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*Creation of Indigenous Moravian Spaces in an Alaskan City*

This paper focuses on the author's dissertation fieldwork conducted in the city of Anchorage, Alaska, between 2018 and 2022. Drawing on four years of ethnographic research, the author highlights the important role of the Moravian church, alongside other Christian denominations, in sustaining rural Indigenous identities in an urban context. As increasing numbers of Alaska Native people move from villages to cities, urban spaces are being re-conceptualized as extensions or equivalents of rural social landscapes. Thus, the author argues that the Yup'ik Moravians also contribute to the ruralization of the city. The author contends that the Moravian church, along with the Russian Orthodox and Catholic denominations, plays a significant role in the reproduction of the village life of urban Yup'ik and other Alaska Native residents. The paper illustrates how the Yupiit have been adopting to and adapting Christian traditions in both rural and urban contexts. It examines the specific, historical missionary strategies, stemming from the Moravian beliefs, practices and policies, and the responses they generated among the Yup'ik population. It connects the past with the present by exploring in what ways urban Yupiit stimulate their Moravian churches today to remain a vehicle for connection during rural-to-urban transitions. It focuses on an annual Indigenous Christian celebration in the city to illustrate how urban Indigenous communities, in particular the Yup'ik Moravian community, reinforce connections with both city-based and rural extended families and the church communities through these events. Many of the urban Yup'ik Moravian residents actively participate in the annual Protestant festival called Native Musicale that occurs during the Fur Rendezvous winter festival in Anchorage, Alaska. Since its inception in 1967, this event has become an important gathering place for Indigenous Christians, their extended families, and social networks that span both villages and the city. Through an ethnographic analysis of this festival, the author also highlights its relevance to discussions of Inuit musical traditions and cultural self-determination, while illustrating the dynamic relationships between the Yup'ik Moravian church and other Indigenous Christian communities.