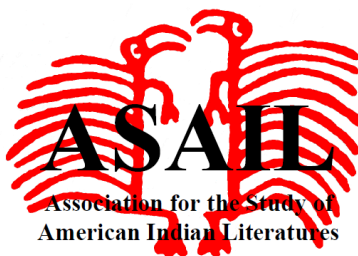


Views from the Shore: **Film, Television, and Visual Narratives**

ASAIL's Annual Virtual Conference
2026



Association for the Study of American Indian Literatures
April 23 & April 24, 2026
Virtual



About ASAIL

The purpose of the organization shall be to promote study, criticism, and research on the oral traditions and written literatures of Native Americans; to promote the teaching of such traditions and literatures; and to support and encourage contemporary Native American writers and the continuity of Native oral traditions. (Bylaws, 1991)

Instructions for the virtual conference

To get the Zoom link for ASAIL's 2026 virtual conference register [here](#) or head to <https://www.asail.org/conferences/conference-registration/>. The conference is free for ASAIL members. Please make sure to become an ASAIL member or [pay conference registration fees](#).

There is only one Zoom link for the whole event. Welcoming words, plenary panels, keynotes, and the ASAIL business meeting will happen in the main Zoom room. Parallel sessions will take place in breakout rooms: A-sessions will be in "breakout room A" and B-sessions in "breakout room B". Once you're in the Zoom meeting, you'll be able to go to the session and accompanying breakout room of your choice. You can find instructions on how to join a breakout room [here](#).

ASAIL Membership

If you are not yet a member of ASAIL, consider becoming a member and support the organization and the study of Indigenous literatures. Information about membership can be found on [the website](#).

Front cover image credits

Left: *Nous nous soulèverons*, Natasha Kanapé Fontaine, 2016.

Middle: *Reservation Dogs*, Sterlin Harjo and Taika Waititi, 2021.

Right: *Monkey Beach*, Loretta Todd, 2020.

THURSDAY APRIL 23

09:45 Welcome

Words of welcome by ASAIL President Lisa Tatonetti (Kansas State University)

SESSION 1 | 10:00-11:15

A. Experiences of Teachers in Training: Sharing Examples of How Indigenous Literatures Will Shape Our Future Work

- Importance of Scenery and Landscape in Katherine Vermette's *A Girl Called Echo*
 - Ashlyn Clark, University of Central Oklahoma
- A Living History in Brandon Hobson's *The Storyteller*
 - Erin Dobson-Keahbone, University of Central Oklahoma
- There's More to Hunger Stories: Lois-Ann Yamanaka's *Blu's Hanging*
 - Bailey Council, University of Central Oklahoma

Chair: Brian Twenter, University of Central Oklahoma

B. Non-Linear Ways of Seeing in Video Games, TV, and Film

- Nonlinear Progression in the Progress City: Indigenous Narration in *Arcane*
 - Chloe Whittington University of Central Oklahoma
- Playing on Indigenous Grounds: Rhetorical Play and Survivance in *Never Alone (Kisima Injitchuana)*
 - Brandon Westfall, University of Central Oklahoma
- Decolonizing Time: Indigenous Poetics of Nonlinearity and Survivance in *Dark Winds, "Ábidoo'niidę́ę" (What We Had Been Told)*
 - Julianne Varghese, University of Central Oklahoma
- 'You Will be a Good Mother': Motherhood in *The Body Remembers When the World Broke Open*
 - Noelle Buffo, University of Central Oklahoma

Chair: Justin Wigard, University of North Dakota



All times are EST.

SESSION 2 | 11:30-12:45

A. Continuance and Survivance in Film and Literature

- Apocalypse as Continuance: Wonderworking in *Moon of the Crusted Snow* and *Blood Quantum*
 - Luta Fast Dog (Sichangu Lakota), University of California Los Angeles
- Translating the Interior: Adaptation, Opacity, Survivance, and Indigenous Presence in *Winter in the Blood*
 - Nolan Neuharth (Yankton Sioux), South Dakota State University
- From *The Silent Enemy* to *Alright*: The Pedagogical Power of Indigenous Film
 - Rachel Brown Haskell, Indian Nations University

Chair: Ho'esta Mo'e'hahne (Southern Tsistsistas and Hinono'ei), University of California Los Angeles

B. Stories From the Ground (Up): Building the Curriculum for the Next Generation (ASAIL Pedagogy Panel)

- Where Wolves Don't Die: The Importance of Geography in Relation to Going Home
 - Katelynn Jepma, Minnesota Transitions Charter School
- Native Voices within the Confines of Prescribed Curriculum
 - Jeremy Carnes, Franklin Central Junior High School
- Balancing Trauma and Hope: Indigenous Media in the High School Classroom
 - Rachel Luckenbill, Trinity Preparatory School

Chair: Kirby Brown (Cherokee Nation), University of Oregon



All times are EST.

SESSION 3 | 1:00-2:15

Rematriated Futures, Defiant Solidarities, and Political Agency in Indigenous Visualities (Plenary Panel)

- The Circumpunct & The Circumspect: Two-Spirit Visualities & Defiant Solidarities in Minneapolis
 - Ki'en Debicki (Kanien'kehá:ka, Wolf Clan, from Six Nations of the Grand River), McMaster University
- Rematriated Futures
 - Savage Bear (Nehiyaw/Cree, Montreal Lake Cree Nation), McMaster University
- Agency or Exploitation?: A Re-examination of *The Longhouse People* (1951)
 - Rick Monture (Mohawk Nation, Turtle Clan, from Six Nations of the Grand River Territory), McMaster University

Chair: Renae Watchman (Diné / Tsalagi), McMaster University

SESSION 4 | 2:30-3:45

A. Ancestors, Kinship, Land: Stories of (Be)longing in/around Reservation Dogs

- Ancestral Bridges: Spirit Characters as Agents of Cultural Continuance and Youth Development in *Reservation Dogs*
 - Elizabeth Sears, Westfield State University
- California Dreamin'?: Indigenous Aspirations (and Erasures) in *Reservation Dogs*
 - Lydia Heberling, California State Polytechnic University, San Luis Obispo
- Radiating into the Past: Visualizing Ancestral Kinship Relations (A Mixed-Media Collage)
 - Rachel Northrop, Independent Scholar
- To Be Long: A Video Essay
 - Jen Shook, Grinnell College

Chair: Joanna Hearne, University of Oklahoma



All times are EST.

B. Teaching Contemporary Indigenous Visual Art: Power, Politics and Visual Sovereignty (ASAIL Pedagogy Panel)

Roundtable with:

- Denise Cummings, Tufts University
- Vanessa John (Choctaw Nation), Tufts University
- Sam Jonas (Mashpee Wampanoag), Tufts University

Chair: Denise Cummings, Tufts University

SESSION 5 | 4:00-5:15

Tales of an Urban Indian - Keynote by Gary Farmer

An award-winning actor, director, producer, and musician, Gary Farmer (Cayuga, Six Nations of the Grand River), is widely recognized as a forerunner and long-time advocate for Indigenous self-representation in film and media. His work spans from publishing to theatre, and he is prominently featured in film and television, with recent credits as a series regular on *Resident Alien*, *Reservation Dogs*, and *The English*. He has also appeared recently in such independent films as: *Quantum Cowboys*, *Blood Quantum*, *The Incredible 25th Year of Mitzi Bearclaw*, and *Hey Viktor!*. His decades of work have helped shape the landscape of Indigenous filmmaking and performance.

Keynote introduced by: Renae Watchman (Diné / Tsalagi), McMaster University, Vice President ASAIL



FRIDAY APRIL 24

SESSION 6 | 10:00-11:15

A. Decolonizing the Classroom through Indigenous Media (ASAIL Pedagogy Panel)

- Come and Get Your Love
 - Kirstin Squint, East Carolina University
- Teaching Indigenized Television
 - Brian J. Twenter, University of Central Oklahoma
- Decolonizing First-Year Composition: Teaching Indigenous Horror
 - Preston Taylor Stone, Brandeis University

Chair: Molly McGlennen, Vassar College

B. Habits of Knowledge: Anthologies, Archives, and Book Covers

- Lists, Compilations, and Anthologies: The Collective Impulse in Indigenous Literary History
 - Amy Gore, North Dakota State University
- Grappling with Home in the Archives: A Reflection on *The History of Washunga*
 - Elizabeth Elliott, Kansas State University
- The Cover Ups: The Messages Book Covers Send
 - Kenneth Roemer, University of Texas at Arlington

Chair: James Cox, University of Texas, Austin



All times are EST.

SESSION 7 | 11:30-12:45

Awards Ceremony & Business Meeting

11:30-11:45 Celebrate the 2023 Award Winners!

2023 Electa Quinney Award for Published Stories:

E nâtamukw miyeyimuwin: Residential School Recovery Stories of the James Bay Cree, Volume 1. By Ruth DyckFehderau With James Bay Cree Storytellers. Wilfred Laurier UP.

2023 Beatrice Medicine Award for Scholarly Essay in American Indian Studies:

"#HonouringIndigenousWriters: Visiting with and through Indigenous Literatures in the 'Digital Turn'" by David Gaertner. *Transmotion* 9.1/2.

11:45-12:45 Business Meeting: Contribute to the future of ASAIL

SESSION 8 | 1:00-2:15

New Indigenous Visualities: Exploring the Margins (Plenary Panel)

- Indigenous Media and the Power of Short Forms
 - Joanna Hearne, University of Oklahoma
- *Metal Belt* (2023) and Indigenous Short Films' Innovation
 - Channette Romero, University of Georgia
- Art from Archives
 - Laura Furlan, University of Massachusetts Amherst
- Transcending Cute and Cool: The Curatorial Genius of Steven Paul Judd's Pop Art
 - Becca Gercken, University of Minnesota Morris

Chair: Michele Raheja, University of California Riverside



All times are EST.

SESSION 9 | 2:30-3:45

A. The Epic Vision of Brian L. Young: Teaching *Healer of the Water Monster* and *Heroes of the Water Monster*

- Teaching Real-World Parallels: Using Brian Young's Novels as Culturally Relevant Literature to Educate about the Environment and a Sense of Place
 - Winona Azure (Dine, Dakota, and Turtle Mountain Band of Chippewa), Chief Manuelito Middle School in Gallup
- 'Water feels. Water thinks. Water cares': Striving for Kinship with the Other-than-Human World in Brian Young's *Healer of the Water Monster* and *Heroes of the Water Monster*
 - Jeff Berglund, Northern Arizona University
- A Healing Pedagogy: Teaching with a Social, Emotional, and Cultural Lens through the Literature of Brian Young's *Healer of the Water Monster* and *Heroes of the Water Monster*
 - Angie Hansen, Northern Arizona University

Chair: Mandy Suhr-Sytsma, Emory University

B. Memoryscapes, Polyphony, & Indigenous Cartographies

- Monuments of Peace and Temples of Fascism: Concerted Memory in Gerald Vizenor's *Hiroshima Bugi*
 - David Carlson, California State University San Bernardino
- Told You I Wasn't The Final Girl: Visual Intertextuality and Postindian Polyphony in Stephen Graham Jones's *True Believers*
 - Justin Wigard, University of North Dakota
- 'What Lies Beneath the Surface of Maps and Names?': Cultural and Poetic Palimpsests in the Ohlone-Costanoan Esselen Nation's Land-Back Efforts and Deborah Miranda's *Indian Cartography* and *Altar for Broken Things*
 - Jordana Griffiths, Foothill College
- Oceanic Sovereignty: Tao Boat-making, Documentary Cinema, and Austronesian Futures
 - Yingwen Yu, Texas Christian University

Chair: Deborah Miranda (Ohlone-Costanoan Esselen Nation with Santa Ynez Chumash lineage), Emeritus Washington and Lee University



All times are EST.

SESSION 10 | 4:00-5:15

How Settlers Get Away with Murder: The Killing of Indigenous Women and Two-Spirit People in the Americas - Keynote by Liza Black

A leading scholar of Native American and Indigenous studies, Liza Black is the author of *Picturing Indians* and *How Settlers Get Away with Murder*. She is an Associate Professor at Indiana University, writing on Native labor, representation, and colonial violence across film, archives, and public memory.

Keynote introduced by: Lisa Tatonetti, Kansas State University, ASAIL President



ANNOUNCING THE 2027 ASAIL CONFERENCE

It's time to share coffee, conversation, scholarship, and community together in person again! Please put ASAIL'S 2027 IN-PERSON CONFERENCE on your list of save the dates.

WHEN: Thursday, 9/9/27 to Sunday, 9/12/27

WHERE: Northern Arizona University in Flagstaff

WHY: to Commemorate the historic 1977 NEH workshop that was central to the start of the organization.

**Thank you for attending the ASAIL 2026 conference.
We hope to see you next year!**