



Introduction: “Indigenous Comics and Graphic Novels: An Annotated Bibliography”

—Camille Callison and Candida Rifkind

With contributions by Niigaan James Sinclair, Sonya Ballantyne, Jay Odjick, Taylor Daigneault, and Amy Mazowita

This is an introduction to the open-access online resource “Indigenous Comics and Graphic Novels: An Annotated Bibliography,” posted at: jeunessejournal.ca/index.php/yptc/resources.

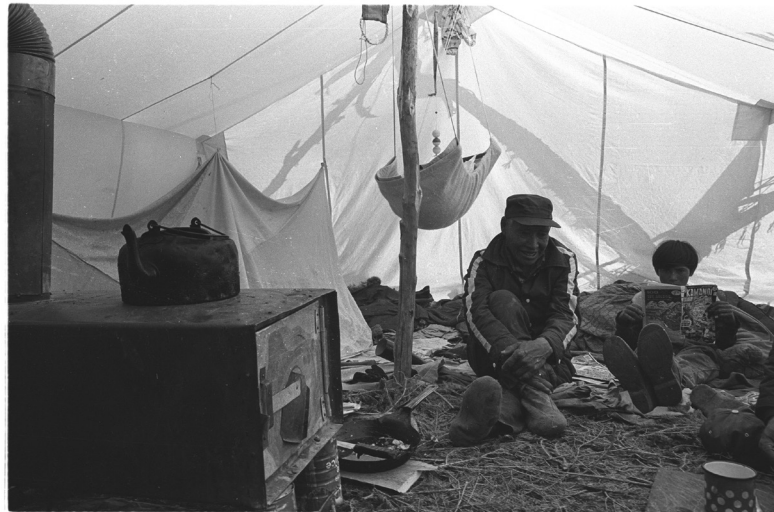


Figure 1: Jimmy Adams fish camp [image description: John Vaneltsi and his grandson Clifford Vaneltsi sit inside a canvas wall tent lined with spruce boughs. Clifford sits reading a comic book. A baby sling hangs behind a wood stove on cans. Possibly at a camp near Shiltii Rock].¹

CREDIT: NWT Archives/James Jerome fonds/N-1987-017: 0035.

Graphic writing—now called comic books—are the oldest and most creative form of Indigenous writing. From rock faces to skin to panels and pages, comic books encapsulate histories and dreams of Peoples and nations.

—Niigaanwewidam James Sinclair

As a child, I believed I was a super hero.

I had become car sick and threw up all over a full-page spread of kryptonite in the Superman comic I was reading. I was around 5. Suddenly, it was all clear to me:

- the mistreatment I received because of my Native ancestry
- the bullying I endured because I was a girl
- my grandmother's constant fear that making myself stand out would put me in danger was all because of my Kryptonian ancestry! Like Kal-El of Krypton, I was the last of a line of strong peoples nearly destroyed by circumstances beyond their control. I was the last hope for my people.

But what of my powers? I was just a little Rez girl with stringy hair and a big mouth. I was not capable of saving the world! Then I remembered that Kal-El had to discover his powers with time and realized that I would to.

I would treasure each comic book I was able to buy as they were rare to obtain in Northern Manitoba. They were how I saw the world and helped form my image of what a true hero was. But I never saw a girl like me in one.

I realized that one of the powers I was waiting to blossom was my ability to write. My gift to the world would be making sure that another little Rez girl with stringy hair and a big mouth would not be without her hero.

—Sonya Ballantyne

We live in exciting times insofar as Indigenous books, publishing and comics go—I am older than I look, or so I like to think, anyway—and I remember a time when Indigenous comics were few and far between, but they’re becoming much more readily prevalent and available. It’s important for people to see themselves represented in media—especially honestly, accurately and positively. I believe comics are way ahead of many other forms of media in that regard. Comics are a vast and diverse medium that should encompass all genres—and in that way are a great way to show the dynamic nature and diversity of Indigenous peoples!

—Jay Odjick

Part 1: Introduction to the Annotated Bibliography Online Resource

—Candida Rifkind

I came to this project as a settler scholar of Canadian and social justice comics, interested in learning from and about Indigenous comics and graphic novels. As I started to add more Indigenous comics to my Canadian comics undergraduate courses at the University of Winnipeg, I realized that students, teachers, researchers, and comics fans needed a clearer sense of the shape and scope of this field. This annotated bibliography is the result of my desire to learn more about the diversity and depth of Indigenous work in this area. The following introduction reflects what I have learned from the process of compiling these resources and from collaborating with the other members of the project team. Ultimately, this

annotated bibliography can only ever offer a selection of works, rather than an exhaustive survey; however, I hope it will open up the field of Indigenous comics and graphic novels to more students, researchers, and comics fans.

The field of Indigenous comics and graphic novels has expanded over the past three decades to include a rich variety of genres, styles, and stories.² On the one hand, visual narratives are among the oldest form of storytelling in the Americas: “Found in examples like rock paintings, petroforms, and beadwork, graphic writing is the foundation for later alphabetic and syllabic forms of expression” (Callison et al. 54-55). On the other hand, Indigenous characters have been part of modern comics—albeit in stereotypical depictions—for over a century. As in other forms of popular culture,

¹ Thanks to Paul Seesequasis on Twitter, the comic in this photo has been tentatively identified as *Red Raider* by Jaxon (Jack Jackson), the second in his 1977 *Comanche* comics miniseries (LastGasp publisher), which would become one of the earliest graphic novels, *Comanche Moon* (1978), based on the real Comanche leader Quanah Parker (c. 1845–1911).

² We are guided by Indigenous scholars in our use of the term “Indigenous” as the preferred term (in 2019) over “Native,” “Native American,” or “Aboriginal.” See Daniel Heath Justice’s *Why Indigenous Literatures Matter* (Introduction) and Chelsea Vowel’s *Indigenous Writes* (“Just Don’t Call Us Late for Supper: Names for Indigenous Peoples”) for a discussion of shifting terminologies.

³ See King and Sheyahshe for examples of Indigenous stereotypes in American comics.

there is a long and ignoble comics tradition of ill-defined, uni-dimensional, highly simplified Indigenous characters acting as foils to non-Indigenous (usually white) heroes.³ In their survey of the history of Indigenous people in modern comics, Camille Callison, Niigaanwewidam James Sinclair and Greg Bak identify five common tropes:

- the warrior (“angry and usually accompanied by a spiritual entity”)
- the artifact who is premodern and feeds colonial nostalgia;
- the sidekick who provides “comic relief and a simplistic sensibility” for the white hero
- the shaman who has a mysterious connection to the land and animals
- the wannabe or non-Indigenous imposter who has ‘gone native’ either voluntarily or through capture. (56-67)

These are common, and largely masculine, tropes that are little better than their counterparts in the female Indigenous stereotypes: the noble warrior princess, savage and sexualized temptress, and the old crone or medicine woman. Such representations are part of what Daniel Heath Justice calls the toxic stories of “Indigenous deficiency”—that racist view of Indigenous people as being in a “constant state of lack: in morals, laws, culture, restraint, language, ambition, hygiene, desire, love” (2). The tradition of comics stereotypes of “Indigenous deficiency” clearly perpetuate



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racist colonial ideologies of race, gender, ethnicity, and sexuality. Moreover, as Michael A. Sheyahshe points out, “cultural problems of representation remain constant over the years even with the change from the inanimate comic book page to animated and other forms of media” (192). For Sheyahshe, as for many Indigenous comics creators, ownership and authorship are a fundamental concern: “it is time for Indigenous people to begin authorship of media that portray us, notably in becoming authors and creators of our own comic books” (192).

Comics and graphic novels by Indigenous creators—individually, collectively, and in collaboration with non-Indigenous creators—are the focus of this annotated bibliography, which we have developed as an open-access online resource hosted by *Jeunesse*. It was compiled by a team of two Indigenous and two settler researchers (two faculty and two students) from the University of Winnipeg and the University of Manitoba, Canada. We were uniquely placed to work on this project, as Winnipeg is home to both a thriving Indigenous comics scene and the only university library collection of Indigenous comics and graphic novels: the Mazinbiige Collection (see below). From May 2017 to March 2019—a longer period than initially planned, because of both funding interruptions and the rapid growth of the field—we gathered and read titles in the Mazinbiige Collection and from elsewhere, trying to keep up with the efflorescence of new titles.

For the online resource hosted by *Jeunesse*, to bracket the scope of this bibliography, we focused on titles by Indigenous comics creators, most of which also feature Indigenous characters, experiences, and stories. We used a working definition of “Indigenous creators” as those artists and writers who publicly

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⁴ See DePasquale and Wolf for further discussion of this working practice for defining Indigenous creators in bibliographic work.

self-identify as Indigenous, Native American, First Nations, Métis, Inuit, or Maori. In a few cases, we include works by non-Indigenous creators commissioned by, and produced in consultation with, an Indigenous community or collaborators. We recognize the complexity of seeking to identify creators as Indigenous, as well as the histories of colonial violence that continue to disperse and displace Indigenous peoples from communities of affiliation, kinship, and cultural inheritance. Our working definition is imperfect and provisional, but we needed to have practical criteria to achieve our goal to have a free, online resource that researchers, teachers, students, and comics fans can use to answer the question, “How do I find comics by Indigenous creators?”⁴

We regard this annotated bibliography as a preliminary work and hope it can serve as a resource for more in-depth research in the field. We have included approximately ninety comics and graphic novels from 1990 to 2019, grouped into anthologies, series, and stand-alone comics and graphic novels, but we have not included individual entries for each comic in an anthology, although some appeared as single issues or were posted online prior to publication. The publication dates themselves tell a story of the rise of Indigenous-created comics that has accelerated in the past decade: they start to appear in significant numbers in the 1990s, but in our annotated bibliography there is only one entry per year for 1990, 1996, 1999, and 2004, and all of these comics were produced by organizations rather than publishers and targeted at young

readers for educational purposes: Pattunguyak, Tapatai, and Burns's *Super Shamou: Nothing to Sniff At*, published by the Inuit Broadcasting Corporation in 1990; Steve Premo, Cindy Goff, and Paul Fricke's *A Hero's Voice: The Story of Real Life Heroes Who Pass on the Most Powerful Gifts in the World* by the Mille Lacs Band of Ojibwe Indians in 1996, and that same team's *Dreams of Looking Up: How One Family Discovers the Key to Their People's Strength* in 1999; and the time-travel history series commissioned by the Chickasaw Nation, *Chickasaw Adventures*, written by Jen M. Edwards and published in 2004. By 2008, at least eight Indigenous comics titles were released, and organizations continue to be driving forces behind health and cultural education comics. The Healthy Aboriginal Network, a non-profit "Indigenous story studio" incorporated in 2005 in British Columbia, published over a dozen comics on health and social issues for youth between 2008 and 2013. The Gabriel Dumont Institute in Saskatchewan also published a series of comics in 2008, *Stories of Our People = Lii Zistwayr Di La Naasyoon Di Michif: A Métis Graphic Novel Anthology*. We list each of the five stories in this series (available for purchase individually or as a set) based on stories by Métis Elders and supplemented by original transcripts and biographies at the Virtual Museum of Métis History and Culture.

By the early 2010s, two publishers were emerging as centres for creator-driven Indigenous comics publishing: Portage and Main (and their graphic novel imprint

HighWater Press) in Winnipeg, Manitoba, and Native Realities in Albuquerque, New Mexico. An important landmark in Indigenous comics for young readers is *7 Generations: A Plains Cree Saga* series, written by David A. Robertson and published by HighWater Press (a division of Portage and Main) in 2012. This four-part graphic novel series tells the story of one Indigenous family over three hundred years and seven generations. Following on from this series, David A. Robertson wrote the *Tales from Big Spirit* series. Published by Portage and Main between 2014 and 2016, it features seven graphic novels that tell the stories of Indigenous heroes in Canadian history. Both of these series have free supplemental Teachers' Guides to assist with using them in classrooms. Native Realities was founded by Lee Francis IV, self-proclaimed "Indignerd," who also founded the annual Indigenous Comic Con in 2017 and owns and operates Red Planet Books and Comics in Albuquerque. In addition to several fundraising anthologies, including *The Indigenous Superhero Sketchbooks*, Native Realities published Arigon Starr's editorial project *Tales of the Mighty Code Talkers*, Elizabeth LaPensée and Jonathan R. Thunder's *Deer Woman*, and Jonathan Nelson's silent graphic novel, *The Wool of Jonesy*. While Native Realities titles are suitable for younger readers, they are marketed more as independent comics than classroom resources, although many are suitable for educational purposes.

We list anthologies first in the annotated bibliography as they are an important resource for both introducing

Indigenous comics to new readers and highlighting the diversity of styles, stories, genres, communities, places, and experiences represented in Indigenous comics. Perhaps the best known of these are the first two *Moonshot* anthologies, edited by non-Indigenous editor and publisher Hope Nicholson, and the third volume (forthcoming at time of writing), edited by Elizabeth LaPensée and Michael Sheyahshe. These anthologies bring together a roster of writers and illustrators at the forefront of Indigenous comics and visual storytelling across genres, many of whom are also listed as writers or illustrators of individual titles in the annotated bibliography. Another pivotal anthology is *Graphic Classics: Native American Classics*, a 2013 collection of eighteen graphic adaptations that pairs contemporary Indigenous artists with works by both historical and contemporary Indigenous writers. This methodology is also behind the 2018 anthology *Sovereign Traces Vol. 1: Not (Just) (An)Other*, which offers nine comics adaptations of stories and poems by significant Indigenous writers. Future *Sovereign Traces* collections are in the works, and collections of Indigenous comics (both original and adaptations) are proving popular among both comics fans and educators. The *Deer Woman* anthology, edited by Elizabeth LaPensée and Weshoyot Alvitre, is a landmark in comics by Indigenous women artists about violence against Indigenous women as well as their survival and empowerment. In an interview, Weshoyot Alvitre comments on the importance of the collaborative process between herself and LaPensée:

The organization felt very organic, stories and art would come in, and we would discuss, and absorb each piece. The power in that was that with each finished submission, you could see this amazing energy growing, knowing these stories would all be within a book cover, and that it would be in the hands of more people than just ourselves. It was powerful being a witness to watching it take shape and materialize. (Alvitre)

Many of the titles in this resource are the result of collaborations, even if they are not anthologies, and the process of bringing Indigenous comics off the drawing board or computer screen to readers is becoming more Indigenous-centred at the editing, publishing, and reviewing stages than it was when the field started to grow in the early 1990s.

While we cannot delve deeply into the titles themselves, in this introduction we do want to assist those using the annotated bibliography to find specific kinds of stories. In his conclusion to *Why Indigenous Literatures Matter*, Justice writes that Indigenous stories matter because

they reflect the truths of our survival and our own special beauty in the world to which we belong. They don't hide the traumas or the shadows; they don't make everything neat and tidy, or presume that the horrors of colonialism will be easily put to

rest—like zombies, vampires, and ungentled ghosts, settler colonialism is nothing if not persistent. But our literatures remind us that our histories are more than tragedy, more than suffering, more than the stories of degradation and deficiency that settler colonialism would have us believe. (210)

Working on this project, we have learned that Indigenous comics and graphic novels matter for the same reasons, that Indigenous characters can be just as brave, resilient, complex, messy, smart, and funny as any other comic book heroes. And we have also learned that a popular form like comics can make those “zombies, vampires, and ungentled ghosts” of settler colonialism come alive in the most literal of ways, along with the superheroes, guardians, and tricksters needed to fight and survive them. We offer the following subcategories with selected titles to help users locate specific ways of telling these stories from the annotated bibliography:

• **Traditional Knowledge and Pre-Contact Stories:** *Trickster: Native American Tales: A Graphic Collection*; Joseph Bruchac and Will Davis’s *Dawn Land*; Jason EagleSpeaker’s *NAPI – The Trickster: A Blackfoot Graphic Novel*; Michael N. Yahgulanaas’s *Red: A Haida Manga* and *War of the Blink*; Helen Pearse-Otene and Andrew Burdan’s *Arohanui: Revenge of the Fey* and *Meariki: The Quest for Truth*.

• **Post-Contact History:** *This Place: 150 Years Retold*; Robert McMurtry’s *The Road to Medicine Lodge: Jesse Chisholm in the Indian Nations* and *Native Heart: The Life and Times of Ned Christie*, Cherokee Patriot and Renegade; David A. Robertson and Scott B. Henderson’s *7 Generations: A Plains Cree Saga*; Katherena Vermette and Scott B. Henderson’s *Pemmican Wars, A Girl Called Echo* series; John G. Neihardt, Rod Lott, and Ryan H. Smith’s “The Last Thundersong”; Chad Solomon and Christopher Meyer’s *Adventures of Rabbit and Bear Paws: The Voyageurs*.

• **Political Resistance:** Gord Hill’s *The 500 Years of Resistance Comic Book*; Brian Wright-McLeod’s *Red Power: A Graphic Novel*; Tania Willard, Robin Folvik, and Sean Carleton’s *Working on the Water, Fighting for the Land: Indigenous Labour on Burrard Inlet*.

• **Residential School Stories:** Jason EagleSpeaker and Nicole Tail Feathers’ *Uneducation: A Residential School Graphic Novel: To Kill the Indian in the Child*; Brandon Mitchell and Tara Audibert’s *Lost Innocence*; David A. Robertson and Scott B. Henderson’s *Sugar Falls: A Residential School Story*.

• **Missing and Murdered Indigenous Women, Girls, and Two-Spirit People:** *Deer Woman: An Anthology*; David A. Robertson and Scott B. Henderson’s *Betty*:



Working on this project, we have learned that . . . Indigenous characters can be just as brave, resilient, complex, messy, smart, and funny as any other comic book heroes.



The Helen Betty Osborne Story; David A. Robertson and GMB Chomichuk et al.'s *Will I See?*; Tasha Spillett and Natasha Donovan's *Surviving the City*.

• **Language Revival (Bilingual Editions):** Cole Pauls's *Dakwākāda Warriors*; Barney Pattunguyak, Peter Tapati, and Nick Burns's *Super Shamou: Nothing to Sniff At*; Steve Premo, Cindy Goff, and Paul Fricke's *A Hero's Voice: The Story of Real Life Heroes Who Pass on the Most Powerful Gifts in the World*.

• **Superheroes and Guardians:** Arigon Starr's *Super Indian: Volume One* and *Super Indian: Volume Two*; Jay Odjick's *Kagagi: The Raven*; John R. Thomas's *The New Mutants Saga*; Theo Tso's *Captain Paiute: Indigenous Defender of the Southwest*; Andrea Grant's *Minx: Dream War*.

• **Healing Journeys:** Patti LaBoucane-Benson and Kelly Mellings's *The Outside Circle: A Graphic Novel*; Jen Storm and Scott B. Henderson's *Fire Starters*; Richard Van Camp's collaborations with illustrators on *A Blanket of Butterflies*; *Three Feathers*; and *Path of the Warrior*.

We encourage everyone interested in Indigenous comics and graphic novels to use this annotated bibliography as a launching pad into their own explorations of this rich and robust body of work.

Part 2: Overview of The Mazinbiige Collection of Indigenous Graphic Novels

—Camille Callison (Tsesk iye [crow] clan of the Tahltan Nation)

The use of story and art within Indigenous communities is an ancient teaching technique that reinforces the value of Indigenous knowledge and creates unique memory pathways for stories with key cultural components, such as history, family connections, relationships, values, morals, and spirituality, to be shared and passed down from one generation to the next. This intergenerational transfer of knowledge, mobilized through use of stories and art, is seen in rock carvings and paintings; culturally modified trees; created structures such as temples and sacred spaces; button blankets that depict clans, stories and creation events; and totem poles. Therefore, it has been entirely understandable that Indigenous (First Nations, Métis, and Inuit) peoples in Canada have identified and adopted comics and graphic novels in their cultures and are actively using them to share their stories to tackle issues of importance, such as the history of the Indian Residential school system, bullying, lateral violence, sexuality, AIDS, the Sixties Scoop, child apprehension, alcohol, drugs, gangs, violence, suicide, and environmental issues. Indigenous writers and artists are also using this form to share and teach Indigenous languages, often assisting in passing on and revitalizing “sleeping” languages to younger generations and those who have limited literacy. As this

form cohesively engages multiple literacies, much as traditional ways of teaching and passing on knowledge do, it is a type of new canoe or vessel to transport and share Indigenous knowledges in a contemporary form that appeals to all generations. (Traditionally, Indigenous peoples would keep items necessary for survival stored near the canoe that was used to flee impending danger.) This innovative form creates a culture of inclusion: it embraces Indigenous narratives and experiences and shares knowledge and ways of knowing by using this popular form to overcome boundaries and create new and unique forms of storytelling.

History

The Mazinbiige Indigenous Graphic Novel Collection at the University of Manitoba is the first Indigenous comics and graphic novel collection at an academic library and was originally intended to support a Native Studies course on Indigenous graphic novels developed and taught by Dr. Niigaanwewidam James Sinclair. It came about after I asked Sinclair, in my capacity as Indigenous Services Librarian, what I could do to support him and others in the Native Studies Department.

I began by collecting a mix of the good, the bad and the ugly to provide students with resources for critical discussion about stereotypical, racist, and well-informed depictions of Indigenous people historically and in contemporary as well as futuristic societies graphically represented in realistic and

alternate settings. My selection process began with collecting everything available that was written by an Indigenous author or drawn by an Indigenous artist, or that depicted Indigenous (First Nations, Métis and Inuit) peoples of Canada, the United States and finally, as funds allowed, Indigenous peoples worldwide. Mazinbiige collects a variety of graphic representations of Indigenous people: there are inappropriate depictions that are neither accurate nor respectful, and images and narratives that range from savagery, sexism, racism, and shamanism to more positive depictions of superheroes, tricksters, and everyday heroes.

The University of Manitoba Libraries had already collected a few Canadian Indigenous comics and graphic novels, so I purchased second copies for the collection. Two of the difficulties in acquiring comics or any item under \$20 are the invoicing systems in place at larger institutions and using smaller suppliers. Therefore, in an effort to initially build the collection, I purchased what I could from Canadian presses and also consulted with Blue Corn Comics to provide items within my search criteria; we were able to purchase approximately sixty titles from them. We were also fortunate to receive donations from Sinclair and from my son, Matthew, who donated his personal collection. In addition, I was fortunate to attend the first Indigenous Comic Con in Albuquerque, New Mexico, and purchase numerous comics which I

donated to the collection. From the Mazinbiige's inception until 2018, I kept abreast of new releases and received many suggestions for purchasing; and the current Native Studies Liaison Librarian, Lyle Ford, is responsible for acquiring new additions to the collection until there is a new Indigenous Services Librarian in place.

As the collection was being developed, there were unique challenges related to the bar coding and preservation of the comics, which were solved by the use of plastic coverings and some innovative handling of the materials. Norman Howe, a library technician and comic book aficionado who efficiently managed the library reserves, provided valuable assistance with the installation and maintenance of the collection. The collection management policy is to purchase two copies: one for the collection in the reserve section that allows a four-hour loan and one for the stacks, which can be checked out for the regular loan period.

The Mazinbiige Indigenous Graphic Novel Collection opened with a traditional ceremony on November 13, 2013, and houses hundreds of titles about Indigenous peoples, many written and/or illustrated by Indigenous authors. It is located in the reserve section of Elizabeth Dafoe Library at the University of Manitoba and is for library use only, but any library patron may browse the collection. Sinclair worked with Anishinabe language speakers who agreed on naming the collection Mazinbiige, which means "beautiful images and

writing.” He also facilitated an introduction to Jay Odjick, a Kitigan Zibi Anishinabeg writer, artist, and television producer, who was incredibly generous and allowed Mazinbiige to use his creation, the superhero Kagagi, as the image for the collection and contributed a specially adapted drawing of Kagagi for the poster (see fig. 2). Michelle Micuda, a graphic artist and library technician who works for Elizabeth Dafoe Library, created a sign for Mazinbiige based on Odjick’s Kagagi image from his comics.

Space for Mazinbiige was created in the reserve section on the main floor of Elizabeth Dafoe Library for security reasons and to give Mazinbiige prominence in the busiest area of the Library. This sends a conscious message about the value of Indigenous knowledge and shows that Indigenous ways of knowing, including in popular culture, are recognized and affirmed by the Library. From the librarian’s perspective, creating a special collection emphasizes the uniqueness of Indigenous knowledge systems and differentiates them from Western knowledges. The creation of this collection opened doors to sharing Indigenous knowledges, stories, and ways of knowing that have often been silenced through dominant knowledge organization systems and practice in libraries.



Figure 2
[image description: Superhero Kagai (Odjick)
on the Mazinbiige Indigenous Graphic Novel
Collection poster.]

Closing Reflection 1

—Taylor D. N. Daigneault (Métis)

The task of cataloguing the Mazinbiige Indigenous Graphic Novel Collection, which includes over 300 stories by or about Indigenous peoples across Turtle Island, is daunting. I knew when I accepted the position that I would be seeing a lot of the University of Manitoba Library that summer. My term working as a research assistant for Candida Rifkind was funded through the University of Winnipeg’s Indigenous Summer Scholars Program, hosted by the Faculty of Graduate Studies. During the program, I participated in a two-week training session before meeting Camille Callison and working directly with the texts.

After a few weeks, I became acutely aware of the difference between settler stories about Indigenous peoples and Indigenous stories about Indigenous peoples. Settlers, it appeared, were interested in decontextualized trauma and relegating Indigenous strength to the past. Indigenous authors, however, were more likely to write stories about recovering from trauma, or stories more specifically about the ways that we are strong now. Indigenous authors avoided stereotype, while building a canon of their own voices. This dissonance between “trauma porn” and stories of revitalization has led me to develop a more ethical syllabus in my teaching practice. It is my great hope that this annotated bibliography will reach educators who will critically assess our interpretations of these

texts. I hope that these educators can use our findings to design syllabi that allow students an opportunity to recognize and criticize racism in the texts that they read, and by extension, in the metanarratives around Canadian imperialism.

Closing Reflection 2

—Amy Mazowita

Working on this annotated bibliography has been an immersive and enlightening experience. As I read through and wrote about these comics, I was continually surprised by the complex variety of texts held within the University of Manitoba’s collection. Mazinbiige includes blatant colonial narratives such as that of Hergé’s *Tintin: Prisoners of the Sun* and collects works that fetishize Indigenous femininity, such as the stereotypical portrayal of Cheyenne superhero Danielle Moonstar noted in Marvel’s *The New Mutants* series. This collection offers reiterations of traditional Indigenous stories (for example, those included in Hope Nicholson’s *Moonshot: The Indigenous Comics Collection*) and features the contemporary comics of David Alexander Robertson—a body of work that illuminates the narratives of generations past while reminding us that historical injustices remain present in the everyday. It includes an increasing number of stories that subtly, and sometimes explicitly, challenge and reclaim narratives of race-based historical injustice, sexual violence, and gender nonconformity by drawing and writing from Indigenous

perspectives. I believe that these comics, when juxtaposed with one another and read as supplementary texts, provide a broad—albeit non-exhaustive—sampling of visual and literary representations of Indigenous peoples and the ways in which the content of these narratives is beginning to transform.

My engagement with these narratives has encouraged me to reflect on the privilege I hold as a white woman living on Treaty One territory; this project has encouraged me to become more cognizant of how I interact with and represent the narratives I choose to engage with in my own research, and to consider how I might better support and acknowledge the significant contributions of Indigenous writers, artists, and academics. Working with the Mazinbiige Indigenous Graphic Novel Collection has also reinforced my belief in the literary value of visual texts. While a great number of these narratives depict colonial violence and racial stereotypes, the majority of the comics can

be understood and appreciated by a broad and diverse demographic.

I am continuing to learn about how visual representation can influence and inform our understanding of a particular person, place, or cultural group, and I am energized by the realization that visual representation can also be used to highlight and challenge the resonating affects and effects of colonial violence, racialized stereotypes, and generationally perpetuated ideologies. My hope for this resource is that it will bring widespread visibility to and engagement with this comprehensive collection of comics and graphic narratives. In this way, I hope that visual texts might be viewed as an educational tool to assist with the ongoing efforts toward reconciliation and decolonization. This open access bibliography solidifies the existence of these stories within colonial systems and encourages individuals to engage with them on academic, informal, and personal levels.

Acknowledgements

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Sonya Ballantyne is a filmmaker and writer originally from Misipawistik Cree Nation in northern Manitoba. Her work focuses on Indigenous women and girls in non-traditional film genres such as horror, sci-fi, and fantasy. Her first film, *Crash Site*, has played in festivals internationally, and she hopes to direct a *Superman* film adaptation in the future.

Jay Odjick is an artist, writer, and television producer from the Kitigan Zibi Anishinabeg community located in Quebec and Ontario, Canada. Jay created, wrote, and illustrated the graphic novel *Kagagi: The Raven* and later served as lead on the animated series adaptation that aired internationally. He illustrated the national best-seller *Blackflies*, by renowned children's book author Robert Munsch. Jay has worked in comics for nearly two decades, creating the webcomic *Power Hour* for filmmaker Kevin Smith's website, contributing to the anthologies *Graphic American Classics: Native American Classics* and *Moonshot: The Indigenous Comics Collection*, providing illustrations for Clive Barker's *The Midnight Meat Train*, and serving as a national writing juror for the 2019 Scholastic Art and Writing Awards.

Niigaanwewidam James Sinclair is Anishinaabe (St. Peter's/Little Peguis) and an Associate Professor at the University of Manitoba. He is an award-winning writer, editor, and activist who was named one of *Monocle Magazine's* "Canada's Top 20 Most Influential People." He is a regular commentator on Indigenous issues on CTV, CBC, and APTN, and is currently a columnist with the *Winnipeg Free Press*. His first book on Anishinaabeg literary traditions will be coming out with the University of Minnesota Press in 2020.

Camille Callison, Tahltan Nation member, is formerly the Indigenous Services Librarian (currently the Learning and Organizational Development Librarian) at the University of Manitoba, where she founded the Mazinbiige Indigenous Graphic Novel Collection. She is a passionate cultural activist dedicated to the continued survival and activation of Indigenous knowledge, languages, and culture.

Taylor Daigneault (Métis) is a teacher and game designer from Winnipeg, Manitoba, in Treaty One territory, where they worked as part of the research team for the Mazinbiige Indigenous Graphic Novel Collection Bibliography project between completing Bachelor's degrees in arts (English) and education at the University of Winnipeg. Taylor's most recent publication can be found in *ImageText: Interdisciplinary Comics Studies*, 10.3.

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