Follow the Blackbirds

In language as perceptive as it is poignant, poet Gwen Nell Westerman builds a world in words that reflects the past, present, and future of the Dakota people. An intricate balance between the singularity of personal experience and the unity of collective longing, Follow the Blackbirds speaks to the affection and appreciation a contemporary poet feels for her family, community, and environment. With touches of humor and the occasional sharp cultural criticism, the voice that emerges from these poems is that of a Dakota woman rooted in her world and her words. In this moving collection, Westerman reflects on history and family from a unique perspective, one that connects the painful past and the hard-fought future of her Dakota homeland. Grounded in vivid story and memory, Westerman draws on both English and the Dakota language to celebrate the long journey along sunflower-lined highways of the tallgrass prairies of the Great Plains that returns her to a place filled with “more than history.” An intense homage to the power of the place, this book tells a masterful story of cultural survival and the power of language.

In 1894 Wisconsin game wardens Horace Martin and Josiah Hicks were dispatched to arrest Joe White, an Ojibwe ogimaa (chief), for hunting deer out of season and off-reservation. Martin and Hicks found White and made an effort to arrest him. When White showed reluctance to go with the wardens, they started beating him; he attempted to flee, and the wardens shot him in the back, fatally wounding him. Both Martin and Hicks were charged with manslaughter in local county court, and they were tried by an all-white jury. A gripping historical study, The Murder of Joe White contextualizes this event within decades of struggle of White’s community at Rice Lake to resist removal to the Lac Courte Oreilles Reservation, created in 1854 at the Treaty of La Pointe. While many studies portray American colonialism as defined by federal policy, The Murder of Joe White seeks a much broader understanding of colonialism, including the complex role of state and local governments as well as corporations. All of these facets of American colonialism shaped the events that led to the death of Joe White and the struggle of the Ojibwe to resist removal to the reservation.

The summer before going into high school, Fiona receives a mysterious box in the mail, one that she hopes will answer her questions about her Anishinaabe Indian heritage. It contains stories written by the grandfather she never knew, an Anishinaabe man her mother refuses to talk about. As she reads his stories about blackbirds and bigfoot, as well as tales about Indians in space and homeless Native men camping by the river in Minneapolis, Fiona finds other questions arising—questions about her grandfather and the experiences that shaped his stories, questions about her mother’s silence regarding the grandfather she never knew. Fiona’s desire to know more and her mother’s reluctance to share stir up bitter feelings of anger and disappointment that slowly transform as she reads the stories into a warmer understanding of the difficulties of family, love, and the weight of the past. "In ELECTRIC SNAKES, Adrian C. Louis's thirteenth poetry collection, no one is spared his critical eye,
including himself. These powerful and often humorous poems cover myriad subjects: Trump, music, zombies, Jimmy John's, childhood, caller ID, venetian blinds, magpies, love, and Mom."--From the Editor

When Hopi/White Mountain Apache anthropologist Tony M. Smokerise is found murdered in his office at Central Highlands University, the task of solving the crime falls to jaded Choctaw detective Monique Blue Hawk and her partner Charles T. Clarke. A seemingly tolerant and amicable office of higher education, the university, Monique soon learns, harbors parties determined to destroy the careers of Tony and his best friend, the volatile Oglala anthropologist Roxanne Badger. In the course of her investigation, Monique discovers that the scholars who control Tony’s department are also overseeing the excavation of a centuries-old tribal burial site that was uncovered during the construction of a freeway. Tony’s role in the project, she realizes, might be the key to identifying his murderer. This virtuosic mystery novel explores, in engrossing detail, the complex motives for a killing within the sometimes furtive and hermetic setting of academia.

The Willow’s Whisper brings the voices of 35 poets from the Irish and Native American communities together in one compilation. This collection of poems provides an aesthetic commentary on the potential which is beyond and within the everyday. From Gabriel Rosenstock and Biddy Jenkinson to N. Scott Momaday and Karenne Wood, mother-earth comes to life through each sound and syllable, and reawakens our senses to the world at its most beautiful and evocative. This volume will aid us to reconnect In the opening story of Geary Hobson’s riveting new collection, Plain of Jars, a young private confides to his friend that he’s trying to leave the Marine Corps. “I am not doing this just because I find the Marine Corps too tough,” Warren Needham says, but because violence is contradictory to his faith. The story’s surprising climax, however, reveals a different side of Needham’s contradictory nature. It’s this acute understanding of conflict that characterizes Plain of Jars, a book populated by bullies, men in combat, abusive spouses, and Native Americans seeking a sense of personal identity in an environment where conformity is law. The U.S. Marine Corps sets the stage for a number of these stories, whose protagonists combat racism, post-traumatic stress syndrome, and the looming reality of the Vietnam War. With pitch perfect dialogue and a sense of the unexpected, Plain of Jars tests the depths of complex lives. Indigenous authors struggle to create authentic cultural representations. In Writing Home, Michael Wilson demonstrates that the use of acceptable Western literary forms by indigenous peoples, while sometimes effective, has frequently distorted essential truths about their cultures. Sermons, for instance, have provided some indigenous authors with a means to criticize colonialism; but ultimately this institutional form, by its very nature, expresses a hierarchical relationship between Christian religions and indigenous beliefs and practices. Taking up Lisa Brooks’s notion of “spinning the binary” between oral and literary forms and Christopher Teuton’s explication of the graphic mode, this book examines the uses that a range of Anishinaabe authors make of art and artists. Arguing that the mark on a surface—whether it be an ancient pictograph or a contemporary painting—intervenes, in the works under scrutiny, in such artificial divisions as precolonial/oral and postcontact/alphabetically literate societies, the text examines the ways Anishinaabe authors establish frameworks for continuity, resistance, and sovereignty in that “space” where conventional narratives of settlement read rupture. This book is a significant contribution to studies of the ways traditional forms of inscription support and amplify the oral tradition and in turn how both the method and aesthetic of inscription contribute to contemporary literary aesthetics and the politics of representation. At once informative, comic, and plaintive, Seeing Red—Hollywood’s Pixeled Skins is an anthology of critical reviews that reexamines the ways in which American Indians have traditionally been portrayed in film. From George B. Seitz’s 1925 The Vanishing American to Rick Schroder’s 2004 Black Cloud, these 36 reviews by prominent scholars of American Indian Studies are accessible, personal, intimate, and oftentimes autobiographic. Seeing Red—Hollywood’s Pixeled Skins offers indispensable perspectives from American Indian cultures to foreground the dramatic, frequently ridiculous difference between the experiences of Native peoples and their depiction in film. By pointing out and poking fun at the dominant ideologies and perpetuation of stereotypes of Native Americans
in Hollywood, the book gives readers the ability to recognize both good filmmaking and the dangers of misrepresenting aboriginal peoples. The anthology offers a method to historicize and contextualize cinematic representations spanning the blatantly racist, to the well-intentioned, to more recent independent productions. Seeing Red is a unique collaboration by scholars in American Indian Studies that draws on the stereotypical representations of the past to suggest ways of seeing American Indians and indigenous peoples more clearly in the twenty-first century. Science fiction often operates as either an extended metaphor for human relationships or as a genuine attempt to encounter the alien Other. Both types of stories tend to rehearse the processes of colonialism, in which a sympathetic protagonist encounters and tames the unknown. Despite this logic, Native American writers have claimed the genre as a productive space in which they can critique historical colonialism and reassert the value of Indigenous worldviews. Encountering the Sovereign Other proposes a new theoretical framework for understanding Indigenous science fiction, placing Native theorists like Vine Deloria Jr. and Gregory Cajete in conversation with science fiction theorists like Darko Suvin, David Higgins, and Michael Pinsky. In response to older colonial discourses, many contemporary Indigenous authors insist that readers acknowledge their humanity while recognizing them as distinct peoples who maintain their own cultures, beliefs, and nationhood. Here author Miriam C. Brown Spiers analyzes four novels: William Sanders’s The Ballad of Billy Badass and the Rose of Turkestan, Stephen Graham Jones’s It Came from Del Rio, D. L. Birchfield’s Field of Honor, and Blake M. Hausman’s Riding the Trail of Tears. Demonstrating how Indigenous science fiction expands the boundaries of the genre while reinforcing the relevance of Indigenous knowledge, Brown Spiers illustrates the use of science fiction as a critical compass for navigating and surviving the distinct challenges of the twenty-first century. Many of the English translations of Indigenous languages that we commonly use today have been handed down from colonial missionaries whose intent was to fundamentally alter or destroy prior Indigenous knowledge and praxis. In this text, author Mark D. Freeland develops a theory of worldview that provides an interrelated logical mooring to shed light on the issues around translating Indigenous languages in and out of colonial languages. In tandem with other linguistic and narrative methods, this theory of worldview can be employed to help root out the reproduction of colonial culture in Indigenous languages and can be a useful addition to the repertoire of tools needed to return to life-giving relationships with our environment. These issues of decolonization are highlighted in the trajectory of treaty language associated with relationships to land and their present-day importance. This book uses the 1836 Treaty of Washington and its contemporary manifestation in Great Lakes fishing rights and the State of Michigan’s 2007 Inland Consent Decree as a means of identifying the role of worldview in deciphering the logics embedded in Anishinaabe thought associated with these relationships to land. A fascinating study for students of Indigenous and linguistic disciplines, this book deftly demonstrates the significance of worldview theory in relation to the logics of decolonization of Indigenous thought and praxis. From one of the writers of the twentieth-century Native American Literary Renaissance comes a remarkable tale about how to acknowledge the past and take a chance on the future. Rooted in tribal-world consciousness, That Guy Wolf Dancing is the story of a young tribal wolf-man becoming a part of his not-sonatural world of non-tribal people. Twenty-something Philip Big Pipe disappears from an unsettled life he can hardly tolerate and ends up in an off-reservation town. When he leaves, he doesn't tell anyone where he is going or what his plans, if he has any, might be. Having never taken himself too seriously, he now faces a world that feels very foreign to him. As he struggles to adapt to the modern universe, Philip, ever a “wolf dancer,” must improvise, this time to a sound others provide for him. Like the wolf, Philip sometimes feels hunted, outrun, verging on extinction. Only by moving rhythmically in a dissident, dangerous, and iconic world can Philip Big Pipe let go of the past and craft a new future. ’Brings Plenty has come into his own power with this new book of poems. These are the poems of a hardcore rez visionary who is ‘. . . map(ping) the spirit world . . . ’ Each poem carries a light born of struggle, and like vision, each illumination has its costPersonal history is utterly tied to the historical DNA of family, a place. Through the journey
of these poems, a map emerges. In this map, you will find a way home."—Joy Harjo, Mvskoke poet, musician, performer, professor

Selected as one of Oprah Winfrey’s "Books That Help Me Through" United States Poet Laureate Joy Harjo gathers the work of more than 160 poets, representing nearly 100 indigenous nations, into the first historically comprehensive Native poetry anthology. This landmark anthology celebrates the indigenous peoples of North America, the first poets of this country, whose literary traditions stretch back centuries. Opening with a blessing from Pulitzer Prize–winner N. Scott Momaday, the book contains powerful introductions from contributing editors who represent the five geographically organized sections. Each section begins with a poem from traditional oral literatures and closes with emerging poets, ranging from Eleazar, a seventeenth-century Native student at Harvard, to Jake Skeets, a young Diné poet born in 1991, and including renowned writers such as Luci Tapahanso, Natalie Díaz, Layli Long Soldier, and Ray Young Bear. When the Light of the World Was Subdued, Our Songs Came Through offers the extraordinary sweep of Native literature, without which no study of American poetry is complete.

Novel set on the Pine Ridge Reservation, South Dakota.

Simon Pokagon, the son of tribal patriarch Leopold Pokagon, was a talented writer, advocate for the Pokagon Potawatomi community, and tireless self-promoter. In 1899, shortly after his death, Pokagon's novel Ogimawke Mitigwaki (Queen of the Woods)—only the second ever published by an American Indian—appeared. It was intended to be a testimonial to the traditions, stability, and continuity of the Potawatomi in a rapidly changing world. Read today, Queen of the Woods is evidence of the author's desire to mark the cultural, political, and social landscapes with a memorial to the past and a monument to a future that included the Pokagon Potawatomi as distinct and honored people. This new edition offers a reprint of the original 1899 novel with the author's introduction to the language and culture of his people. In addition, new accompanying materials add context through a cultural biography, literary historical analysis, and linguistic considerations of the unusual text.

Here's the myth: Native Americans are people of great spiritual depth, in touch with the rhythms of the earth. They love the great outdoors and are completely in tune with the natural world. They can predict the weather by glancing at the sky, or hearing a crow cry, or somehow. Who knows exactly how? The point of the myth is that Indians are, well, special. Different from white people, but in a good way. The four young male Native American poets whose work is brought together in this startling collection would probably raise high their middle fingers in salute to this myth. These guys and "guys" they are—don't buy into the myth. Their poems aren't about hunting and fishing or bonding with animal spirits. Their poems are about urban decay and homelessness, about loneliness and despair, about Payday Loans and 40-ounce beers, about getting enough to eat and too much to drink. And there is nothing romantic about their poetry, either. It is written in the vernacular of mean streets: often raw and coarse and vulgar, just like the lives it describes. Sure, they write about life on the reservation. However, for the Indians in their poems, life on the reservation is a lot like life in the city, but without the traffic. These poets are sick to death of the myth. You can feel it in their poems. These poets are bound by a common attitude as well as a common heritage. All four—Joel Waters, Steve Pacheco, Luke Warm Water, and Trevino L. Brings Plenty—are Sioux, and all four identify themselves as "Skins" (as in "Redskins"). In their poems, they grapple with their heritage, wrestling with what it means to be a Sioux and a Skin today. It's a fight to the finish. "Embracing an identity of twenty-first century west coast urban squalor, Trevino Brings Plenty creates a madly cruising momentum barreling down the page instantly akin to narrowing proximities within a panorama of cityscapes, apartments and dives. The resulting irresistible fervor brings a flavor of first to a long-awaited banter. Hold on; this one is fully loose."—Allison Adelle Hedge Coke "A laugh heard around the world, a mandatory message for the rest of America. Trevino Brings Plenty fires off this poetic shot from the northwest coast and its reverberations are necessary. Necessary for an understanding of the Indian world - its humour, its pain, its absolute refusal to fit the mold of the other's expectations of what our red world should be."—James Thomas Stevens “Trevino L. Brings Plenty's work is deceptively
straightforward. The rich values of human struggle rumble between lines of the voice and vicissitude of marked page. These poems are viscously inked illustrations of bleak scenes obscured in popular American culture.”—Elizabeth Woody

Many of the poems in National Monuments explore bodies, particularly the bodies of indigenous women worldwide, as monuments—in life, in photos, in graves, in traveling exhibitions, and in plastic representations at the airport. Erdrich sometimes imagines what ancient bones would say if they could speak. Her poems remind us that we make monuments out of what remains—monuments are actually our own imaginings of the meaning or significance of things that are, in themselves, silent. As Erdrich moves from the expectedly "poetic" to the voice of a newspaper headline or popular culture, we are jarred into wondering how we make our own meanings when the present is so immediately confronted by the past (or vice versa). The language of the scientists that Erdrich sometimes quotes in epigraphs seems reductive in comparison to the richness of tone and meaning that these poems—filled with puns, allusions, and wordplay—provide. Erdrich's poetry is literary in the best sense of the word, infused with an awareness of the poetic canon. Her revisions of and replies to poems by William Carlos Williams, Robert Frost, and others offer an indigenous perspective quite different from the monuments of American literature they address.

In the decades since the passing of the Pamajewon ruling in Canada and the Indian Gaming Regulatory Act in the United States, gaming has come to play a crucial role in how Indigenous peoples are represented and read by both Indians and non-Indians alike. This collection presents a transnational examination of North American gaming and considers the role Indigenous artists and scholars play in producing depictions of Indigenous gambling. In an effort to offer a more complete and nuanced picture of Indigenous gaming in terms of sign and strategy than currently exists in academia or the general public, Gambling on Authenticity crosses both disciplinary and geographic boundaries. The case studies presented offer a historically and politically nuanced analysis of gaming that collectively creates an interdisciplinary reading of gaming informed by both the social sciences and the humanities. A great tool for the classroom, Gambling on Authenticity works to illuminate the not-so-new Indian being formed in the public's consciousness by and through gaming.

Stories Through Theories/Theories Through Stories explores the uneasy relations—often contentious, sometimes complicit—between American Indian Literature and literary theory. This collection of essays—sometimes playfully but always insistently—changes our readings of Native works and challenges our roles as intellectual guides until we step deeper into the ambiguous territories where writer, listener, reader, and critic intersect. Taken together, these essays provide compelling evidence for looking at primary Native cultures, authors, and histories as enrichments of Native literature. Echoing and expanding the aims of the first volume, Visualities: Perspectives on Contemporary American Indian Film and Art, this second volume contains illuminating global Indigenous visualities concerning First Nations, Aboriginal Australian, Maori, and Sami peoples. This insightful collection of essays explores how identity is created and communicated through Indigenous film-, video-, and art-making; what role these practices play in contemporary cultural revitalization; and how indigenous creators revisit media pasts and resignify dominant discourses through their work.

Taking an interdisciplinary approach, Visualities Two draws on American Indian studies, film studies, art history, cultural studies, visual culture studies, women's studies, and postcolonial studies. Among the artists and media makers examined are Tasha Hubbard, Rachel Perkins, and Ehren "Bear Witness" Thomas, as well as contemporary Inuit artists and Indigenous agents of cultural production working to reimagine digital and social platforms. Films analyzed include The Exiles, Winter in the Blood, The Spirit of Annie Mae, Radiance, One Night the Moon, Bran Nue Dae, Ngati, Shimásání, and Sami Blood. Poetry. Native American Studies. "These poems are 'porcupine quills,' beautiful and sharp. They draw blood. They make me laugh and cry. I love this book." --Sherman Alexie, Poet, fiction writer, screenwriter "'Trevino Brings Plenty's poetry 'ignites a sunrise,' bearing witness to Indigenous America's most difficult and invisible realities. Faced with these urgent poems, we are again reminded of our constant fight for survival. Brings Plenty embarks on a telling that will inspire and challenge our notions of how we experience our modern
Shedding Skins Four Sioux Poets

colonial lives."--Sherwin Bitsui, Author of Floodsong "Reading Trevino Brings Plenty's poems is a head adjustment. As hard as these poems work to defy the stereotype of Native American spirituality, they also act like ceremonies--new ones--the anti-vision quest, spirit guide avoidance, songs to survive shame, good days NOT to die. Trevino Brings Plenty is no sham-shaman, but he is a healer and a true one."--Heid Erdrich, Author of Cell Traffic and National Monuments "Brings Plenty has come into his own power with this new book of poems. These are the poems of a hardcore rez visionary who is 'map(ping) the spirit world.' Each poem carries a light born of struggle, and like vision, each illumination has its costPersonal history is utterly tied to the historical DNA of family, a place. Through the journey of these poems, a map emerges. In this map, you will find a way home."--Joy Harjo, Mvskoke poet, musician, performer, professor "Trevino Brings Plenty has the soul of a poet, no doubt. In fact he might have two of them--the other used to belong to America, until he ripped it out of her still-beating heart and ate it. Like some NDNero Paganini, Brings Plenty's verbiage whirls away theThe first book of its kind, Self-Determined Stories: The Indigenous Reinvention of Young Adult Literature reads Indigenous-authored YA—from school stories to speculative fiction—not only as a vital challenge to stereotypes but also as a rich intellectual resource for theorizing Indigenous sovereignty in the contemporary era. Building on scholarship from Indigenous studies, children's literature, and cultural studies, Suhr-Sytsma delves deep in close readings of works by Sherman Alexie, Jeannette Armstrong, Joseph Bruchac, Drew Hayden Taylor, Susan Power, Cynthia Leitich Smith, and Melissa Tantaquidgeon Zobel. Together, Suhr-Sytsma contends, these works constitute a unique Indigenous YA genre. This genre radically revises typical YA conventions while offering a fresh portrayal of Indigenous self-determination and a fresh critique of multiculturalism, heteropatriarchy, and hybridity. This literature, moreover, imagines compelling alternative ways to navigate cultural dynamism, intersectionality, and alliance-formation. Self-Determined Stories invites readers from a range of contexts to engage with Indigenous YA and convincingly demonstrates the centrality of Indigenous stories, Indigenous knowledge, and Indigenous people to the flourishing of everyone in every place. A Clan Mother story for the twenty-first century, Sacred Wilderness explores the lives of four women of different eras and backgrounds who come together to restore foundation to a mixed-up, mixed-blood woman—a woman who had been living the American dream, and found it a great maw of emptiness. These Clan Mothers may be wisdom-keepers, but they are anything but stern and aloof—they are women of joy and grief, risking their hearts and sometimes their lives for those they love. The novel swirls through time, from present-day Minnesota to the Mohawk territory of the 1620s, to the ancient biblical world, brought to life by an indigenous woman who would come to be known as the Virgin Mary. The Clan Mothers reveal secrets, the insights of prophecy, and stories that are by turns comic, so painful they can break your heart, and perhaps even powerful enough to save the world. In lyrical, lushly imagined prose, Sacred Wilderness is a novel of unprecedented necessity. Ralph Salisbury's stories are engaging and unique. He has a distinctive approach to assembling the elements of a narrative. The "facts" might be revealed directly, but they are more likely to emerge in small fragments of illumination, like pieces of a dream. The men Salisbury describes have been to war, and being "home"?in the States?is sometimes disorienting for them. Most of them think that they need a woman to help them get their bearings. High school football star Cyrus Littlehorse Jones dreams of slipping silky lingerie off the pale white bodies of high school cheerleaders. A Korean War veteran joins a Vietnam War protest so that he can score with a "hippie chick." Salisbury taps primal emotions?love, passion, anger?but he explores his subjects in unusual ways, like drillers who bore at odd angles to discover pools of oil trapped deep in layers of rock. He excavates the hearts and minds of his characters, mining them to fuel his stories. And his stories are the richer for it?invariably compelling and continually surprising. Two-Spirit people, identified by many different tribally specific names and standings within their communities, have been living, loving, and creating art since time immemorial. It wasn't until the 1970s, however, that contemporary queer Native literature gained any public notice. Even now, only a handful of books address it specifically, most notably the 1988 collection Living
the Spirit: A Gay American Indian Anthology. Since that book’s publication twenty-three years ago, there has not been another collection published that focuses explicitly on the writing and art of Indigenous Two-Spirit and Queer people. This landmark collection strives to reflect the complexity of identities within Native Gay, Lesbian, Bisexual, Transgender, Queer, and Two-Spirit (GLBTQ2) communities. Gathering together the work of established writers and talented new voices, this anthology spans genres (fiction, nonfiction, poetry, and essay) and themes (memory, history, sexuality, indigeneity, friendship, family, love, and loss) and represents a watershed moment in Native American and Indigenous literatures, Queer studies, and the intersections between the two. Collaboratively, the pieces in Sovereign Erotics demonstrate not only the radical diversity among the voices of today’s Indigenous GLBTQ2 writers but also the beauty, strength, and resilience of Indigenous GLBTQ2 people in the twenty-first century. Contributors: Indira Allegra, Louise Esme Cruz, Paula Gunn Allen, Qwo-Li Driskill, Laura Furlan, Janice Gould, Carrie House, Daniel Heath Justice, Maurice Kenny, Michael Koby, M. Carmen Lane, Jaynie Lara, Chip Livingston, Luna Maia, Janet McAdams, Deborah Miranda, Daniel David Moses, D. M. O’Brien, Malea Powell, Cheryl Savageau, Kim Shuck, Sarah Tsigeuyu Sharp, James Thomas Stevens, Dan Taulapapa McMullin, William Raymond Taylor, Joel Waters, and Craig Womack

Heid E. Erdrich writes from the present into the future where human anxiety lives. Many of her poems engage ekphrasis around the visual work of contemporary artists who, like Erdrich, are Anishinaabe. Poems in this collection also curate unmountable exhibits in not-yet-existent museums devoted to the ephemera of communication and technology. A central trope is the mixtape, an ephemeral form that Erdrich explores in its role of carrying the romantic angst of American couples. These poems recognize how our love of technology and how the extraction industries on indigenous lands that technology requires threaten our future and obscure the realities of indigenous peoples who know what it is to survive apocalypse. Deeply eco-poetic poems extend beyond the page in poemeos, collaboratively made poem films accessible in the text through the new but already archaic use of QR codes. Collaborative poems highlighting lessons in Anishinaabemowin also broaden the context of Erdrich’s work. Despite how little communications technology has helped to bring people toward understanding one another, these poems speak to the keen human yearning to connect as they urge engagement of the image, the moment, the sensual, and the real. This poetry anthology strives to encompass the entire range of Native American experience in California, including both tribes indigenous to California and many from elsewhere now residing in the state. The poetry tells not only about the struggles of maintaining cultural identity against overwhelming odds, but also celebrates humor, music, dance, art, family, life, and the beauty of the land. --Land is key to the operations of coloniality, but the power of the land is also the key anticolonial force that grounds Indigenous liberation. This work is an attempt to articulate the nature of land as a material, conceptual, and ontological foundation for Indigenous ways of knowing, being, and valuing. As a foundation of valuing, land forms the framework for a conceptualization of Indigenous environmental ethics as an anticolonial force for sovereign Indigenous futures. This text is an important contribution in the efforts to Indigenize Western philosophy, particularly in the context of settler colonialism in the United States. It breaks significant ground in articulating Indigenous ways of knowing and valuing to Western philosophy—not as artifact that Western philosophy can incorporate into its canon, but rather as a force of anticolonial Indigenous liberation. Ultimately, Indigenizing Philosophy through the Land shines light on a possible road for epistemically, ontologically, and morally sovereign Indigenous futures.

American Indian poet Luke Warm Water offers up 37* new poems (83 pages of poetry) in his award winning book City Tree of Concrete & Hope. His new collection covers predominantly Native American contemporary themes of his home in South Dakota and urban life in the San Francisco Bay Area, as well as international experiences. This book received an Artists Embassy International literary/cultural award in 2013. * NOTE: Previous versions of this book exist that do not have added and updated poems. For the latest edition (dated November 5, 2014) only buy this book from the CreateSpace or Kindle websites and not Amazon.com or other booksellers.
featured on their website or elsewhere. Accolades for City Tree of Concrete & Hope: "Luke Warm Water's new collection is an ancestral confluence shaping, mapping an experience with an internal strength to withstand any obstacle." - Trevino Brings Plenty (Minneconjou Lakota)

Author in Shedding Skins: Four Sioux Poets "Luke's poetry is part of what will become the literary canon of our generation cultural experiences in a way that avoids self-stereotyping without abandoning important details makes me think of songs I haven't heard in a long time on car rides and fishing trips." - Kim Shuck (Goral/Tsalagi) Author of Rabbit Stories

Luke Warm Water is a self-taught poet born in Rapid City, South Dakota. He was raised in an urban American Indian neighborhood and is a member of the Oglala Lakota Tribe. Luke began writing in his early 30's and cultivated his marginalized humorous yet poignant verse through spoken word venues and Poetry Slam. He often uses his narrative prose style to address contemporary Native American themes. Poet and novelist Adrian C. Louis once commented on Luke's writings as "Poetry for the disenfranchised, those who don't have a voice, his poems are strong and true." In 2005, Luke was the first spoken-word poet to receive an Archibald Bush Foundation individual artist fellowship in literature. He was a featured poet at the prestigious Geraldine R. Dodge 12th Biennial Poetry Festival in 2008. Luke currently resides in Oakland, California.

Storytelling has always been an important part of Native culture. Stories play a part in everyday Native life—they are often oral and rich in detail and language and serve as a form of recording history. Digital media now allow for the extension of this storytelling. This necessary text evaluates how digital media are changing the rich cultural act of storytelling within Native communities, with a specific focus on Native newsroom norms and routines. The authors argue that the non-Native press often leave consumers with a stereotypical view of American Indians, and aim to give a more authentic representation to Native journalism. With interviews from more than forty Native journalists around the country, this book is essential to understanding how digital media possibly advances the distribution of storytelling within the American Indian community. "Packed with inspirational, useful, and thought-provoking essays on the craft of writing from some of the best writers around." —Minneapolis Star Tribune

Teachers, exercises, mentors, critiques, humor, and inspiration: these form the fuel all writers need when they get down to work every day. For decades the Loft Literary Center has provided this fuel to an enormous community of writers. Views from the Loft brings together the collected wisdom of that community—its authors, students, and editors—giving anyone the tools and inspiration necessary to thrive in the writing life. A who's who of writers on writing ranging from the National Book Award–winning poet Mark Doty to Newbery Medal–winning children’s author Kate DiCamillo, and touching on issues as delicate as the representation of family in memoir and as hilarious as a “sad-epiphany poem” mad lib for frustrated poets, this book is an essential collection of crucial tips and challenging questions for everyone who puts pen to page. The essays and interviews in this book include superstar writers like Rick Bass, Michael Cunningham, Grace Paley, Jim Moore, Kathleen Norris, Susan Power, Susan Straight, Bao Phi, Marilyn Hacker, Shannon Olson, R.D. Zimmerman, Lorna Landvik, Vivian Gornick, Yehuda Amichai, and many more. A landmark anthology celebrating twenty-one Native poets first published in the twenty-first century New Poets of Native Nations gathers poets of diverse ages, styles, languages, and tribal affiliations to present the extraordinary range and power of new Native poetry. Heid E. Erdrich has selected twenty-one poets whose first books were published after the year 2000 to highlight the exciting works coming up after Joy Harjo and Sherman Alexie. Collected here are poems of great breadth—long narratives, political outcries, experimental works, and traditional lyrics—and the result is an essential anthology of some of the best poets writing now. Poets included are Tacey M. Atsitty, Trevino L. Brings Plenty, Julian Talamantez Brolaski, Laura Da’, Natalie Diaz, Jennifer Elise Foerster, Eric Gansworth, Gordon Henry, Jr., Sy Hoahwah, LeAnne Howe, Layli Long Soldier, Janet McAdams, Brandy Nalani McDougall, Margaret Noodin, dg okpik, Craig Santos Perez, Tommy Pico, Cedar Sigo, M. L. Smoker, Gwen Westerman, and Karenne Wood. Despite the central role blood quantum played in political formations of American Indian identity in the late nineteenth and twentieth centuries, there are few
studies that explore how tribal nations have contended with this transformation of tribal citizenship. Those Who Belong explores how White Earth Anishinaabeg understood identity and blood quantum in the early twentieth century, how it was employed and manipulated by the U.S. government, how it came to be the sole requirement for tribal citizenship in 1961, and how a contemporary effort for constitutional reform sought a return to citizenship criteria rooted in Anishinaabe kinship, replacing the blood quantum criteria with lineal descent. Those Who Belong illustrates the ways in which Anishinaabeg of White Earth negotiated multifaceted identities, both before and after the introduction of blood quantum as a marker of identity and as the sole requirement for tribal citizenship. Doerfler’s research reveals that Anishinaabe leaders resisted blood quantum as a tribal citizenship requirement for decades before acquiescing to federal pressure. Constitutional reform efforts in the twenty-first century brought new life to this longstanding debate and led to the adoption of a new constitution, which requires lineal descent for citizenship. 

Mediating Indianness investigates a wide range of media—including print, film, theater, ritual dance, music, recorded interviews, photography, and treaty rhetoric—that have been used in exploitative, informative, educative, sustaining, protesting, or entertaining ways to negotiate Native American identities and images. The contributors to this collection are (Native) American and European scholars whose initial findings were presented or performed in a four-panel format at the 2012 MESEA (Society for Multi-Ethnic Studies: Europe and the Americas) conference in Barcelona. The selection of the term Indianness is deliberate. It points to the intricate construction of ethnicity as filtered through media, despite frequent assertions of “authenticity.” From William “Buffalo Bill” Cody’s claim, extravagantly advertised on both sides of the Atlantic, that he was staging “true-to-life” scenes from Indian life in his Wild West shows to contemporary Native hip-hop artist Quese IMC’s announcement that his songs tell his people’s “own history” and draw on their “true” culture, media of all types has served to promote disparate agendas claiming legitimacy. This volume does not shy away from the issue of evaluation and how it is only tangential to medial artificiality. As evidenced in this collection, “the vibrant, ever-transforming future of Native peoples is located within a complex intersection of cultural influences,” said Susan Power, author of Sacred Wilderness. 

From the Publisher: These poets are bound by a common attitude as well as a common heritage. All four—Joel Waters, Steve Pacheco, Kurt Schweigman (who writes under the name Luke Warm Water), and Trevino L. Brings Plenty—are Sioux, and all four identify themselves as "Skins" (as in "Redskins"). In their poems, they grapple with their heritage, wrestling with what it means to be a Sioux and a Skin today. It's a fight to the finish. Louise Erdrich is one of the most important, prolific, and widely read contemporary Indigenous writers. Here leading scholars analyze the three critically acclaimed recent novels—The Plague of Doves (2008), The Round House (2012), and LaRose (2016)—that make up what has become known as Erdrich’s “justice trilogy.” Set in small towns and reservations of northern North Dakota, these three interwoven works bring together a vibrant cast of characters whose lives are shaped by history, identity, and community. Individually and collectively, the essays herein illuminate Erdrich’s storytelling abilities; the complex relations among crime, punishment, and forgiveness that characterize her work; and the Anishinaabe contexts that underlie her presentation of character, conflict, and community. The volume also includes a reader’s guide to each novel, a glossary, and an interview with Erdrich that will aid in readers’ navigation of the justice novels. These timely, original, and compelling readings make a valuable contribution to Erdrich scholarship and, subsequently, to the study of Native literature and women's authorship as a whole. The remarkable story of the money sent by the Choctaw to the Irish in 1847 is one that is often told and remembered by people in both nations. This gift was sent to the Irish from the Choctaw at the height of the potato famine in Ireland, just sixteen years after the Choctaw began their march on the Trail of Tears toward the areas west of the Mississippi River. Famine Pots honors that extraordinary gift and provides further context about and consideration of this powerful symbol of cross-cultural synergy through a collection of essays and poems that speak volumes of the empathy and connectivity between the two communities. As well as signaling patterns of
movement and exchange, this study of the gift exchange invites reflection on processes of cultural formation within Choctaw and Irish society alike, and sheds light on longtime concerns surrounding spiritual and social identities. This volume aims to facilitate a fuller understanding of the historical complexities that surrounded migration and movement in the colonial world, which in turn will help lead to a more constructive consideration of the ways in which Irish and Native American Studies might be drawn together today.