

The SAIL Review



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A Review &
Announcement
Publication

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Announcements

ASAIL Goes Social

Don't forget that along with the launching of *The SAIL Review*, ASAIL began developing a more robust and social online presence! This is still a work in progress, but make sure to check out the organization on the already extant Facebook page, at our new Twitter account (@ASAIL_org), and on Instagram (asail_org)!

ASAIL Membership

Don't forget to renew your memberships for ASAIL! You can see information about membership rates payment options on our website (asail.org). Then, just click "Membership." If you have questions about memberships, you can email the ASAIL Treasurer, Jeff Berglund (jeff.berglund@nau.edu).

SAIL is Transitioning to New Editorial Leadership!

June Scudeler and Siobhan Senier are happy to announce the selection of their successors, Deanna Reder and Michelle Coupal, who will take the reins in January 2022.

Deanna Reder (Cree-Metis) is a founding member/past president of the Indigenous Literary Studies Association (ILSA) in Canada; a co-editor on the two major collections, *Read, Listen, Tell: Stories from Turtle Island* (2017) and *Learn, Teach, Challenge: Approaching Indigenous Literatures* (2016); and a PI on the magisterial project, [The People and the Text](#). She currently teaches (with June!) at Simon Fraser University, where she chairs the Department of Indigenous Studies.

Michelle Coupal (Algonquin/French) recently co-edited our ILSA double special issue, along with Aubrey Hanson and Sarah Henzi. Michelle is also a past president of ILSA and, like Deanna, brings serious editorial expertise to *SAIL*: she worked with Deanna and Joanne Arnott to co-edit the works of Vera Manuel. A holder of the prestigious Canada Research Chair in Truth, Reconciliation and Indigenous Literatures, she teaches at the University of Regina.

Many thanks to those on the editorial board who helped us look for suitable candidates, and special thanks to Molly McGlennen for her guidance. We welcome this opportunity to continue growing the relationship between ASAIL and ILSA.

Seeking Reviewers and Special Issue Editors

As the ranks of tenure-track professors continue to shrink nationally and internationally, *SAIL* is always on the lookout for scholars willing and able to review essays under submission. We have the most acute needs for people who can read work on Indigenous literature from Canada, and on the most contemporary Indigenous writers. If you are willing to read for us please contact sail.editors@gmail.com.

Special issues are an excellent way for our journal to continue growing the field: to call attention to lesser-studied writers and texts, and to give emergent scholars a platform alongside more established ones. If you have an idea for a special issue (4 essays for a special section, or 8 essays for a full double issue), please be in touch.

Studies in the Novel CFP

Studies in the Novel seeks submissions for a special issue on “Indigenous Young Adult Novels,” guest-edited by Christopher Pexa (University of Minnesota), Angela Calcaterra (University of North Texas), and Eric Gary Anderson (George Mason University), to be published Summer 2022.

Indigenous authors have been telling stories and writing books for young audiences for a very long time. From oral literatures that enthralled Indigenous youths gathered around the fire, to early written work by Charles Alexander Eastman, Zitkála-Šá, Francis La Flesche, and Luther Standing Bear, to more recent YA texts including Cherie Dimaline’s *The Marrow Thieves*, Louise Erdrich’s *The Birchbark House*, Stephen Graham Jones’s *Mapping the Interior*, Dawn Quigley’s *Apple in the Middle*, Eden Robinson’s *Monkey Beach*, Drew Hayden Taylor’s *The Night Wanderer*, and Melissa Tantaquidgeon Zobel’s *Wabanaki Blues*, Indigenous authors have captivated young and adult audiences alike with stories that feature young protagonists, coming-of-age plots, and crucial insights about being and becoming in an often hostile world. Publications including Mandy Suhr-Sytsma’s *Self-Determined Stories* (2019) and Dr. Debbie Rees’s “American Indians in Children’s Literature”—a website devoted since 2006 to the critical analysis of Indigenous people in children’s and YA literature and to the promotion of Indigenous-authored YA texts—have highlighted the long-standing significance of Native YA literatures for Indigenous communities. Despite this important work, however, scholarship largely has not kept up with the proliferation of Indigenous YA literature in the past few decades in particular. In this special issue, we seek a timely intervention with a body of essays that examine Indigenous YA novels both in their own right and in conversation with the conventions of settler YA fiction more broadly. In particular, we ask, how does Indigenous Young Adult fiction address sovereignty, community, resistance, futurity, desire, fear, dreams? How do Indigenous authors engage and/or revise settler YA conventions?

Possible topics include:

- how Indigenous YA novels represent past, present, and future trauma—personal trauma, intergenerational trauma, colonial trauma, environmental trauma, etc.
- the articulation of tribal histories and tribal-national sovereignties in Indigenous YA novels
- ways in which Indigenous YA novels introduce, represent, teach, and work to maintain Indigenous languages and other forms of cultural knowledge
- strategies for teaching Indigenous YA novels
- broadening and deepening the archive/canon of Indigenous fiction by including YA novels—or, ways of reconceptualizing this archive/canon by placing YA novels in conversation with other Indigenous literary and cultural productions.
- how Indigenous YA novels conceptualize storytelling as a genre, mode of cultural expression, and/or site of resistance
- intersections between Indigenous YA fiction and such topics/genres as environmental studies, science fiction, fantasy, speculative fiction, disability studies, LGBTQ+ studies, or comics and graphic novels

See www.studiesinthenovel.org for the full call; send questions and submissions to *Studies in the Novel* at studiesinthenovel@unt.edu. **Deadline: November 1, 2021**

University of Oregon Hiring Announcement

The University of Oregon, situated on the traditional homelands and political territories of the Kalapuya people, is supporting a collaborative search initiative of four hires across five units in Native American and Indigenous Studies. Beginning Sept. 1, the Department of English and the Environmental Studies Program will invite applications for a tenure track Assistant Professor in Indigenous and Environmental Studies to begin on September 16, 2022. The position will be jointly appointed in ENG (.60 FTE) and ENVS (.40 FTE) with English serving institutionally as the tenure home. The PhD can be in Native American and Indigenous studies, environmental studies, natural or social sciences, humanities, or other interdisciplinary fields.

We seek candidates with research and teaching interests grounded in Indigenous knowledges and methodologies, and in commitments to Indigenous sovereignty, self-determination, and environmental justice. Special consideration will be given to those working at intersections including but not limited to the following: Indigenous knowledge systems, cultural practices, and narrative/expressive traditions; critical frameworks of decolonization, relationality, reciprocity, responsibility, and kinship; land, water, and natural resource access/governance; Indigenous foodways and food sovereignty/security; climate change, public policy, and the law; and literature, art, and social movements. Demonstrated record of authentic relationships with and service to Indigenous nations, communities, and organizations are preferred.

More information and instructions for submitting applications will be shared on Sept. 1.

2021 ASAIL Awards Nominees

ASAIL is proud to announce the nominees for the annual ASAIL Awards.

The Beatrice Medicine Awards are graciously funded by the Charles Redd Center for Western Studies at Brigham Young University. The Electa Quinney Award for Published Stories is graciously funded by the Electa Quinney Institute for American Indian Education at the University of Wisconsin-Milwaukee.

Nominees for the Beatrice Medicine Award for Best Monograph

- *Picturing Worlds: Visuality and Visual Sovereignty in Contemporary Anishinaabe Literature* by David Stirrup. (MSU Press).
- *Making History: IAIA Museum of Contemporary Native Arts* edited by Nancy Marie Mithlo (UNM Press)
- *Hungry Listening: Resonant Theory for Indigenous Sound* by Dylan Robinson (U Minnesota Press)
- *Writing the Land, Writing Humanity: The Maya Literary Renaissance* by Charles Pigott (Routledge)
- *We Do Not Want the Gates Closed Between Us: Native Networks and the Spread of the Ghost Dance* by Justin Gage (U Oklahoma P)

Nominees for the Beatrice Medicine Award for Best Published Article

- “Writing toward Action: Mapping Affinity Poetics in Craig Santos Perez’s *from unincorporated territory*” by Anne Jansen (NAISA 6.2)
- “Spiralic Time and Cultural Continuity for Indigenous Sovereignty: Idle No More and *The Marrow Thieves*” by Laura De Vos (*Transmotion* 6.2)
- “Word Painter: Visual Tropes of Enlightenment in N. Scott Momaday’s *The House Made of Dawn*” by Barbara K. Robins (in *Painting Words: Aesthetics and The Relationship between Image and Text*, Routledge).
- “NDNGirls and Pocahotties: Native American and First Nations Representation in Settler Colonial Pornography and Erotica” by James Mackey and Polina Mackay (*Porn Studies* 7.2)
- “Cosmic Narratology and Human Exceptionalism in Maya Poetry: Villegas’ *Yáax K’áak’ [Primordial Fire]*” by Charles M. Pigott (*Green Letters: Studies in Ecocriticism* 24.2)

Nominees for the Electa Quinney Award for Published Stories

- *Bad Indian* by J.C. Mehta
- *Out of the Crazywoods* by Cheryl Savageau (U of Nebraska P)
- *Winter Counts* by David Heska Wanbli Weiden (Ecco Press)
- *Restless Spirits: Plays* by William S. Yellow Robe Jr. and Jace Weaver (SUNY Press)

Call for Reviews

The SAIL Review is in need of your expertise! With the change over to our new publication format, we have room for more reviews than we did before. If you are interested in reviewing a text for us—check out the call below!

The field of American Indian literature includes poetry, drama, fiction and nonfiction, critical theory, cultural theory, history and all forms of story in the shape of comics, movies, videos, and games. We are excited to hear about the texts that make you think, that answer questions you may have, or that ask for response and revision. The SAIL Review is looking for reviews of texts that you find particularly worth discussing, for these or any other reasons. We welcome reviews of scholarly or creative works in any mode or medium that are relevant to the field of American Indian literary studies.

If you would like to review for The SAIL Review, you can email the reviews editor, Jeremy Carnes, at reviews.at.sail@gmail.com.

Firekeeper's Daughter by Angeline Boulley

Shelli Rottschaffer

Firekeeper's Daughter. Angeline Boulley. New York: Henry Holt & Co (2021). ISBN: 9781250766564. 496 pages.

Angeline Boulley, an enrolled member of the Sault Ste. Marie Tribe of Chippewa Indians, is a storyteller who writes about her Ojibwe (Anishinaabe) community in Michigan's Eastern portion of the Upper Peninsula. Her people's traditional home is Sugar Island, due East off of Sault Ste. Marie, Michigan, U.S.A. and Sault Ste. Marie, Ontario, Canada. Boulley was the first to attend college in her family. After graduating, she became an advocate for Native American communities as an educator. Because of her experience, she rose to be the Director of the Office of Indian Education at the U.S. Department of Education in Washington, D.C. Boulley left the directorship to turn her career toward writing wherein she returned to Michigan in 2020 to finalize revisions of her debut novel, *Firekeeper's Daughter*. Currently Angeline Boulley lives in New Buffalo, near the Michigan Indiana Border along Lake Michigan. Yet, since becoming a full-time writer, her stories travel the world.

On Tuesday April 27 at 7pm The National Congress of American Indians held a virtual "Celebration of Indigenous Literature with Angeline Boulley and Louise Erdrich." Introducing the panel was NCAI President Fawn Sharp along with Vice-President Aaron Payment, who also happens to be Angeline Boulley's cousin. Another moderating voice was Michigan Democratic Representative Dan Kildee and opening remarks were made by Secretary of the

Interior Deb Haaland, Kansas Representative Sharice Davids, and Michigan Senators Debbie Stabenow and Gary Peters.¹ The importance of this interview between Boulley and Erdrich is a collaborative effort between two native women creatives representing their work as cultural ambassadors to a wider community.²

In their conversation Boulley and Erdrich emphasized the need for 'Indian education for all.' Their point is that Native Her-stories have been erased from official history and need to be reincorporated, because Native American History is American History.

Through this motivation, Boulley was compelled to write *Firekeeper's Daughter*, which evolved from her own past. During high school a friend tried to set Angeline up with whom she now knows was an undercover narc. To this day, she questions how her decisions led to another path (Gamerman). Yet this story percolated in her memory until she began writing it down over a decade ago. Finally the manuscript manifested into her 500 page Young Adult novel. In it, she passes on the "7 Grandfather Teachers", concepts which ground Anishinaabe spirituality (32, 97, & 335). Of these, love is the first teaching which Anishinaabe receive within their mother's womb. This love connects a child with her family, his elders, and their community. Her story demonstrates all the ways in which we love imperfect people and learn from the path that is placed before us (437).

As an educator, Boulley had a goal of reaching a targeted audience, that of young people who

identify as Native. Through her story, she hoped to give them a voice that expresses their indigenous identity. Yet, she did not want to limit her audience. Her desire was to also reach those who are non-Native but could identify with topics such as education as an opportunity for change, addiction and recovery, violence against women, and gaining a sense of self through a transformative rite of passage. Boulley explains in the NCAI interview, “I wanted to write a story where many disconnected Indigenous kids can find their way back to our community”. Boulley’s point is that “We [all] carry our own medicine and fire within” (151). We have the capacity to heal and to inspire both ourselves and our communities.

Firekeeper’s Daughter begins with protagonist Daunis Lorenza Fontaine Firekeeper. Half Ojibwe and half Quebecois Italian, “Dauny” is a recent high school graduate and ex-hockey phenom. Instead of enrolling in the University of Michigan, she stays home to live with her mother and care for her grandmother, a recent stroke victim. Dauny begins school at Lake Superior State, yet her focus becomes how her community is plagued by loss of cultural understanding and rampant meth addictions. Because of her cultural knowledge, ties with her community, and skills in chemistry mixed with deducing evidence, Daunis becomes a confidential informant for undercover FBI agent, Jamie Johnson.

Daunis’s counterpart, James “Jamie” Brian Johnson, is Cherokee and was adopted out of the rez and nurtured by an Anglo family. Jamie is a rookie undercover agent on his second assignment in Sault Ste. Marie. His new mission is to infiltrate the local high school and to play on the league-play hockey team called the Superiors. He and his “Uncle Ron,” the new chemistry teacher, are really an FBI team hot on the pursuit of an undisclosed Meth-X dealer who is hitting Indigenous

communities. In his quest to solve his case, Jamie unwittingly falls in love with Daunis, not just because she is who she is but also because she ties him to his indigeneity, which he has always questioned.

Reading and teaching Native American Literature in the 21st Century such as Angeline Boulley’s *Firekeeper’s Daughter* is important as she highlights several themes. First, Boulley consciously tells her story within the genre of Young Adult Fiction. She writes with a careful lens. It is not overly academic language nor is it an introductory reader. Boulley crafts her novel in this way because she wanted to create a story for her then preteen daughter about coming of age as an Ojibwe woman (Gamerman). *Firekeeper’s Daughter* is written as a thriller, an Indigenous Nancy Drew Story, that peels back layers of Anishinaabe heritage and corrects “official histories” that don’t articulate past injustices. Although the novel is a 500 page odyssey, it reads quickly. It is a page turner.

Another key aspect that Boulley includes in *Firekeeper’s Daughter* is its “Place-Based Narrative.” Her words demonstrate this community’s connection to the land in Michigan’s Upper Peninsula. Specifically, she mentions the Anishinaabe Reservation on Sugar Island, Sault Ste. Marie, and other points within the Upper Peninsula such as Marquette (124), Pictured Rocks National Lakeshore (108), Seney (165), and Tahquamenon Falls (107,132).

The community Boulley creates in her literary world also reflects the importance of the community in which she grew up. In Anishinaabe communities women are confidants, mentors, and elders. It is a matrilineal heritage, influenced by matriarchs wherein women lead through their love; and their biting humor which chides, cajoles,

and supports. Boulley articulates the importance of respecting elders, especially the community's matriarchs through Daunis's thoughts:

I'm reminded that our Elders are our greatest resource, embodying our culture and community. Their stories connect us to our language, medicines, land, clans, songs, and traditions. They are a bridge between the Before and the Now, guiding those of us who will carry on in the Future (453).

Daunis learns to respect those who came before and Boulley demonstrates that her community's matriarchs lead through their acquired wisdom in our complex contemporary world.

Knowing who she is, where she comes from, and the elders that have preceded her also are reflected in Boulley's characters. For example, Daunis's aunts and matriarchal elders help her legitimize her application for tribal enrollment. Through their support, Daunis articulates how she feels about her identity:

I can become a member. Except... it changes nothing about me.

I am Anishinaabe. Since my first breath. Even before, when my new spirit traveled here. I will be Anishinaabe even when my heart stops beating and I journey to the next world.

My whole life, I've been seeking validation of my identity from others. Now that it's within reach, I realize I don't need it.

Miigwech.... But I don't need a card to define me (237).

Daunis has this confidence in herself because of the multigenerational support she feels.

In *Firekeeper's Daughter*, Boulley also emphasizes that education can be used as opportunity. Education affects many aspects within indigeneity as it can reestablish cultural ties and language lost

due to historic boarding schools which outlawed Indigenous language use. It can bring knowledge to a wider community who need to learn that Native American history is a living contribution to the United States' histories at large. Like Daunis who is asked:

Do you ever wish you could do something to truly make a difference?... Solve a problem and improve things for people? Not just for those you know, but something big enough to impact even people you'll never meet? (63-64).

Through Daunis's rhetorical questions, Boulley encourages her readership to be change agents within their community and to impact future generations.

Overall, reading and teaching texts such as *Firekeeper's Daughter* are important because Boulley gives voice to young Native characters wherein they express their Indigenous identity. Her novel resonates with so many people because she addresses topics such as education as an opportunity for change. She gives real-life examples that although damage has been done to our communities because of addiction or trauma, recovery is possible. Additionally, she tackles the devastating truth regarding violence against Native women and establishes justice whether legal or alternative. Most importantly, her characters gain a sense of self through rites of passage. In so doing, they learn to embrace their cultural heritage, reconcile loss, and recuperate language all through reciprocal relationships with others.

Notes

¹ This NCAI interview is now viewable on: <https://www.youtube.com/watch?v=M0XuKsdlJ6M>

² Louis Erdrich comes from a long family line of women authors. She is a Pulitzer Prize of Fiction finalist, winner of the American Academy of Poets

Prize and the National Book Award for Fiction for her novel *Love Medicine* (1984) as well as *The Round House* (2012). Erdrich also is the proprietor of Birchbark Books; a native owned independent bookstore in Minneapolis, Minnesota.

Works Cited

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Author Bio

Dr. Shelli Rottschafer is a Professor of Spanish at Aquinas College in Grand Rapids, MI. Dr. Rottschafer teaches Spanish Language, Chicana and Latina Literature, Film and Gender Studies. She also teaches within the Inquiry and Expression Program, which is a First-Year Student Research Writing class. Her course in particular puts an emphasis upon Native Literature.

The Red Deal: Indigenous Action to Save Our Earth by The Red Nation

Madison Fowler-Niblock

The Red Deal: Indigenous Action to Save Our Earth. The Red Nation. New York: Common Notions (2021). ISBN: 9781942173434. 176 pages.

On April 22—Earth Day—of this year, The Red Nation released *The Red Deal: Indigenous Action to Save Our Earth*, a work that centers global Indigenous populations in crafting action-oriented and materially-rooted recommendations for the future of the planet and all life that it hosts. Sober but nonetheless hopeful, *The Red Deal* is, in its own words, “not proposing anything new” because it is predicated on the understanding that decolonial, anti-capitalist, and anti-imperial action belongs to “longstanding, dynamic traditions of Indigenous resistance” (145-146, their emphasis). Written not by a single author, but by a “coalition of Native and non-Native activists, educators, students, and community organizers for Native liberation” that make up The Red Nation, *The Red Deal* is not an academic exercise about the abstract and intangible concepts of people and planet (148). Instead, *The Red Deal* is a guidebook written in accessible language and an earnest manifesto that provides decolonial answers to the question: “what is to be done?”

The introduction to *The Red Deal* provides crucial context for the practice of “taking care” that permeates the work. Sections on resistance, “new deals,” decolonization, anti-imperialism, caretaking economy, demilitarization, and land back are followed by the four principles that inform the foundations of the movement. These four principles are: 1) what creates crisis cannot solve it; 2) change from below and to the left; 3)

politicians can’t do what only mass movements do; and 4) from theory to action. Centering people power, the introduction to this work asserts what “the organized force of the masses” is capable of achieving when galvanized (34). *The Red Deal* proposes “a comprehensive, full-scale assault on capitalism, using Indigenous knowledge and tried and true methods of mass mobilization as its ammunition,” seeking to destroy the current system “either by fire or a million small cuts” in order to replace it (21, 37). As readers are reminded throughout the work, it is “decolonization or extinction” (39).

The body of the work is comprised of three distinct parts, identified as “areas of struggle” (41). Part I, entitled “Divest: End the Occupation,” is an action-based plan for total abolition of the carceral state, settler-colonial occupation, and imperial borders. Every section of this chapter, like the other chapters in this work, firstly identifies the source of oppression and then provides suggestions for local action and organizing. It is this format that makes the work real, revolutionary, and hopeful. Ending the occupation is more than simply recognizing the powers at work that seek to exploit human and other-than-human relatives. Plans of action are required in order to destroy the current order, and Part I offers those actions by, for example, recommending that people not rely on police departments but instead “organize community defense initiatives against violence” (50). Other suggestions in this section include the enforcement of a global People’s Tribunal in order to hold companies and global powers accountable for climate degradation; supporting shelters outside of the carceral system for Indigenous women, LGBTQ2+, and unsheltered people; or

joining support organizations like INCITE!, Critical Resistance, the Movement for Black Lives, and other prison abolition groups.

Though *The Red Deal* is a work written and produced in the Global North, the suggestions laid out in Part I do not neglect to center Indigenous populations of the Global South in ending imperial and colonial subjugation. Indeed, there is a pointed effort to recognize the need for global decolonization as a way to liberate people and planet alike, as these struggles are inextricable. In truly contextualizing what it means to divest from settler occupation, *The Red Deal* calls for an end to occupation everywhere. Drawing from the People's Agreement drafted in Cochabamba, Bolivia in 2010, *The Red Deal* identifies very distinct ways that the Global North should atone from crimes against planet and people.

Parts II and III, entitled “Heal Our Bodies” and “Heal Our Planet” respectively, prioritize the liberation inherent in healing from colonial, capitalist, and imperial oppression. In “Heal Our Bodies,” the issues of accessibility, citizenship and rights, housing, education, infrastructure, mental health, food sovereignty, clean water, air, and land, and gender and sexual violence are at the forefront of the conversation. Without addressing these crucial structural elements to sustaining people, there is no real way to heal our bodies. Caretaking is an element of tremendous importance throughout *The Red Deal*, and the work posits that an “acknowledgement of, respect for, and dedication to the life of things, their rhythm and organization, is how we heal our bodies” (74). Healing our bodies is an amalgamation of many aspects of social justice that ultimately bolster material conditions in order to lift people out of the oppressive systems that have characterized the era of capitalist and imperialist hegemony. This chapter dedicates significant space to understanding Bordertown violence and pays

special attention to mental health, domestic violence, the treatment of LGBTQ2+ relatives, and ending the settler-colonial epidemic of Missing and Murdered Indigenous Women, Girls, and Two-Spirit Peoples (MMIWG2S). Notable recommendations for action in Part II include hosting demonstrations, joining coalitions, providing spaces to educate and caretake, creating and circulating accessible literature, and having conversations with family and friends about these issues.

Part III, “Heal the Planet,” is the environment-centered culmination of the work. Caretaking is a multifaceted endeavor, and decolonization must be robust—it must be for both people and planet, humans and other-than-humans. This section asserts that healing the planet “is ultimately about creating infrastructures of caretaking that will replace infrastructures of capitalism,” as “caretaking is at the center of contemporary Indigenous movements for decolonization and liberation” (108). Among the central points to this chapter is the interrogation of trauma-informed thinking, which comes “at the expense of building vibrant and militant struggles for liberation with other colonized and oppressed peoples of the world” and is “entirely a First World discourse” (111). As such, *The Red Deal* rejects the centering of trauma for performative reconciliation with settler violence in favor of healing from colonialism and capitalism collectively. Additional areas of focus in this chapter of the book include clean sustainable energy; traditional and sustainable agriculture—including land return and remediation; land water, air, and animal restoration; protection and restoration of sacred sites; and enforcement of treaties and other agreements. While each section of *The Red Deal* suggests actions that can contribute to change, Part III outlines recommendations in bullet points that lay out the multilateral ways to rectify colonial, imperial, and

capitalist violence and environmental degradation. These recommendations include mass land return, paying for climate debt, restoring and respecting Indigenous treaties, transferring technology, opening borders, decolonizing the atmosphere, and adopting and implementing a number of accords and agreements, such as the 2011 Mother Earth Accord, the 2010 People's Agreement, or the 2007 United Nations Declaration on the Rights of Indigenous Peoples.

Divesting from capitalism, imperialism, and settler-colonialism and reinvesting in people and planet in ways that center indigeneity is precisely what *The Red Deal* thoroughly urges. Liberal ideations of Indigenous existence may find that this book does not meet the needs of reconciliation or performative activism that characterize the way that settler nations interact with Native peoples. To this extent and beyond, *The Red Deal* excels in exposing and repudiating a shallow, metaphorical understanding—indeed, a fundamental misunderstanding—of decolonization. Western leftists, too, need heed the lessons found within this work. *The Red Deal* rejects ideological “purity” in favor of recognizing all of the pathways to liberation for people and planet without capitulating to the hegemony of Western knowledge production. While *The Red Deal* is not a response to the Green New Deal—to assert as much would be to diminish the scope and impact of the book—it does offer a reality beyond the Green New Deal. In this way, engagement with this work is important for not only crucial context on what decolonial and liberation-based action looks like, but also because it challenges readers and revolutionaries to look beyond current capitalist manifestations of “environmentalism.” Some critics of this book might suggest that initiatives rooted in land back and sovereignty restoration are unattainable or naively idealistic, but *The Red Deal* makes it clear in no uncertain terms that this

is not idealism, it is necessity. *The Red Deal* is written in accessible language, offers material, tangible, action-based plans for organizing that center people and planet, and reminds readers that we are at the precipice of decolonization or extinction—a sober but hopeful dose of reality rooted in Indigenous resistance.

Author Bio:

Madison Fowler-Niblock is a recent graduate from Northern Arizona University's M.A. Program in English where she studies gender, sexuality, feminism, and critical race studies in multiethnic American and Indigenous literatures.

The 42nd American Indian Workshop: “The Sovereign Erotic”

Jeremy M. Carnes

From the 12th to the 17th of July, European University Cyprus and organizer James Mackay hosted the 42nd American Indian Workshop virtually. According to the program from this year’s conference, “The American Indian Workshop (AIW) was founded in 1980 and has become the most important European scholarly platform for researchers concerned with topics related to the Native peoples of North America.” In this, my first experience at the AIW, I found it refreshing to hear more from international scholars—scholars that we might not see at local conferences in North America—many of whom have made important contributions to the field of Indigenous studies broadly writ. Furthermore, the conference seems to prioritize the inclusion and active participation of graduate students and early career scholars; indeed, within panels and discussions one would have a hard time differentiating participants based on rank within University systems. Aside from the superb scholarship that pushed my own thinking and has already begun impacting my scholarly research, the conference provided a space to consider these complex ideas without overly emphasizing titles or ranks so all participants could feel free to join in and discuss.

While we have grown somewhat accustomed to online meetings via Zoom or Webex, there is still often a felt connection that cannot be replicated in the virtual space. However, the organizers of this year’s AIW did so much to

mitigate these feelings; participants were given space and time to converse and work through the complex ideas presented. We were encouraged to make use of the Zoom space as a sort of communal meeting room before and after sessions to heighten these connections. It’s quite likely that the seeds of future projects and publications were planted simply through the openness fostered by the organizers. Further, Mackay, in his address to the attendees in the program, discussed the ways in which a virtual conference allows us to focus on the other relations that conference travel often damages: namely those relations we have with the Earth. As Mackay notes, “Destroying the planet to go somewhere to talk about Indigenous issues is particularly hypocritical, and when the research suggests that a move online can reduce the carbon footprint of these events by around 90% the question of how to make online work becomes particularly urgent.” Throughout the conference, Mackay and the other conference organizers have shown an ingenuity to think around the affordances of virtual conference spaces to make it as accessible and enjoyable as an in-person event.

Much of this enjoyment for me came through the virtual format that was implemented in the panels. After we heard from participants, rather than moving directly into the question and answer with presenters, participants were split into breakout rooms and offered some discussion questions from the panel’s chair. These smaller rooms, which included

participants on the panel, provided a space where participants could feel free to air their ideas without feeling the pressure of speaking in front of a larger contingent of scholars. This method, which seems is only possible virtually, appeared to help in stimulating more robust conversations and, later, questions geared toward the participants in the panels. We often urge our own students to brainstorm, to kick ideas around, to mull over their thoughts—it was invigorating to be a part of a scholarly event that prioritized this same sort of low-stakes, though no less important, conversation.

This year's conference theme was "The Sovereign Erotic," modeled after work by Two-Spirit and queer scholars in Indigenous studies, perhaps most notably in this instance Qwo-Li Driskill, Deborah Miranda, and Daniel Heath Justice. Driskill's 2004 article, "Stolen From Our Bodies: First Nations Two-Spirits/Queers and the Journey to a Sovereign Erotic," which was published in our own journal, discusses the Sovereign Erotic as "an erotic wholeness healed and/or healing from the historical trauma that First Nations people continue to survive, rooted within the histories, traditions, and resistance struggles of our nations" (51). They continue later, "A Sovereign Erotic is a return to and/or continuance of the complex realities of gender and sexuality that are ever-present in both the human and the more-than-human world, but erased or hidden by colonial cultures" (56). Throughout the week, scholars from around the world drew on, pushed, and extended notions of the Sovereign Erotic. Scholars considered not only the colonization, trauma, and theft faced by Indigenous communities, but also the love, hope, and joy

that is built within connections and the act of connecting, itself erotic in more cases and in more ways than we often consider.

There were a few works and authors that seemed to come up again and again throughout the conference, largely because their work highlights and extends the Sovereign Erotic. Works by authors like Tommy Pico, Tenille Campbell, Joshua Whitehead, and Billy-Ray Belcourt—along with Driskill, Miranda, and Justice—became much of the backbone for both presentations and conversations throughout the conference. For instance, in the opening presentation of the conference, Hoësta Moë'hahne discussed Tommy Pico's *Feed* by considering the way the collection deconstructs ideas of Indigenous impoverishment and centers Indigenous food sovereignty. According to Moë'hahne, Pico offers new food practices that center indigeneity in urban spaces that are sensuous, queer, and communal. In another panel on Friday, our very own co-editor, June Scudeler, discussed Pico's poems as queer, Indigenous epics wherein Pico becomes his own epic hero in an effort to counteract Indigenous erasure.

Tenille Campbell's work—especially her collection *#IndianLovePoems*—was newest for me and coursed its way through multiple presentations and discussions. In Tanja Grubnic's exploration of the relationship between social media and discourses on Sovereignty, she considers whether Campbell's instapoetry (Instagram poetry) affords space for her own self-determination and sovereignty that resists the racist, sexist, and tokenist issues engrained in the "dumpster fire" that is CanLit

(Canadian Literature). Chelsea Fritz offered a further consideration of *#IndianLovePoems*; she argues that Campbell's sex-positivity and whole-hearted celebration of indigeneity works in tandem to show how erotic literature has as much to say about kinship, sovereignty, and anti-colonialism as any other text we might read by an Indigenous author. In a similar vein, Scott Andrews focused on both Billy-Ray Belcourt's *A History of My Brief Body* and Tenille Campbell's *#IndianLovePoems* to highlight how Native pleasure, in all the meanings of that word, is itself an act of resistance. Andrews calls this act "jouissance," a Vizenorian combination of Helen Cixous' notion of jouissance with resistance.

As might also be expected, the visual was a concept that coursed throughout the conference as well. Indeed, there was even an entire panel that considered the relationship of the erotic and the visual including work by Denise Low on erotic presences like intercourse, courtship, and dances in ledger art; Aurélie Journée-Duez on the decolonial history of Indigenous women and queer artists and their use of the erotic to resist colonialism and highlight the intersectional and anti-capitalist; and Deanne Grant on the *Native American Body of Art* exhibit as a consideration of decolonial Indigenous sexuality through erotic art and a reconstruction and re-writing of Native womanhood. There was also a roundtable on "Pornographies" including work by Geary Hobson, Jade Le Grice, and James Mackay as well as a discussion between Anishinaabe artist Andrea Carlson and David Stirrup on

the functions of the erotic throughout Indigenous art history and into Carlson's own work.

At the center of each day, the conference featured keynote presentations, opening with a reading and discussion with renowned poet, Chrystos. Shaawano Chad Uran also discussed the connection between the erotic and offerings, considering the series of relationalities built into eroticism. Kai Minosh Pyle discussed the development of terminology for Two-Spirits through colonial and Indigenous languages—including Anishinaabemowin and Michif—across history. Finally, Lisa Tatonetti considered the relationship between erotics and responsibilities that we have in our relations.

There was so much more that took place in the five wonderful days of the conference as scholars from across the world were able to connect; indeed, there is more than I could possibly address here. From Chanette Romero's consideration of the importance of works by Two-Spirit and queer Indigenous authors in the Indigenous Futurisms movement, to Ashley Morford's examination of the erotics of cyberspace in Joshua Whitehead's *full-metal indigiqueer*, to Iona Scully's discussion of the relationship between Indigenous peoples and the land as an erotic relationship that resists colonial gender and sexual norms, it is easy to see the exciting and thoughtful developments in Indigenous studies. This year's workshop embodied many of the future paths that Indigenous studies seems headed down, though always by centering Indigenous communities

themselves.

As the conference came to a close, I continued thinking back to Driskill's original article. Their words continue to sit in my mind and jostle my thinking. "The Sovereign Erotics created by Two-Spirits are part of the healing of the wounded bodies of ourselves, our lands, and our planet...We were stolen from our bodies, but now we are taking ourselves back. First Nations Two-Spirits are blooming like dandelions in the landscape of a racist, homophobic, and transphobic culture's ordered garden" (61). The conference was purposefully not focused on the hurt and harm of settler colonialism, but on the joy, pleasure, love, and eroticism of Indigenous peoples. In this joy, this love, this erotic pleasure, participants centered survivance. We spent time basking in works that show how Indigenous peoples and communities—especially Two-Spirit and queer Indigenous communities—are "blooming like dandelions," and in that blooming lives the continuation of hope, love, and the erotic.

Works Cited

Driskill, Qwo-Li. "Stolen From Our Bodies: First Nations Two-Spirits/Queers and the Journey to a Sovereign Erotic." *Studies in American Indian Literatures*, vol. 16, no. 1, 2004, pp. 50-64.

Author Bio

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