

Contents

Acknowledgements	xi
Svetlana Seibel	
Approaching IndigePop: Some Thoughts to Start	I
 PART I Conceptualizing IndigePop	 27
Sonny Assu	
Reflections on ‘Personal Totems’	29
 Sonny Assu	
Personal Totems	33
 Lee Francis 4	
Critical Nerd Theory: A Brief Introduction	59
 PART II Autobiographical Practice as Critical Lens in IndigePop	 63
Richard Van Camp	
Pop Life: How Pop Culture Saved My Indigenous Bacon All These Blessed Years	65
 Red Haircrow	
Succeeding Skywalker	77

PART III Visual and Graphic Art Forms in IndigePop	89
Anthony J. Thibodeau	
<i>The Force Is With Our People: Contemporary Indigenous Artists Reimagine the Star Wars Universe</i>	91
James J. Donahue	
Graphic Representations of Residential Schools: Using Popular Narrative to Teach Unpopular History	117
Juliane Egerer	
Reframing, Rewriting, Redrawing the Past: The Creation of Decolonizing Narratives in Sámi History Cartooning	137
Weshoyot Alvitre	
‘We Are Mauna Kea’	166
PART IV Popular Genres and Media in IndigePop	167
Colby Y. Miyose	
‘A’ole TMT: The Use of Songs in the We Are Mauna Kea Movement	169
Cécile Heim	
‘It’s Not Me’: Displacing Alienness in Stephen Graham Jones’s <i>All the Beautiful Sinners</i> and <i>Not for Nothing</i>	191
Kati Dlaske	
Mediating Indigenous Voices: Sámi Lifestyle Blogs and the Politics of Popular Culture	211

Contents	ix
PART V Creatorship, Fandom and Critical Practice in IndigePop	229
Monica Flegel and Judith Leggatt	
From Speculative Fiction to Indigenous Futurism: The Decolonizing Fan Criticism of <i>Métis in Space</i>	231
Voices of the Indigenous Comic Con 2: Indigenous Popular Artists in Conversation with Kati Dlaske and Svetlana Seibel	253
Bibliography	271
Notes on Contributors	293
Index	297