



**“Reckonings and Re-Imaginings”
Imagining and Enacting the Terms Under which
We Might Create a Radically Different World**

A Gathering of the Indigenous Literary Studies Association
as part of the Congress of the Humanities and Social Sciences
York University, Tkaronto, Ontario
31 May - 2 June 2023

Acknowledging Our Hosts

The area known as Tkaronto, long stewarded by the Anishinabek Nation, the Haudenosaunee Confederacy, and the Huron-Wendat, is now home to many Indigenous and Black communities. We acknowledge the treaty holders, the Mississaugas of the Credit First Nation. This territory is governed by the Dish with One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

Acknowledging Our Sponsors

We are grateful to the following sponsors for their generous support of the 2023 gathering:



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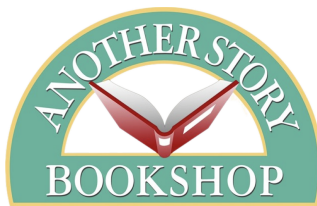


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Biidabaan VR at ILSA 2023 is made possible by the National Film Board of Canada (NFB) and CEDaR Space UBC (Community Engaged Documentation and Research).

Special Thanks

Olivia Abram

Tenille Campbell

Anjula Gogia and Another Story Bookshop

Elder Katherine Knott, Curve Lake First Nation

Aimee Koristka

Dr. Keavy Martin

Dr. Sophie McCall

Dr. Gabe Miller

Dr. Deanna Reder

Cara Schwartz

Dr. June Scudeler

Dhanela Sivaparan

Smokii Sumac

About ILSA

The Indigenous Literary Studies Association, created in 2013, is a non-profit scholarly association that focuses on the teaching and study of Indigenous peoples' literatures. ILSA seeks to honour the history and promote the ongoing production of Indigenous literatures in all its forms. It also seeks to reaffirm the value of Indigenous knowledges and methodologies within literary expression and study. Visit www.indigenouliterarystudies.org for more information or to become a member.

2022-23 ILSA Council: David Gaertner (President), Kristina Bidwell (Past President), Niigaanwewidam James Sinclair (President-Elect), Jenna Hunnef (Secretary), Celiese Lypka (Early Career Representative), Olivia Abram (Graduate Student Representative), and Ki'en Debicki (Treasurer)

ILSA Code of Conduct

We honour our commitments to fostering ethical relationships and creating a warm and collegial environment free from violence, discrimination, harassment, and bullying. We ask for your support in creating a space free from harassment or abuse in any form. ILSA is committed to providing an atmosphere that encourages freedom of expression and the respectful exchange of ideas, as well as open, critically engaged, and sometimes challenging discourse and debate. All attendees are expected to treat other participants with dignity, respect, and courtesy.

Harassment includes, but is not limited to:

- Verbal comments that reinforce social structures of domination related to gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, or religion
- Sexual or derogatory images in public spaces
- Deliberate intimidation, stalking, or following
- Harassing photography or recording
- Sustained disruption of talks or other events
- Inappropriate physical contact
- Unwelcome sexual attention
- Advocating for, or encouraging, any of the above behaviours

If you are being harassed, notice that someone else is being harassed, or have any other concerns, please contact a member of ILSA Council (identified by blue stickers on their Congress badges). Participants who are asked to cease any harassing behaviour are expected to comply immediately. If a participant engages in harassing behavior, the gathering organizers may take any action they deem appropriate, including warning the offender or expelling them from the gathering. If needed or requested, event organizers will contact venue security or local law enforcement, provide escorts, or otherwise assist those experiencing harassment to feel safe. If you feel that your safety is in jeopardy, do not hesitate to contact local law enforcement by dialing 911 or asking a staff member to do so.

We thank you for your cooperation in making our gatherings and events safe and welcoming spaces for everyone.

If you have any questions about how the council receives and responds to complaints, please email "ILSA" indigenoulsa@gmail.com

To review the Federation's official Code of Conduct, please scan the QR code below or visit <https://www.federationhss.ca/en/about-us/about-federation/code-conduct>.



FHSS Code of Conduct

Building Acronyms

BRG Bergeron Centre for Engineering Excellence

LAS Lassonde Building

Scan the QR code below to access a PDF map of York University's Keele Campus.



York U Keele Campus Map

ILSA 2023 GATHERING SCHEDULE OF EVENTS (all times EDT)

Pre-Gathering Activity: Tuesday, May 30, 1:00-4:00 p.m.

First Story Bus Tour (ticketed event)

Pick up and drop off in front of York U's Arboretum Parking Garage

Biidabaan: First Light

Toronto's Nathan Phillips Square is flooded. Its infrastructure has merged with the local fauna; mature trees grow through cracks in the sidewalks and vines cover south-facing walls. People commute via canoe and grow vegetables on skyscraper roofs. Urban life is thriving.

Rooted in the realm of Indigenous futurism, ***Biidaaban: First Light*** is an interactive VR time-jump into a highly realistic—and radically different—Toronto of tomorrow. As users explore this altered city now reclaimed by nature, they must think about their place in history and ultimately their role in the future.

Lisa Jackson (Anishinaabe) is one of Canada's most celebrated contemporary artists working in film and VR. In *Biidaaban: First Light*, Lisa joins forces with 3D artist Mathew Borrett to create a future for Canada's largest urban centre from an Indigenous female perspective.

ILSA is proud to partner with Lisa Jackson, the **National Film Board**, and UBC's **CEDaR Space** to bring *Biidabaan* to "Reckonings & Re-Imaginings." The VR experience is available for ILSA members to view in **BRG 217** each of the conference days from **10:00 a.m. - 4:00 p.m.** It is closed during keynote presentations and receptions. Learn more at www.nfb.ca/interactive/biidaaban_first_light.

DAY ONE: WEDNESDAY, MAY 31

9:30-10:30 Welcome Words with Elder Katherine Knott, Curve Lake First Nation (BRG The Eatery)

10:30-10:45 Break

10:45-12:00 Panel Session 1

1.1 Organizing Otherwise: Creating the Future of the Indigenous Editors Association (BRG 211)

Deanna Reder (moderator)

Jazz Cook

Nadine Ryan

Rachel Taylor

1.2 Past-Inspired Futures (BRG 213)

Chair: Lisa Tatonetti

Benjamin Connor, “Abaznodakawôgan ta Lexicography: The Colonial Limits and Decolonial Possibilities of Abenaki Dictionaries”

Paul Barrett, “Teyoninhokarawen's (John Norton) Vision of a Syncretic Modernity”

Josh McKenna, “Métis Storytelling Through New Media as a Means of Virtual Sovereignty”

1.3 Reckoning with Reconciliation (BRG 313)

Chair: Niigaan Sinclair

Cristina Stanciu, “‘A Crack in Her/Bone Memory’: Recovering Mother’s Story in Rosanna Deerchild’s *Calling Down the Sky*”

Roxana Akhbari, “Reading Lee Maracle’s *Celia’s Song* and *Ravensong* in the Context of Canada’s 2008 Apology to Indigenous Peoples”

Rick Monture, “‘we want justice from now on’: Chief Deskaheh versus Truth and Reconciliation”

12:00-1:15 Lunch & Book Launch (BRG The Eatery)

This annual event celebrates works published by members of the ILSA community over the past year. Authors present two-minute elevator pitches of their work and there are book giveaways and promotional deals on select texts. There will also be a variety of books for sale courtesy of Another Story Bookshop. Join us for lunch and a fun afternoon with colleagues and great books.

1:30-3:00 CAPS-ILSA Roundtable: Karyn Recollet, Michelle Porter, (other speakers TBA), “Ethics of Care for a Radically Different World” (BRG The Eatery)

This annual roundtable, a longstanding collaboration between ILSA and CAPS, brings together Indigenous scholars, artists, activists, and community members for a conversation-based panel to brainstorm responses to pressing problems affecting our world. This year, in line with the Congress theme and the conference themes of ILSA and CAPS, roundtable panelists will be asked to reflect on ethics of care that might help navigate a troubled present. Coming through the COVID-19 pandemic affirmed for many the need to care for one another and for the vulnerable, to recognize caregivers and caregiving responsibilities, and to imagine and enact ways of working that allow for caregiving. While Indigenous literatures’ capacity to imagine possible futures is a key component of creating livable worlds that challenge the settler colonial status quo, this panel is equally interested in reparative ethics and tactics of care for attending to our relations with one another and with the lands and waters that sustain our shared world in the here and now.

3:00-3:30 Break

3:30-5:00 Keynote Address: Robyn Maynard and Leanne Betasamosake Simpson, “Rehearsals for Living,” moderated by Kristina Bidwell (LAS A)

Masks are required at this event. Closed captioning available.

When much of the world entered pandemic stay-at-home orders in spring 2020, Robyn Maynard, influential author of *Policing Black Lives*, and Leanne Betasamosake Simpson, award-winning author of several books, including the recent novel *Noopiming*, began

writing each other letters—a gesture sparked by friendship and solidarity, and by a desire for kinship and connection in a world shattering under the intersecting crises of pandemic, police killings, and climate catastrophe. Their letters soon grew into a powerful exchange on the subject of where we go from here. *Rehearsals for Living* is a captivating book, part debate, part dialogue, part lively and detailed familial correspondence between two razor-sharp writers convening on what it means to get free as the world spins into some new orbit. In a genre-defying exchange, the authors collectively envision the possibilities for more liberatory futures during a historic year of Indigenous land defense, prison strikes, and global-Black-led rebellions against policing. By articulating to each other Black and Indigenous perspectives on our unprecedented here and now, and the long-disavowed histories of slavery and colonization that have brought us to this moment in the first place, Maynard and Simpson create something new: a vital demand for a different way forward, and a poetic call to dream up new ways of ordering earthly life.

The Indigenous Literary Studies Association (ILSA) thanks the Federation for the Humanities and Social Sciences for its generous financial contribution to this keynote.

5:00-6:00 Keynote Reception (BRG The Eatery)

DAY TWO: THURSDAY, JUNE 1

8:30-9:30 Breakfast & Beading (BRG The Eatery)

Facilitated by Celiese Lypka

Marissa Magneson, “Beadwork as Mnemonic Storytelling”

Taylor Tye, “Beadwork as Text”

9:30-11:00 Keynote Conversation: Daniel Heath Justice, Terese Mason Pierre, and Chelsea Vowel, “Otherwise Futures, Marvellous and Mundane: Black and Indigenous Futurisms in Conversation,” moderated by Niigaan Sinclair (LAS A)

Speculative fiction writers have long posited futures of various kinds: dystopias and utopias, worlds of resurgent wilderness, ecocidal wastelands, cybernetic supercities, and so on. Even in 2023 so much of the speculative future in popular culture is ruinous,

extractive, and violent, where settler colonialism, white supremacy, and corporate capitalism continue to set the imaginative horizons of possibility, and where BIPOC peoples are besieged at best or absent at worst. Yet Black and Indigenous writers continue to offer otherwise futures that speak to more hopeful, complicated, and collective visions, extending the reach of Afrofuturist and Indigenous futurist possibilities. Two such writer-visionaries—Terese Mason Pierre and Chelsea Vowel—come together in conversation on Black and Indigenous futurisms, their challenges, possibilities, and provocations, ranging from the everyday to the intergalactic. Hosted by Daniel Heath Justice.

The Indigenous Literary Studies Association (ILSA) thanks the Federation for the Humanities and Social Sciences for its generous financial contribution to this keynote.

11:00-11:15 Break

11:15-12:30 Panel Session 2

2.1 Visual Presencing in Graphic Narrative (BRG 211)

Chair: Smokii Sumac

Krista Collier-Jarvis, “Emsigmat: Ghostliness and Presencing in *Betty*”

Olivia Abram, “‘Tilted [Back]Ground’: Setting and Subjecthood in Graphic Narrative Reading Practices”

Marie-Ève Bradette, “Re-imagining Girlhood Beyond Settler Colonialism in Tasha Spillett and Natasha Donovan’s *Surviving the City*”

2.2 Transformational Storywork (BRG 213)

Chair: Daniel Heath Justice

Sara Riccetti, “Performing the Living Law: The Storywork of Contemporary Indigenous Women’s Drama”

Joaquin Muñoz, “Critical Indigenous Literacy for Indigenous Futurisms: Indigenous Young Adult Literature Approaches for the Classroom”

Leah Alfred-Olmedo, “(Re)Counting ‘Indians’: Marion Newman’s ‘Appropriation Aria’ as Compilation”

2.3 Transforming Colonial Truth into Our Stories: A Workshop Led by Tara Million and Julia Million (BRG 313)

During this workshop presenters will be discussing family land history, and genealogy. Art supplies will be provided, but optional for participants to bring land based pictures relating to their family history to use in the art project.

12:30-2:00 Renate Eigenbrod Mentorship Lunch (BRG The Eatery)

The Renate Eigenbrod Mentorship Lunch is held every year at ILSA's annual gathering. This event provides an opportunity for mentorship in varying "literary" capacities, as defined and requested by you. Each year, we ask interested presenters and attendees what kind of mentorship they are seeking, then pair them with enthusiastic mentors. Mentors and mentees come from all walks of life! If you have knowledge to share, we encourage you to sign up to be a mentor. If you're seeking guidance in something you're new at, we encourage you to sign up as a mentee.

Lunch is on us; we provide optional ice-breakers and activities to fill timid silences, and while we encourage our mentors and mentees to stay in touch, it's a low-stakes way to meet new people, share knowledge, and strengthen the ILSA community.

2:00-3:15 Panel Session 3

3.1 Métis Futurisms (BRG 211)

Chair: Celiese Lypka

Mylène Yannick Gamache, "Imagining an 'Otherwise-World' Where Feminine Visions of Black Radicalist and Red River Métis Futures Meet"

Tianne Jensen-DesJardins, "Decolonizing Genre through Métis Futurisms"

Michelle Porter, "Gathering the Future: Time and Possibility in Métis Storytelling"

3.2 Treaties & Social Transformation (BRG 213)

Chair: Margery Fee

Niigaanwewidam Sinclair, "The 1764 Treaty of Niagara and the Shaking Tent: Anishinaabe Semiotics and the Spiritual Internet"

Rob Jackson, "Treaty & the Poetics of Social Transformation in *Whitemud Walking*"

Michael Minor, "Spotlight on Gaslighting in Ruffo's *Treaty #*"

3.3 Queer Kinships & Intimate Futures (BRG 313)

Chair: Pauline Wakeham

Lisa Tatonetti, “Red, Black, & Two-Spirit Relations in the Work of M. Carmen Lane & Alán Palaez Lopez”

Hann Scurlock, “Tobacco Smoke and Whippoorwills: Uncoiling Sovereignty from Erotic Indigiqueer Futures in *Drowning in Fire* by Craig Womack”

Scott Andrews, “Jouissance, Survivance, and Native Eroticism”

3:15-3:30 Break

3:30-4:45 Panel Session 4

4.1 “Make the Circle of Collaboration Open”: A Project on Indigenous-Led Collaboration (BRG 211)

Chair: Smaro Kamboureli

Kristina Bidwell

Sophie McCall

Erin Akerman

Ki'en Debicki

4.2 Alternative Ethics of Contact & Relation (BRG 213)

Chair: Sam McKegney

Jaron Judkins, “Recasting Mormon Missionary Work as Colonial Cluelessness”

Jenna Hunnef, “Of Cornsilk and Roses: Relational Futures in D’Arcy McNickle’s *Runner in the Sun* and Tiya Miles’s *The Cherokee Rose*”

Jamie Paris, “Non-Dominative Black and Indigenous Masculinities and Trauma Recovery in Dimaline’s *The Marrow Thieves* and Chariandy’s *Brother*”

4.3 Transforming Pedagogies I (BRG 313)

Chair: Renae Watchman

Geraldine King, “Zaagi’iwe Mazina’iganan: Composing Love Letters to the Land and the Paradox of Public Intimacies”

Tyler Pennock, “Kwenahociipiishaac (They are having difficulty trying to get here)”

Jennifer Brant, “Matriarchal Worlding in works of Lee Maracle and Octavia Butler”

7:00-9:00 Grad Student Social (BRG 211) – all students welcome!

DAY THREE: FRIDAY, JUNE 2

8:30-9:30 ILSA AGM (BRG The Eatery)

9:30-9:45 Break

9:45-11:00 Panel Session 5

5.1 Place-Based Possibilities (BRG 211)

Chair: Roxana Akhbari

Hanna Mattila, “Sámiiness in Local Landscape: An Environmental Humanistic Reading of *Halla Helle* by Sámi Author Niillas Holmberg”

Pauline Wakeham, “Visiting with the Deshkan Ziibi”

Challen Gladman, “‘But I’m Glad I’m Not a Hog!’: Ethics of Relationality Between Human, Non-Human Animal, and Land as Radical Resistance in Stephen Graham Jones’s *Ledfeather* and Bertrand Bickersteth’s *The Response of Weeds*”

5.2 Futuring Indigenous Archives (BRG 213)

Chair: Jenna Hunnef

Laura M. Furlan, “Fictional Archives in *Ledfeather* and *Miko Kings*”

Susan Glover, “Auditing the Archive: Reading, Recounting, Reassessing”

Joshua Manitowabi, “Revisiting Stories from the Basil Johnston Archives”

5.3 Women, Kinship, & Care (BRG 313)

Chair: Olivia Abram

Celiese Lypka, "Poetic Mending: Kinscapes and World Building in Marilyn Dumont's *A Really Good Brown Girl*"

Mikaela Kassar, "Breath Taking and Breath Giving: Reading Through the Left Dimension of Intimacy in *The Blue Clerk* and *Rehearsals for Living*"

Bernadette Russo, "An Indigenous Feminisms Manifesto? Stephen Graham Jones's *The Only Good Indians*"

11:00-11:15 Break

11:15-12:30 Panel Session 6

6.1 Place and the Politics of Reading (BRG 211)

Chair: David Gaertner

Emma Ferrett, "'Names have power': The Language of Land in Louise Halfe's *Sôhkêyihta* and Eden Robinson's *Monkey Beach*"

Alice Hinchliffe, "'Race Is a Story': Decolonizing Narrative Spaces and Places in Maria Campbell's *Halfbreed* and Tessa McWatt's *Shame On Me: An Anatomy of Race and Belonging*"

Renaë Watchman, "Seed Stories of Indigenous and Black Survivance"

6.2 Reimagining Relationships to Home & Place (BRG 213)

Chair: Bernadette Russo

Mandy Suhr-Sytsma, "Imagining Otherwise with Maggi from *Give Me Some Truth* and other Young Artists of Indigenous Literature"

Zandria Sarrazin, "'So Where are You From?': Urban Indigenous Dislocation in *NISHGA*"

Tina Munroe, "Forgotten places and crucibles of creation in *Indigenous Toronto: The Stories That Carry A Place*"

6.3 Indigenous Literary Studies and Reading Otherwise (BRG 313)

Chair: Kristina Bidwell

Bren McKay, “Biskaabiiyang: Simulating Ourselves Back to Ourselves”

Orly Lael Netzer, “On Reading Otherwise: Testimony, Thresholds, and Relations”

Smaro Kamboureli, “Imagining ‘Critical Inuit Studies’ Otherwise”

12:30-2:00 Lunch (on your own)

2:30-4:00 Keynote Address: Lisa Jackson, “Letting the Floor Drop Out: Collaboration and Radical Remaking,” moderated by Celiese Lypka (LAS A)

Cree Elder Wilfred Buck speaks of the experience of “having the floor drop out” when engaging with ceremony and the stars. For Anishinaabe filmmaker and media artist Lisa Jackson, Buck’s concept provides a way to think about the delicate and often hidden processes involved in bringing creative works into being. In these moments of weightlessness, we open up to the intimacies of collaboration and the necessity of working with fear and doubt. Buck’s words remind us that our inspirations, given space and care, connect us to blood memory and what Karyn Recollet calls our “kinstillation” networks.

Jackson has created a broad spectrum of works that “imagine otherwise:” virtual reality, 3D IMAX, verité documentary, and even a zombie musical. These pieces address a broad scope of topics, including climate change, residential schools and MMIW and ask provocative questions about the power of language and the teaching of our more-than-human relations. She’s currently in post-production on a hybrid feature film about Buck that weaves drama and documentary to portray his past and present life. The film illustrates how colonization has impacted Indigenous ways of knowing and documents how Buck reconnects people through star knowledge and ceremony. Jackson unpacks her creative approach in this presentation, sharing clips and interview footage alongside visual meditations and reflections. In doing so, she explores the opportunities opened through collaboration and “ungrounded” making.

The Indigenous Literary Studies Association (ILSA) thanks the Federation for the Humanities and Social Sciences for its generous financial contribution to this keynote.

4:15-5:30 Panel Session 7

7.1 Form & Future in Indigenous Speculative Fiction (BRG 211)

Chair: Johannah Bird

Cara Schwartz, "Sharing Stories Across Storyworlds: The Multi-Narrative Form in Decolonizing Speculative Fictions"

Christina Turner, "Indigenous SF and Indigenous Law in Danis Goulet's *Wakening*"

Matthew Tétreault, "The Challenges of 'Imagin[ing] otherwise' within a Métis Literary Tradition"

7.2 Artistic Activism on Screen and Stage (BRG 213)

Chair: Marie-Ève Bradette

Juliane Egerer, "Getting Involved, Transforming the World: Elle-Máíjá Tailfeathers' *Bloodland* and Ann-Helén Laestadius' *Tio över ett and Inte längre min*"

Salma El Hankouri, "Critical Fabulations in Émilie Monnet's play *Marguerite le feu*: Indigenous women artists rewrite history"

Shelley Angelie Saggar, "'You are my greatest imagining': Queer Indigenous Presence and Posterity in Tina Makereti's *The Imaginary Lives of James Poneke*"

7.3 Transforming Pedagogies II (BRG 313)

Chair: Mandy Suhr-Sytsma

Jennifer Hardwick, "Stories for Transformation: Indigenous Literature and Re-Imagining Academic Institutions"

Margery Fee, "Learning from the Bungling Host"

Margot Leigh Butler, "'Find freedom in the context you inherit': Lee Maracle (Stó:lō Nation)"

5:30-6:00 Closing Remarks by Ki'en Debicki (BRG The Eatery)

**7:00-10:00 *Carving Space* and Journey Prize Toronto Launch Gala, Artscape
Wychwood Barns, 601 Christie Street, Toronto, ON**

Hosted by Smokii Sumac

Readings by **Terese Mason Pierre, Dianah Smith, Amina Farah, Julie Kurtness, Jas
Morgan, and Tenille Campbell**

Featuring DJ 99adj

7.4 Editors Round Table

Chair: Andrea Davis

**Madeleine Reddon, David Chariandy, Canisia Lubrin, “Compiling and Editing
Carving Space: The Indigenous Voices Awards Anthology and *The Journey Prize
Stories 33: The Best of Canada’s New Black Writers*”**

Due to capacity restrictions at the venue, this is a free but ticketed event. Scan the QR
code to reserve tickets.



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