

- March 24** **Learning with Feminist Life Writing and Creative Nonfiction**
Margery Fee (University of British Columbia, Canada)
 “Learning With Indigenous Women’s Life Writing”
Elise Couture-Grondin (Simon Fraser University, Canada)
 “Learning about Kinship with Jovette Marchessault’s Autobiographical Self”
Veronika Schuchter (Oxford University, UK)
 “‘The future is menopausal’: Un/Learning With Feminist Menopause Imaginaries in Canadian Writing”
- March 31** **Guest Writer: Cicely Belle Blain (Consultant & Writer, Vancouver, Canada)**
 “*Burning Sugar*: Reading & Conversation”
- April 14** **Learning with Indigenous Ways of Knowing**
Ellen Marie Jensen (Centre for Women’s and Gender Research, UiT The Arctic University of Norway)
 “Thinking *oktasašvuotta*: Storytelling Approaches in Research & Education”
Anne Quéma (Acadia University, Canada)
 “‘a party, a séance, a powwow, a wake’: (Dis)(re)learning with in Liz Howard’s *Infinite Citizen of the Shaking Tent*”
- April 21** **Keynote Lecture by Dr. Erin Soros (Cornell University, US)**
 “‘Kiwehtahiwew’: Coming Home, Transforming Carceral Care in *Birdie*”
- April 28** **Guest Artist: Sissel M. Bergh (Artist, Southwestern Sapmi/state of Norway)**
 “Land(scapes) and Lan(d)guage”
- May 5** **Panel: ‘Before she came, after he left’: Telling Queer Sámi Stories**
Elisabeth Stubberud (NTNU, Norlandsforskning)
Marja Bål Nango (Film Director, Scriptwriter, and Producer)
- May 19** **Keynote Lecture by Prof. Sherry Farrell-Racette**
 (Visual Arts Department, University of Regina, Canada)
 “Let Me Tell You a Story: Lifting Children Up Through Indigenous Literature”

Book of Abstracts & Bios—Keynote Lectures

Prof. Isabel Altamirano-Jiménez

“Resource Extraction, Relationality and Resurgence: Towards a Body Land Pedagogy”



The Poetics and Ethics of 'Learning
With':
Indigenous, Canadian and Québécois
Feminist Productions Today
Conference Part II

KEYNOTE LECTURE:
RESOURCE EXTRACTION,
RELATIONALITY AND
RESURGENCE:
TOWARDS A BODY LAND
PEDAGOGY

PROF. ISABEL ALTAMIRANO-JIMENEZ
CANADA RESEARCH CHAIR IN COMPARATIVE
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Facebook link: <https://bit.ly/2lfiHzP>
Webinar: <https://bit.ly/2lfb1giA>

My presentation explores the nexus resource extraction, embodied experiences, and Indigenous resurgence. Focusing the anti-mining struggle of the Zapotec community of Calpulalpan in Oaxaca, Mexico, I examine how Indigenous women challenge and imagine the resurgence of Indigenous communal practices in transformational ways. Learning with Indigenous women, I outline a body land pedagogy that centers the ontological relationship between the human and non-human worlds but also the present, conscious, and engaged actions that uphold and maintain Indigenous relationality.

Isabel Altamirano-Jiménez is Binizaá (Zapotec) from the Isthmus of Tehuantepec, Mexico. She is a Professor of Political Science and Canada Research Chair in Comparative Indigenous Feminist Studies at the University of Alberta. Her CRC research program examines the connections among body, land, dispossession and Indigenous refusal in Western Canada and Southern Mexico. Her SSHRC project "Body, Land and Consent" documents how Indigenous women experience the impacts of resource extraction and explores how what happens to the land intersects with what happens to their bodies. She teaches Indigenous Political Thought and Decolonization, Indigenous Politics in Canada and Indigenous Feminisms. Among her books are: *Living on the Land. Indigenous Women Understanding of Place* (co-edited with Nathalie Kermaol); *The Neoliberal State, Recognition and Indigenous Rights. New Paternalisms to New Beginnings* (co-edited with Deirdre Howard-Wagner and Maria Bargh) and *Indigenous Encounters with Neoliberalism. Place, Women and the Environment in Canada and Mexico*.

Keynote Lecture by Dr. Erin Soros

“‘Kiwehtahiwew’: Coming Home, Transforming Carceral Care in *Birdie*”

(April 21, 2021, 10am MST /18pm GMT+1)



Tracey Lindberg has stated that *Birdie* is a narrative teaching of Cree law. How does a novel teach law? And how do such teachings create possibilities for reclamation and redress? My method as I address these questions will weave together legal and ethical frameworks with a close literary examination of key turning points in the story. I will focus on how visionary states themselves communicate legal teachings and how these teachings challenge us to reconsider current settler practices of carceral psychiatric care within the province of British Columbia where *Birdie* is set. The title character of the novel survives the settler psychiatric system, an encounter narrated in staccato lines: within the white walls of an institution, her language has itself neared its breaking point. In contrast to the treatment Birdie receives there, and the way her mental state would be understood, the novel portrays a very different possibility. Birdie’s visions are not pathology, but rather a form of testimony. She travels in her mind to a past she has survived—and to the past, present and future of her culture’s ancestral knowledge. While she initially makes this journey alone, by the end of the novel she has gathered her kin, both biological and chosen. These women tend to her. They offer their company, their food, their humour and their own stories. Through this circle of care, the novel presents decolonial possibilities for responding to people experiencing threshold mental states and it reveals how these states can lead in fact to transformation: collective redress through individual psychic journey.

A settler born in Vancouver, **Erin Soros** is a Postdoctoral Fellow at the Society for Humanities at Cornell University and a writer of fiction, nonfiction and poetry. Her research has been published in *The Canadian Journal of Women and the Law* and *differences: A Journal of Feminist Cultural Studies*. An essay on madness in Indigenous Literature appeared in the anthology *Literatures of Madness*. Essays weaving narrative, philosophy and psychoanalysis have appeared in *Writing Creative Non-Fiction* and *Women and the Psychosocial Construction of Madness*, with new work forthcoming in *The Futures of Neurodivergence*. Her nonfiction has appeared in *Room*, *The Malahat*, *Geist*, *Prism*, *The Puritan* and *The Fiddlehead*, the latter essay a finalist for a National Magazine Award. She received The Malahat’s long poem prize, was a finalist for the CBC Literary Award for poetry and her long poem “Weight” was included in Best Canadian Poetry 2020. Her stories have appeared in international journals and were aired on the CBC and BBC as recipients of the CBC Literary Award and the Commonwealth Award for the Short Story.

Keynote Lecture by Prof. Sherry Farrell-Racette
“Let Me Tell You a Story: Lifting Children Up Through Indigenous Literature”
(May 19, 2021)

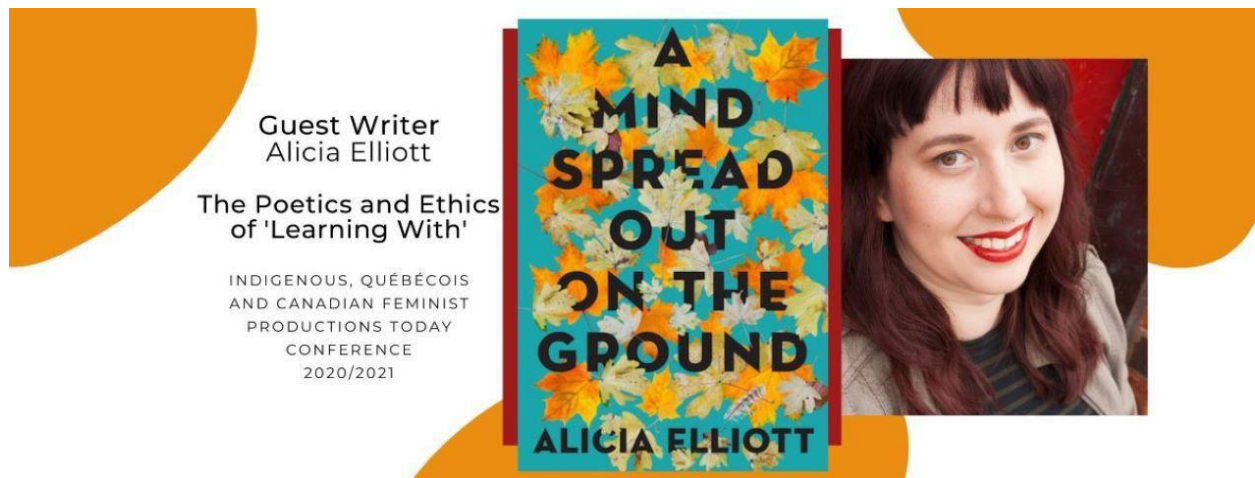


This summer an entrepreneur 'lifted' an illustration from *The Flower Beadwork*, a children's book I wrote and illustrated. Within moments of posting on social media, they faced a wave of criticism from dozens of members who identified it as my work. They had all read the book. They had all read the book to children. The power of illustrated text on Indigenous readers—whether they be children, teachers or parents—continues to be a relatively undervalued phenomenon and one deserving of respectful consideration. Yet such power carries responsibility as we create a visual world for children to enter. This session will weave stories, personal narrative and initiate a conversation around pedagogy, ethics, and love when creating art for children and families.

Sherry Farrell Racette is an interdisciplinary scholar with an active arts and curatorial practice. Her work is grounded in story: stories of people, stories that objects tell, painting stories, telling stories and finding stories. She has done extensive work in archives and museum collections with an emphasis on retrieving women's voices and recovering knowledge. Most recently she was cross-appointed to the Departments of Native Studies and Women's and Gender Studies at the University of Manitoba. Farrell Racette also had an extensive career in Saskatchewan education, working at SUNTEP Regina (GDI), First Nations University of Canada, and the University of Regina. She remains committed to experiential learning and Indigenous pedagogies.

Book of Abstracts & Bios—Guest Writers & Artists

“The Colonialism-Depression Link: A Talk with Alicia Elliott”
(January 27, 2021, 11am MST / 19pm GMT+1)

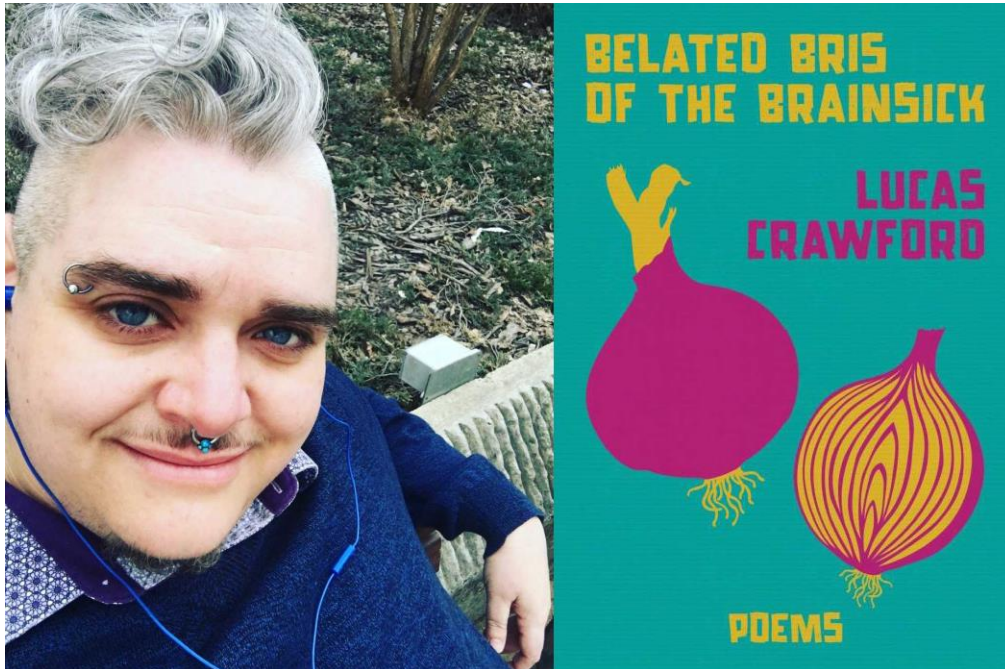


Reading from her award-winning book, *A Mind Spread Out on the Ground*, Alicia Elliott will discuss the ways that colonialism has impacted Indigenous mental health to this day, and ways that cultural and linguistic resurgence can help.

Alicia Elliott is a Haudenosaunee writer living in Brantford, Ontario. She has written for *The Washington Post*, *Chatelaine*, *Hazlitt* and many others. Her essays have been nominated for National Magazine Awards, and her short fiction was selected for Best American Short Stories 2018, Best Canadian Stories 2018, and *Journey Prize Stories 30*. She was chosen by Tanya Talaga as the 2018 recipient of the RBC Taylor Emerging Writer Award. Her first book, *A Mind Spread Out on the Ground*, was a national bestseller in Canada, and nominated for the Hilary Weston Prize for Nonfiction, as well as the First Nations Community READ Indigenous Literature Award. Most recently, it won the 2020 Forest of Reading Evergreen Award.

Guest Writer: Lucas Crawford
“Belated Bris of the Brainsick: Reading and Chatter”

(February 10, 2021, 12 MST / 20pm GMT+1)



Lucas will read from his award-winning poetry book, *Belated Bris of the Brainsick*, which puts queer, trans, mad, maritime, and Jewish vernaculars into conversation.

Lucas Crawford is a poet and an Associate Professor of English at the University of New Brunswick (Canada), where he researches and teaches at the nexus of queerness, transgender, space, body studies, and literature. Lucas is the author of *Transgender Architectonics: The Shape of Change in Modernist Space* (Routledge, 2015), which makes a multi-disciplinary, humanities-based case for rethinking the spatiality of transgender and its discourses. Lucas is also the author of three poetry collections: *Sideshow Concessions* (2015), *The High Line Scavenger Hunt* (2018), and *Belated Bris of the Brainsick* (2019).

Guest Writer: Cicely Belle Blain (March 31, 2021)



Cicely Belle Blain (they/them) is a Black/mixed, queer femme from London, UK now living on the lands of the Musqueam, Squamish and Tsleil-Waututh people. Their ancestry is a mix of Gambian (Wolof), Jamaican and English. At the heart of all their work, Cicely Belle harnesses their passion for justice, liberation and meaningful change via transformative education, always with laughter, and fearlessly in the face of systemic oppression. They are noted for founding Black Lives Matter Vancouver and subsequently being listed as one Vancouver's 50 most powerful people by Vancouver Magazine in 2018 and again in 2020, BC Business's 30 under 30 and one of Refinery 29's Powerhouses. Cicely Belle is an instructor in Executive Leadership at Simon Fraser University, the Editorial Director of Ripple of Change Magazine and the author of *Burning Sugar* (Arsenal Pulp Press, 2020).

Guest Artist: Sissel M. Bergh
(April 28, 2021)



gihtjie/ asking

Sissel M. Bergh is an artist from Southwest Sapmi/ Norway, working in cooperation with different kinds of knowledges. Her work is realized in multiple materials and techniques, mirroring complexity of the living world: Through film, objects, paintings, drawings, text and interactions, she investigates how to relate to and understand the physical and invisible world(s): How to reread relations, land, memory, power, magic, and even art itself. In recent years she has focused on the internal logic of the South Sami language, in order to understand the local landscape and environment, and to change the story about our past.

In 2019 she was part of Gøteborg International Biennale of Contemporary Art. In 2020 she was part of Nirin, the 22nd Biennale of Sydney. Recent solo exhibition include "Okside rihpesieh" (Doors opening) at Sámi Dáiddáguovdás in 2018. Bergh is educated at the National academy of fine arts Oslo, and University of Technology in Durban, South Africa. She was based in Lusaka, Zambia for several years before she arrived in Traante/Trondheim in 2009.

Book of Abstracts & Bios—Individual Participants & Panels

Mylène Gamache

“Becoming Critical: Learning *with* Indigenous Women’s Stories”

This paper engages with my own pedagogical experiences as the instructor of an undergraduate course on ‘Indigenous Women’s Stories’ which was offered at the University of Manitoba in the Winter of 2020. A different contemporary poetic text, short story, or creative non-fiction essay by an Indigenous 2SQ, non-binary or cis feminine writer was assigned each class. Several gendered and cultural thematics emerged in our shared readings and conversations. While we were required to conform to the expectations and evaluative practices of an inherently rigid colonialist institution, these assigned texts and stories became our most fluid sites of convergence. I argue that the ethics and poetics of *learning with* Indigenous women’s stories can be discerned through the critical perspectives and meaningful engagements students shared with one another in response to the texts and stories they encountered. Students engaged in slow readings, articulated their own complicated self-locations, proposed sensitive interpretations, and learned to trust in the strength of their own informed intuitions. This paper reflects on the ethical and pedagogical prospects of learning with Indigenous women’s stories in view of students’ responsive efforts to build critical and poetic worlds.

Mylène Gamache. I am a French and Métis cross-appointed tenure-track assistant professor in Native Studies and Women’s and Gender Studies at the University of Manitoba, located on the ancestral lands of the Ininewak, Nehethowuk, Anishinaabeg, Dene, Anishiniwak, and Métis people. My work currently focuses on contemporary feminine storytelling and is deeply committed to the decolonizing potential of engaged collective readings.

Tuula Sharma Vassvik

“Standing Rock as a Place of Learning – Strengthening Indigenous Identities”

The Native American movement at Standing Rock, lasting from the spring of 2016 until early 2017, was initiated by local youths who recognized the threat posed by the Dakota Access Pipeline to their community. It was also an important arena for exchange of indigenous knowledge and strategies of decolonization. The presentation is based on my master thesis of the same name.

Indigenous identities have been contested ever since the beginning of colonialism. Prejudices and racist ideas still shape many peoples views about indigenous peoples, also impacting the way we as indigenous people view our cultures, our histories and ourselves. Through interviews with three indigenous women, who all traveled to Standing Rock to protect the water, I look at the water protector camp Oceti Sacowin as a place of learning and strengthening indigenous identities.

The stories of Holy Elk Lafferty (Lakota), Zintkala Mahpiya Win Blackowl (Lakota) and Sara Marielle Beaska Gaup (Sámi) are woven together through their experiences at Standing Rock. Holy Elk Lafferty’s knowledge about traditional spirituality and prayer facilitated what became a new way of leadership during political conflict in Oceti Sacowin. Her story is one of rematriation, and of newfound trust in oneself and community. Sara Marielle Beaska Gaup is a juoigi (a traditional Sámi singer). Her experiences at Standing Rock gave her new hopes for the future and strengthened her belief in the potential for yoik (traditional Sámi singing) in Sápmi as an indigenizing tool. Mother and birth activist, Zintkala Mahpiya Win Blakowl was the main instigator of putting up a tipi for the women in camp where they had meetings for those interested in talking about strategies for decolonization on a personal level, and the sometimes-difficult subjects of indigenous identities and experiences.

Tuula Sharma Vassvik. I am an independent researcher with a bachelor’s degree in Archaeology and a Masters degree in Indigenous Studies. Growing up in Oslo, I was drawn to reconnect with my father’s family and hometown, Gamvik. My academic research has followed and informed this personal process of reconnecting with my coastal-Sámi roots. I now live and work in Guovdageaidnu (Kautokeino). My Sámi, Norwegian and Indian heritage has made me interested in subjects such as ethnicity, identity and authenticity both as personal and political subjects.

Amanda Fayant

“The Resilience Factor: Learning and Un-Learning with Indigenous Voices”

Amanda Fayant. I am a Cree/Métis/Saulteaux artist (B.F.A-film production) and researcher MPhil (Indigenous Studies) based in Trondheim, Norway. I am originally from Regina, Saskatchewan, Canada, Treaty 4 land. My art practice deals with dichotomies in identity construction, exploring Indigenous feminisms and confronting the colonial history in Canada. My research focuses on developing Indigenous research methodologies as well as understanding cultural knowledge production through Indigenous feminist perspectives. In addition to several group art shows in Canada, Trondheim and Oslo, I have also shared artistic and research work in journals and as articles. My thesis abstract, *Thunderbird Women: Indigenous women reclaiming autonomy through stories of resistance* has been presented at several conferences and I have been invited as a guest speaker at cultural events, such as Sápmi Pride and International Women’s Day.

Performance Lecture with Zahra Bayati, Helen Eriksen, and Gry Ulrichsen “Struggling to Decolonize our Ethical Self”

Our proposal is drawn from our experience as academic/artist researchers engaged in decolonisation, education and art production. It suggests ways in which contemporary research and art production are constructed through ontological and ethical frameworks that perpetuate a colonised understanding of art.

The lecture performance will focus on ethical/ontological response-ability/irresponsibility within the framework of research findings in the fields of visual arts, education and educational research. Our research draws attention to different agencies and the ongoing continuation of historically anchored Nordic whiteness within research communities in the art and educational sectors. The lecture performance will attempt to perform our ability to enable structures that include people who have been “otherized” in all aspects of life in the global north. In this article, “the other” is located as one of the centers of knowledge production, not “generously” invited from the periphery as a legitimization of white supremacy (Moutorri, 2007). The question we would like to frame is: *What is core to ethical responsibility for artists and academics wishing to propose Other knowledges to the Nordic university built on the ontological basis of coloniality/modernity?*

These are important ethical considerations in themselves that can lead to the researcher as “appropriating pain,” and experience, especially of the other (bell hooks). We argue that research ethics are used to protect the agency of “research” from the agency of the decolonized academic voice and classified as “nonsense” and “anecdotal”. We draw on arguments of the subaltern silence (Spivak, 1988), coloniality/modernity (Mignolo, 2011) and New Materialism (Barad, 2007) to investigate our own positions in the fields of art and education. Empirical data is drawn from our participation at three research conferences focusing on art, education and decoloniality, coloniality, inclusion and exclusion in the Nordic region. We will explore visual materials such as animations, collages, drawing and sounds within our lecture performance.

[Zahra Bayati](#) is senior lecturer in education science for preschool teacher education, arts education and gender studies at the University of Gothenburg. She approaches the analysis from postcolonial and critical race and whiteness perspectives. She is from Iran and has been living in Sweden since the late 80’s.

[Helen Eriksen](#) is a founder of the artist research platform [Tenthaus Oslo](#), and a lecturer and research associate at the University of Agder. She comes to the analysis from a New Materialist approach and performs critical whiteness in her artistic and academic makings. She was born and raised in the UK and immigrated to Norway in 1990.

[Gry O. Ulrichsen](#) approaches the analysis inspired by New Materialism and arts-based research. She is currently conducting a PhD in school development at the department of teacher education, Norwegian University of Science and Technology. Her background is within the visual arts where she works with participatory and socially engaged art practices.

Margery Fee

“Learning with Indigenous Women’s Life Writing”

Lee Maracle writes “I began writing stories . . . to save my sanity. In my diary I faced my womanhood, my Indigenous womanhood. I faced my inner hate, my anger, and the desertion of myself from my way of being. I became a woman through my words” (*Bobbi Lee*, 2017, 178). Reading and teaching Indigenous women’s life writing can lead to an understanding of the intersecting and life-threatening pressures of colonialism, racism and sexism. However, the moral dangers of such work are huge. Emma Laroque refused to share her life story “because I saw what Canadian society did with Maria Campbell’s book and with Beatrice Culleton’s book. And I have seen those white-Canadian social-worker types who disguise themselves as readers and critics. They just drool over people’s pain. This is not saying anything negative about the books. They are exceptional books” (Lutz, 195). Allison Hargreaves highlights “a tendency among reviewers to fetishize the first-person, autobiographical account as the unmediated and authentic means by which to gain empathetic and ‘culturally sensitive’ knowledge about gendered colonial violence” (Phd diss., 17). How can white settler Canadian feminists “learn with” Indigenous women without once again and as usual consolidating ourselves as empaths on the moral high ground? We need to continually question our motives for doing the work we do, not to mention our assumption that it “helps them” without considering how, or how it helps us. Our ability to think this way is grounded on a system that impoverishes and humiliates others. Indigenous women, in order to consider themselves as having a life rather than the squalid death prophesied by mainstream discourses, have had to perform the intellectual labour of critically understanding that their lives were not the result of individual failure, but rather embedded in systems of legal and social discrimination. If the imputed weakness of Indigenous people *constitutes* settler Canadians as strong, superior “helpers”—and I believe it does—we need to do this same work to refigure our own life stories so that we can use our privilege against the colonial institutions and assumptions that protect us and injure them.

Margery Fee (she/her), PhD, FRSC, Professor Emerita of English, UBC, held the David and Brenda McLean Chair in Canadian Studies (2015-2017). She edited *Canadian Literature* from 2007 to 2015. She and Jan McAlpine co-authored *The Guide to Canadian English Usage* (Oxford, 2011), and, with Stefan Dollinger, she co-edited *DCHP-2: The Dictionary of Canadianisms on Historical Principles* (online, 2017). Recent publications are *Literary Land Claims: The “Indian Land Question” from Pontiac’s War to Attawapiskat* (Wilfrid Laurier UP, 2015), *Tekahionwake: E. Pauline Johnson’s Writings on Native North America* (Broadview, 2016), co-edited with Dory Nason, and *Polar Bear* (Reaktion, 2019). She edited *On the Cusp of Contact: Gender, Space and Race in the Colonization of British Columbia: Essays by Jean Barman* (Harbour, spring 2020). She is a co-investigator for SSHRC-funded project, *The People and the Text* (PI, Deanna Reder).

Élise Couture-Grondin

“Learning about Kinship with Jovette Marchessault’s Autobiographical Self”

“La critique est un travail sérieux : lire un livre pour en parler est pour moi un exercice autant intellectuel que spirituel. Je pense qu’on se livre à cet exercice pour soi-même d’abord et ensuite pour le bien de sa collectivité »

(Marchessault, interviewed by Potvin 220)

Jovette Marchessault’s (Innu/Québécoise) autobiographical trilogy (1975, 1980, 1987) addresses the colonial theft of the land and offers an alternative historical narrative that accounts for the experiences of women and Indigenous peoples. She writes, however, in a time when there is no recognizable Indigenous literature in Quebec, and when feminist writing is oblivious to past and ongoing colonization. Several critics mention the difficulty to describe her work’s aesthetic and politics. Marchessault responds to the critiques decrying her writing as too excessive, esoteric or incandescent by claiming she may well be writing for 21st century readers (Potvin).

In this paper, 1) I use tools coming from Indigenous literary studies to offer a close reading of the trilogy’s second volume, *La mère des herbes* (1980) [*Mother of Grass* (1989)], and 2) I discuss the ethics of relating to it from my position as a settler feminist Québécoise, which means, partly, to learn with Marchessault how to make reading a stimulating, vital, visceral work.

Mother of Grass recounts Marchessault’s life from childhood to being a young adult. Marchessault learns about herself and the world with her grandmother and she puts this learning into practice in her own writing: “What she knew and understood about each and every thing was a recognition which was life-giving, which injected vitality. Listening to her was for me to listen to the collective voice of every living thing” (18). Using the concept of kinship criticism (Heath Justice), I examine how Marchessault’s unique life writing asks readers to reimagine feminist and Québécois communities.

Élise Couture-Grondin is a postdoctoral fellow at Simon Fraser University and Concordia University. She completed her PhD in Comparative Literature at the University of Toronto. Her research examines autobiographical writing by Indigenous women and develops ethical readings of these texts from a settler feminist position.

Veronika Schuchter

“The future is menopausal’: Un/Learning with Feminist Menopause Imageries in Canadian Writing”

This paper is part of a larger project examining fiction, auto-fiction, and poetry about the menopause by writers in the twenty first century. A large proportion of literary engagements with the menopause centres the lives of women who are white, cisgender, and heterosexual, but there is also a growing body of texts that highlight the experiences of women of colour, Black women, non-binary and trans people. I suggest reading these menopause imaginaries as critical counter-narratives and an opportunity to learn with these artists and their works about inclusive and ethically responsible ways to think about the menopause. One such example presents *Writing Menopause: An Anthology of Fiction, Poetry and Creative Non-Fiction* (2017) whose editors state in the introduction that the “book is different. It is not about what the menopause is, but about how it feels” and that its 54 contributors offer “us points of views that [go] beyond women [because] menopause is experienced by non-binary people and trans men too” (1).

I show how these works of creative non-fiction by and about marginalised voices and bodies make possible not only a feminist intersectional analysis (Spelman 1998; Ahmed 2000; Fischer 2018; Grosz 2018, 2020) of the menopause that includes a breadth of different subjectivities, but that they also destabilise discourses informed by biological essentialism around the normative female body and post-reproductive age. Through selected pieces from the anthology and by drawing on the works of other Canadian writers, this paper explores how the creative realm is a crucial element in the process of un/learning and thinking beyond sexist, racist, and ageist perceptions of those experiencing menopause and instead presents ethical and inclusive ways to write about late middle-age.

Veronika Schuchter (she/her) teaches at the University of Oxford and completed a PhD on supermodernity and contemporary British and Canadian women’s writing in 2020. Her current post-doc project seeks to offer the first comprehensive study of the menopause in contemporary literature by investigating representations of the menopause in fiction, auto-fiction, and poetry by women writers in the twenty first century. She is on the executive committee of the Contemporary Women's Writing Association (CWWA) and the Feminist Studies Association (FSA); her recent publications include “Rich Women in Literature and Film” (*Text Matters*, 2019), “Toward a Feminist Archival Ethics of Accountability: Researching with the Aritha van Herk Fonds” (*Studies in Canadian Literature*, 2019), and “Long Thoughts With Aritha van Herk. An Interview” (*Contemporary Women’s Writing*, 2020).

Ellen Marie Jensen

“Thinking *oktasašvuohta*: Storytelling Approaches in Research and Education”

Indigenous-centered approaches in research and education are fairly standard in Indigenous studies scholarship globally, for example on Turtle Island and Aotearoa. Therefore, it might come as a surprise that in the not-so-recent past one could be met with defensiveness by senior scholars, colleagues, and peers when advancing Indigenous research paradigms in Nordic university environments. Major roadblocks to advancing Indigenous-centered/Indigenous feminist paradigms in research and education is the intensity with which positivism and patriarchal knowledge production continue to permeate Nordic institutions of higher education. The anchoring of Indigenous-centered research paradigms are Indigenous epistemologies and ontologies which come through resoundingly in storytelling. Indigenous students and researchers seeking to fully integrate Indigenous paradigms which are grounded in tribal ontologies and epistemologies report experiences of profound alienation in positivist and individualistic institutions of higher education.

Akin to many tribal relational ontologies, the North Sámi term *oktasašvuohta* loosely translates to “the community of belonging.” Using the concept of *oktasašvuohta* as an anchoring device, I will reflect on storytelling as one of many strategies for decolonizing and/or Indigenizing education, research, and writing. Colonialism worked to fracture communities and kinship, and educational institutions often reflect and re-produce individualistic modes of learning and knowledge production. Storytelling in various forms—sharing tribal creation stories, personal narratives, family/kin oral tradition, yoiking, or “singing Indian”—affirm our place and belonging in *oktasašvuohta* which fortifies us in our work toward decolonization in institutions of higher education.

Ellen Marie Jensen is both coastal Sámi from west Finnmark Province and Anglo-American from Minneapolis, MN. She earned her Ph.D. in Humanities and Social Sciences from a fellowship tied to the trans-disciplinary Sámi and Indigenous Research project at UiT with a dissertation titled *Diasporic Indigeneity and Storytelling Across Media: A Case Study of Narratives of Early Twentieth Century Sámi Immigrant Women* (2018). Jensen also holds a master in Indigenous Studies (2005) and a master of English literature from 2018 and has taught in Indigenous and Sámi Studies, English, and Gender Studies. Currently, she is a guest researcher at the Centre for Women’s and Gender Research at UiT, where she is working on a book manuscript on Indigenous/Indigenous feminist storytelling methodologies.

Anne Quéma

“a party, a séance, a powwow, a wake”: (dis)(re)learning with in Liz Howard’s *Infinite Citizen of the Shaking Tent*”

In Canada, western epistemology and institutional education persist today as markers of a colonization that ravaged land, bodies, and languages. Liz Howard’s *Infinite Citizen of the Shaking Tent* addresses the injurious effects of epistemic violence by dislocating western practices of cognition from within. Her poems resist and disrupt by enacting a minute and painstaking dislocation of western learning at three interwoven levels: scientific taxonomy, philosophical discourse of ontology and subjectivity, and literary appropriation as exemplified by Longfellow’s *The Song of Hiawatha* (1855). Situated at the cross-roads of urban settler knowledge and an eco-poetic relationship to land, her poetry recalls Leanne Betasamosake Simpson’s call for Indigenous resurgence through place-based practices. Howard’s striving for resurgence takes the path of innovative poetry, which is itself a western mode of resistance to predominant conceptions of poetry. I suggest that Indigenous pedagogy reconfigures innovative writing. Thus, the ethical challenge is to not impose a familiar grid of interpretation but to engage with the ways in which Howard’s practices destabilize scholarship surrounding innovative poetry.

Referring to Deanna Reder and Daniel Heath Justice on situated knowledge, I propose that Howard’s use of innovative poetry should be situated in the context of Indigenous loss of kinship, land, and languages. Howard writes as mixed settler and Anishinaabe poet who was severed from her ancestry through her father’s absence. Her dislocation of the English language speaks to “a disaster of language as a result of trauma” (Howard 2019), and it seeks to undo the sign systems that established cognitive mastery over land and Indigenous culture. Faced with the appropriation of Indigenous culture in poems like Longfellow’s *Hiawatha*, Howard resorts to experimental modes (including stories) to dismantle conventional voices, prosody, and syntax associated with the western practice of the lyrical. However, the innovative mode itself is transformed. I suggest that her poetry should be *read with* Jordan Abel, as well as visual artists Kent Monkman and Rebecca Belmore. Linking these works is the derailing of colonial epistemology from an aesthetic, political, and relational Indigenous standpoint.

I show how her poetry works its way through and refashions scientific terminology to let Indigenous language and pedagogy resurge. On the one hand, taxonomy contaminates the lines as if the page were a site to be conquered and mastered. On the other, Howard draws on the Anishinaabe sacred rite of the Shaking Tent to call upon the spirit world for prophesy. This ceremonial rite mobilizes the search for an I-land inhabited by learning practices that link the boreal forest, language, and kin. Thus, Howard shares with Indigenous scholars like Shawn Wilson the belief in knowledge as ceremony and relation.

Anne Quéma teaches at Acadia University. Publications include *Power and Legitimacy* (UTP 2015) as well as chapters and articles in *Canadian Literature*, *Gothic Studies*, *Journal of Law and Society*, *English Studies in Canada*, *The Canadian Modernists Meet*, *Gothic Kinship*, and *Wider Boundaries of Daring*. She is currently working on practices of experimental writing and has published articles on Dionne Brand’s *Ossuaries* (2014), M. NourbeSe Philip’s *Zong* (2016), and Erin Moure’s *The Unmemntioable* (SCL, 45.2). Separate articles on holocaust writing in Canada and Oana Avasilichioaei’s *Liminal* are forthcoming.

Panel with Marja Bål Nango & Elisabeth Stubberud
“‘Before she came, after he left’: Telling Queer Sámi Stories”

In this panel we will screen Marja Bål Nango’s short film ‘Før hun kom, etter han dro’ [Before she came, after he left, 22 mins]. The film offers a strong visual and evocative tale of a young man’s inner struggle, the grief of a love that once was, and the balance between the old, and the new love that has arisen. The film has an underlying Sami motif connected to identity and self-acknowledgement.

Following the film, Marja will talk briefly about why she wanted to make this short film, and how it has been received in different Sámi (and non-Sámi) contexts. Elisabeth and Marja will then engage the audience in a discussion about the possibilities of queer storytelling in Sámi film. Why tell queer Sámi stories? What queer Sámi stories can we tell? What stories are in fact being told in literature and film? What is the role of ambiguity in (queer) Sámi narratives? What might queer Sámi stories offer Sámi communities? Who might queer Sámi stories speak to?

Marja Bål Nango is a film director, scriptwriter and producer. She studied directing at Nordland College of Art and Film, and producing at a special collaboration between International Sámi Film Institute and Sámi University. She is scriptwriter, director and producer of the short film "Hilbes biigá", which has been screened at 30 film festivals and won the UR Award for Best Film at Uppsala Int Film Festival, and the Skårungen-award at Tromsø International Film Festival (TIFF) in 2015. Her latest shortfilm «The Tongues» premiered in 2019 and won Skårungen-award at TIFF in 2020. Marja and co-writer Ingir Bål are now developing their first feature film “The reindeer herder” together.

Elisabeth Stubberud is a cultural studies scholar with background in gender research. She is currently working on a postdoctoral project on ethnicity and belonging in Kven and Sámi coastal societies, at NTNU. She is also working academically and as an activist on Igbtqi issues. She was one of the organisers of the 2019 Saepmie Pride in Tråante.