THE 20TH

NATIVE AMERICAN LITERATURE SYMPOSIUM

WE ARE STILL HERE

March 7 - 9, 2019

Mystic Lake Hotel & Casino
Prior Lake, Minnesota
Birchbark Books
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The Native American Literature Symposium is organized by an independent group of Indigenous scholars committed to making a place where Native voices can be heard. Since 2001, we have brought together some of the most influential voices in Native America to share our stories—in art, prose, poetry, film, religion, history, politics, music, philosophy, and science—from our worldview.

Gwen N. Westerman, Director
Minnesota State University, Mankato

Gordon Henry, Jr., Publications Editor
Michigan State University

LeAnne Howe, Arts Liaison
University of Georgia

Virginia Carney, Tribal College Liaison
Leech Lake Tribal College - Retired

Denise K. Cummings, Film Wrangler
Rollins College

Theo Van Alst, Film Wrangler
University of Montana

Margaret Noodin, Awards
University of Wisconsin, Milwaukee

Ashley Richardson, Assistant to the Director
Minnesota State University, Mankato

Tria Wakpa Blue, Vendor/Press Coordinator
University of California, Berkeley

Fantasia Painter, Vendor/Press Assistant
University of California, Berkeley

Web: www.nativelit.com
Facebook: Native American Literature Symposium
Twitter: @NALSymposium
Book Exhibits and Vendors

Visit the vendors and book exhibits in Minnetonka III
Thursday, Friday, Saturday  9:00 am to 5:00 pm

Book Signings from 3:00 to 3:30 pm

Thank you to the following presses and vendors for their contributions

Preserves
Michigan State University Press
University of New Mexico Press
University of Arizona Press
Birchbark Books
Kirstin L. Squint

Vendors
Growing Blue Flowers
Linda Brown and Juanite Espinosa
Debbra Myers
Editorial Freelancers Association

Conference Rooms

All meals held in Minnetonka II

Breakout Session Rooms
A - Minnetonka I
B - Minnetonka IV
C - Minnetonka VII

Vendors, Exhibits, Breaks
Minnetonka III
7 March 2019

Ded yahipí kiŋ waśte ye!

Hello my relatives, it’s good that you are all here. We are thankful to all of you who have travelled this road with us. Look how far we have come!

Wopida ota.  Achukma.  Chii migwech.
Gwen Westerman  LeAnne Howe  Gordon Henry
Wopida, Miigwech, Mvto, Wado, Ahe’ee, Yakoke

We thank the sponsors of the 2019 Symposium for their generous funding and continued support that made everything possible.

Shakopee Mdewakanton Sioux Community (SMSC)
Charlie Vig, Tribal Chairman
Chad Poitra, Donation Coordinator

Mystic Lake Hotel and Casino
Thomas Wangerin, Conference Services Executive
Melanie Bench, Account Executive

The American Indian Studies Series, Michigan State University Press
The Association for the Study of American Indian Literatures
University of Nebraska Press
Charles Redd Center for Western Studies, Brigham Young University
Electa Quinney Institute, University of Wisconsin-Milwaukee
Eidson Foundational Funds, University of Georgia

Minnesota State University, Mankato
College of Arts and Humanities
Matthew Cecil, Dean

Institutional Diversity
Henry Morris, Dean

We also extend gratitude to those who work behind the scenes at Minnesota State University, Mankato to keep everything functioning and who provide invaluable encouragement for our cause.

Department of English
Geoffrey Herbach, Chair
Liz Olmanson, Administrative Assistant

And we appreciate the kindness of the following people who contributed support for our elder and student participants:

Becca Gercken
Connie Jacobs

Cover Art
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Top left: naturalflow_a wink to all gardeners
Top middle: Jerald Jackson_nature’s love
Top right: Shakimba_Crystallized Efflorescence
Centered left: Md. Al Amin_Green Bangladesh
Centered right: Erica Schoonmaker_
Bottom left: Angel Torres_Follow Strings
Bottom right: Ritesh Agarwal_Nature

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## Thursday, March 7

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<th>Activity</th>
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<td>8 am - 4 pm</td>
<td>Registration</td>
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<td>9 am - 5 pm</td>
<td>Vendors and Exhibits</td>
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<td>8:30 - 8:45 am</td>
<td>Welcome and Traditional Blessing: Minnetonka II</td>
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### Session 1

**Native American Poetry Anthologies in Continuum: A Reading & Celebration**

Moderator: Heid Erdrich, Augsburg University

- **New Poets of Native Nations**
  
  *Graywolf Press 2018*

- **Native Voices: Indigenous American Poetry, Craft and Conversations**
  
  *Tupelo Press 2019*

- **Norton Anthology of Native American Poetry**
  
  *Norton 2020*

### Session 2

#### A

**How to Stop Worrying and Learn to Love the Archives**

- “Indigenous Food Sovereignty and the Archive”
  
  Nancy Peterson, *Purdue University*

- “Archives 101: Students, Storehouses, and Serendipity”
  
  Becca Gercken (chair), *University of Minnesota, Morris*

- “What We Talk About When We Talk About Indigenous Archives ... and What We Don’t Talk About”
  
  Stephanie Fitzgerald, *University of Kansas*

#### B

**The Purpose and Power of Story in Contemporary Indigenous Women’s Writing**

Chair: Miriam Brown Spiers, *Kennesaw State University*

- “Elizabeth Cook-Lynn’s *That Guy Wolf Dancing* and the Use of Storytelling to Heal Historic Trauma”
  
  Jennifer Simon, *Kennesaw State University*

- “The Strength of Story Methodology in LeAnne Howe’s Writing”
  
  Suzie McWhirter, *Kennesaw State University*

#### C

**\Westworld as “Indian Episode”**

Chair: Theodore C. Van Alst, *Portland State University*

- “I don’t want to play cowboys and Indians anymore!’: Revisiting the Representations of Indigeneity in the TV series \Westworld”
  
  Maria Cristina Calvopiña Heredia, *University of Münster*

- “Of Course the Ghost Nation Speaks Lakota: Native Images in \Westworld”
  
  Brian J. Twenter, *University of Minnesota, Morris*
Thursday, March 7

12:00 - 1:15

Session 3 | Lunch Minnetonka II

A Reading with Poet Smokii Sumac
You Are Enough: love poems for the end of the world

Smokii Sumac is a proud member of the Ktunaxa nation. His debut poetry collection, You Are Enough: love poems for the end of the world (Kegedonce Press 2018), began as a kind of daily online poetry journal – #haikuaday – and ended as a brilliant work of heartfelt storytelling. The collection brings readers through two years of life as a Ktunaxa Two-Spirit person.

Smokii has also been published in Write Magazine, Aanikoobijigan // Waawaashkesi (the fourth component of a multi-year art project), on coffee sleeves as one of the winners of Peterborough's e-city lit's artsweek contest (2014), and in Canadian Literature under his former name. He has performed across the country, including at the Canadian Festival of Spoken Word (2017) and at the Queer Arts Festival (2018). Smokii is a PhD Candidate in Indigenous Studies at Trent University.

Session 4

A

Poetry and the Environment 1
“Violence Against Women and the Land in Woolf’s Between the Acts and Erdrich’s The Round House”
Kristin Czarnecki, Georgetown College

“Traditional Ecological Knowledge: Listening as Healing Historical Wounds”
Stacie Charbonneau Hess, Bristol Community College

“Fractal into Dissipation”: Indigenous (Eco)poeisis and the In-between in the Anthropocene--Jennifer Elise Foerster’s Bright Raft in the Afterweather
Sharon Holm, University of York

B

Movements of Resistance: Native Dance, Performance, and Cultural Sovereignty

“Political Dances: Criminalization, Incorporation, and Ceremony in the Late Assimilation Era”
Fantasia Painter, University of California, Berkeley

“In a Time of Transition, Value Proud Heritage’: Te Ata Fisher’s Cultural Mobilities”
Shannon Toll (Chair), University of Dayton

C

Readings from Visualities Two

Introduction to Visualities Two: More Perspectives on Contemporary American Indian Film and Art, and “Visualities of Desire in Shimásání and Sami Blood”
Denise K. Cummings (chair), Rollins College

“Inuit Agencies: The Legacy of Arctic Art Cooperatives and Indigenous Resistance”
Molly McGlennen, Vassar College

“Indigenizing Canadian Settler Monuments of Indians: Ehren ‘Bear Witness’ Thomas’s Video, Make Your Escape”
Laura E. Smith, Michigan State University

“The Fourth World’s New Digital Native Media: In Brief”
Theodore C. Van Alst, Portland State University
### Session 5

**A**  
**Cherokee Culture: Ancestors**

Chair: Scott Andrews,  
*California State University, Northridge*

“Writing Families, Writing Nations: Kinship and Relationality in the Early 20th Century Cherokee-Authorized Histories”

Kirby Brown,  
*University of Oregon*

“Jump Suit: The Overcrowded Flight of Those Who Claim Cherokee Heritage”

Diane Glancy,  
*Macalester College*

“Playing Indian in the Classroom: Role Simulation and Cherokee Literature”

Kirstin L. Squint,  
*High Point University*

**B**  
**Family Stories/Family Histories**

Photographs Against Damage Narratives: A family story that academia can’t stand  
Nina O’Leary,  
*University of Minnesota*

Re/Membering Family and the Slim Buttes Battle of 1876  
Barbara K Robins,  
*University of Nebraska at Omaha*

“Telling My Story Is What I Will Do:” Indigenous Storytelling, Resurgence, and the Decolonization of Testimony  
Melanie Braith,  
*University of Manitoba*

**C**  
**New Work by**

A Deep Geography of the Menominee Rez (Memoir)  
Thomas Pecore Weso,  
*Mammoth Publications*

“State of Mind” (Fiction)  
Stacie Shannon Denetsosie,  
*Utah State University*

“Landscape Language: Energy and Poetry”  
Matthew Jake Skeets,  
*Diné College*
Thursday, March 7

Session 6

NALS 2019 Film Screening
Hosted by:
Denise K. Cummings, Rollins College
Theo Van Alst, Portland State University

Dawnland
Executive Producers: Heather Rae, Beth Murphy, Shirley K. Sneve

For most of the 20th century, government agents systematically forced Native American children from their homes and placed them with white families. As recently as the 1970’s, one in four Native children nationwide was living in non-Native foster care, adoptive homes, or boarding schools. Many children experienced devastating emotional and physical harm by adults who mistreated them and tried to erase their cultural identity. Now, for the first time, they are sharing their stories.

In Maine, a historic investigation—the first government-sanctioned truth and reconciliation commission (TRC) in the United States—begins a bold journey. The feature-length documentary DAWNLAND follows the TRC across Maine to contemporary Wabanaki communities, where Native and non-Native commissioners bear witness to the devastating impact of the state’s child welfare practices and gather testimony on the intimate, sacred moments of truth-telling and healing.

The Native American Literature Symposium supports the Indigenous Professors Association Statement on Ethnic Fraud

“We the Indigenous Professors Association hereby establish and present our position on ethnic fraud and offer recommendations to ensure the accuracy of American Indian/Alaska Native identification in American colleges and universities. This statement is developed over concern about the racial exploitation of American Indians and Alaska Natives in American colleges and universities. We think it is necessary to establish our position on ethnic fraud because of documented incidents of abuse.

This statement is intended to assist universities in their efforts to develop culturally diverse campus communities. The implications of this statement are threefold: 1) to assist in the selection process that encourages diversity among students, staff, faculty, and administration; 2) to uphold the integrity of institutions and enhance their credibility with American Indian/Alaska Nations/Tribes; and 3) to recognize the importance of American Indian/Alaska Native Nations/Tribes in upholding their sovereign and legal right as nations to determine membership.

The following prioritized recommendations are intended to affirm and ensure American Indian/Alaska Native identity in the hiring process. We are asking that colleges and universities 1) Require documentation of enrollment in a state or federally recognized nation/tribe with preference given to those who meet this criterion; 2) Establish a case-by-case review process for those unable to meet the first criterion; 3) Include American Indian/Alaska Native faculty in the selection process; 4) Require a statement from the applicant that demonstrates past and future commitment to American Indian/Alaska Native concerns; 5) Require higher education administrators to attend workshops on tribal sovereignty and meetings with local tribal officials; and 6) Advertise vacancies at all levels and on a broad scale and in tribal publications.”
**Session 7**

**A**

ASAIL Pedagogy Panel I  
Chair: Brian J. Twenter,  
*University of Minnesota, Morris*

“Teaching Bad Indians in the U.S. and Germany: A Collaborative Project”  
René Dietrich,  
*University of Mainz*

Miriam Brown Spiers,  
*Kennesaw State University*

“Teaching Indigenous Literature Through Book History”  
Amy E. Gore,  
*University of New Mexico*

**B**

Subversion and Survivance in Contemporary Indigenous Visual Art  
“Irony and Iconicity in the California Indian Photography of Dugan Aguilar”  
David J. Carlson,  
*California State University, San Bernardino*

“Settler Colonialism and the Star Wars-themed Artwork of Steven Paul Judd”  
Steven B. Sexton,  
*University of Nevada, Las Vegas*

“The Semiotics of Kent Monkman’s Queer Frontier”  
Scott Andrews,  
*California State University, Northridge*

**C**

ASAIL Pedagogy Panel II  
Chair: Brian J. Twenter,  
*University of Minnesota, Morris*

“Teaching Indigenous Literature Through Book History”  
Amy E. Gore,  
*University of New Mexico*

**Session 8**

**A**

From Hollywood to Standing Rock  
The Literary Influence and Legacy of the #NODAPL Movement at Standing Rock  
Bill Huggins  
*Independent Scholar*

**B**

New Work by Emerging Diné Writers’ Institute  
Diné Storytelling Legacy: Students and Faculty from the Emerging Diné Writers’ Institute Speak on Diné Literary Culture and Legacy  
Kathleen Mariano,  
*Navajo Technical University*

“Remembering the Worlds Our Ancestors Traveled: Cultural Continuance and the Power of Words in Contemporary Diné Writing”  
Lemanuel Loley,  
*Navajo Technical University*

**C**

Native Presence  
“Anompolichi: The Wordmaster and Living Cultural Sites”  
Jim Wilson,  
*University of Georgia*

“The Light People and Gordon Henry’s Worldmaking Interventions in Academic Tourism”  
Shanae Aurora Martinez,  
*University of Wisconsin-Milwaukee*

Adrian C. Louis: Dreams Visions and Words Beyond the Apocalypse”  
Billy J. Stratton,  
*University of Denver*
# Session 9

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<th>A</th>
<th>The World of Poetry</th>
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| Mayas Come Out of the Closet: A Poetics of Queerness  
Manuel Tzoc’s Gay(o)  
Emilio Del Valle-Escalante,  
University of North Carolina at Chapel Hill  
“Sovereignty, Language, and the Poetic Form in Layli Long Soldier’s Whereas”  
Rachel B. Griffis,  
Sterling College |

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<th>B</th>
<th>New Media</th>
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| “Indigenous Pop Culture & New Media: Alternative Forms of Storytelling”  
Sarah Henzi,  
Université de Montréal  
“Native Americans IRL: The Urban Indian Online According to Tommy Orange and Tommy Pico”  
Samantha Majhor,  
University of Minnesota  
“Media as a Trail Leading Back Home: Hereness in Jackson 2Bears & Janet Rogers ’For This Land’ Series”  
Padraig Kirwan,  
Goldsmiths, University of London |

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<th>C</th>
<th>Women in Post-Apocalyptic Indigenous Literature</th>
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| “Notes Toward Tribal Futurism: The Post-Apocalypse”  
Lisa Sanchez,  
University of Connecticut  
“Out of the frying pan and into the fire’: the Re-production of History in Joseph Bruchac’s Killer of Enemies”  
Kaylee Jangula Mootz,  
University of Connecticut  
“The Day of Reckoning Is at Hand: Problematizing Aila’s Vengeance in Rhymes for Young Ghouls”  
Carrie Louise Sheffield (Chair),  
University of Tennessee, Knoxville |

## Session 10 | Lunch  Minnetonka II

### A Reading with Theo Van Alst

Photographer, writer, and scholar, Theodore C. Van Alst, Jr. (Lakota descent) is a unique voice in the literary community. His linked short story collection, *Sacred Smokes*, which introduces a character who defies all stereotypes about urban life and Indians, was published July 2018 by the University of New Mexico Press. His writing and photography can be found in *The Rumpus, Indian Country Today, Entropy, Electric Literature, The Raven Chronicles, Literary Orphans, High Desert Journal*, and *Yellow Medicine Review*, among others.

Theodore C. Van Alst Jr. is also the editor of *The Faster Redder Road: The Best UnAmerican Stories of Stephen Graham Jones* (UNM Press), the Director of Indigenous Nations Studies at Portland State University, and the Creative Editor for Transmotion, an online journal of postmodern indigenous studies.
Friday, March 8

1:45 - 3:00
Session 11 | Minnetonka II

Chorus vs Canon, New vs Now: Native American Poetry Anthologies in Continuum

Heid Erdrich, LeAnne Howe, Dean Rader,
Augsburg University University of Georgia University of San

Three new poetry anthologies edited by Native American authors and scholars break open the literary canon from the previous century. *New Poets of Native Nations* (Graywolf Press 2018) upholds intellectual and political sovereignty while presenting strong poets publishing first books this century; *Native Voices* (Tupelo Press 2019) reveals that Indigenous poets persist across generations by placing poet's essays on mentorship and craft alongside their poems; the *Norton Anthology of Native American Poetry* (Norton 2020) editors assert our long-time tradition of writing in English in this first deeply researched collection of hundreds of poets published over three centuries.

3:00 - 3:30
Break

Birchbark Books:
Book Signing in Minnetonka III
Featuring Michigan State University Press authors: Gordon Henry, Denise Cummings, Mandy Suhr-Sytsma, Elizabeth laPensee & Nina O Leary

3:30 - 4:45
Session 12

A
Approaches to Teaching

“Deep Common Ground”: Student Narratives of Liminality and Survivance in a Summer Bridge Program

Laura Decker,
*Nevada State College*

“Team-Based Learning in the Native Studies Classroom”

Jen McClung,
*Iowa State University*

“More Than a Word, Less Than Civil Discourse: Reflections on #ChangetheMascot”

Martha Viehmann,
*Sinclair Community College*

B
Digital Humanities and Native Literature Workshop

Barbara K. Robins,
*University of Nebraska at Omaha*

C
Gender Studies in Contemporary Indigenous Literature

Chair: Rachel Luckenbill,
*Southeastern University*

“‘You Don’t Have to Say You Love Me’: This is What It Means to Teach Sherman Alexie After #MeToo”

Kimberly Wieser,
*Oklahoma University*

“Reframing Native Characters in Children’s Literature: Taking Back Strong Anishinaabekwe (Ojibwe Women)”

Dawn Quigley,
*St. Catherine University*

“Critiquing Western Ways: Gender Roles and Christianity in Poetry by Diane Glancy and Joy Harjo”

Emma Duncan,
*Rutgers University*
A Reading with Jennifer Foerster

Introduction by Lemanuel Loley

Jennifer Elise Foerster is the author of poetry collections Bright Raft in the Afterweather (2018) and Leaving Tulsa (2013), both published by the University of Arizona Press. Her work has also been anthologized in New Poets of Native Nations (2018), Ghost Fishing: An Eco-Justice Poetry Anthology (2019), and Sing: Poetry from the Indigenous Americas (2011), among others.

Foerster’s most recent fellowships and awards include a Lannan Foundation Writing Residency Fellowship (2014), the NEA Creative Writing Fellowship (2017), and an Aninstantia Foundation 2019 Artist Grant. She is the Interim Director of the Institute of American Indian Arts (IAIA) Low-Residency MFA program, and co-directs, with Joy Harjo, an arts mentorship program for Mvskoke youth in Oklahoma. Foerster is of German, Dutch, and Mvskoke descent, and is a member of the Mvskoke (Creek) Nation of Oklahoma.
Session 14

A

The Works of Linda Hogan

“Surviving the Reign of Terror”

Kimberly Allen,
Oklahoma State University

“From Blood Memory to Cells, Genes, and Native American DNA: Biomedical Metaphors of Cultural and Historical Transmission in Linda Hogan’s The Woman Who Watches Over the World”

Joanna Ziarkowska,
University of California, Berkeley

“(Re)mapping Justice: Capital, Law, and Land in Linda Hogan’s Mean Spirit”

Cecile Heim,
University of Lausanne

B

Literary History


Jeremy M. Carnes,
University of Wisconsin, Milwaukee

“Reading Modernism Red: Usurpations of Modernism in D’Arcy McNickle’s ‘The Hawk is Hungry’”

Matt Kliewer,
University of Georgia

“Before ‘Two-Spirit’: Reading Native Lesbians’ 1980s Writing as Theory”

Kai Pyle,
University of Minnesota, Twin Cities

“Indigeneity, Dis/location, and Sexuality in Occupied Los Angeles: House Made of Dawn, Ceremony, and the Longue Durée of Settler Empire in Southern California”

Hoësta Mo’e’hahne,
Portland State University

C

Creative Resistance: Anishinaabe Writers Discuss Their Work

Molly McGlennen,
Vassar College

Carter Meland,
University of Minnesota, Twin Cities

Dawn Quigley (Chair),
St. Catherine University

Prior Lake, Minnesota
### Session 15

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<td>“See Me As Indian: Analyzing Indigenous Images in the Writing Classroom”</td>
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<td>Benjamin Divis, University of Nebraska at Omaha</td>
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<td>“Indigenous Studies and Resistant Students”</td>
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<td>Rachel Luckenbill, Southeastern University</td>
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<td>“Indigenous Introduction to Law, Societies, and Justice”</td>
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<td>Laura De Vos, University of Washington</td>
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<td>History-ReHistory</td>
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<td>“Savage Conversions: Howe’s Haunting Iconoclasm and Intervention in Presidential History”</td>
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<td>Michael Snyder, University of Oklahoma</td>
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<td>“communal joy” and Kinship between Indigenous and Black Cowboys in Richard Wagamese’s Dream Wheels</td>
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<td>Patrizia Zanella, University of Fribourg</td>
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<td>“Literatures of Niagara and the Erasure of Rust Belt Indigeneities”</td>
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<td>Breanna Leslie-Skye, Cornell University</td>
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<td>“Traveling Indigeneity: Native Global Networks across Settler Borders”</td>
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<td>Eman Ghanayem, University of Illinois at Urbana-Champaign</td>
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<td>“Nurturing the Amá’s/Mother’s Story: Giving and Sustaining Life in Esther Belin’s From the Belly of My Beauty”</td>
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<td>Ewelina Bąńka, John Paul II Catholic University of Lublin</td>
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<td>“play[ing] Manifest Destiny with loaded dice”: The (Re)Creation of Home Spaces in the Writing of Susan Power</td>
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<td>Courtney Lynn Whited, Oklahoma State University</td>
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<th>Cherokee Culture: Resistance</th>
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<td>“Staging Sovereignty Amid Constitutional Crisis: The Plays of Mary Kathryn Nagle”</td>
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<td>Jen Shook, Oklahoma State University</td>
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<td>“A Queer Indigenous Reimagining of a Cherokee Indian School Student’s Indiscipline”</td>
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<td>Alicia Cox, University of California, Irvine</td>
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<td>“Jisdu Goes Decolonial: The Epistemic Resistance of Cherokee Trickster Stories”</td>
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<td>Brian Burkhart, The University of Oklahoma</td>
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<td>Dine’ Storytelling Legacy: Students and Faculty from the Emerging Dine’ Writers’ Institute Speak on Dine’ Literary Cultural and Legacy</td>
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<td>Chair: Lemanuel Loley, Navajo Technical University</td>
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<td>Kathleen Mariano, Navajo Technical University</td>
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<td>C</td>
<td>Past, Present. and Future Visions</td>
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<td>“Allegories of Mercury Contamination in 1970s Eco-Horror Cinema”</td>
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<td>Kali Simmons, University of California, Riverside</td>
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<td>“Indigenous Women in the Suffrage Movement”</td>
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<td>Amy E. Gore, University of New Mexico</td>
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<td>“Native Women Writing Indigenous Futures”</td>
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<td>Laura De Vos, University of Washington</td>
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Saturday, March 9

12:15 - 1:15
Lunch on your own

ASAIL Business Meeting (Minnetonka I)
Everyone is welcome to attend!

Session 18

A
The Works of Stephen Graham Jones
“Rhymes For Young Deadpool”
Chad Uran, Cornell University

“We’re in the soil, yes, but we’re in the future too”: Survival and Survivance in the Short Fiction of Stephen Graham Jones
Nadhia Grewal, Goldsmiths University of London

“Tracking Re-vision in Moosebellies”
Nathan Dixon, University of Georgia

B
Poetry and the Environment 2

“Broken Bodies: Reconceiving the Anthropocene in Jennifer Elise Foerster’s Bright Raft in the Afterweather”
Kasey Jones-Matrona, University of Oklahoma

“Santos Tāno’ yan i Guma’taoatao: Colonization and the Anthropocene in Craig Santos Perez’s ‘Tidelands [Latte Stone Park]’ and ‘Micronesian Kingfisher’”
Jordan Grunawalt, University of Oklahoma

“Tahlequah’s Mourning: Posthuman Perspectives of the Anthropocene”
Samantha Mason, University of Oklahoma

C
Art and History

“Approaches to Ledger Art Narrative: Fort Robinson Breakout Survivance”
Denise Low, Baker University

“Perspectives in Tribal Art and Justice”
Monique Vondall-Rieke & Stuart Rieke, Turtle Mountain Community College

“KHOIYE TDOHN GYAH: Kiowa Ghost Dance and Decolonizing Digital Space”
Rachel Jackson, Oklahoma State University

3:00 - 3:30
Break

Birchbark Books:
Book Signing in Minnetonka III
Featuring: LeAnne Howe

Prior Lake, Minnesota
Saturday, March 9

Session 19

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<td>“Unflinching: Sex/Work in Jonny Appleseed and Heart Berries”</td>
<td>John Gamber, Utah State University</td>
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<td>“Heid Erdrich, Janice Gould, and the Poetics of Indigenous Anti-Colonial Recollection”</td>
<td>Ryan Rhadigan, UC Berkeley</td>
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<td>“It’s my time to talk”: Asserting Native Presence in Eric Gansworth’s Recent Fiction</td>
<td>Mandy Suhr-Sytsma, Emory University</td>
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<td>“The Problem of Invisibility: Double Consciousness in the Native Literary Context”</td>
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<td>Chair: Matthew Jake Skeets, Diné College</td>
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<td>Lemanuel Loley, Navajo Technical University</td>
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<td>Silvia Martínez-Falquina, University of Zaragoza, Spain</td>
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Break

Session 20: Evening Meal - Minnetonka II

A Reading with Tim Tingle

Introduction by LeAnne Howe

Tim Tingle is an award-winning author, skilled storyteller, and an enrolled member of the Choctaw Nation of Oklahoma. In 1835, his great-great grandfather, John Carnes, walked the Trail of Tears. The passed-down memories of this family epic were fuel to Tingle’s early interest in writing and storytelling.

His first children's book, Crossing Bok Chitto (2006), garnered over twenty state and national awards, and was an Editor’s Choice in the New York Times Book Review. Among his most recent accomplishments, Tingle has won the American Indian Youth Literature Award for his novels House Of Purple Cedar (2016) and How I Became a Ghost (2014). He has also performed as a storyteller in festivals and schools across the country, including the 2014 National Storytelling Festival in Washington, D.C. Tingle received his Masters in English Literature at the University of Oklahoma in 2003.
Shan Goshorn, Indigenous rights activist and artist, passed away on December 2018 at 61. In 2013 she was honored with a Smithsonian Artist Research Fellowship. She was a proud Eastern Band Cherokee.

James Luna, a performance artist of Luiseno, Ipai, and Mexican descent, passed away at the age 68 on March 17, 2018. His work challenged American portrayal of Native Americans.

Adrian C. Louis, a member of the Lovelock Paiute Tribe, died on September 9, 2018 at the age 72. Louis was an editor, poet, and novelist, and his nationally acclaimed novel *Skins* was made into a movie.

Former U.S. Sen. Daniel Akaka (D-Hawaii) was the first person of Native Hawaiian ancestry to lead the Senate Committee on Indian Affairs. He was known as a champion for tribal self-determination. Akaka passed away on April 6, 2018 at 93.

Gary Evans (Zone-Cui) Kodaseet walks on at the age of 82. He was an enrolled member of the Kiowa Tribe of Oklahoma and had a long and meaningful career serving American Indians. He passed away on November 19, 2018.

Dr. Harriett Skye, Mahpiya To Win, was a citizen of the Standing Rock Sioux Tribe. She was a groundbreaker for many in Indian Country. Not only in print and media, but also in film. *The Right To Be* aired at the Sundance Film Festival in 1994.

Roy Hawthorne, Sr. served as Code Talkers during World War II. He was only 17 years old when he enlisted in the U.S. Marine Corps. He passed away on April 21, 2018 at 92.

Samuel Tom Holiday was among the hundreds of Navajo citizens who helped win World War II. He received a Purple Heart for his service in the U.S. Marine Corps and a Congressional silver medal in 2001. He passed away on June 11, 2018 at 94.

Carol Edelman Warrior was a member of the Ninilchik Village Tribe. She was an assistant professor in English at Cornell University and was committed to indigenous community-building and activism. Warrior passed on July 4, 2018 at the age of 56.

From Our NALS Family

Susan Berry Brill de Ramírez taught English at Bradley University. Her latest book, *Women Ethnographers and Native Women Storytellers*, was published in 2015. She passed away on October 30, 2018 at 63.
The Right Editor for Your Vision.

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Established in 1993, the Oak Lake Writers’ Society (OLWS) is a network of tribal writers committed to preserving and defending Oceti Šakówiŋ (Dakota, Lakota, and Nakota) cultures, oral traditions, and histories; to reaffirm our peoples’ political statuses; and to challenge representations that are inaccurate and damaging. Over the past 26 years, we have originated or published six volumes, and are currently seeking submissions for our next book on the topic of Indian humor:

GUIDELINES

“One of the best ways to understand a people is to know what makes them laugh. Laughter encompasses the limits of the soul. In humor life is redefined and accepted. Irony and satire provide much keener insights into a group’s collective psyche and values than do years of research.”

– Vine Deloria Jr., Custer Died for Your Sins

Has Indian humor helped unite and strengthen the Dakota, Lakota, and Nakota nations, or has it harmed and/or undermined our rich cultures, languages, and histories. Or both? Has Indian humor been used and/or misused by others outside the Oceti Šakówiŋ circle? The OLWS will explore these complex questions in a new volume that examines how Indian humor has shaped and influenced our tribal communities, both historically and today.

The OLWS is a tribal writers group dedicated to culture-based writing, and its members must be enrollees of the Oceti Šakówiŋ nations. We are looking for:

- Original, previously unpublished work only.
- All genres, both fiction and non-fiction that focus on or include elements of Indian humor.
  Examples: poems, short stories, essays, memoirs, narratives, or other creative forms of written expression.
- Submissions not exceeding 10,000 words.

DEADLINE: MAY 1, 2019

Email submission with attached word document[s] and a short autobiographical statement to Mabel Picotte at oaklaketribalwriters@gmail.com.

Pilamaya!
NEW FROM MSU PRESS

VISUALITIES 2
More Perspectives on Contemporary American Indian Film and Art
Denise K. Cummings
“From decolonization to digital media, Visualities 2 is a broad conversation aware of how art has an impact on actual people in real communities. Indigenous people as readers of film and video by and about ourselves clearly influence these essays and make them richer, deeper, more real.”
—Heid E. Erdrich, author of Curator of Ephemera at the New Museum for Archaic Media

SELF-DETERMINED STORIES
The Indigenous Reinvention of Young Adult Literature
Mandy Suhr-Sytsma
“This study covers important ground, with balanced consideration of work...This book will help facilitate a much-needed discussion regarding how YA literature is defined and what it does for young people and others.”
—Craig S. Womack, author of Red on Red: Native American Literary Separatism

NATIVE ENOUGH
Nina O'Leary
“Nina O’Leary’s book sets out to show that there is no one right way to identify as Native in today’s world—and it does so brilliantly. Each and every one of the 109 ‘experiential portraits’ of Native college students included in the book reaches out from the page and clamors for our attention.”
—Nancy J. Peterson, author of Against Amnesia: Contemporary Women Writers and the Crises of Historical Memory

SOVEREIGN TRACES VOLUME 1
Not (Just) (An)Other
Edited by Gordon D. Henry Jr. and Elizabeth LaPensée
Listed by City Pulse as one of the “best Michigan-inspired books of 2018.”
“Sovereign Traces is a gripping and powerful read. This groundbreaking anthology is full of rich poetic writing and breathtaking art that showcases the Indigenous culture and a glimpse into the First Nation experience.”
—Outright Geekery