



## EDITORIAL

# 10.1 – Open Issue

The publication of Volume 10.1 of *Transmotion* represents a moment of both change and continuity at the journal.

We are both saddened and excited to announce a series of transitions in our editorial staff. First, we want to share that James Mackay (European University Cyprus), one of the founding editors of the journal, is stepping down from his role as he shifts his attention to other projects. It would be difficult to overstate James' importance to *Transmotion* over the past ten years. Besides being the source of the original idea to create the journal, James has worked in an enormous variety of ways to ensure its success. At various times he has overseen our book review section, done most of the heavy lifting in ensuring that the journal is indexed and archived, guest edited our special issues on "Transgender, Two-Spirit, and Nonbinary Indigenous Literatures" (Vol 7.1) and (with A. Robert Lee) on "Ralph Salisbury (Vol 6.2), and served in other capacities too many to list. James has also been a tireless advocate for open-source publishing, which represents one of the core values of the journal. *Transmotion* enters its tenth year as a stable, high quality academic journal with an international readership thanks in no small measure to his work. We will miss collaborating with him.

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We have some other editorial changes (departure and arrivals) to announce as well. Effective with the publication of issue 9.2, Miriam Brown Spiers (Kennesaw State University) has stepped down as co-submissions editor, a role in which she has served since 2018. Miriam's support of the journal in this capacity over the past six years has been invaluable. She has been a thoughtful and generous reader of other scholars' work, and her dedication and doggedness has enabled us to continue to add to our diverse and talented pool of external reviewers. While Miriam will be greatly missed, we are excited to welcome Laura De Vos (Radboud University) to the editorial team as our new co-submission editor. Laura is an "alumnus" of *Transmotion*, in a sense, having won the Association for the Study of American Indian Literature's Beatrice Medicine Award for outstanding article in 2021 for her piece "Spirallic Time and Cultural Continuity for Indigenous Sovereignty: Idle No More and *The Marrow Thieves*," which appeared in Vol 6.1. On the copyediting and production side of the journal, we announce a few changes as well. First, we need to belatedly recognize that Shannon Toll (University of Dayton) began serving as production co-editor in Spring 2023, replacing Jake Barrett-Mills (University of East Anglia). With Issue 10.1 we also welcome a second new co-editor for production, Shellie Angelie Saggar (University of Cambridge Museum of Archaeology and Anthropology). With three editors now dedicated to this area, we anticipate even more efficiency in rollouts with our upcoming issues, and possibly other innovations in the presentation of our content.

Finally, reflecting the way the overwhelming majority of our users use our content, however, starting with Vol 10.1 we will begin publishing issues in PDF format only, except where embedded media makes an HTML version either desirable or necessary. The additional editorial labor involved in producing the HTML version of the journal has become a significant burden on our (all volunteer) editorial staff, which is another reason we deem this to be a necessary change. *Transmotion* readers will experience no discontinuities in their ability to access and use our existing content, as previously archived issues will not be impacted in any way.

Turning now from this inventory of changes, we are pleased to release Volume 10.1. While *Transmotion* regularly publishes special issues dedicated to discrete topics, with this volume we remind our readers that we always welcome stand-alone submissions and are excited to publish more loosely focused issues. Serendipitously, Volume 10.1 does include two essays focused on Inuk throat singer, author, and actor Tanya Tagaq.





Erin Cheslow's "Sound and Form: Listening to Affective Forms in the Soundscapes of Tanya Tagaq's *Split Tooth*" reads that text in light of its investment in the soundscapes of Nunavut. Cheslow argues that Tagaq "writes with sound," and therefore she approaches reading Tagaq's multiform novel as a form of listening. In the process, Cheslow treats the performativity of sound as a potential counter to the way colonial speech acts "privilege reconciliation over meaningful relations and speech over careful listening." Brad Burkhalter's "Calling (Out) Contemporary Settlers: Tanya Tagaq's *Split Tooth* and 'Colonizer' as Trans-Media Indigenous Wonderwork" reads Tagaq's acclaimed 2022 album *Tongues* as a companion piece to her novel. Focusing on that album's closing track, "Colonizer," Burkhalter traces how Tagaq attacks the Canadian residential school system while highlighting audience complicity in the projects of their settler states. Looking both at *Split Tooth* and the music video for "Colonizer," Burkhalter considers Tagaq's foregrounding of the "other-than-human," in her treatment of the land and the northern lights, as instances of what Daniel Heath Justice has called Indigenous "wonderworks."

While the remaining three articles appearing in Volume 10.1 represent a diverse range of topics and approaches, there are also some interesting points of connection between them and the two essays on Tagaq. Chris LaLonde reveals an interest in multiple media in "awasi-- visual images in works from Kimberly Blaeser, Louise Erdrich, and Gerald Vizenor." Lalond's essay looks at the relationship between visual representations and kinship in those authors' works. He argues that Blaeser's photographs in her 2019 volume of poetry *Copper Yearning*, Erdrich's drawings in her memoir *Books and Islands in Ojibwe Country* (2003), and Vizenor's photographs in his mixed-genre *The People Named the Chippewa* (1984) complement and reenforce their written texts to articulate ways of knowing and being that are rooted in Anishinaabe worldview, culture, and history. In "Creating Shki-kiin, New Worlds: The Possibilities and Sustainabilities of Indigenous SF," Sarah Henzi looks at Simon Ortiz's "Men on the Moon" (1999), Richard Van Camp's "On the Wings of this Prayer" (2013) and Eden Robinson's "Terminal Avenue" (2004) as examples of Indigenous writers exploring contemporary environmental and sustainability concerns. Henzi argues that these publications are examples of intermedial wonderworks, which attest to the complexities both of textually representing traditions and concepts of kinship and of



creating alternative forms of political action. Finally, Shanae Aurora Martinez's "On Land Acknowledgements: Trans-Indigenous Storytelling Theory and Practice in the Neoliberal University" explores the potential (and complexities) of land acknowledgements as mechanisms for trans-Indigenous social justice worldmaking. Grounding her argument both in theoretical and historical engagement with the Zapatista movement and in personal reflection, Martinez argues that land acknowledgments are forms of storytelling that must be adapted to a multitude of contexts. Ultimately, she suggests that the Zapatista communiqués provide a model for the transformative potential of land acknowledgments as anti-capitalist interventions while also suggesting ways of generating solidarity between Xicanx and Indigenous Peoples.

As a reminder to our readers, *Transmotion* remains (and always will remain) an open access journal: all content is fully available on the open internet with no paywall or institutional access required. We publish under a Creative Commons 4.0 license, meaning in essence that any articles or reviews may be copied and re-used provided that the source and author is acknowledged. We strongly believe in this model, which makes research and academic insight available and useable for the widest possible community. We also believe in keeping to the highest academic standards: thus all articles are double-blind peer reviewed by at least two reviewers, and each issue approved by an editorial board of senior academics in the field (listed in the Front Matter of the full PDF and in the "About" section on our webpage).

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