



## OPPORTUNITIES

### [Announcements of Jobs and Fellowships in the Field of American Indian Literatures](#)

\* \* \* \*

### [Calls for Papers](#)

\* \* \*

### [Forthcoming Conferences](#)

\* \* \* \*

---

### *Job and Fellowship Announcements*

#### **THE 2024-25 FULBRIGHT U.S. SCHOLAR PROGRAM COMPETITION**

Greetings from the Fulbright Program,

We are excited to announce the launch of the competition for Fulbright U.S. Scholar awards for the 2024-25 academic year!

The [Fulbright U.S. Scholar Program](#) offers over 400 unique awards for U.S. citizens to teach, research, and conduct professional projects in more than 130 countries. In the current competition, there are 54 awards in American Studies, in addition to opportunities open to all disciplines. [Explore awards available in the 2024-25 competition](#). You can join the more than 400,000 Fulbrighters who have come away with enhanced skills, new connections and greater mutual understanding.

We encourage you to visit our website for application resources:

- [Getting Started](#)
- [Application Guidance](#)
- [Open Awards in the 2024-25 Competition](#), searchable by discipline, country/region, etc.
- [Webinar Schedule and Archive](#)
- [Office Hours](#), a great way to get your questions answered live by Fulbright staff

We look forward to receiving your application by our deadline of **September 15, 2023**. To receive program updates and application resources, connect with Fulbright. Know someone who could benefit from a Fulbright U.S. Scholar award? Refer a colleague!

Here's to another year of global action, opportunity, connections — and creating a brighter future!

Fulbright U.S. Scholar Program  
Contact: [scholars@iie.org](mailto:scholars@iie.org)

\* \* \* \*

## **UNIVERSITY OF CENTRAL OKLAHOMA**

### **Assistant Professor of English**

The Department of English at the University of Central Oklahoma seeks to appoint a full-time, tenure-track Assistant Professor of English with a primary specialization in Indigenous writing of the Americas and intersectional interests in any of the following areas: literature, cultural rhetorics, theories, and/or pedagogies, creative nonfiction/memoir, professional writing, media/film, and/or gender studies. The department would be particularly interested in candidates with backgrounds in archival research, digital humanities, and/or online education.

**Position Overview:** Teaches, advises, and mentors students, evaluates student performance, and maintains department and student records in accordance with university policies. Adheres to the educational philosophy of the university. Works in a collaborative manner with colleagues and professional peers. Participates in university meetings that relate specifically to faculty. Serves on department, college, and university committees as requested. Prepares departmental reports as requested. Engages in teaching, service, and scholarly and/or creative activities as defined by the tenure and promotion policy in the UCO Employee and Faculty Handbook. Teaching, research, departmental/school and university service is expected. This position is a full-time, tenure-track position. **Duties and Responsibilities:** Teach four courses (twelve hours) per semester, including first-year composition, surveys of American and/or World literature, and upper-division and cross-listed undergraduate-/master's-level courses, as well as graduate-only seminars, in areas including but not limited to Indigenous literatures, rhetorics, and media, as well as other courses that complement instructor expertise and departmental need. Direct and serve on M.A. thesis committees; engage in service at the department, college, and university levels; and maintain an active program of research, scholarly, and/or creative activity.

For more complete information on this position see <https://jobs.chronicle.com/job/37407512>. Preference date for applications: **March 20, 2023**. Please contact Dr. Amanda Putnam ([aputnam2@uco.edu](mailto:aputnam2@uco.edu)) with questions.

\* \* \* \*

**APPALACHIAN STATE UNIVERSITY**  
**Assistant Professor, American Indian Literature**

The Department of English at Appalachian State University invites applications for a tenure-track position in American Indian Literature at the rank of Assistant Professor, pending final administrative and budgetary approval. The position will start July 31, 2022. We seek a faculty member committed to excellence in teaching, scholarship, and academic service. The successful candidate will maintain an active research program and teach a 3/3 load across a range of modalities, including sophomore surveys, upper-division courses in American Indian Literature for majors, and specialized graduate seminars.

Minimum qualifications include PhD by time of appointment in English or closely related fields, including Indigenous Literary Studies. We welcome applicants working in all periods and genres. Desirable secondary areas include Ethnic American Literature, Folklore, Environmental Studies, World Literature, Creative Writing, and Film. Candidates should have a minimum of two years of teaching experience.

For a complete application, please apply and submit all below-required documents electronically through Appalachian State University's job board:

- Letter of interest describing your experience, qualifications, evidence of inclusive pedagogy, and area(s) of research expertise.
- Curriculum Vitae with three professional references including name, current position, email, address, and phone number.
- Writing sample of research of no more than 25 pages.
- a list of three (minimum) professional references including name, current position, email, address, and phone number.

Please note that finalists invited for campus interviews must submit a teaching portfolio with sample syllabi prior to the campus interview. Evaluation of applications begins **6 January 2023**. For complete information about the position see <https://appstate.peopleadmin.com/postings/36739>.

\* \* \* \*

**CALIFORNIA STATE UNIVERSITY, NORTHRIDGE**  
**Assistant or Associate Professor, American Indian Studies**

The American Indian Studies Program at California State University, Northridge (CSUN) is seeking a tenure-track faculty member at the rank of assistant or associate professor. Specifically, the Program seeks candidates who research and teach American Indian Studies through an intersectional lens that uses critical, Indigenizing, de/anticolonial, and/or culturally sustaining methods. The area of specialization within American Indian Studies is open, but should reflect specialized knowledge of Native American, Alaska Native, First Nations, and/or Kanaka Maoli Peoples. (FYI: The area of specialization is open, but our hire last year specializes in literature and performance.)

This link will take you to the full job description and application instructions:

<https://careers.pageuppeople.com/873/nr/en-us/job/521216/assistant-professor-american-indian-studies-2323>

\* \* \* \*

**UNIVERSITY OF MONTANA**  
**Assistant Professor, Department of Native American Studies**

The University of Montana invites applications for a tenure-track assistant professor in the Department of Native American Studies to begin August, 2023. We are seeking someone who can contribute to the core curriculum in Native American and/or Indigenous Studies. The department welcomes scholars whose teaching and research interests address socially significant issues facing indigenous communities globally through interdisciplinary scholarship in the Humanities, Social Sciences, and/or STEM fields. We especially welcome applications from scholars from populations historically underrepresented in the academy, and/or with extensive experience working with students or communities from diverse backgrounds. The ideal candidate will have a clearly defined program of research and a record of excellence in teaching at the college level, both face-to-face and online, who can contribute towards building an equitable, diverse, and inclusive academic environment. Teaching responsibilities typically include five courses per academic year consistent with department needs and the applicant's area of expertise. Applicants should explain how their research and teaching complement the core curriculum of the department.

Priority Application Date: **January 15, 2023** by 11:59 PM (Mountain Time). Complete applications received by this date will be guaranteed consideration. For more information (including how to apply) see <https://university-montana-hr.silkroad.com/epostings/index.cfm?fuseaction=app.jobinfo&jobid=3739> Contact for recruitment: Dr. Fernando Sanchez, Assistant Professor of Native American Studies and chair of the Search Committee (<mailto:Fernanmdo.Sanchez@mso.umt.edu>).

---

## ***Calls for Papers***

### ***SAIL* SPECIAL ISSUE: OAK LAKE WRITERS' SOCIETY 30TH ANNIVERSARY**

*SAIL: Studies in American Indian Literature* announces a call for submissions for a special issue to honor and celebrate the Oceti Sakowin literary tradition. Over the past 100+ years, Dakota, Nakota, and Lakota writers have published more than two hundred books, representing a variety of genres and topics. In 1902, Charles Eastman (Santee Dakota) published *Indian Boyhood*, the first full-length book to focus on Dakota culture and history. He published ten more books that subsequently paved the way for numerous other Oceti Sakowin writers and scholars to publish books and articles related to D/N/Lakota languages, culture, spirituality, history, politics, etc. This special issue seeks to center these writers and celebrate their contributions to the Oceti Sakowin intellectual tradition.

This special issue of *SAIL* not only celebrates the Oceti Sakowin literary tradition, but also corresponds with and celebrates the Oak Lake Writers' Society's 30th anniversary.

Established in 1993, the Oak Lake Writers' Society is a first-of-its-kind tribal writing group dedicated to preserving and defending Oceti Sakowin cultures, oral traditions, and histories; to reaffirm our peoples' political statuses; and to regulate and transform representations of such that are inaccurate and damaging. This special issue honors those charter members – including Elizabeth Cook-Lynn, Elden Lawrence, Lanniko Lee, Florestine Kiyukanpi Renville, and Lydia Whirlwind Soldier – and that of subsequent members for their commitment to protecting the Oceti Sakowin intellectual tradition.

As a reflection of the rich and complex Oceti Sakowin intellectual tradition, we seek submissions from all genres, disciplines, and media. The only requirement is that submission focus on topics/issues that are important and relevant to Oceti Sakowin people and communities. We seek critical essays (7,000 to 10,000 words); book reviews (500-1,000 words); and creative pieces including poetry, short stories, and memoir (500-1,000) words. We also welcome art/drawing/painting submissions.

Note: we defer to individual authors' orthographic and spelling choices in representing D/N/Lakota in their submissions, since as Sarah Hernandez notes in *We Are the Stars: Colonizing and Decolonizing the Oceti Sakowin Literary Tradition*, Oceti Sakowin writers "have long debated and experimented with these stylistic conventions," with many such choices stemming from longstanding involvement in community debates and practices that resist any universal standardization.

Abstracts are due **May 1, 2023**. Authors whose work is accepted for the issue will be required to submit their full manuscripts by **August 1, 2023**.

For consideration please submit a 250-word abstract or brief work sample to: [SAILoceti@gmail.com](mailto:SAILoceti@gmail.com).

\* \* \* \*

## IMAGINING INDIGENOUS FUTURISMS

It is time for our 13th year of Imagining Indigenous Futurisms contest with a \$1000 dollar-prize and plaque of commendation at the International Conference of the Fantastic in March 2023. we have been asked to create an anthology of the many wonderful Indigenous Futurisms voices/stories, including any aspects of Indigenous speculative science fiction, the fantastic and/or fantasy, and horror (following a similar outreach with Afrofuturism/African Futurisms/LatinX Futurisms/Asian Futurisms/Gulf or Arabic Futurisms/Israeli Futurisms, BIPOC LGBTQAI2S+ [the latter Two Spirit]). The definition of Indigenous follows the international Indigenous of the school of Enowkin in British Columbia and its Native-owned and operated Theytus Press and also the Centre for Global Indigenous Futures at Macquarie University led by Australian First Nations scholactivist Bronwyn Carlson. That means that you can have Black Indigenous creatives/Latinx indigenous creatives/Indigenous LGBTQAI2S+ creatives/Asian Indigenous communities/African Indigenous communities: all who have self-determination and/or are working hard on being recognized as Indigenous communities such as the Chinook Nation (which has recently lost federal gov't status), First Nations from both Canada and Australia, Métis Nations, and those who are already focusing on more specific communities such as Goori Futurisms or Métis Futurisms (as Chelsea Vowel in her recent collection of stories *Buffalo is the New Buffalo* shares). All are welcomed for writing this story of 4,000 words or so (the recommended length to get published that Peigan Blackfeet Stephen Graham Jones advised us of when he was judging this contest). This year (as we have had for a number of years now) Andrea Hairston from Smith College will be the judge and is well-known for BIPOC LGBTQAI2S+, Afrofuturism plays, and Indigenous Futurisms and Afrofuturism mixed in her own stories. We also welcome stories that include voices standing up against ableism from their own vantage point. All will authors will retain their copyrights to their own stories;

We've suggested emerging voices of Indigenous Futurisms but are always welcoming Indigenous Futurists/Futurities/Futures creatives who have published already and/or have a story that is scheduled for publication. Manow, "no worries" about our exciting mixes of communities; Karl May, for instance, is both a Black American and Saginaw Chippewa and has written on Indigenous Hip-Hop, while irene d'silva is an excellent example of fusing Indigenous LatinX writings. Also, creatives may be from various tribal nations but have enrollment in only one tribal nation and/or enrollment has been too quantified to get in to one's own tribal nation and/or may be an urban Indian who grew up in places like Toronto, Sydney, Australia, Chicago,

Portland, and Oakland. We are now lodged at the [International Association of the Fantastic in the Arts](#) with links on the websites there.

I also want to honour the excellent artistry of Sadekaronhes Esquivel who created this year's poster so beautifully and filled with wonder. I am hoping that you will share this broadly in your own communities and/or write a story for this contest as well. Using Australian First Nations Martin Nakata's Indigenous standpoint theory, amplified by Australia First Nations voices like Aileen Moreton-Robinson and Ambelin Kwaymullina, these creatives are writing from their own Indigenous standpoints, as are Sterlin Harjo's and Taika Waititi's TV series *Reservation Dogs* (on Hulu) and Wayne Blair's *Cleverman* series (on Netflix) and the wonderful upcoming Mykaela Saunder's edited Goori Futurisms collection of stories called *This All Come Back Now: An Anthology of First Nations Speculative Fiction* (2022). Another excellent example is Oji-Cree Two Spirit Joshua Whitehead's *Love After the End: An Anthology of Two-Spirit and Indigiqueer Speculative Fiction* (2020). Humorous takes like Ojibwe Drew Hayden Taylor's *Take Us to Your Chief and Other Stories* can work well too. Stories with illustrations abound as well. *McSweeney's 58: 2040 A. D.* features Indigenous Futurisms with authors like Tommy Orange and Claire G. Coleman. Supporting our Native-owned and operated presses like Theytus Press (BC) and the Kegedonce Press (Ontario) as well as other BIPOC presses: <https://ccbc.education.wisc.edu/literature-resources/small-presses-of-color-native/>.

\* \* \* \*

## PLACING GHANAIAAN AND NATIVE AMERICAN/FIRST NATIONS LITERATURES IN CONVERSATION

Special issue of the *European Journal of American Studies* to be published as Issue 1, 2025, as well as an online conference in Summer 2023. Issue editors: Helen Yitah (University of Ghana, [hyitah@ug.edu.gh](mailto:hyitah@ug.edu.gh)) and James Mackay (European University Cyprus, [j.mackay@euc.ac.cy](mailto:j.mackay@euc.ac.cy)). Deadline for proposals: **6 March 2023**.

What might it mean to compare works from such seemingly different traditions as Ghanaian - taken as a representative of native African traditions that invites exploration beyond the scope implied in the term "Ghanaian" - and Indigenous North American literatures? In thinking about this question, we begin with points of similarity: both Ghana and Native America are entities that contain multiple tribal nations with differing languages and traditions that were to an extent forced into their current configuration by the cartographers of the British Empire and European assumptions of malleability and uniformity. Ghana won full independence as a unitary Westphalian nation-state, while Indigenous Americans within the US, even the largest nations such as the Diné or Cherokee, have never had a realistic possibility of full statehood: nonetheless, writers from both groups faced some of the same challenges in the mid to late 20th century. The Native American Renaissance of the post-1968 period, so named because it was the first time Native writers in English started reaching international audiences *en masse*, was characterized by authors thinking through how to convey the sense of an oral culture that had been subjected to considerable external cultural, even genocidal pressures. Similarly, Ghanaian literature in the same period enjoyed a flowering that also had to reckon with the contradictions of employing Western forms to convey distinctly African realities/ways of seeing the world.

We invite proposals for articles of circa 7,000-8,000 words on comparative readings of Ghanaian and Indigenous North American texts, to appear in a special issue of the *European Journal of American Studies* in 2025.

In theorizing this volume, we take seriously Chadwick Allen's point that "[comparative reading] is certainly a strange objective for anticolonial or Indigenous-centered readings of a body of distinct literatures emanating from distinct cultures, brought together by the historical accident of having been written in the shared language of those who colonized the communities of their authors" (Trans Indigenous, xiii). While taking cognizance of Allen's emphasis on distinctiveness, however, there is the need to adapt it more creatively, critique it, depart from it, etc., especially when it is applied to Africa where a common history of colonial

experience has become a basis for mobilization and grounds for an awareness of a certain lack of distinctiveness among colonized entities. As Rebecca Macklin puts it, the need is to “create spaces of co-resistance” (“Unsettling Fictions,” 29). Indeed, so complex is this subject that it has to be addressed from different perspectives, so that instead of comparing Indigenous texts with other Indigenous texts, or Ghanaian literatures within post-colonial and pan-African traditions, they should be placed in a context that allows us to see points of intersection that have not previously been revealed. As Ngūgĩ wa Thiong’o remarks, “the traditional organization of literature along national boundaries is like bathing in a river instead of sailing” (Gloablectics, 56). In this special issue, we invite scholars to join us on wa Thiong’o’s open seas, searching for unexpected points of connection, not only querying the conceptual boundaries between Indigenous and postcolonial, but also searching for points of intersection.

Appreciating that few scholars are equally versed in both native African and Indigenous American traditions, we invite contributions from both African Studies and American Indigenous studies perspectives. We welcome the following:

- Articles centered on particular writers in comparative readings. Possible pairings might, for instance, include Elizabeth Cook-Lynn with Ama Ata Aidoo (comparing, for instance, their modes of decolonial Third World thinking), Kofi Awoonor with Leslie Marmon Silko (maybe to think about their repurposing of oral traditions in written works), Gerald Vizenor with Kojo Laing (e.g. in contrasting their postmodern, tricky humour), Ayi Kwei Armah and James Welch (both of who have written works of alienated masculinity). We are open to any potential comparison: these are merely offered as possible examples.
- Broader comparative work on groups or movements, for instance a comparison of Spiderwoman Theater with that of the Ghana Experimental Theatre collective
- Proposals that seek to read works from one tradition through theoretical lenses more associated with the other in the manner of “red readings” - for instance using Ghanaian philosophical insights to explicate American Indigenous texts, or vice versa.
- Ghanaian responses to Native American movements, and vice versa, as expressed in literary texts.
- Indigenous American and Ghanaian responses to specific world historical events.
- Discussions of the differences and similarities in creative use of precolonial narrative traditions, and the use of traditional languages, in English-language texts.
- Articles that interrogate what is gained and what is lost in cross-cultural comparisons, as well as place under question ideological formations such as “Indigeneity” and “nation.”

To facilitate knowledge exchange, we will host an **online conference in July 2023**, using Zoom to ensure equal chances for participation for scholars based in Africa and North America (or elsewhere in the world). The aim of this event will be for scholars to circulate early drafts of their work for the special issue as conference papers, receiving feedback from their peers in both scholarly traditions. We hope that such an event will introduce participants to new theorists and inspire new intellectual configurations. The deadline for finished articles will then be at the end of 2023, giving us plenty of time for peer reviewing and revisions.

Proposals should be 300 words and should be sent to both editors by **March 6<sup>th</sup> 2023**, along with a biographical note of around 150 words. We are happy to engage in correspondence about this project.

\* \* \* \*

To celebrate the 10th anniversary of publication of *Transmotion*, the editors invite submissions for a special issue focused on the theme of “Indigenous Literary and Visual Studies for the Seventh Generation.” We adopt this phrasing, borrowed from Haudenosaunee teaching, to evoke an idea of professional practice that is done with an eye toward the past, present, and future. We envision an issue where contributors reflect in a variety of ways on the state of Indigenous Literary and Visual Studies. What is the most vital work happening today? How is that work grounded in prior scholarship, activism, and communal practice? What challenges and imperatives seem crucial for scholars in Indigenous Literary and Visual Studies to take up, going forward, to ensure the ongoing vitality of the field? What kinds of innovations or disruptions are necessary to ensure its ongoing vibrancy and relevance? How do we do our work in a way that is responsible both to those who have come before us and who will come after us? What is the relationship between Indigenous Literary Studies and Indigenous peoples/nations?

We particularly welcome submissions that do the following:

- Offer critical overviews/discussions of key conversations within Indigenous Literary and Visual Studies (e.g. a “state of the field” approach)
- Reflect on the relationship between knowledge production and dissemination in university settings and in Indigenous communities outside of the university
- Raise up work in the field (primary texts, scholarship, etc) that represents the best examples of meaningful disruption/innovation
- Reflect on best pedagogical practices for courses in Indigenous Literary and Visual Studies
- Discuss ethical issues that arise in academic research, editing, and publishing within the field
- Explore the work of particular authors, artists, or scholars whose contributions to the field are particularly vital and enduring
- Consider best approaches for settler scholars, transnational scholars and other scholars operating at a cultural distance

General questions about this issue should be directed to David Carlson ([dajcarls@csusb.edu](mailto:dajcarls@csusb.edu)) or Miriam Brown Spiers ([mspiers1@kennesaw.edu](mailto:mspiers1@kennesaw.edu)). Abstracts (up to 300 words) and brief author CV to be sent to [David Carlson](#) and [Miriam Brown Spiers](#) by **June 30, 2023**. Full articles will be due by **January 15, 2024** and should be submitted directly to the [Transmotion website](#) for peer review, in accordance with the journal guidelines. Projected publication is December 2024.

\* \* \* \*

## **MLA 2024 / PHILADELPHIA PA, 4-7 JANUARY 2024**

### **ASAIL Session**

ASAIL is given one guaranteed session each year at the annual MLA conference. For the 2024 conference in Philadelphia from January 4-7, ASAIL is seeking papers loosely attending to the President's theme of "celebration: joy and sorrow." Specifically, we are looking for papers on Indigenous re/presentations of performativity, musicality, and/or multiple intersecting embodiments and reflections on celebration, praise, honoring, futurities -- across all genres.

Please send your paper ideas of no more than 150 words to Molly McGlennen: [momcglennen@vassar.edu](mailto:momcglennen@vassar.edu) by **Feb. 27th, 2023**.

### **Forum on Indigenous Literatures**

The MLA Forum on Indigenous Literatures of the United States and Canada is welcoming submissions for three panels to be held at MLA 2024 in Philadelphia. The first panel listed is co-sponsored with the 19th-Century American Literature forum. Please don't hesitate to get in touch should you have any questions.

### **The 1820s in the 2020s: A Roundtable of Critical Indigenous Readings**

What does it mean to bring critical Indigenous perspectives to bear on American literatures of the 1820s? We seek Indigenous-centered methodologies that reexamine the 1820s outpouring of literatures by and about Native people. Co-sponsored with LLC 19th-Century American Literature.

**Deadline for submissions: Monday, 20 March 2023**

*Angela Calcaterra*, U of North Texas ([angela.calcaterra@unt.edu](mailto:angela.calcaterra@unt.edu))

*Jesse Alemán*, U of New Mexico ([jmn@unm.edu](mailto:jmn@unm.edu))

### **Celebrating 21st-Century Indigenous Literatures: A Roundtable**

Let us learn from and celebrate the complicated joys, (re)imaginings, reckonings, and wonder in contemporary Indigenous literatures! Please send proposals for 7-8 minute talks investigating texts, writers or themes to Sarah Henzi and Eric Anderson.

**Deadline for submissions: Friday, 17 March 2023**

*Eric Gary Anderson*, George Mason U ([eandersd@gmu.edu](mailto:eandersd@gmu.edu))

*Sarah Henzi*, Simon Fraser U ([shenzi@sfu.ca](mailto:shenzi@sfu.ca))

### **Rethinking the Syllabus: A Roundtable on Indigenous Studies Pedagogy**

What does a literature syllabus that takes seriously Indigenous texts, histories, stories, and politics look like? We seek 250-word abstracts for short presentations on moving beyond tokenism and inclusion in syllabi creation.

**Deadline for submissions: Monday, 20 March 2023**

*Angela Calcaterra*, U of North Texas ([angela.calcaterra@unt.edu](mailto:angela.calcaterra@unt.edu))

---

## ***Forthcoming Conferences***

### **VIRTUAL SYMPOSIUM ON INDIGENOUS BOOK HISTORY**

**Thursday-Friday, 23-24 March 2023**

[Registration](#) is free and open to the public. Visit the [conference website](#) for a full program.

After the ten-year anniversary of Phillip Round's *Removable Type: Histories of the Book in Indian Country, 1663–1880* (2010) and at the twentieth anniversary of Louise Erdrich's *Books and Islands in Ojibwe Country* (2003), we invite the general public to join us in a free, two-day, virtual symposium in which national and international scholars will offer analyses, reflections, and provocations on the material book's historical and continuing relation to Indigenous peoples and communities. We will also take the occasion to mark the flourishing—though still nascent—field of scholarship on the materialities of the Indigenous book and the productive interventions such scholarship has made into the traditionally settler-oriented fields of bibliography, scholarly editing, and book history.

Though critical attention to Indigenous print culture has done well to document and examine a wide range of media and genres used by Indigenous writers across the centuries, here we narrow the focus to books specifically. How might we define the Indigenous book? Where does Indigenous book history engage with and depart from other histories of the book? How has the book moved within and across Indigenous communities, both local and global? In what sense can the book be claimed as Indigenous? Topics will include community-engaged partnerships and collaborations; book arts; materiality and form; making Indigenous books; reclaiming genres; and relations with archives, audiences, and libraries.

Machine-generated captions will be provided during the live event. Recordings will be posted to YouTube with human-reviewed captions in English.

Co-sponsored by the Bibliographical Society of America & the Andrew W. Mellon Society of Fellows in Critical Bibliography | Organized by Dr. Amy Gore & Dr. Daniel Radus

\* \* \* \*

## **ASAIL VIRTUAL CONFERENCE**

**Thursday and Friday, April 6-7, 2023 / 11am-5pm Eastern Time**

*The Association for the Study of American Indian Literatures Executive Officers want to publicly acknowledge the Native American Literature Symposium (NALS) founders and organizers whose labor, vision, and dedication convened so many of us and our peers and colleagues for over 20 years. We appreciate the community they established: a scholarly and creative space guided by Indigenous principles of knowledge sharing and mentorship. In short, there is no other conference like it.*

In the spirit of community gathering, knowledge sharing, and support, we would like to extend an invitation once again for a small virtual conference April 6th and 7th. Like last year, we hope this virtual, synchronous gathering helps to temporarily fill the gap that Covid and the absence of NALS has left us, and create an opportunity for those working in and producing Native American literatures to meet one another, network, and share work. We hope it also provides an opportunity for those of us who look forward to an annual gathering which focuses exclusively on Native American Literatures to share space with all those who are called into this work.

**Registration Information:** Registration for the ASAIL Virtual Conference is \$20 for full time faculty members and \$10 for graduate students and contingent faculty for members who have renewed for 2023. Registration for non-members is \$50. If you need financial support for registration, please contact Molly McGlennen ([momcglennen@vassar.edu](mailto:momcglennen@vassar.edu)) and Laura Furlan ([furlan@english.umass.edu](mailto:furlan@english.umass.edu)).

Some of the highlights for our two-day event will include:

- Keynote Speaker: **Mona Susan Power**, “Healing through Fiction”—a talk and reading on her forthcoming novel (8/2023), *A Council of Dolls*.
- Indigenous author readings: **Linda LeGarde Grover** (forthcoming novel fall 2023!), **Abigail Chabito** (collection of poems, *In the Current Where Drowning is Beautiful*, Wesleyan University Press), **Madeline Sayet** (her play, *Where We Belong*, currently on a national tour).
- Announcement of ASAIL Awards
- Virtual happy hour

Thank you so much,  
Molly McGlennen, ASAIL President and Host Institution (Vassar College)

\* \* \* \*

## **37<sup>th</sup> ANNUAL MELUS CONFERENCE** **Crossings and Crossroads / April 20-23, 2023**

Please join us in Indianapolis for the 37th annual MELUS conference and the 50th Anniversary of the founding of MELUS, sponsored by Butler University.

In the early twentieth century, Indianapolis acquired the nickname, the crossroads of America: it is the city where the busiest highways in the United States merge and then diverge east and west, north and south. Congruently, the city's earliest growth and development was also a result of transportation: in the nineteenth century, trains that crossed the country refueled and replenished in a city that came to offer sustenance and entertainment to millions of travelers. The city's early prominence in the automobile industry, represented by an internationally famous racing event, further established its link to the ideology of transport and movement.

Its longstanding reputation, as well, for being "Indiana-no-place," an iconic white, middle-class, and homogenous polis-- a reputation reinforced by recent television programming like *The Middle* and *Parks and Recreation*--belies its truer historical position, which is far more complex and at times contradictory. Indiana's voting record can resemble its neighbors to the South, and the state became infamous in the 1920s for housing the largest chapter of Ku Klux Klan in the nation. Simultaneously, until the Great Migration, it had the largest African-American population of any Northern city, and a significant black middle-class sector best exemplified by the success and legacy of cosmetics mogul Madame CJ Walker who gave her name to the thriving jazz club that nurtured Wes Montgomery and Freddie Hubbard. To this day, it is, in fact, the most integrated city in the Northern states with 25% of all residents living next to a neighbor of a different race, and is currently experiencing one of the most diverse influxes of domestic and overseas immigration in the country. How can we define Indianapolis? Is it progressive or conservative? Is it Northern or Southern? How does it challenge our perceptions of homogeneity and diversity? The human desire to make distinctions and to establish boundaries is challenged by the complicated geographical and political position of Indianapolis. As we think of Indianapolis as a city of geo-political crossings, we can also explore the more metaphorical crossings of race, ethnicity and culture that the 21st century requires. In 2010, 15% of all marriages were bi-racial, a figure that is twice the percentage of ten years earlier; simultaneously, the country witnesses a resurgence of white ethnonationalism. The questions of civic identity raised by the fluid and contradictory identity of Indianapolis, in other words, are questions that reflect the fractiousness of national politics as well, and provide a backdrop against which any discussion of multiethnic US literature possesses greater clarity and urgency.

For more information contact [Melus@butler.edu](mailto:Melus@butler.edu) or MELUS/ English Department, Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208