SALMONS, CO-DIRECTORS; RUTH OLSON, ASSOCIATE DIRECTOR)
UW/NATIVE NATIONS SUMMIT

http://csumc.wisc.edu/
The ILPP is dedicated to supporting local tribes in the preservation and promotion of their native languages by helping them to take advantage of the resources of the University of Wisconsin. We are a project of the Center for the Study of Upper Midwestern Cultures (CSUMC), based at UW-Madison.

Languages all over the world are in severe danger of extinction. Experts estimate that of the approximately 6,000 languages that exist today, anywhere from 50-80% will die out during the present century. All of the American Indian languages spoken in the state of Wisconsin today are endangered, with numbers of speakers per language ranging from two or three to approximately 250. None of these languages are consistently being learned by children, which is a warning sign of eventual language death. However, all of the tribes are working to reverse this trend, and the ILPP is dedicated to supporting their efforts in every way possible.

The ILPP’s goal is to make connections between tribal language programs and resources at UW-Madison and other UW campuses. Examples of such connections might include finding students who could create language teaching videos as a class project, others who would be willing to do work on native language grammars and dictionaries in return for research opportunities, etc. We also have facilities for the transfer of tapes to CD, and with appropriate funding will be able to help tribes preserve their language tapes (cassette and reel-to-reel). We will also eventually be able to help with enhancement of audio materials, such as filtering out noise from old recordings.

We are also working on setting up a resource center where we will archive materials on the languages of the region. The result will enable Native American students and others to work with these materials, whether to learn their heritage language or do research on the languages of Wisconsin, and will promote awareness of the potential for language extinction and the need for action to prevent this.

The ILPP also sponsors indigenous language conferences on topics such as language preservation activities, linguistic analysis, funding opportunities, and state and federal legislation. The first ILPP-sponsored conference was held June 19-22, 2002 at the College of the Menominee Nation, and we plan to sponsor others in the future.
http://csumc.wisc.edu/exhibit/Canoe/LdFCanoe_index.html
Woodland Indian Traditional Artists

“THE ONLY WAY TO GET IT IS TO MAKE IT”
THE EXPERIENCES OF WOODLAND INDIAN TRADITIONAL ARTISTS

WOODLAND ART AND CULTURE

GRANDMOTHERS

THE CREATOR’S HAND

PRACTICING TRADITIONS

CULTURE CLASH

FOR SALE

POWWOW

SPIRITUALITY

http://vanhise.lss.wisc.edu/folklore/?q=woodland/practicingtraditions
I used to look at cradleboards from way back. Even when I was a kid, I used to see my brothers, my sisters, my cousins—they're in the cradle. Only the grandfathers used to make cradleboards. They used to sing religious songs while they made them, 'cause the little baby will listen to the sacred songs in that cradleboard. That was a practice, making cradleboards.

_Ned Daniels, Potawatomi Nation, Crandon, Wisconsin_

Ned Daniels describes how he sang songs and incorporated important symbols as he made cradleboard from red cedar, white ash, black ash, maple, deer hide, and "Indian glue." Daniels kitchen, Crandon, Wisconsin, 1994. Photo by James P. Leary.

http://vanhise.lss.wisc.edu/folklore/?q=woodland/practicingtraditions
The Creator made the cornhusk doll for the purpose of watching the children. She was really beautiful and had this really beautiful face. She was doing a really good job of watching the children so the parents could go out and do their jobs. This one day it had rained. She told all the children to go into the longhouse. After the rain was gone, there were some puddles of water. The children and the cornhusk doll went back outside. She saw her reflection...in one of these puddles. And she saw how beautiful she was. From that day on, she wasn’t watching the children. She was going down by the lake and looking at her reflection, admiring how beautiful she was. So the children were starting to get burned by the fires, and falling in the lake, and climbing trees and getting hurt....The Creator called the little cornhusk doll. She thought...that he wanted to admire her, but the Creator asked her what her job was. "To watch the children." And he goes, "Well, why aren’t you watching the children?" "Well, I’m so beautiful. They should be looking at me instead of me watching them." So as a punishment to the cornhusk doll, the Creator took away her face....From that day on all of our cornhusk dolls are made without faces.
This collection of guides to project materials emerged generally from patterns of public folkloristic work in the region. Folklorists recurrently draw from past public project materials to perpetuate and refine old documentary initiatives, maintain communication with documented artists and their families, generate new projects and productions, and inform fellow researchers of artists and existing documentation. Most immediately, this on-line resource built upon a similar effort to document project histories and materials in the Driftless region of southwestern Wisconsin, southeastern Minnesota, northeastern Iowa, and northwestern Illinois, undertaken for Folklore Village Farm during 1998-2000, by Janet C. Gilmore, with Wisconsin Humanities Council funding. The Center for the Study of Upper Midwest Cultures at the University of Wisconsin-Madison supported the regional extension of the project with a Heritage, Preservation and Access grant from the National Endowment for the Arts. Funds from the National Historical Publications and Records Commission have continued the collections survey. Arts Midwest has sponsored an additional infrastructure grant from the National Endowment for the Arts to add to the on-line bank of project guides.

Grant-writers James P. Leary, Ruth Olson, and Joe Salmons initiated the regional variation of this work through the Center for the Study of Upper Midwest Cultures in 2001-02. Beginning in 2003, Janet C. Gilmore led initial collection surveys, adapted the collection guide template, and supervised Lyndi Sue J. Finfrock, Nicole Saylor, and Jocelyne Boccon in drafting collection guide master documents, producing on-line versions, and developing guidelines for their creation.

The development of this resource benefited from the counsel and collaboration of many experts and colleagues: Max Kade Institute archivist Kevin Kurdylo; Amy Rudensdorf, Lee Konrad, Peter Gorman, Lisa Saywell, and Vicki Tobias of UW-Madison’s Digital Content Group; Geri Laudati and Steve Sundell of UW-Madison’s Mills Music Library; Paul Bourlier, Karen Baumann, and Peter Gottlieb of the Wisconsin Historical Society; Judith Gray, Cathy Kerst, Michael Taff, Marcia Segal, and Nora Yeh of the American Folklore Center; Moira Smith, Indiana University; Andy Kolovos, Vermont Folklore Center; Andrea Graham in concert with the Association of Western States Folklorists including Steve Green, Susanne Flandreau, Columbia College’s Center for Black Music Research; Tamara Kubacl, Illinois Arts Council; Erin Roth, Traditional Arts Indiana; folk arts database meister Tom Adler; and the numerous fieldworkers, project and non-profit administrators, and state folk arts coordinators who produced or housed the particular collections.

Materials in the Collection:
- East Central and Southeastern Illinois Folk Arts Surveys Collection
- Ethnic Music in Northern Wisconsin and Michigan Collection
- German-American Music Project Collection
- Goose Island Rambler Documentation Project Collection
- Hocak Wazjaci Artistic Traditions Collection
- In Tune With Tradition: Wisconsin Folk Musical Instruments
- Iowa Arts Council Folk Arts Program Records
- Jo Daviess County Folk Arts in Education Project Collection
- Legends of the Supernatural in Southwestern Wisconsin Project Collection
- Leonard Finseth Collection
- Michigan-Wisconsin Border Project Collections
- Minnesota Folk Arts Program (Philip Nusbaum) Collection
- Minnesota Polka Project Collection
- New Glarus Swiss Festivals Collection
- Passed to the Present: Folk Arts Along Wisconsin’s Ethnic Settlement Trail
- River Harvest Project Collection
- Robert Andresen Collection
- Rosemaling In the Upper Midwest Collection
- Summer Field School 2000 Collection
- West Central Illinois Duck Decoy Carving Survey (Gregory Hansen) Collection and Schuyler Arts Folk Music Project Collection
- Wisconsin Folk Art: A Sesquicentennial Celebration
- Wisconsin Swiss Traditional Music Project Collection
- Wisconsin Traditional Arts Apprenticeship Program Collection
- Woodland Indian Traditional Artist Project Collection

http://digicoll.library.wisc.edu/wiarchives/csumc.html
Hocak Wazijaci Artistic Traditions Project Collection, 1994

Collection Summary

Title: Hocak Wazijaci Artistic Traditions Project Collection
Dates: 1994

Creator:
Hocak Wazijaci Language and Culture Preservation Committee (Mauston, Wis.) (Later known as the Hocak Wazijaci Language Division and presently as Hocak Wazijija Haci Language Division)

Unique Identifier: CSUMC0007-CG

Contents: Hocak Wazijija Haci Language Division: 8 folders, 96 slides, 106 negatives, approximately 40 mounted photographs (from exhibit), 5 contact sheets, 8 audiocassettes; James P. Leary: 15 folders

Publisher:
Center for the Study of Upper Midwestern Cultures
432 East Campus Mall, Room 332
Madison, Wisconsin 53706
608-262-8180
Web site: http://csumc.wisc.edu

Archival Location:
Hocak Wazijija Haci Language Division (Map)

Summary:
Folklorist James P. Leary worked with two Ho-Chunk student fieldworkers, Michelle Greendeer and Randy Tallmadge, to interview and photograph eight traditional Ho-Chunk master traditional artists in 1994. They documented black ash splint basketmaking, beadwork, drum-making, fingerwoven sashmaking, mocassin and regalia-making, ribbonwork, quillwork, and contemporary work in oil painting and sculpture. Overseen by Ho-Chunk elder Kenneth Funmaker Sr., then Director of the Hocak Wazijaci Language and Culture Preservation Committee, the project culminated in a photo-text exhibit, a two-day art show, and a booklet featuring the traditional artists.

Language: The records are in English.

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