

Foreword by
Alicia Elliott

THIS PLACE

150 Years Retold



THIS PLACE

150 Years Retold

Foreword by Alicia Elliott

Stories by Kateri Akiwenzie-Damm, Sonny Assu, Brandon Mitchell,
Rachel and Sean Qitsualik-Tinsley, David A. Robertson, Niigaanwewidam James Sinclair,
Jen Storm, Richard Van Camp, Katherena Vermette, and Chelsea Vowel

Illustration and colours by Tara Audibert, Kyle Charles, GMB Chomichuk,
Natasha Donovan, Scott A. Ford, Scott B. Henderson, Ryan Howe,
Andrew Lodwick, Jen Storm, and Donovan Yaciuk

HIGHWATER
PRESS 

© 2019 held by the individual authors and illustrators of each story

Excerpts from this publication may be reproduced under licence from Access Copyright, or with the express written permission of HighWater Press, or as permitted by law. All rights are otherwise reserved, and no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, scanning, recording or otherwise—except as specifically authorized.



Canada Council
for the Arts

Conseil des Arts
du Canada

We acknowledge the support of the Canada Council for the Arts./
Nous remercions le Conseil des arts du Canada de son soutien.



Canada Council
for the Arts

Conseil des arts
du Canada

New
chapter
2017 and Beyond

Nouveau
chapitre
2017 et au-delà

This is one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter initiative. With this \$35M initiative, the Council supports the creation and sharing of the arts in communities across Canada./Ce projet est l'un des 200 projets exceptionnels soutenus par l'initiative Nouveau chapitre du Conseil des arts du Canada. Avec cette initiative 35 M\$, le Conseil des arts appuie la création et le partage des arts au cœur de nos vies et dans l'ensemble du Canada.

HighWater Press gratefully acknowledges the financial support of the Province of Manitoba through the Department of Sport, Culture & Heritage and the Manitoba Book Publishing Tax Credit, and the Government of Canada through the Canada Book Fund (CBF), for our publishing activities.

Acknowledgements

Thank you to the following people, who lent their time and expertise to the creation of these stories.

Lawrence Barkwell

Jodi Ann Eskritt, Curator, RCMP Historical
Collections Unit

Dr. Chantal Fiola

Captain Tim Feick, C.D.

Ellen Gabriel

Shelley Germain

Kawenniostha Jacobs, Mohawk language consultant

Norma Jean Martin

Theresa Mitchell, Mi'gmaq translator

Aandeg Muldrew, Ojibwe translator

Brody Nanakim (Qəm̓k'alał), Wiwēqāyi reviewer
and Kwak'wala translator

David J. Parker, Edmonton Friends of the North
Environmental Society

Waubgeshig Rice

Dr. Raven Sinclair

Sivulliviniit

Molly Swain, fellow *Métis in Space* world-builder

Sheryl Thompson (Pułas), Wiwek'am reviewer and
Liq'wala/Kwak'wala translator

Frank T'Seleie

Janice Vicaire, Mi'gmaq translator

Marsha Vicaire

Library and Archives Canada Cataloguing in Publication

This place : 150 years retold / foreword by Alicia Elliott ; stories by Kateri
Akiwenzie-Damm [and 10 others] ; illustrations by Tara Audibert [and 5 others] ;
colouring by Scott A. Ford and Donovan Yaciuk.

Includes bibliographical references.

Issued in print and electronic formats.

ISBN 978-1-55379-758-6 (softcover).--ISBN 978-1-55379-782-1 (EPUB).--

ISBN 978-1-55379-783-8 (PDF)

1. Native peoples--Canada--Comic books, strips, etc. 2. Native peoples--
Canada--Juvenile fiction. 3. Canada--History--Comic books, strips, etc.
4. Canada--History--Juvenile fiction. 5. Comics (Graphic works). I. Elliott,
Alicia, writer of foreword II. Akiwenzie-Damm, Kateri, 1965-, author
III. Audibert, Tara, 1975-, illustrator IV. Ford, Scott A., colourist V. Yaciuk,
Donovan, 1975-, colourist

PN6732.T45 2019

j741.5'97108997

C2018-904588-4

C2018-904589-2

22 21 20 19

1 2 3 4 5

Contents

v

Foreword

Alicia Elliott

2

Annie of Red River

Katherena Vermette

Illustration: Scott B. Henderson

Colours: Donovan Yaciuk

28

Tilted Ground

Sonny Assu

Illustration: Kyle Charles

Colours: Scott A. Ford

54

Red Clouds

Jen Storm

Illustration & Colours: Natasha Donovan

82

Peggy

David A. Robertson

Illustration & Colours: Natasha Donovan

110

Rosie

Rachel & Sean Qitsualik-Tinsley

Illustration & Colours: GMB Chomichuk

138

Nimkii

Kateri Akiwenzie-Damm

Illustration: Ryan Howe & Jen Storm

Colours: Donovan Yaciuk

166

Like a Razor Slash

Richard Van Camp

Illustration: Scott B. Henderson

Colours: Scott A. Ford

192

Migwite'tmeg: We Remember It

Brandon Mitchell

Illustration: Tara Audibert

Colours: Donovan Yaciuk

220

Warrior Nation

Niigaanwewidam James Sinclair

Illustration & Colours: Andrew Lodwick

246

kitaskînaw 2350

Chelsea Vowel

Illustration: Tara Audibert

Colours: Donovan Yaciuk

278

Notes

281

Select Bibliography

284

About the Contributors

Foreword



I have never liked the phrase, “History is written by the victors.” I understand the idea behind it—that those in power will tell and retell stories in whatever ways flatter them best, until those stories harden into something called “history.” But just because stories are unwritten for a time, it doesn’t mean they’ll be unwritten forever. And just because stories don’t get written down, it doesn’t mean they’re ever lost. We carry them in our minds, our hearts, our very bones. We honour them by passing them on, letting them live on in others, too.

That’s exactly what this anthology does. It takes stories our people have been forced to pass on quietly, to whisper behind hands like secrets, and retells them loudly and unapologetically for our people today. It finally puts our people front and centre on our own lands. Inside these pages are the incredible, hilarious heroics of Annie Bannatyne, who refused to let settlers disrespect Métis women in Red River. There’s the heartbreaking, necessary tale of Nimkii and Teddy, heroic youth in care who fight trauma and colonialism as hard as they possibly can in impossible circumstances. And there are many more—all important, all enlightening. All of these stories deserve to be retold, remembered, and held close.

As I was reading, I thought a lot about the idea of apocalypse, or the end of the world as we know it. Indigenous writers have pointed out that, as Indigenous people, we all live in a post-apocalyptic world. The world as we knew it ended the moment colonialism started to creep across these lands. But we have continued to tell our stories; we have continued to adapt. *Despite everything, we have survived.*

Every Indigenous person's story is, in a way, a tale of overcoming apocalypse. The Canadian laws and policies outlined at the beginning of each story have tried their hardest to beat us down, to force us to assimilate and give up our culture, yet here we are. We have survived the apocalypse. When you think about it that way, every Indigenous person is a hero simply for existing. The people named in these stories are all heroes, inspired by love of their people and culture to do amazing, brave things—but so are the unnamed people who raised them, who taught them, who supported them, and who stood with them. Our communities are full of heroes.

That's why this anthology is so beautiful and so important. It tells tales of resistance, of leadership, of wonder and pain, of pasts we must remember and futures we must keep striving towards, planting each story like a seed deep inside of us. It's our responsibility as readers to carry and nourish those seeds, letting them grow inside as we go on to create our own stories, live our own lives, and become our own heroes. As you read, consider: how are you a hero already? And what will your story be?

Alicia Elliott

My great-great-grandfather, Chief Billy Assu, has been an important figure in my life and work for the better part of a decade. He inspired the *Chilkat Series*, *Ellipsis*, *Silenced: The Burning*, *Gone Copper!* and *Billy and the Chiefs: The Complete Banned Collection*. He died in 1966, but I met him in 2010.

I was heading to Ottawa for a reason I can't remember. An exhibit or an art jury, I think. My grandmother, Mitzi, said to me, "You know, your grandfather's regalia is there." I had no clue. "At the Museum of Man," she said, "or whatever they call it now."

She told me the story of how, on his death-bed, Chief Billy Assu passed down his regalia to his eldest grandson, Herbie. "Billy sent someone to get the regalia," Mitzi remembered. "He gave it to Herbie and said, 'It's yours now'."

"You should go see it." Mitzi said to me over coffee and those blue-tinned butter cookies. "I'll write you a letter, saying you are my grandson and that you can try it on."

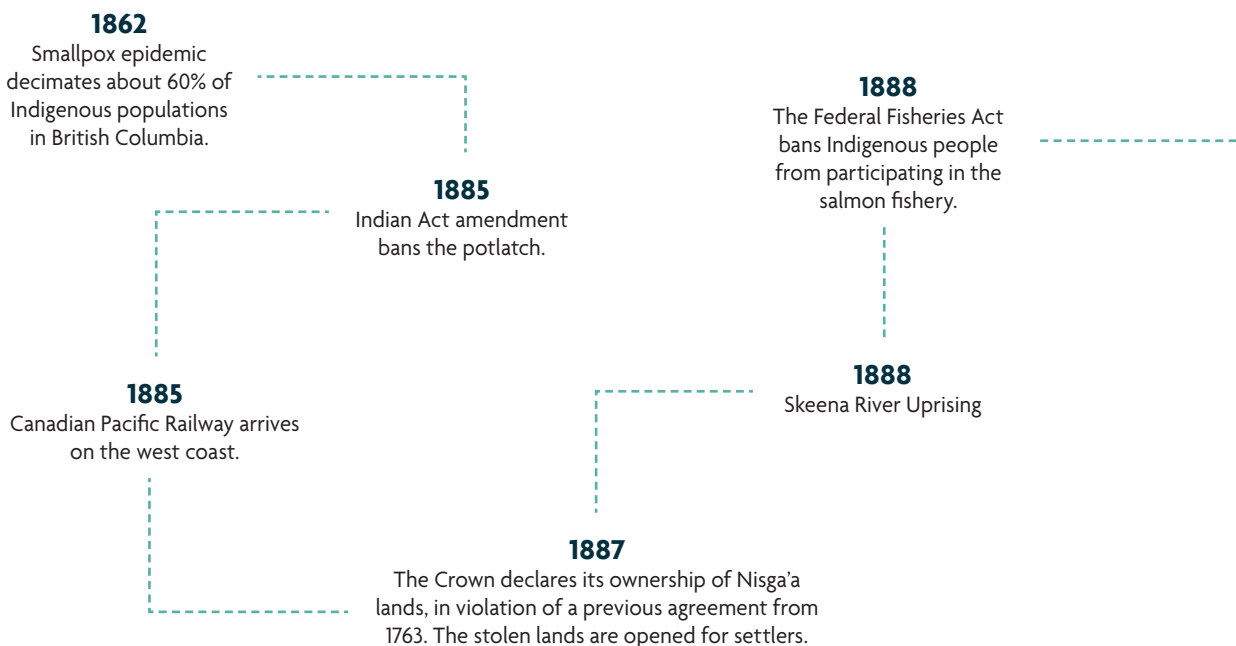
And I did. There I was, standing in an anthropology-white room with a couple of museum folk looking at each other. Then looking at me. Questioning. "Can we do this? Is he allowed? Are we allowed...?"

"Um, yeah, my grandma said. I've got a letter."

When the regalia was placed on my shoulders, the ancestors passed through me. I welled up; I almost cried.

Okay, I did cry a little.

Sonny Assu (Ḑʷaʔḑʷadəḑə)

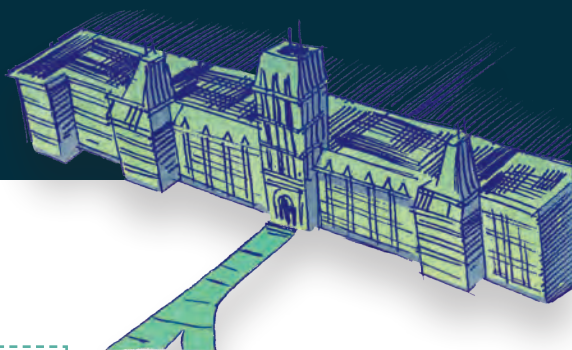


Tilted Ground

Sonny Assu

Illustration: Kyle Charles

Colours: Scott A. Ford



1890s

Missionaries, believing totem poles to be a form of “idol worship,” pressure West Coast Indigenous peoples to stop creating them and to destroy the existing poles.

1897

The Klondike Gold Rush begins.

1899

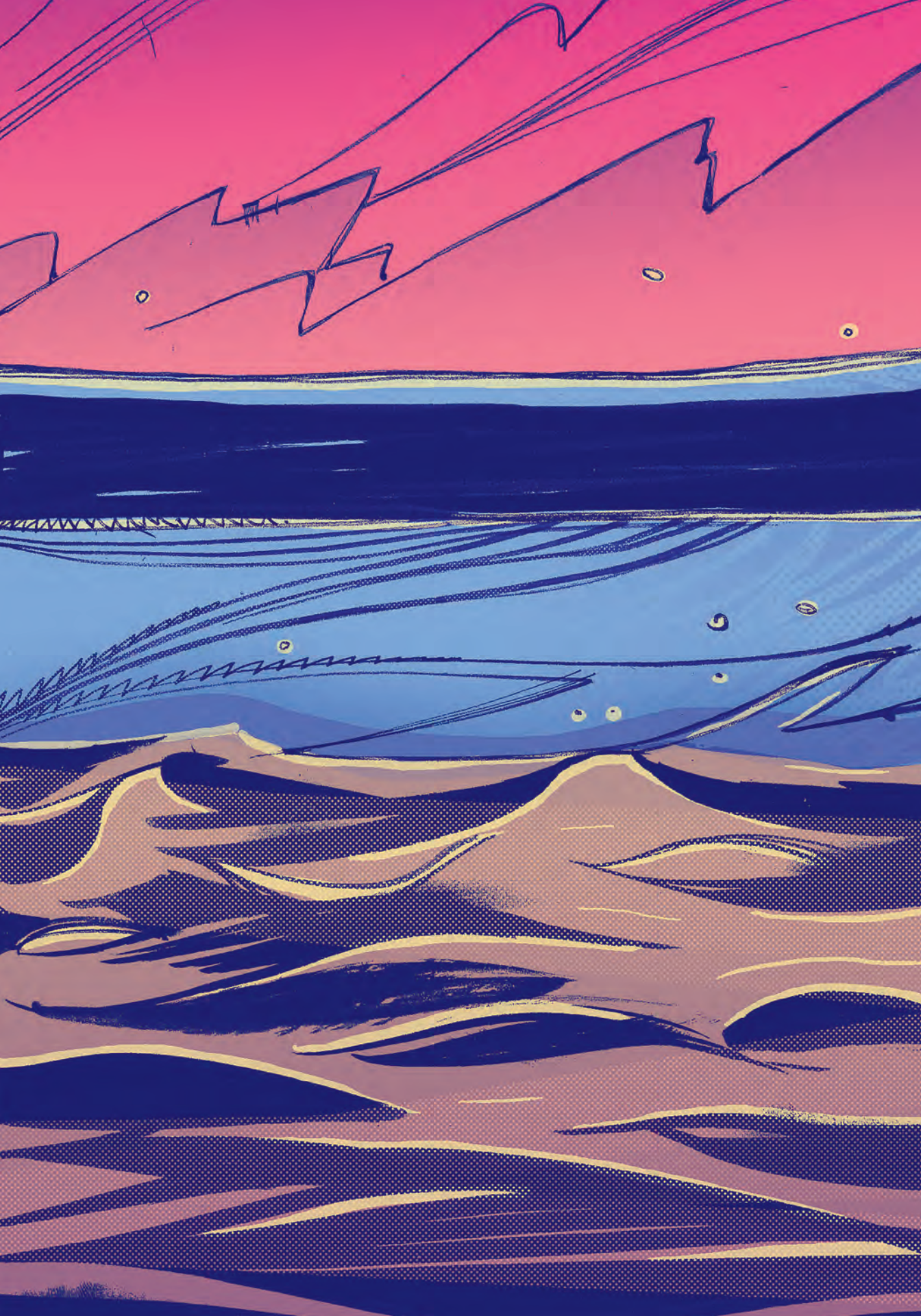
By 1899, the first eight treaties are signed.

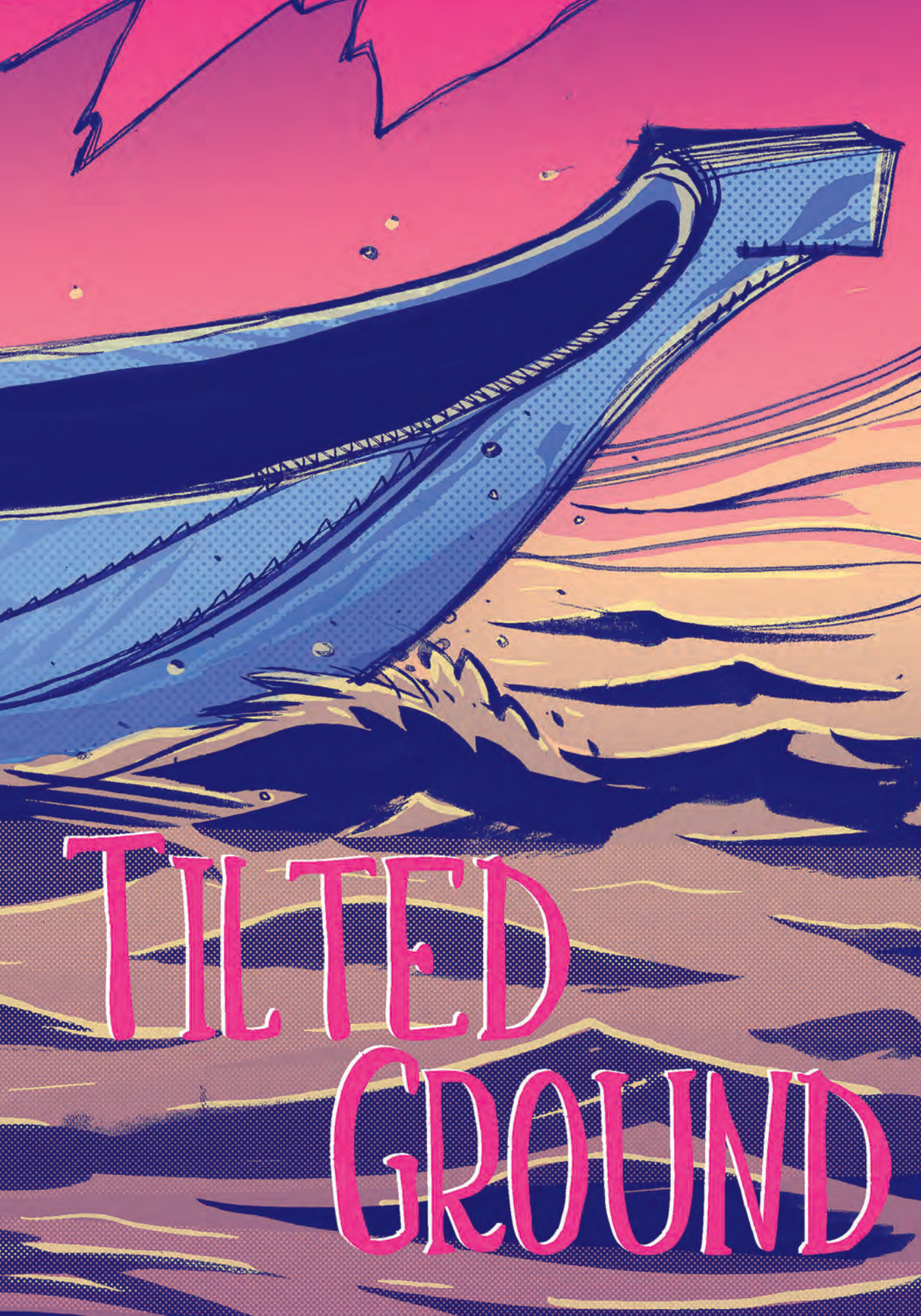
1900

Tlingit-English ethnologist George Hunt is arrested for dancing with the Hamatsa (a Kwakwaka'wakw secret society). Hunt claims he was just doing anthropology, and with Franz Boas corroborating, he is eventually released.

1951

The potlatch ban ends.





TILTED GROUND

T'SAKWA'LUTAN.

THE VILLAGE OF
THE WIWEQAYI.

ONE OF THE VILLAGES OF
THE LIGWILDA'XW, ALSO
KNOWN AS THE SOUTHERN
KWAGU'E.

THIS IS WILLIAM
"BILLY" ASSU.

BILLY ASSU IS THE SON OF KAMKOLAS,
ALSO KNOWN AS CHARLIE ASSU. HE HAS
BEEN GIVEN MANY NAMES.

WHEN HE WAS A CHILD, KAMKOLAS
HELD A POTLATCH TO GIVE HIM HIS
FIRST NAME. YAXNEKWAAS--"TO
GIVE A GUEST A BLANKET."

HIS UNCLE, CHIEF
WAMISH, GAVE BILLY
THE NAME OF HIS
LATE SON, NAGAHU.

AT FOURTEEN, KAMKOLAS HONOURED
HIM WITH MAXWMAWISAGAME,
"GIVING AWAY LOTS OF THINGS."



HE WILL BECOME ONE OF THE MOST
RESPECTED AND INFLUENTIAL 'PASA*
CHIEFS IN LIGWIŁDA'XW HISTORY.

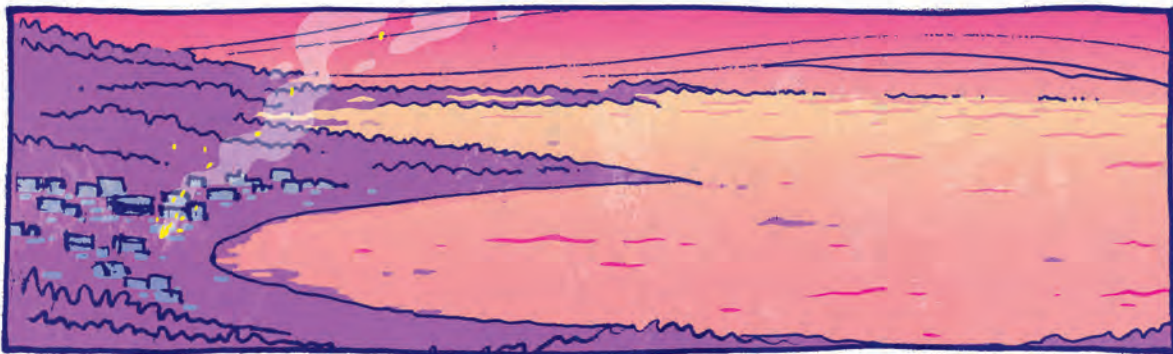
FROM KWAK'WALA:
*POTLATCH.

WHEN NAGAHU DIED,
WAMISH ADOPTED BILLY,
SO HE COULD GROOM
HIM AS THE NEXT CHIEF
OF THE WIWEQAYI.

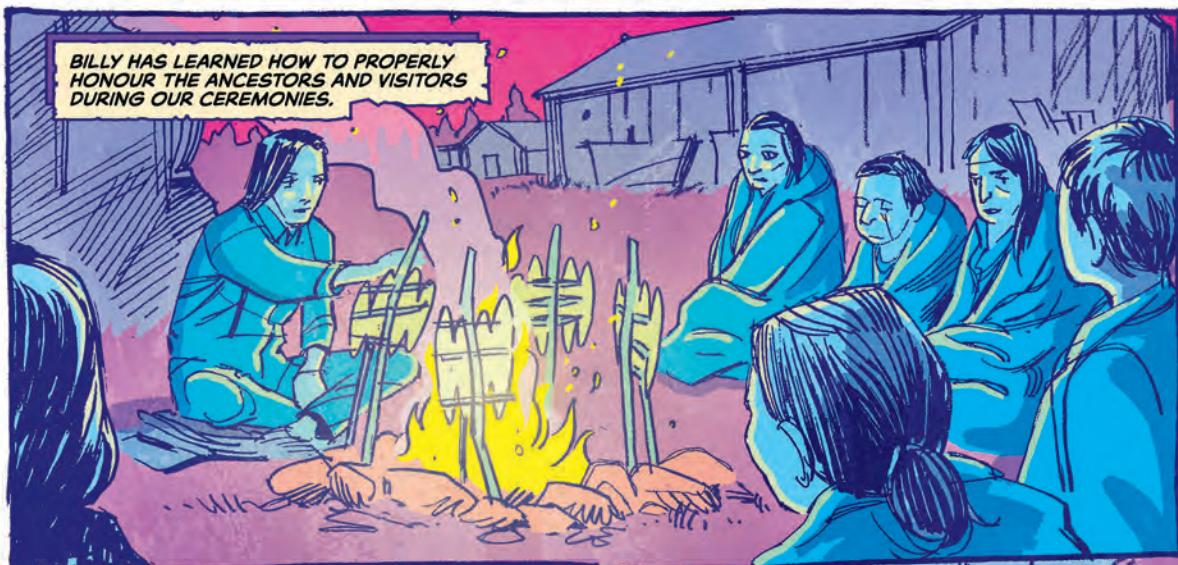
BILLY HAS BEEN GOING THROUGH
AN INTENSE TRAINING PERIOD,
MASTERING THE COMPLEXITIES
OF KWAGU'L SOCIETY AND
CEREMONIAL LIFE.

<TODAY,
WE ARE GOING
TO MEET WITH
THE ELDERS. THEY
WOULD LIKE TO HEAR
YOU SPEAK OF THE
ORIGINS OF OUR
PEOPLE.>*

*TRANSLATED
FROM
KWAK'WALA.



BILLY HAS LEARNED HOW TO PROPERLY
HONOUR THE ANCESTORS AND VISITORS
DURING OUR CEREMONIES.



THE SMALLEST OF GESTURES HOLDS
THE GREATEST IMPORTANCE.



HE HAS LEARNED
OUR SONGS...



...THE WAYS OF
THE ELDERS...

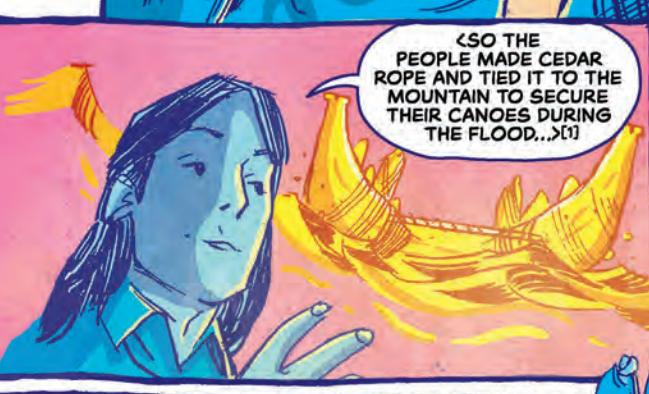




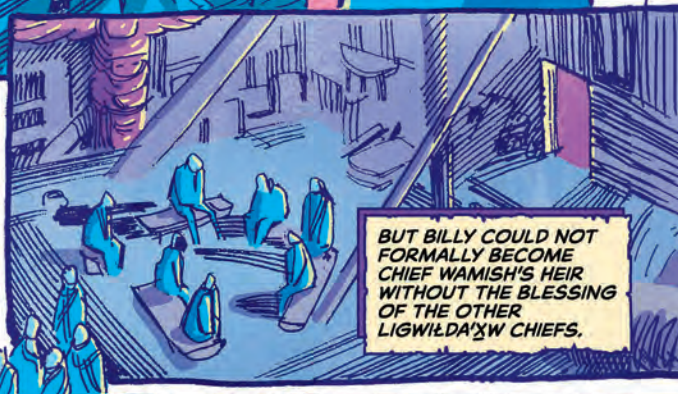
...AND THE STORIES
OF OUR PEOPLE.

<THE
FIRST MAN
CAME DOWN
TAKA. HIS
NAME WAS
WEKA'YI.>

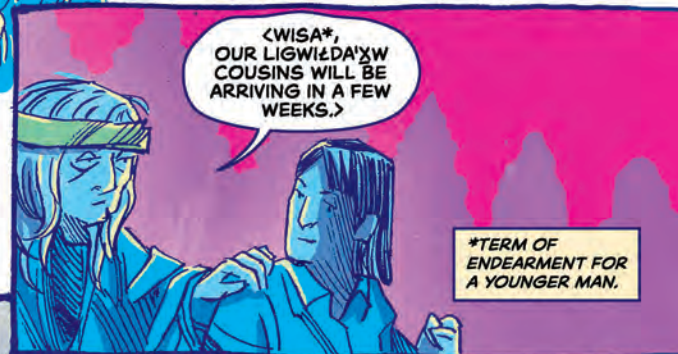
<AFTER
SOME TIME, A
LONG TIME, THE
GREAT FLOOD WAS
TO COME.>



<SO THE
PEOPLE MADE CEDAR
ROPE AND TIED IT TO THE
MOUNTAIN TO SECURE
THEIR CANOES DURING
THE FLOOD...>[1]



BUT BILLY COULD NOT
FORMALLY BECOME
CHIEF WAMISH'S HEIR
WITHOUT THE BLESSING
OF THE OTHER
LIGWILDA'XW CHIEFS.



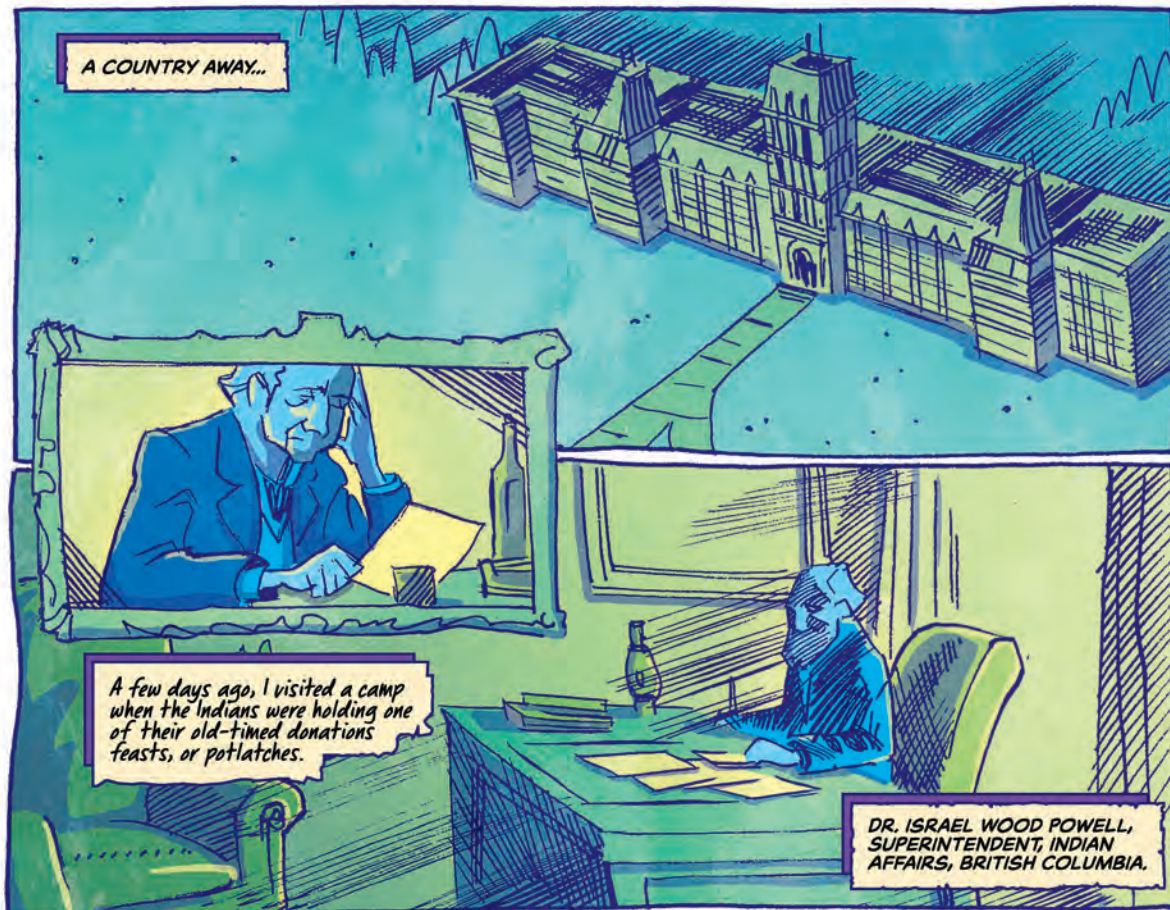
<WISA*,
OUR LIGWILDA'XW
COUSINS WILL BE
ARRIVING IN A FEW
WEEKS.>

*TERM OF
ENDEARMENT FOR
A YOUNGER MAN.



<WE
MUST PREPARE
FOR THE FEAST. IT'S
TIME TO SHOW THEM
YOU ARE READY TO
LEAD THE
WIWEQAYI.>

A COUNTRY AWAY...



A few days ago, I visited a camp when the Indians were holding one of their old-timed donations feasts, or potlatches.

DR. ISRAEL WOOD POWELL,
SUPERINTENDENT, INDIAN
AFFAIRS, BRITISH COLUMBIA.



At a previous visit to the camp,
I was impressed with the general
appearance of poverty which the
camp and its inmates
presented...



...but now, how changed
was the scene!

Some three thousand Indians
were now at the height of
enjoyment; and I was astonished
at the great display of wealth
which met the eye on all sides.[2]

Chiefship is generally maintained by "potlatches," and the more a chief can donate or "potlatch," the greater his power and popularity.

To accumulate food, blankets, etc. etc. for this purpose, a chief will often not only deprive himself of the necessities of life, but allow his family to suffer from want, practising meantime the most rigid and miserly economy.[3]

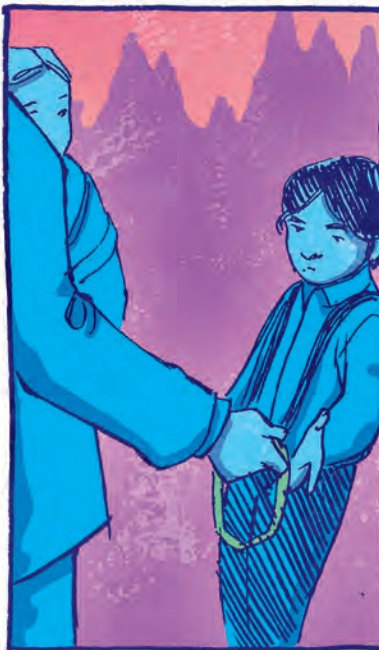
<THE
MAMAL'A*
ALWAYS WANT TO
SHOW OFF THEIR
OWN PERSONAL
WEALTH...>

*WHITE MAN OR
WHITE PEOPLE.

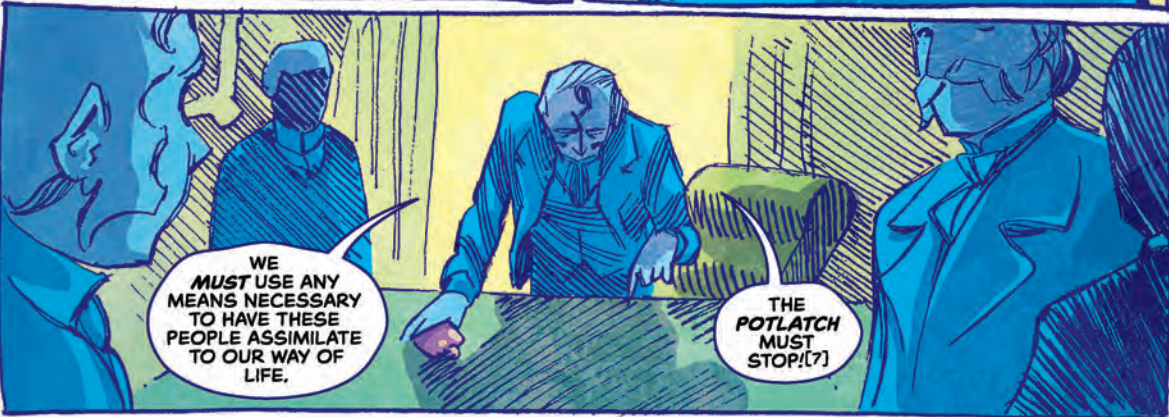
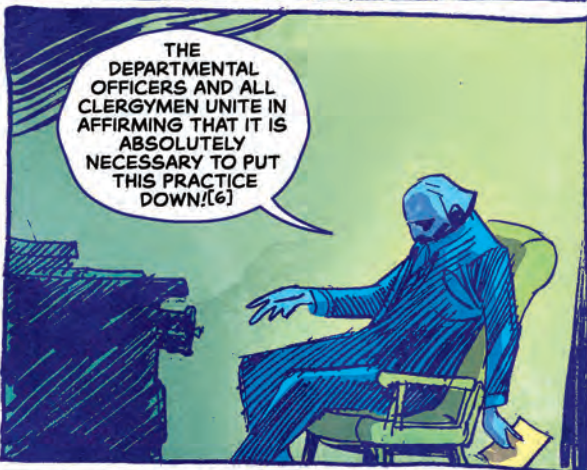
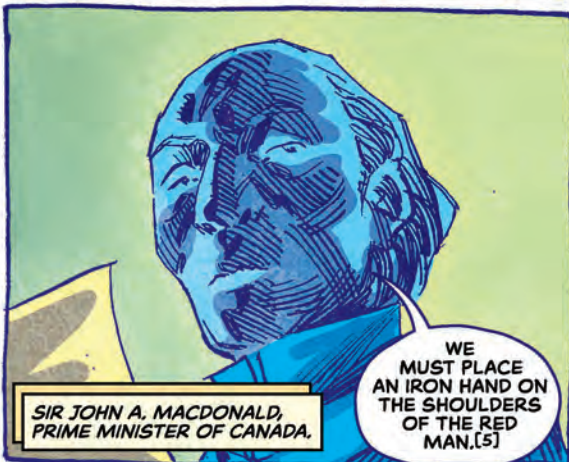
<...FOR US,
IT'S NOT LIKE THAT.
MATERIAL WEALTH IS
SOMETHING THAT BELONGS
TO THE GREATER COMMUNITY.
IT SHOULD NOT BE HELD BY
ONE MAN IN
PERPETUITY.>

GILAKAS'LA,
GILAKAS'LA...*

*WELCOME, I
GREET YOU WITH
ALL THAT I AM.







ON APRIL 19, 1884,
THE INDIAN ACT
WAS AMENDED.

Every Indian or other person
who engages in or assists in
celebrating the Indian festival
known as the 'Potlatch' or in
the Indian dance known as the
'Tamanawas' is guilty of a
misdemeanour...

THE LAW CAME INTO
EFFECT ON
JANUARY 1, 1885.

...and shall be liable to imprisonment
for a term of not more than six months
nor less than two months in any gaol
or any other place of confinement...

SO,
HAVE YOU SEEN
OR HEARD
ANYTHING ABOUT A
POTLATCH GOING
ON?

I'SAN
MAMALAALA.*

*I DON'T SPEAK
ENGLISH. (LITERALLY,
"WHITEMAN TALK").

FANNY!
MAMALAALA
AMX'DAS.*

*FANNY! YOU TOTALLY
SPEAK ENGLISH.

...and any Indian or other person who
encourages, either directly or indirectly,
an Indian or Indians to get up such a
festival or dance, or to celebrate the
same is guilty of a like offence and shall
be liable to the same punishment.[8]



Nimkii” was inspired by the lives of a few specific children in care, the shocking statistics about Indigenous children in the system, and my own experience as an adoptive mother. In the late 1980s, I watched Alanis Obomsawin’s documentary *Richard Cardinal: Cry from the Diary of a Metis Child* about a boy who took his own life after being placed in 28 different foster homes during his 14 years “in care.” Richard’s story lodged itself in my heart, changing the way I understood Indigenous history and what it means to be “in care.” I resolved to adopt when I started a family. Later I heard about Teddy Bellingham, an Anishinaabe “Crown Ward” with roots in my community, who was brutally murdered in Smith Falls, Ontario. I learned about the Sixties Scoop and its devastating impacts on children, families, and communities, many of whom fought to bring their children home. When I eventually started my family, I did adopt. I have two beautiful, smart,

loving, Anishinaabe boys who are the loves of my life, my family, my joy. It’s heartbreaking to know that there are many other children, just as beautiful and deserving of love, who languish in the system, neglected, abused, placed in homes where they are simply a “meal ticket” or a “good deed,” pawns in a power game by CFS workers and agencies exerting their control over Indigenous lives. There are Indigenous children “in care” who develop lifelong attachment issues, with no one to care or advocate for them, exposed to crime and addictions, taught to hate their Indigeneity. Of course, some Indigenous children are adopted into families bonded by love, respect, and caring. Some are fostered with kindness. Some thrive despite the system. They too inspire me and deserve to be celebrated. With “Nimkii,” I have done my best to tell a story that lovingly honours all of these children.

Kateri Akiwenzie-Damm

1945

World War II ends. Residential Schools are in a state of grave disrepair. At the same time, the war had brought human rights and bigotry into public consciousness. Attention soon fell on First Nations communities and the poverty and social ills resulting from generations of colonialism and the Indian Residential School system.

1951

Major changes are made to the Indian Act, including a ban on alcohol consumption, greater autonomy for bands, and an end to the prohibition of ceremonies and dances. The changes also give the provinces jurisdiction over the welfare of Indigenous children. Child welfare workers begin removing Indigenous children from their families and communities.

1960, MARCH 10

Indigenous peoples are granted the right to vote in federal elections without relinquishing their Indian status.

LATE 1950S-1960s

The Sixties Scoop: As residential schools close, thousands of Indigenous children are removed from their families and placed in non-Indigenous foster or adoption homes. Many children are placed outside of Canada.

Nimkii

Kateri Akiwenzie-Damm

Illustration: Ryan Howe & Jen Storm

Colours: Donovan Yaciuk



1960

The 1960 Canadian Bill of Rights is passed. This affirmed the right to equality before the law for all Canadians, including Indigenous peoples.

1980s

For decades, the children of Wabaseemoong had been taken by the Children's Aid Society (CAS), sometimes by the bus load. By the end of the 1980s, a third of the community's children are in foster care.

1969, JANUARY 1

The Department of Indian Affairs assumes responsibility for the remaining residential schools.

1990

The federal government creates the First Nations Child and Family Services program, which gives local bands the power to administer child and family services according to provincial and territorial legislation.

1990s

Class action lawsuits on behalf of Sixties Scoop survivors are pursued against provincial governments in Ontario, Alberta, Saskatchewan, and Manitoba. These lawsuits are still before the courts.

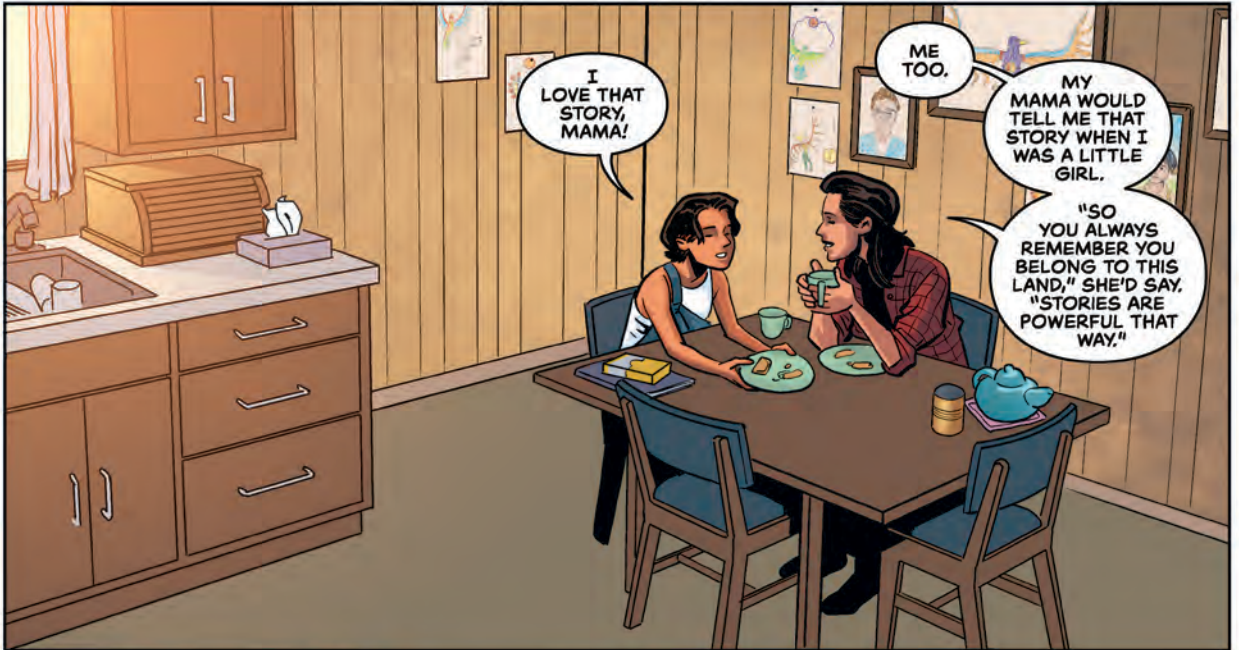
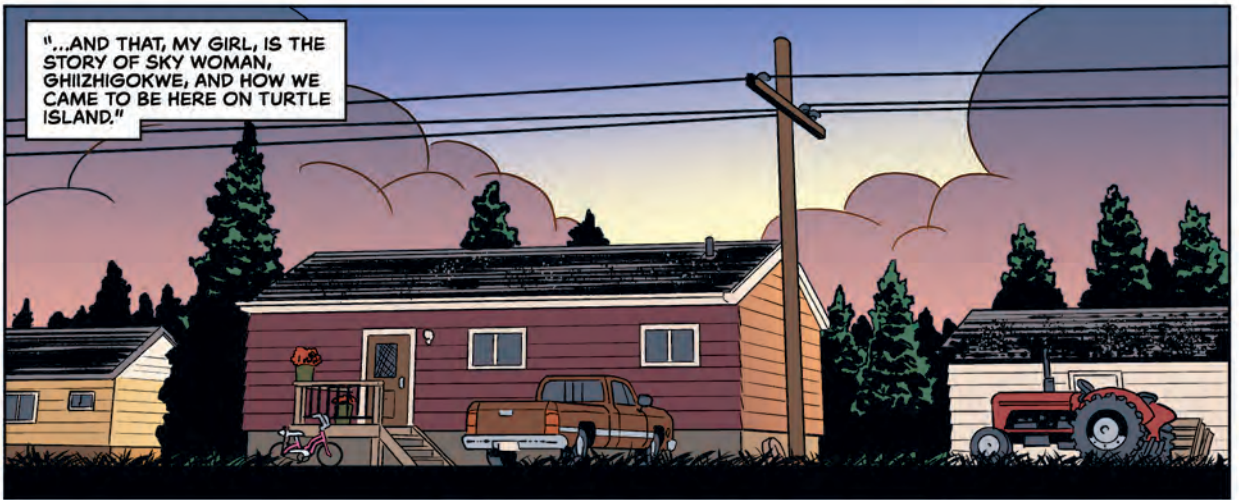
1990

Wabaseemoong Band Council passes a resolution that forbids the Children's Aid Society from entering the reserve. Community members stand guard at the reserve boundary to prevent any more of their children from being taken.



NIMKII





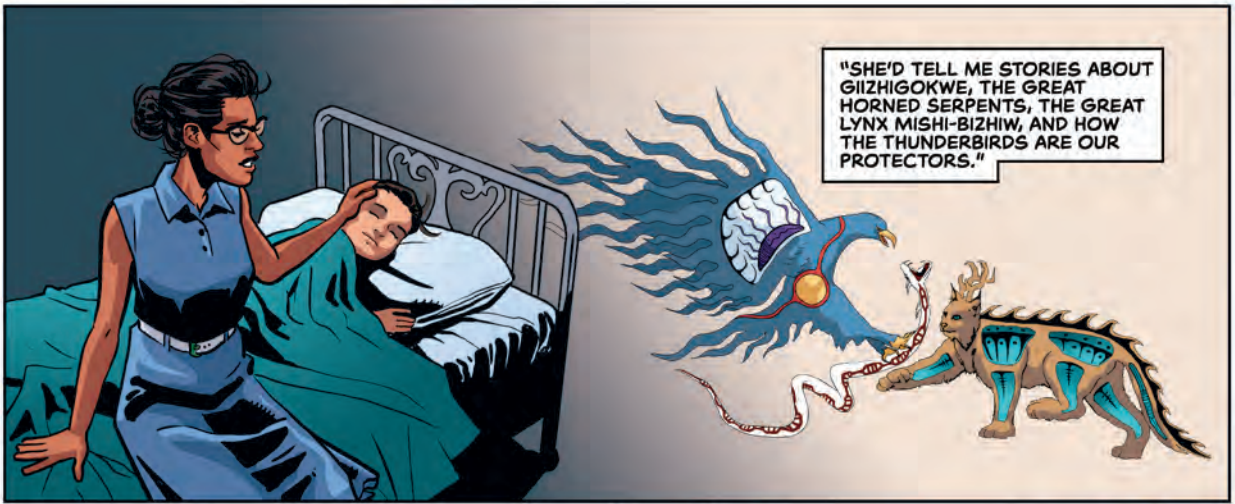


FROM ANISHINABEMOWIN:
*GRANDMOTHER.



"...THERE ARE ONLY BITS AND PIECES OF MY MOM THAT I REMEMBER NOW."





"SHE'D TELL ME STORIES ABOUT GIIZHIGOKWE, THE GREAT HORNED SERPENTS, THE GREAT LYNX MISHI-BIZHIW, AND HOW THE THUNDERBIRDS ARE OUR PROTECTORS."



"I'D HELP HER IN THE NEIGHBOUR'S GARDEN. SOMETIMES, ALL WE HAD TO EAT WAS WHATEVER THEY'D GIVE US FOR HELPING."



MAMA, I'M HUNGRY.



"SOMETIMES, FOR A SPECIAL TREAT, SHE'D BUY CANNED PEACHES AND LET ME EAT THE WHOLE TIN MYSELF. I STILL SEE HER SMILING, WATCHING ME."

"SHE SAID THEY WERE MY DAD'S FAVOURITE, TOO."



"HE DIED BEFORE YOU WERE BORN, RIGHT?"

"THAT'S RIGHT. HE AND MAMA MET AT SCHOOL, BUT HE WENT OFF TO WAR. SHE SAID WHEN HE CAME BACK, HE WAS BADLY HURT, AND THE LIGHT HAD GONE OUT OF HIS EYES."



WHAT THE SCHOOL DIDN'T STEAL FROM THEM, THE WAR DID.





HOW COULD THEY DO THAT? STEAL KIDS RIGHT OUT OF THEIR MOM'S ARMS.

IT'S NOT FAIR!

NO, MY GIRL, IT'S NOT.



BUT BACK IN THE EARLY FIFTIES, CHILDREN'S AID GOT THE AUTHORITY TO DO THAT TO FIRST NATIONS FAMILIES, AND THEY'VE BEEN DOING IT EVER SINCE.



ONLY A FEW OF US WERE TAKEN IN THE FIFTIES, BUT IN THE MID SIXTIES THEY GOT MONEY TO DO IT. THAT'S WHEN THEY STARTED RIPPING US AWAY FROM OUR FAMILIES. THOUSANDS OF US HAVE BEEN TAKEN.



YOU MUST'VE BEEN SO SCARED, MAMA.

I WAS. I WAS ALL ALONE.

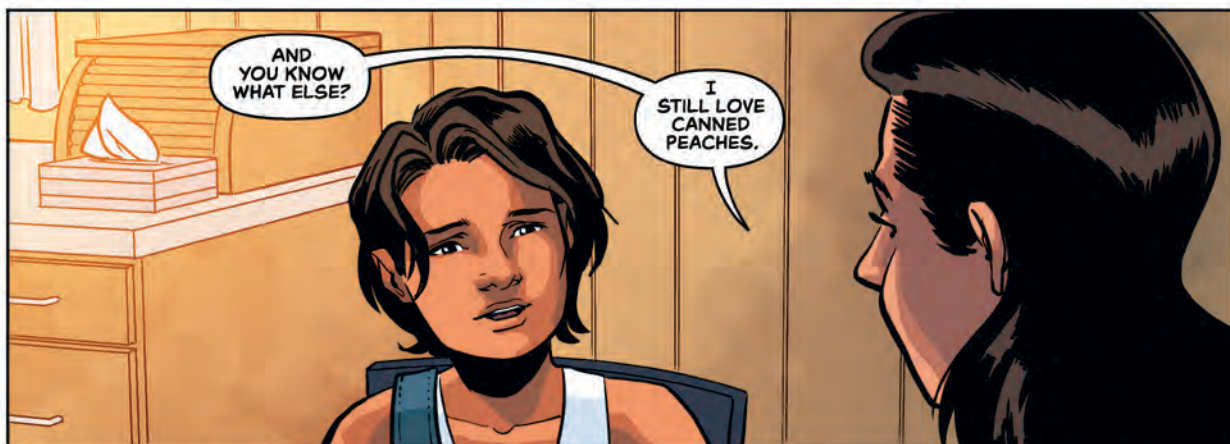


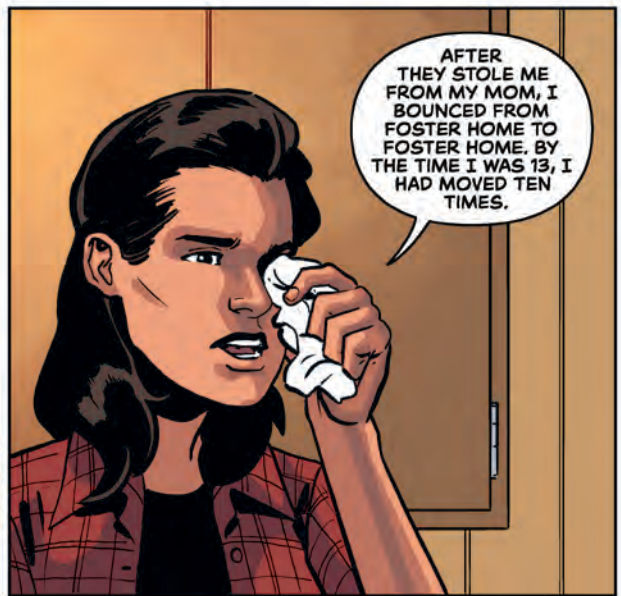
I DIDN'T HAVE A PHOTO OF MY MOM.

I DIDN'T EVEN KNOW HER NAME. TO ME, SHE WAS JUST "MAMA."



SO, I STARTED DRAWING PICTURES OF HER. THAT WAY, I COULD ALWAYS HAVE HER WITH ME. I DRAW SO I'LL REMEMBER, AND SO I CAN SHARE THESE STORIES EVEN IF I CAN'T FIND THE WORDS TO TELL THEM.







"THEN ONE SPRING WHEN I WAS 13, I WAS SENT TO LIVE AT A FARM."



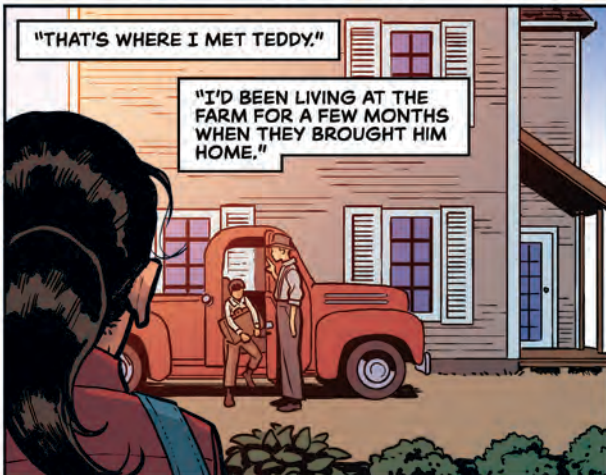
"THE COUPLE WHO LIVED THERE TREATED ME LIKE ONE OF THEIR WORK HORSES. IF I DID MY CHORES, THEY GAVE ME DECENT FOOD AND A WARM PLACE TO SLEEP."



"BUT I STAYED AWAY FROM THEM BY DOING EXTRA WORK OUTSIDE OR WITH THE ANIMALS. I LOVE ANIMALS--THEY NEVER LET YOU DOWN."

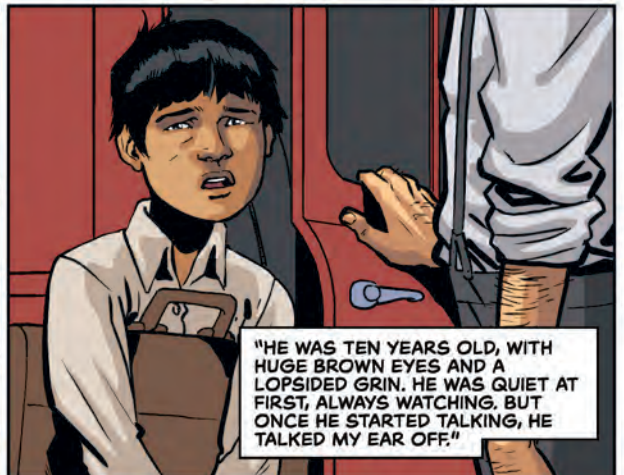


"THERE WAS ALSO A GARDEN. WHEN I WAS WEEDING, I PRETENDED I WAS HOME, WITH MY MOM BESIDE ME."



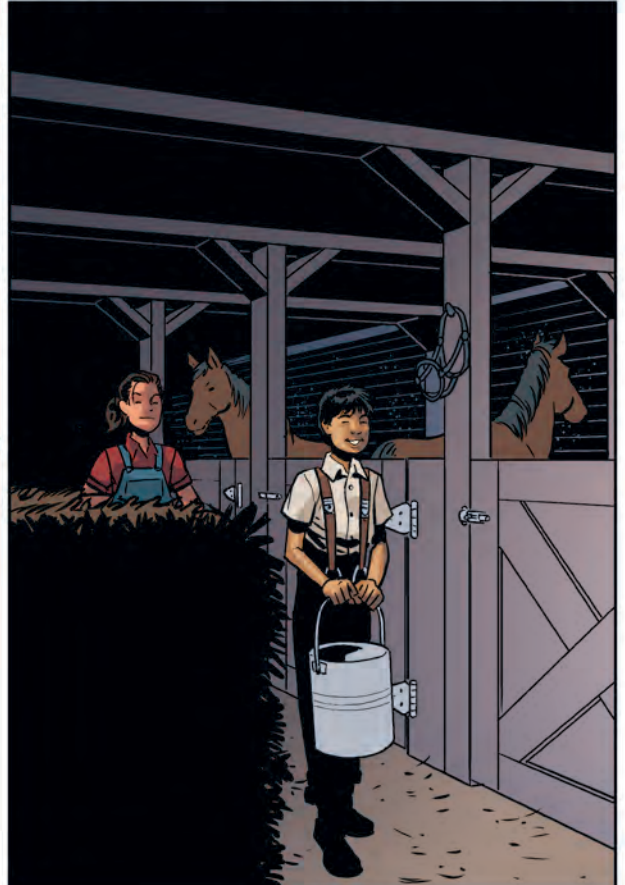
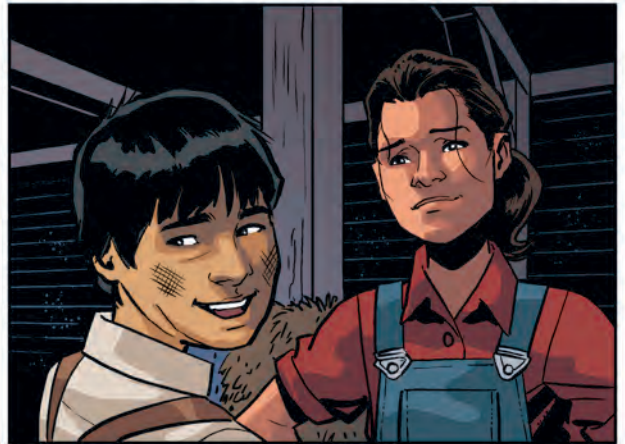
"THAT'S WHERE I MET TEDDY."

"I'D BEEN LIVING AT THE FARM FOR A FEW MONTHS WHEN THEY BROUGHT HIM HOME."



"HE WAS TEN YEARS OLD, WITH HUGE BROWN EYES AND A LOPSIDED GRIN. HE WAS QUIET AT FIRST, ALWAYS WATCHING, BUT ONCE HE STARTED TALKING, HE TALKED MY EAR OFF."







NOT LONG AFTER THAT, I STARTED TO NOTICE SMALL THINGS THAT WORRIED ME. TEDDY SEEMED SICK A LOT. HE ALWAYS WANTED TO BE OUTSIDE, AND HE STUCK TO ME LIKE GLUE. AT NIGHT, HE CRIED AT BEDTIME.

THEN HE STARTED GETTING IN TROUBLE FOR WETTING THE BED.



WHATCHA DOING?

HEY, SLEEPYHEAD-- I'M DRAWING.



IS THAT YOUR MOM?

YEAH. SOMETIMES, I LOOK AT HER AND WONDER IF SHE'D EVEN RECOGNIZE ME NOW.



SHE'S BEAUTIFUL. YOU LOOK LIKE HER.

I DO?



YEAH, YOU DO.

THANKS, KIDDO!



WHAT'RE THOSE?

THUNDERBIRDS-- WELL, MY VERSION OF THEM.

Notes

“Annie of Red River”

- [1] Todd Lamirande, “Annie McDermot (Bannatyne) (c.1830-1908)”, Louis Riel Institute, 2008, <http://www.metismuseum.ca/media/db/07426>.
- [2] Charles Mair, “From Red River,” (January 4, 1869), Provisional Government of Assiniboia, 2011, <https://hallnjean2.wordpress.com/the-red-river-resistence/the-documentary-record/transcripts-the-red-river-letters-of-charles-mair/>.

“Tilted Ground”

- [1] “U'mista Cultural Society,” 2019. www.umista.ca/pages/kwakwakawakw-tribes. Abbreviated excerpt from the “WiweDdam” origin story told by Chief Billy Assu, recorded by Phillip Drucker.
- [2] Government of Canada, Department of the Interior. Israel Wood Powell, *Annual Report of the Department of the Interior for the Fiscal Year Ending 30th June, 1876.*, Ottawa: MacLean, Roger & Co, 1877, 36. Israel Wood Powell, abbreviated excerpt.
- [3] *Report of the Superintendent of Indian Affairs, for British Columbia, for 1872 & 1873*, Ottawa: I.B. Taylor, 1873, 8. Israel Wood Powell, excerpt.
- [4] All Powell quotes from the previous two pages are from [3].
- [5] Douglas Cole, Ira Chaikin, *An Iron Hand upon the People: The Law Against the Potlatch on the Northwest Coast* (Vancouver: Douglas & McIntyre, 1990), 15. This phrase is not Sir John A. MacDonald's own. It comes from an 1879 letter from Indian Reserve Commissioner Gilbert Malcolm Sproat that advised lawmakers to “lay an iron hand upon the shoulders of the people” to end the practice of potlatching.
- [6] Prime Minister Sir John A. MacDonald, House of Commons Debate, Second Reading of the amendment to the Indian Act, March 24, 1884.
- [7] Bruce Clark, *Justice in Paradise* (Kingston: McGill-Queen's University Press, 1999), 308. These words were written by the author. However, MacDonald did state that the focus of this legislation was “to do away with the tribal system and assimilate the Indian people” (*Return to an Order of House of Commons*, May 2, 1887 (20b).
- [8] *An Act further to amend “The Indian Act, 1880,”* sc. 1884, c. 27, s. 3. <http://kopiowadan.ca/wp-content/uploads/2017/01/1884-An-Act-further-to-amend-«The-Indian-Act-1880»-1.pdf>.
- [9] Franz Boas, “The Indians Of British Columbia,” *Popular Science Monthly*, 32 (1888).
- [10] Paraphrased excerpt from [9].
- [11] Chief O'waxalagalis, quoted by Boas in [9].

“Red Clouds”

- [1] Thomas Fiddler, James R. Stevens, *Killing the Shamen* (Moonbeam, Ontario: Penumbra Press, 2003 [1985]), 75. Zhauwuno-geezhigo-gaubow's words in panels 1 and 2 on this page are direct quotes attributed to him.
- [2] Fiddler and Stevens, *Killing the Shamen*, 77. Robert & Constable O'Neil's exchange in this panel is a direct quote.
- [3] Fiddler and Stevens, *Killing the Shamen*, 77. The exchange between Robert & Constable O'Neil in the first three panels is paraphrased from the original.
- [4] Fiddler and Stevens, *Killing the Shamen*, 77. All words exchanged between D.W. McKerchar and Minowapawin (Norman Rae) on this page are direct quotes from the transcript from the trial.
- [5] The trial transcript records that Calverley made a statement defending Joseph's actions, but it does not record what he said.
- [6] Fiddler and Stevens, *Killing the Shamen*, 107–109. The jury's verdict and Commissioner Perry's lines are direct quotes from the trial transcript.
- [7] Fiddler and Stevens, *Killing the Shamen*, 111–113. The original quote from the letter of the men at Norway House has been shortened to meet space requirements. The signatories to the letter were: the trader who initially told Sergeant Smith about the windigo killings (William Campbell) and seven other traders; three jurors from the trial; C. Crompton Calverley (Indian Department “observer” at trial); and four Methodist missionaries.
- [8] Fiddler and Stevens, *Killing the Shamen*, 115. The text of Joseph's letter, as written down for him by an unnamed translator.

- [9] Fiddler and Stevens, *Killing the Shamen*, 116. Telegram from Thomas Mulvey, Under-Secretary of State Canada, September 4, 1909, on behalf of the Governor General.
- [10] Fiddler and Stevens, *Killing the Shamen*, 116. Letter from A. Irving, Warden of Stony Mountain Penitentiary, September 5, 1909.

“Peggy”

- [1] Adrian Hayes, *Pegahmagabow: Life-Long Warrior* (Toronto: Blue Butterfly Books, 2009), 20. Vision recounted by Francis Pegahmagabow.
- [2] Brian McInnes, *Sounding Thunder: The Stories of Francis Pegahmagabow* (Winnipeg: University of Manitoba Press, 2016), 28. Francis Pegahmagabow, paraphrased from the story recounted in the above.
- [3] Hayes, *Pegahmagabow: Life-Long Warrior*, 20. Military citation quoted.
- [4] Hayes, *Pegahmagabow: Life-Long Warrior*, 2. Indian Agent Alexander Logan’s letter to Indian Affairs (August 17, 1922).
- [5] Hayes, *Pegahmagabow: Life-Long Warrior*, 2. Francis Pegahmagabow is not recorded as saying these exact words, but they are in keeping with his disappointment and anger at his treatment upon returning home from the war. This remark is attributed to Lance-Sergeant Joseph Flavien St. Germain, a Cree man from Northern Alberta. In 1943, when his commanding officer complimented him on his bravery and skills, he said, “It’s fine, sir, but if I get back to Canada, I’ll be treated just like another poor goddamn Indian.”
- [6] Brian McInnes, *Sounding Thunder: The Stories of Francis Pegahmagabow*, 189. According to Duncan Pegahmagabow, Francis’s son, Francis called his political work and advocacy his “last war.”
- [7] Hayes, *Pegahmagabow: Life-Long Warrior*, 67. Indian Affairs acting assistant deputy minister A.F. Mackenzie’s letter to Indian Agent John M. Daly (March 11, 1925).
- [8] Robin Brownlie, *A Fatherly Eye: Indian Agents, Government Power, and Aboriginal Resistance in Ontario, 1918–1939* (University of Toronto Press, 2003), 65. Francis Pegahmagabow, quoted in the above. See also Hayes, p. 64.
- [9] Brian McInnes, *Sounding Thunder: The Stories of Francis Pegahmagabow*, 92-97. The Great Otter story is paraphrased from Duncan Pegahmagabow’s retelling in the above.

“Rosie”

- [1] Government of Canada, Social Development Division, Department of Indian and Northern Affairs Canada. *Eskimo Identification and Disc Numbers: A Brief History*, by Barry A. Roberts. (Social Development Division, 1975.) The 1931–44 entries in the timeline are based on this document.

“Nimkii”

- [1] Adrian Humphreys. “‘A lost tribe’: Child welfare system accused of repeating residential school history,” National Post. December 15, 2014, Paraphrased quote credited to Wabaseemoong First Nation community members by Theresa Stevens, quoted in the above.

“Like A Razor Slash”

- [1] CBC Digital Archives. “Dene Chief: ‘My Nation Will Stop the Pipeline.’” Video. CBC Television News Broadcast, August 5, 1975, Fort Good Hope, Northwest Territories. <http://www.cbc.ca/archives/entry/dene-chief-my-nation-will-stop-the-pipeline> (also available as “Dene Chief Frank T’Seleie - Mackenzie Valley pipeline/Gas Project in 1975” at <https://www.youtube.com/watch?v=pohp-gYL1I0>)
- [2] This quote is from the “Submission to the Joint Review Panel investigating the proposed McKenzie Valley Pipeline,” written by David J. Parker on behalf of the Edmonton Friends of the North Environmental Society on February 1, 2007. A copy of the letter was provided to the editor by David J. Parker.
- [3] “1973: The Morrow Decision: The Birth of Land Claims in the Northwest Territories”: <http://www.nwttimeline.ca/1950/1973Morrow.html>. Dene witnesses’ testimony and Justice William Morrow’s decision quoted here.
- [4] Mackenzie Valley Pipeline Inquiry, *Proceedings at Community Hearing*, Volume 18, 1768–1779: Fort Good Hope, August 5, 1975. All text from “Mr. Berger, as chief ...” to “... lay down my life” are excerpts from Chief Frank T’Seleie’s statement. They appear as they were transcribed.
- [5] Justice Thomas Berger, *Northern Frontier, Northern Homeland: The Report of The Mackenzie Valley Pipeline Inquiry*, Volume 1, 1977, xxvii.
- [6] Berger, Volume 2, 218–219.
- [7] Berger, Volume 1, 197.

Select Bibliography

“Annie of Red River”

Charlebois, Peter. *The Life of Louis Riel*. Toronto: New Canada Publications, 1975.

Hall, Norma J. “Anne ‘Annie’ McDermot Bannatyne”. The Provisional Government of Assiniboia. November 28, 2012. <https://hallnjan2.wordpress.com/the-red-river-resistence/women-and-the-resistance/annie-mcdermot-bannatyne/>

Lamirande, Todd. “Annie McDermot, (Bannatyne). (C.1830-1908)”. Edited by Lawrence Barkwell. Louis Riel Institute. June 17, 2008. <http://www.metismuseum.ca/media/db/07426>

Mair, Charles. “From Red River”. *The Daily Globe*. January 4, 1869.

Rea, J.E. “BANNATYNE, ANDREW GRAHAM BALLENDEN.” Dictionary of Canadian Biography, vol. 11. University of Toronto/Université Laval. 1982.

Stanley, George F.G. “Louis Riel.” Revised by Adam Gaudry. The Canadian Encyclopedia. April 22, 2013. <https://www.thecanadianencyclopedia.ca/en/article/louis-riel/>

“Tilted Ground”

Assu, Frank. *Lekwiltok Anthology: A Collection of Essays about the We Wai Kai People of Cape Mudge*. Nuyem, Comox, and Quadra Island: First Choice Books, 2009.

Assu, Harry, Joy Inglis. Assu of Cape Mudge: Recollections of a Coastal Indian Chief. Vancouver: UBC Press, 1989.

Berman, Judith. “HUNT, GEORGE (Xawe, 'Maxwalagalis, K'ixitasu, Nolq'otala).” *Dictionary of Canadian Biography*, vol. 16. University of Toronto/Université Laval. 2017.

Boas, Franz, dir. *The Kwakiutl of British Columbia*. 1930-1931. Seattle: University of Washington Press, 2016. DVD, 25 min.

Boas, Franz. “The Social Organization and the Secret Societies of the Kwakiutl Indians.” *The Report of the U.S. National Museum for 1895*. Washington: Government Printing Office (1987): 311-737.

Boas, Franz. “The Indians Of British Columbia,” *Popular Science Monthly*, Vol. 32 (1888).

Cole, Douglas, Ira Chaikin. *An Iron Hand upon the People: The Law Against the Potlatch on the Northwest Coast*. Vancouver: Douglas & McIntyre, 1990.

Frogner, R. “Assu, Billy.” *BC Archives, Royal BC Museum*, 2015. <http://search-bcarchives.royalbcmuseum.bc.ca/assu-billy-1867-1965>.

Government of Canada. *An Act to further amend “The Indian Act, 1880.”* Chapter 27. April 19, 1884.

Halpern, Ida ed. *Indian Music of the Pacific Northwest Coast*. Folkways Records. 1967. CD.

“Museum at Campbell River.” Chameleon CreativeGraphic & Web Design. 2011. <http://campbellriver.crmuseum.ca>

“Nuyumbalees Cultural Centre, Museum at Cape Mudge.” (n.d.) <https://www.museumatcapemudge.com>

Sewid, James, James P. Spradley. *Guests Never Leave Hungry: The Autobiography of James Sewid, a Kwakiutl Indian*. Revised edition. Montreal and Kingston: McGill-Queen's University Press, 1995.

Sparks, Sevda. “Incited to Potlatch”. Library and Archives Canada, December 7, 2017. <https://thediscoverblog.com/2017/12/07/incited-to-potlatch/>

“The Man Behind the Masks: The Legacy of Chief Billy Assu.” (n.d.) Nuyumbalees Cultural Centre, Museum at Cape Mudge: <https://www.museumatcapemudge.com/the-man-behind-the-masks>.

Thornton, Mildred Valley. *Potlatch People: Indian Lives & Legends of British Columbia*. Surrey: Hancock House Publishing, 2003.

“U'mista Cultural Society” 2019. <https://www.umista.ca/>

“Red Clouds”

Fiddler, Thomas, James R. Stevens. *Killing the Shamen*. Moonbeam, Ontario: Penumra Press, 1985.

Stevens, James R., Carl Ray. *Sacred Legends of the Sandy Lake Cree*. Toronto: McClelland and Stewart, 1971.

Stevens, James R. “ZHAUWUNO-GEEZHIGO-GAUBOW.” *Dictionary of Canadian Biography*, vol. 13. University of Toronto/Université Laval. 1994.

“Timeline: Residential Schools,” *The Canadian Encyclopedia* <https://www.thecanadianencyclopedia.ca/en/timeline/residential-schools>.

“Peggy”

Hayes, Adrian. *Pegahmagabow: Life-Long Warrior*. Toronto: Blue Butterfly Books, 2009.

Koennecke, Franz M. “Francis Pegahmagabow.” *The Canadian Encyclopedia*. February 4, 2008. <https://www.thecanadianencyclopedia.ca/en/article/francis-pegahmagabow>.

McInnes, Brian D. *Sounding Thunder: The Stories of Francis Pegahmagabow*. Winnipeg: University of Manitoba Press, 2016.

McInnes, Brian. “Indigenous War Heroes Project.” Wasauksing First Nation, 2016. <http://indigenouswarhero.org>.

Library and Archives Canada. “Francis Pegahmagabow.” Military Heritage Collection, First World War. 2017.

“Rosie”

Aupilaarjuk, Mariano, Tulimaaq Aupilaarjuk, Lucassie Nutaraaluk, Rose Iqallijuq, Johanasi Ujarak, Isidore Ijituuq, and Michel Kupaaq. *Interviewing Inuit Elders, Volume 4: Cosmology & Shamanism*. Ed. Bernard Saladin d’Anglure. Iqaluit: Nunavut Arctic College, 2001. <http://tradition-orale.ca/english/pdf/Cosmology-And-Shamanism-E.pdf>.

Potter, Russell A. *Finding Franklin: The Untold Story of a 165-year Search*. Montreal and Kingston: McGill-Queen’s University Press, 2016.

Government of Canada. Social Development Division, Department of Indian and Northern Affairs Canada. *Eskimo Identification and Disc Numbers: A Brief History*. Roberts, A. Barry. Social Development Division, 1975.

Qitsualik-Tinsley, Rachel and Sean. *Why the Monster*. Iqaluit: Inhabit Media, 2017.

“Nimkii”

Humphreys, Adrian. “‘A lost tribe’: Child welfare system accused of repeating residential school history.” *National Post*. December 15, 2014.

Obamsawin, Alanis, dir. *Richard Cardinal: Cry from a Diary of a Métis Child*. National Film Board of Canada, 1986. DVD, 29 min. https://www.nfb.ca/film/richard_cardinal/

“Like a Razor Slash”

Berger, Thomas. “Northern Frontier, Northern Homeland: The Report of The Mackenzie Valley Pipeline Inquiry, Volumes 1 and 2.” Prince of Wales Northern Heritage Centre, 2018.

CBC Digital Archives. “Dene Chief: ‘My Nation Will Stop the Pipeline.’” Video. CBC Television News Broadcast, August 5, 1975, Fort Good Hope, Northwest Territories. <http://www.cbc.ca/archives/entry/dene-chief-my-nation-will-stop-the-pipeline>

CBC Digital Archives. “The Berger Pipeline Inquiry.” Last updated November 14, 2017. <http://www.cbc.ca/archives/topic/the-berger-pipeline-inquiry>

Jaremko, Gordon. “Greens Pan Northern Pipeline: Mackenzie Valley Proposal like ‘Razor Slash’ on Mona Lisa.” *Calgary Herald*, February 26, 2007, sec. B.7.

Nishihata, Jesse, dir. *The Inquiry Film*. Prince of Wales Northern Heritage Centre, 1976. <https://www.pwnhc.ca/item/the-inquiry-film/>

Supreme Court of Canada. “Paulette et al. vs. The Queen.” *Supreme Court of Canada Reporter (SCR)*, Vol. 2 (1977): 628–645.

Prince of Wales Northern Heritage Centre (PWNHC). “Inquiry: Berger Inquiry Educational Resource Archive.” (n.d.) <https://www.pwnhc.ca/exhibitions/berger/>

Prince of Wales Northern Heritage Centre (PWNHC). “1994 Sahtu Land Claim.” Historical Timeline of the Northwest Territories. (n.d.) <http://www.nwttimeline.ca/1975/1994SahtuClaim.html>

Sparks, Sevda. “Incited to Potlatch”. Library and Archives Canada, December 7, 2017. <https://thediscoverblog.com/2017/12/07/incited-to-potlatch/>

Ryen, Tind Shepper. “*The Mackenzie Gas Pipeline: The Berger Inquiry*.” Mackenzie Gas Pipeline and the Boreal Environment Information Project. Ed. Peter Blanken. Boulder: University of Colorado, (n.d.)

Scott, Patrick. *Talking Tools: Faces of Aboriginal Oral Tradition in Contemporary Society. Solstice Series*. Edmonton: University of Alberta Press, 2012.

About the Contributors



Kateri Akiwenzie-Damm is a writer, poet, spoken-word performer, librettist, and activist from the Chippewas of Nawash First Nation at Neyaashiinigmiing, Ontario. In 1993, she founded Kagedonce Press to publish the work of Indigenous creators. She has written two

books of poetry, edited the award-winning *Skins: Contemporary Indigenous Writing*, and has also released two CDs. Kateri's work has been published internationally, and she has performed and spoken around the world.



Sonny Assu is an interdisciplinary artist whose diverse practice is informed by Kwakwaka'wakw culture melded with Western/pop art principles. His work has been shown at the National Gallery of Canada, Seattle Art Museum, Vancouver Art Gallery and in various public and private collections across Canada, the US, and the UK. He currently resides in unceded Ligwilda'xw territory (Campbell River, BC).

Tara Audibert is a Wolotoqiyik artist, filmmaker, and illustrator with 20 years' experience in animation, comics, and fine art. Tara combines traditional First Nations art and storytelling with contemporary design and digital mediums. She runs Moxy Fox Studio and her first independent animated film, *The Importance of Dreaming*, was released in 2017. She is also a founder of the Ni'gweg Collective and the app "NITAP: Legends of the First Nations."



Kyle Charles is a writer/illustrator living in Edmonton, Alberta. He has drawn for several series including

Roche Limit: Clandestiny and Her Infernal Descent. He has also written and illustrated short stories for publishers like Heavy Metal and OnSpec Magazine. When not busy at the drawing table, Kyle spends much of his time teaching comics to local students. He is a member of Whitefish Lake First Nation.



GMB Chomichuk is an award-winning writer and illustrator whose work has appeared in film, television, books, and comics. His most recent work with HighWater Press, *Will I See?*, was a collaboration

with writer David A. Robertson and singer/songwriter Iskwē. His works include occult suspense (*Midnight City*), science fiction (*Red Earth*), and inspirational all-ages adventure (*Cassie and Tonk*). He is the host of *Super Pulp Science*, a podcast about how genre gets made. His newest full-length graphic novel, *Apocrypha: The Legend of Babymetal*, was featured on *The Hollywood Reporter*, *The Nerdist*, and *Billboard Magazine*.



Natasha Donovan is a freelance artist and illustrator from Vancouver, British Columbia. Her sequential work has been published in *The Other Side* anthology and *Surviving the City*. She is the illustrator of the award-winning children's book, *The Sockeye Mother* (shortlisted for the Norma Fleck Award for Canadian Children's Non-Fiction). Natasha is a member of the Métis Nation of British Columbia.



Alicia Elliott is a Tuscarora writer from Six Nations of the Grand River living in Brantford, Ontario. Her writing has been published in *The Malahat Review*, CBC, *The Globe and Mail*, and *Macleans*. Her essay, "A Mind Spread Out on the Ground," won Gold at the National Magazine Awards (2017). She was the 2017-2018 Geoffrey and Margaret Andrew Fellow at UBC, and received the RBC Taylor Emerging Writer Prize in 2018.



Scott A. Ford is an award-winning comic creator, illustrator, and designer from Winnipeg, Manitoba. His comic projects include *Romulus + Remus*, *Giant's Well*, and *Ark Land*. His work has been featured in galleries and publications, on beer cans and book covers. He has also spoken about his artistic practice at numerous public presentations about art and design. Check out all of Scott's art and comic projects at scottfordart.com.



Scott B. Henderson is the author/illustrator of the sci-fi/fantasy comic series, *The Chronicles of Era*. He has illustrated *Betty: The Helen Betty Osborne Story*, and the Eisner-nominated *A Blanket of Butterflies*, as well as the *For Valour*, *Tales from Big Spirit* and *7 Generations* series. Scott is also the recipient of the 2016 C4 Central Canada Comic Con Storyteller Award.



Ryan Howe is a prairie Canadian cartoonist and graphic designer who fell in love with comics' unique storytelling language early in life and has been hooked ever since. He's been collaborating with other comics creators since 2003, providing art for a wide variety of projects and genres on both the web and in print. Ryan has recently tried his hand at writing as well as drawing, the *Daisy Blackwood: Pilot for Hire* series being the rip roarin' result.

Andrew Lodwick is a lifelong resident of Winnipeg and has a B.F.A. (Hons) from the University of Manitoba School of Art. He has worked for many years at Martha Street Studio as technician, custom screen printer, and studio manager. He maintains a personal art practice that includes printmaking and design work. In 2014, Andrew cofounded the Riso print collective, Parameter Press (parameter-press.com), of which he remains a member.

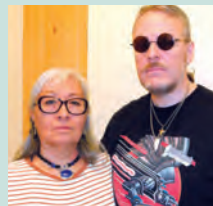


From Listuguj, Quebec, **Brandon Mitchell** is the founder of Birch Bark Comics and creator of the Sacred Circles comic series, which draws on his Mi'kmaq heritage. He has also written five books with the Healthy Aboriginal Network, (*Lost Innocence*, *Drawing Hope*, *River Run*, *Making it Right*, and *Emily's Choice*) and wrote and illustrated *Jean-Paul's Daring Adventure: Stories from Old Mobile* for the University of Alabama.

David A. Robertson is an award-winning writer. His books include *When We Were Alone* (winner Governor General's Literary Award), *Betty: The Helen Betty Osborne Story* (listed In The Margins), and the award-winning YA novels *Strangers* and *Monsters*. David educates as well as entertains through his writings about Indigenous peoples in Canada, reflecting their cultures, histories, communities, as well as illuminating many contemporary issues. David is a member of Norway House Cree Nation. He lives in Winnipeg.



Niigaanwewidam James Sinclair, PhD., is Anishinaabe (St. Peter's/Little Peguis) and an assistant professor at the University of Manitoba. He regularly speaks and writes about Indigenous issues for CTV, CBC, *The Guardian*, and APTN, as well as in *The Exile Edition of Native Canadian Fiction and Drama*. Niigaan is co-editor of the award-winning *Manitowapow: Aboriginal Writings from the Land of Water* and *Centering Anishinaabeg Studies: Understanding the World Through Stories*. He is also editorial director of The Debwe Series, published by HighWater Press.



Of Inuit-Cree ancestry, **Rachel Qitsualik-Tinsley** was born in a tent on northernmost Baffin Island. She learned Inuit survival lore from her father, survived residential school and attended university. In 2012, she was awarded a Queen Elizabeth II Diamond Jubilee Medal for her numerous cultural writings. Of Scottish-Mohawk ancestry, **Sean Qitsualik-Tinsley** was born in southern Ontario, learning woodcraft and stories from his father. Training as an artist and writer, Sean's sci-fi work won 2nd place in the California-based Writers of the Future contest, published by Galaxy Press. Rachel and Sean have worked for decades as Arctic researchers and consultants. In writing together, they have published 10 successful books and many shorter works, celebrating the history and uniqueness of Arctic shamanism, cosmology, and cosmogony. Their novel, *Skraelings: Clashes in the Old Arctic*, was a Governor General Awards Finalist and First Prize Burt Award winner.



Jen Storm is an Ojibway writer from the Couchiching First Nation in Northwestern Ontario. Born and raised in Winnipeg, Manitoba, Jennifer completed *Deadly Loyalties*, her first novel, at age fourteen. *Fire Starters* (AIYLA Honor Book) is her first graphic novel. Jen was a 2017 recipient for the CBC Manitoba's Future 40. Jen's updates on current and future projects can be found on Instagram @jenstorm_art where she shares her passion for creating art.

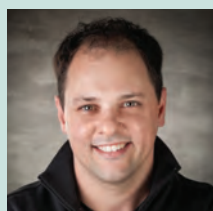


Richard Van Camp is a proud member of the Tlicho Nation from Fort Smith, Northwest Territories. He is the author of 22 books including *The Lesser Blessed* (also a feature film), the Eisner nominated graphic novel, *A Blanket of Butterflies* (with Scott B. Henderson), and *Three Feathers* (also a feature film). Richard is also the author of four collections of short stories, including *Night Moves*, and five baby books, including the award-winning *Little You* (with Julie Flett).

Katherena Vermette is a Métis writer of poetry, fiction, and children's literature. Her first book, *North End Love Songs*, won the 2013 Governor General Literary Award for Poetry. Her debut novel, *The Break*, was featured on Canada Reads 2017 and has gone on to win numerous awards, including the Amazon.ca First Novel Award. She holds a Master of Fine Arts from the University of British Columbia, and lives in Winnipeg, Manitoba.



Chelsea Vowel is Métis from manitow-sâkahikan (Lac Ste. Anne) Alberta, currently residing in amiskwacîwâskahikan (Edmonton). Mother to six girls, she has a BEd and LLB, and is currently a graduate student and Cree language curriculum developer. Chelsea is also a public intellectual, writer, speaker, and educator whose work intersects language, gender, Métis self-determination, and resurgence. Her collection of essays, *Indigenous Writes*, is a national bestseller (HighWater Press, 2016). She co-hosts the Indigenous feminist sci-fi podcast with Molly Swain, blogs at apihtawikosisan.com, and makes auntie-approved legendary bannock.



Since 1998, **Donovan Yaciuk** has done colouring work on books published by Marvel, DC, Dark Horse comics, and HighWater Press including the A Girl Called Echo series. Donovan holds a Bachelor of Fine Arts (Honours) from the University of Manitoba and began his career as a part of the legendary, now-defunct Digital Chameleon colouring studio. He lives in Winnipeg with his wife and daughter.

A landmark collection of Indigenous comics that redraws how we understand the past, present, and future of Indigenous communities and cultures since Confederation. Each chapter immerses us in a gripping story about real people brought to life through vivid and affecting artwork. This collection proves the power of comics storytelling to create fresh pathways to knowledge and new ways of envisioning Indigenous experiences.

—Candida Rifkind, Associate Professor

*The stories contained within its pages are both **beautifully rendered and vitally necessary**. They represent a history not only largely untold and unknown, but one obscured, hidden from sight, so that other stories may occupy a privileged place in defining a national story. Their importance is exquisitely captured on these pages, told by some of the leading artists working today. This is an essential book, for comic fans, teachers, and anyone who wants to learn the stories of this place we now share.*

—Jesse Wentz, broadcaster and film critic

*This collection provides **invaluable opportunity to hear voices that are featured all too rarely** in literature and is a worthwhile addition to collections.*

—Booklist