ONLINE FILM + MEDIA ARTS FESTIVAL

imagine NATIVE

FILM + MEDIA ARTS FESTIVAL

OCT 20-25 2020
STREAM INDIGENOUS STORIES

CHECK IT ALL OUT AT CRAVE.CA
It’s a great honor to acknowledge and welcome our relatives from across Mother Earth once again to Toronto, as we come together in the Circle to celebrate our creative minds and vibrant hearts that strengthen our Indigenous ways of expression.

As this is the 21st Festival, I reflect on our teachings of the Seven Stages of Life. The cycle that the Festival is in is called the Wandering/Wondering stage. During this cycle, it is a critical time of growth, as a young adult they want to explore and venture out beyond their own community and environment. It is a time where all the lessons, teachings, and the many gifts that were given in the younger stages will be acknowledged and used. There is a confidence in knowing that they have the tools, guidance and wisdom from their family to spread their wings further than they have ever done before.

May your wings spread far and wide, wishing you many blessings as you carry your Bundle firmly and with confidence into the future. And have a wonderful Festival!

	hiy hiy (Thank you)

Hiy Hiy (Thank you)

---

Tanisi and welcome imagineNATIVE family and friends to our 21st Festival!

This year Covid-19 has posed new challenges for us to find innovative ways to bring Indigenous storytelling to our audiences. On behalf of the Board of Directors, I want to thank the incredibly dedicated imagineNATIVE team who have brought so much creativity to envisioning our first online Festival and really gone above and beyond to make this year’s virtual Festival a success.

This year new leaders Naomi Johnson, Executive Director, and Niki Little, Artistic Director, have been trailblazers envisioning exciting new ways for us to present to and engage with our audiences.

This virtual Festival builds on the last 20 years of a strong and growing community of Indigenous cinematic, artistic, and inspired creators. We thank each and every one of you. We honour you and we celebrate you.

Kinanaskomitin.

We look forward to our connecting to each of you—and our global audience—virtually and around the world.

Happy festival!

Ekosi

---

Grandmother Pauline Shirt
Thunder-Woman of the Red tailed Hawk Clan
Plains Cree Nation

Kona Goulet
Chair of Board
Declaration of Indigenous Cinema

We, the Indigenous screen storytellers, 
united in this northern corner of our mother, 
the earth, in a great assembly of wisdom declare to all nations:

We glory in our past
- When our Earth was nurturing our oral traditions.
- When the night sky evoked the visions of our dreams.
- When the Sun and the Moon were our parents in our stories.
- When storytelling made us all brothers and sisters.
- When our stories brought forth great chiefs and leaders.
- When justice was upheld in the stories told.

We will
- Hold and manage Indigenous cultural and intellectual property.
- Ensure our continued recognition as primary guardians and interpreters of our culture.
- Respect Indigenous individuals and communities.
- Faithfully preserve our traditional knowledge with sound and image.
- Use our skills to communicate with nature and all living things.
- Heal our wounds through screen storytelling.
- Preserve and pass on our stories to those not yet born.

We will manage our own destiny and maintain our humanity and pride as Indigenous peoples through screen storytelling.
Niinwe, netaa debaughjemaajek ezhe mesnaatesegin, ezhe maanjediiyaang maampii giwednoong zhiingaak maabaa ngaashi nskaakmekwe, Nibwaakaawin miinaanaanek kina ngwiiye Anishnaabenaanek.

**Aapje gichinendaanaa Skwaang**

Wepii gidaakiimnaa wewene giinaagdewenmegwiin megwaa enaagdowiing gete kinomaadewenaan ezhemaaziying.

Wepii debekaak giipkwaamegowiing yaamdaamiing bwaajegewiining.

Wepii Giizis minwaa gebik Giizis gii-aawaad Kitsiimnaanik, Ezhe-e debaughjemowening.

Wepii debaughjemowenaan gii-wilkaanendeyiing minwaa shiimendiiyiing.

Wepii debaughjemowenaan gibildaagwiing enjisjek gimaan minwaa naagaanzejik.

Wepii Naakenewewii giinaagjegaadeg wewene debaughjemowening.

**Ngaa**

Jimnaanaa, ngaanaadowendaanaa dezhiiownenaa, minwaa Kinaa gichitowaendaagwok Anishnaabek debendmowaa.

Aabdek wiinsaadewenaachgadek Anishnaabek wiinwaa genewenmowad minwaa aakenoomoowaa gidezhiiownenaa.

Mnaadenmaanaanek Anishnaabek minwaa endnaakiiwaad.

Wekwemaadkaamik gazhaabowitiitoomaa dezhiiownenaa naakaasiyiyaaan medoweg minwaa mesnaabiigaadek.

Naakaasnaa ezhemiiyongowesiyaan wiinsaastaagoyaan Nskaakmekwe minwaa kinaa gegoog bemaadzhiimeggaa.

Noojemaame ezhewiiseneziyaang naakaasiyiyang debaughjemowenaan mesnaatesegin.

Shaabethoonaa minwaa ngaa-aankenmaawgenaa debaughjemowenaan niigaan Mshi endaasisgwaak.

Niine gaanaagdowendaanaa waane shiiyaa-aang, minwaa wewene ngaanowendaanaa ezheyii-aang ezhe kichinenaang Anishnaabewiiyaang, naakaaziyaang debaughjimowiinaan mesnaatesegen.

*Translated by Henry Pitawanakwat (Wiikwemkoong Unceded Territory)*

**Guovdageaidnu, Sápmi, Binaakwe Giizis 2011**

Gazhebiiyaang Asa Simma (Samii), Gaa wiigawetaaagojim Darlene Johnson (Dunhuttii), Gaa minaapnangek minwaa nsaadwengek, gaa shaajig Anishnaabe Mesnaatewjegeng Maanjidwen, Kautokeino, Sapmi, Binaakwe Giizis 2011.

Chi Miigwech gaanaa International Film Institute giimaatokiid maandaa Mizinegaan, giishpin giiyaabe wiikendmaan www.isfi.no kaashaa.
The imagineNATIVE Film + Media Arts Festival strives to provide an accessible environment and positive festival experience for all patrons. We are committed to developing and maintaining Accessibility for Ontarians with Disabilities Act (AODA) standards via the Path to 2025. All staff and volunteers have completed the AODA online training for more awareness and are attentive to our patrons’ needs.

With the Festival exclusively online this year, we are committed to providing an accessible experience to audience members of all abilities. This has given us an opportunity to test some new formats online, all with multiple forms of access in mind. Watch our social media and website for more details about tickets, programs, and conversations about how it will all work.

**imagineNATIVE is committed to the following:**

1. Closed captioning and/or English subtitles and audio description available for most of the films and videos.
2. Transcripts available for all audio works and podcasts.
3. Most panel discussions and Q&As supported with Open Captions, ASL and/or Live Captioning (CART)

If you have questions about accessibility and access needs at imagineNATIVE, please contact Katarina Ziervogel at accessibility@imaginative.org

For more detailed information on our Festival accessibility visit www.imaginenative.org/accessibility
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imagineNATIVE Greetings

Executive Director

Sago!

Welcome to the imagineNATIVE Film + Media Arts Festival - Online

To encapsulate what this year has been and to process the shifts we’ve made, along with the impacts felt globally, is an extraordinary task. With the health and well-being of artists and audiences, as well as our team, in mind, we decided in the Spring to present this year’s Festival online.

Having this focus challenged us in new ways, and we’ve done our best to take into consideration the presentation of works with artists and audiences as our primary concern. The goal as always is to bring you Indigenous stories and present them with the thought, care, and honour in which they deserve.

imagineNATIVE is a team comprised of passionate, dedicated, and hard-working individuals. I couldn’t be more proud of the work this team has accomplished. I would be remiss to not acknowledging the support of our Board, funders, sponsors, and partners who have been understanding and sympathetic to the many pivots we’ve made along the way. I am forever grateful for the support of this imagineNATIVE family, both past and current.

Wherever you may be, niaw:wen for supporting these artists and their stories,

Artistic Director

Give with gratitude.
bukitinagay (anishininew) | give-away

A give-away is an act of acknowledgement that reveals notions of collective responsibility between spirit, individuals and communities from the spirit and for the spirit.

The imagineNATIVE Film + Media Arts Online Festival 2020 will be guided by this Indigenous practice of gift-giving and reciprocity. With the community as a priority, we will gather over six days, separately but collectively, through online transmissions. We will witness and celebrate a community of Indigenous creators who amplify Indigenous creative expressions through their voices. We thank you for the ways you deepen our understanding, spark our curiosity, and intellectual inquiries through artful moving images.

Current realities in the world have provided an opportunity for us to reaffirm our continuums and our activations through the work we do. To the iN Team and Committee, without your input and thoughtful insight, this wouldn’t have been possible.

Finally, to our community members, partners, and allies, miikwehc for supporting imagineNATIVE and upholding Indigenous voices. We affirm and hold space with and for you.

Enjoy,

Niki Little
Artistic Director

Naomi Johnson
Executive Director
We are excited to welcome you to imagineNATIVE’s Online Give-Away Festival! It has been a pleasure to work with the many partners who have made this year’s unique model a resounding success!

We have been moved by the steadfast support of our long-standing partners and the enthusiasm of several new allies. These individual donors, public funders, foundations, and corporate partners have enabled us to continue our important work, together, even in a challenging time.

Thanks to the generosity of our private and public funders, we are giving back to the community by grounding our work in a model of sharing. For this, our 21st Festival, our partners have positioned us to increase artist fees, cash prizes, and secure gifts from artisans and Indigenous-owned companies across our Nations.

To all imagineNATIVE supporters, we are grateful for your ongoing encouragement. With you, we can continue to celebrate and champion Indigenous storytellers, contributing to a bold, bright, and dynamic artistic landscape.

We also want to further express our gratitude to our Major Partners who have stood by us, our values, and our charitable mandate to support Indigenous media content creators.

We want to acknowledge the steadfast support of our presenting partner Crave, which over the years as Bell Media has enabled us to gather momentum and reach new heights in excellence.

Thank you also to supporters of our special events and galas, TD Bank as our Welcome Gathering presenter, APTN and the Canada Media Fund, our Opening and Closing night partners, respectively. We are also grateful to Slaight Music as the presenter of The Beat and the Bullseye Music Prize. The continued dedication and contribution of these sponsors enables us at imagineNATIVE to generate opportunities for Indigenous artists and present their works with quality and care to the film + media arts sector at large. We offer our heartfelt thanks to you, and look forward to many more years as partners and collaborators in growing and diversifying the Canadian arts ecology.

Marsii/Miigwetch,

Claudia Skunk  
Corporate + Donor Initiatives Lead

Jessica Lea Fleming  
Foundations + Partnerships Manager
Government Greetings

President of Assembly of First Nations

On behalf of the Assembly of First Nations I extend my best wishes to the organizers, artists, and attendees of the 2020 imagineNATIVE Film + Media Arts Festival traditionally held on the territory of the Mississaugas of the Credit First Nation in Toronto, Ontario. Though things may be a little different this year with the Festival moving online, the brilliance of Indigenous visionaries from Canada and beyond will be celebrated, nonetheless.

The hard work and dedication of the imagineNATIVE Film + Media Arts Festival team have helped showcase some of the most compelling film, video, audio, digital and interactive media made by the most talented and innovative Indigenous artists from around the globe. The Festival is, and continues to be, vital in ensuring Indigenous Peoples see ourselves and our stories represented authentically.

Now, more than ever, we are reminded of the importance of forging connections in order to remind ourselves that we are not alone in our struggles. Through the Arts, we build these connections. We create work that ignites conversation and continues important and sometimes difficult dialogues.

I commend and lift up all of you for your efforts in ensuring that the world’s largest Indigenous film and media festival continues in spite of the trials presented this year. I wish you all the best with this year’s festivities and those still to come.

Sincerely,

Perry Bellegarde
National Chief

President of Métis National Council

On behalf of the Métis National Council, I am pleased to extend my warmest greetings to everyone attending the 21st Annual imagineNATIVE Film + Media Arts Festival.

The imagineNATIVE Film + Media Arts Festival offers an ideal opportunity to celebrate the latest works by Indigenous peoples on the forefront of innovation in film, video, radio, and new media. It is through these initiatives that Métis, First Nations, and Inuit have kept ourselves strong. We all have much to be proud of.

The Métis National Council applauds all of the organizers and volunteers that have worked to make this Festival happen again for the 21st year. I wish everyone a very memorable and successful celebration. Once, again, congratulations and best wishes from the Métis Nation.

Yours for Indigenous self-determination and cultural liberation.

Clément Chartier QC
President
President of Inuit Tapiriit Kanatami

Congratulations to the imagineNATIVE Film + Media Arts Festival on achieving a successful online programme. I applaud the production of this Festival in light of the circumstances. imagineNATIVE consistently provides educational pieces that inspire and entertain, and I’m glad to see this continue.

I would like to acknowledge the Inuit who have contributed to this year’s Festival, with special congratulations to Inuit artists. Your dedication to art is what makes our culture strong, and resilient.

Thank you to all imagineNATIVE organizers, volunteers, artists, and audiences. I commend your dedication to the arts, and find comfort in knowing our artists continue to create and exhibit meaningful work that shine light on our lived realities, despite uncertain times. The drive and determination of Indigenous artists and filmmakers is always incredibly impressive.

Nakummek,

Natan Obed
President
imagineNATIVE Film + Media Arts Festival

imagineNATIVE is a registered charity committed to inspiring and connecting communities through original Indigenous film and media arts. We are located on the territory of the Mississaugas of the Credit, the Anishinaabe, the Haudenosaunee, and the Huron-Wendat nations. We acknowledge the Dish With One Spoon covenant, a treaty whose spirit is one based in collective stewardship and sharing of land and resources, and one which extends to all nations living in present-day Toronto.

Since the first Festival in 2000, the imagineNATIVE Film + Media Arts Festival has programmed film, video, audio, and digital media works made by Canadian and international Indigenous artists in key creative roles as producers, directors, and/or writers. In programming these works over the years, imagineNATIVE has embraced works from Indigenous creators that push artistic boundaries to represent a diversity of ideas, themes, and genres in our programming, seeking representations of subjects that would not necessarily be made available through mainstream media.

In keeping with our artistic policy, the Festival prioritizes works that balance and present unique and new perspectives expressed within the content of the work; cultural, community, and social relevance; a creative approach to form characterized by innovative expression; distinctive style; personal vision; and a practice of crossing aesthetic borders in terms of genre, medium, and emerging content platforms.

imagineNATIVE is a festival that supports the diverse artistic visions and perspectives of Indigenous artists working in the media arts; works selected for programming do not need to have overt Indigenous content or themes. As identified in our mission statement, imagineNATIVE is a charity committed to dispelling stereotypical notions of Indigenous peoples through diverse media presentations from within our communities, thereby contributing to a greater understanding by all audiences of Indigenous artistic expression.

Founded by Cynthia Lickers-Sage and Vtape with the help of other community partners, imagineNATIVE is now the largest festival of its kind and an international hub for creative excellence and innovation in the media arts.

In addition to the Festival, The Centre for Aboriginal Media (imagineNATIVE’s legal name) also presents the annual imagineNATIVE Film + VR Tour and numerous co-premiere screenings nationally and internationally which extend our mandate to present Indigenous-made works year-round. In 2017, we launched the imagineNATIVE Institute, which presents professional development opportunities for Indigenous screen-content creators.

imagineNATIVE is committed to paying industry-standard artists fees for all our initiatives. For more information about imagineNATIVE, please visit our website.

Statement on Programming

imagineNATIVE supports the work of Indigenous film and media artists including those who give their time, insight, and talent as Board members, staff, contractors, and volunteers of the organization.

The Indigenous film and media arts community is a small one and we value Indigenous artistic representation within our organization. We believe we cannot disadvantage Indigenous artists who give their time to imagineNATIVE by excluding them from artistic presentation opportunities or prizes, both of which are determined without their input or influence.

These artists are eligible to submit their work to the Festival; however, they do not influence programming decisions. In cases where their work is being considered, they are not present for programming discussions and decisions about their work nor do they have input into the scheduling of it.
imagineNATIVE Board

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(Left to Right) Kona Goulet, Melanie Nepinak Hadley, Paula Devonshire, Alan Bacchus, Isidra Cruz, Jason Edward Lewis, Julie Nagam, Darlene Naponse, Anne Pick
imagineNATIVE Staff

[Left to Right]
Naomi Johnson, Niki Little, Adriana Chartrand, Amee Lê, Jessica Lea Fleming
Claudia Skunk, David Morrison, Adrien Ignace, Jamie-Lee Reardon, Teineisha Richards
Judith Schuyler, Kaitlynn Tomaselli, Melissa Johns, Tara Hakim, Victoria Kucher
Kathleen Walsh, Jordan Snyder, Amanda Clarke, Katarina Ziervogel, Jamie Whitecrow
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Niki Little  Artistic Director
Adriana Chartrand  Institute Manager
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Production + Technical
Collyn Rezsnyak  Technician
Daniel Saavedra  Video Editor
50/50 Performing Arts Collective
Justin Bull  Digital + Interactive Web Build

Programming Committee
Susan Blight
Niki Little
Darlene Naponse
Adam Piron

Design Team
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James Monkman

Trailer Team
James Monkman
Chandra Bulucon/ Puppy Machine
Sound
Technicolor
Extreme Reach

Publicity + Marketing
Innovate By Day
Damien Nelson,
Want & Able
Arts Collective

Human Resources
Elena Romanova
Niagara St.
Consulting
Official Selection
Film

October 20–25
2020
We come from nations of storytellers.

Our artists are gifted with creative expression that transmits Indigenous thought forward. The spirit of the story becomes active and is shifted by our imaginations as we receive it. The telling becomes a shared experience, a collective memory and through online transmissions of film and digital media, iN2020 can permeate further bring us together with kin our homes.

There is a profound swell of artists creating work that is shifting and dismantling contemporary perspectives and expectations of Indigenous film and media art. The Official Selection for the Festival in Film, Audio and Digital + Interactive formats features short and long format works that dismantle linear narratives revealing a multitude of nuanced perspectives stretching Indigenous Cinema rhetoric, and engagement into new spaces.

Beginning with the collective, the Opening Night Gala features seven voices from different Indigenous nations that are deeply connected to notions of social justice, language, community accounts, and futurities. The continuum of Indigenous narrative is carried over 5 days through 10 feature films and four short format programs from over 13 countries. From emerging to established, there is a distinct visual language that is percolating from different nations that speaks to the surge of Indigenous filmmaking community. Closing the Festival is a poetic, experimental journey of a return to culture and to land in Miguel Hilari’s Compañía.
The Programming Committee is composed of filmmakers, artists, and programmers who curated the Official Selection Films for the 2020 imagineNATIVE Festival. They selected Indigenous made films to inspire, change, and reflect Indigenous ideas, values, and narratives. This year joining imagineNATIVE’s Artistic Director Niki Little was Susan Blight, Darlene Naponse, and Adam Piron.

Susan Blight (Anishinaabe, Couchiching First Nation)
Susan Blight is an interdisciplinary artist working with public art, site-specific intervention, installation, textiles, and social practice. Susan is co-founder of Ogimaa Mikana, an artist collective working to reclaim and rename the roads and landmarks of Anishinaabeg territory with Anishinaabemowin. Her writing has been published in Shameless Magazine, the Globe & Mail, and the Decolonization: Indigeneity, Society, and Education blog. In August 2019, Susan joined OCAD University as Delaney Chair in Indigenous Visual Culture as Assistant Professor in the Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies.

Darlene Naponse (Anishinaabe)
Darlene Naponse is from Atikameksheng Anishnawbek located in Northern Ontario. She is the CEO of Pine Needle Productions an award-winning boutique Production Studio and Baswewe Films Inc., located on her home territory. Darlene as a writer and director has created 3 feature films and various short films, screened nationally and internationally. Her Feature film Falls Around Her had its world premiere at TIFF – Toronto International Film Festival and was the opening night film at the imagineNATIVE Film Festival where it received the Air Canada Audience Choice Award in 2018. The film also won the Creative Impact Award North, and Best Screenplay and Best Direction at the Northern Ontario Music and Film Awards in 2019.

Adam Piron (Kiowa/Mohawk)
Adam Piron is a filmmaker, film programmer, and co-founder of the film collective, COUSIN. He was the Assistant Curator for Film at the Los Angeles County Museum of Art (LACMA) and a member of the Sundance Film Festival’s Short Film Programming Team. He is also a Programmer for AFI DOCS, AFI FEST, and Independent’s LA Film Festival. He has also served on competition juries and panels for film festivals such as the Palm Springs International ShortFest, Hot Springs Film Festival, Art House Convergence, imagineNATIVE Film Festival, Big Sky Documentary Film festival, and Maoriland Film Festival.
In times of separation, connectivity becomes paramount. Continuums are carried in the narrative luring us in towards the story even over vast distances.

Collective witnessing

APTN Presents
Opening Night Gala
Short Format
YELLOW
For the first time at imagineNATIVE, the Opening Night Gala features a gathering of international short films, standing together, a shared collective filling the screen seeping into our personal spaces. The fluidity of the work speaks to the artful nuance of Indigenous Cinema: moving images as a medium of social impact, intellectual inquiry and deeper understanding of community, culture, and worldviews.

Êmîcêtósêt: Many bloodlines | Theola Ross (Pimichikamak Cree Nation)
Between Two Lines | Jack Steele (Wiradjuri)
Te Wao Nui | Ngāriki Ngatae (Ngāti Uri/ Ngāti Arera/ Ngāti Rupe/ Ngāti ‘Akatauira)
Nuxalk Radio | Banchi Hanuse (Nuxalk)
Audrey’s Story | Michelle Derosier (Anishinaabe)
Kapaemahu | Hinaleimoana Wong-Kalu (Kanaka Maoli)
The Fourfold | Alisi Telengut (Mongolian, Telengut)

International | 83 min
The Short Format Program YELLOW is composed of works created by artists from seven different nations.

Articulated through self-determination, Êmîcîtósêt: Many bloodlines by Theola Ross (Cree) grounds the evening in thoughtful reflections of the ultimate resistance, self-love while carrying culture forward. Hope and humanity are further elaborated in Jack Steele’s (Wiradjuri) introspective short film Between Two Lines set in WWI. Strength of character and determination shift into focus in Ngariki Ngatæ’s (Māori) Te Wao Nui, a critique of environmental injustice from a lens of cultural responsibility. Notions of preservation are radiantly broadcast in Nuxalk Radio by Banchi Hanuse (Nuxalk). Community is not only at the heart of this short 2 min film but also in the 22 min short documentary that follows by Michelle Derosier (Anishinaabe). The community narration in Audrey’s Story honours a lost kin while revealing ideas of injustice and power dynamics within the Canadian justice system and social fabric. The animation Kapaemahu by Hinaleimoana Wong-Kalu (Kanaka Maoli) brings a powerful legend back to life seen through the eyes of a curious young one. Texture and meditative sound immerse the screen in Indigenous worldviews in the animation The Fourfold by Alisi Telengut (Mongolian, Telengut), a contemplative delineation of contemporary perspectives. The Opening Night Gala expresses extreme compassion for Indigenous narratives creating space for invested viewing, setting the tone for six days of immersive Indigenous Cinema and media art. A regenerative gathering with Kin!
Emicetoset: Many Bloodlines

A queer, bi-racial couple on the path towards having a child through the fertility treatment process explores their differences in race, culture, class, gender roles, and dynamics.

Director/Writer
Theola Ross Pimichikamak Cree Nation

Producer/Writer
Alexandra Fisher Bailey Metis

Theola Ross is a Cree Language Carrier and has a Bachelor of Social Work from Ryerson University and a Bachelor of Arts from the University of Manitoba. Her work focuses on real-life issues and is witness to individuals’ daily struggles and triumphs.
**Te Wao Nui**

A devastating disease threatens to destroy Aotearoa’s last remaining Kauri trees. Standing in the way of losing these prehistoric giants forever is a Māori healer, Tohe Ashby. Discover the roots of Indigenous medicine in a final bid to save the last of these great trees.

**Director**

**Ngariki Ngatae** Ngati Uri/Ngati Arera/Ngati Rupe/Ngati ‘Akatauira

**Producer**

**Karen Sidney** Te Aitanga-a-Mahaki/Rongowhakaata/Ngati Rongomaiwahine

Ngariki Ngatae is an emerging director, screenwriter, poet, spoken word and performance artist, vocalist, musician, and storyteller. Ngariki has been raised in the screen industry with a producer mother and scriptwriting father. She is interested in telling stories that create immersive multi-textured experiences.

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**Between Two Lines**

Divided by war, two men find themselves stuck in opposing trenches in No Man’s Land, WWI. Unable to kill each other and unable to make it to safety, they are forced to communicate resulting in a powerful journey and an intimate look at humanity.

**Director**

**Jack Steele** Wiradjuri

**Producer**

**Mitchell Stanley** Wiradjuri

A graduate from the Metro Screen Film School, Jack Steele has over 12 years of experience in film and television. His goal is to develop working relationships globally and continue telling stories that resonate with audiences of all ages.
Audrey's Story

Narrated by community, Audrey's Story honours Audrey Anderson's life while revealing injustices found within the mechanics of a flawed judicial system. Set in Sioux Lookout, Ontario, Michelle Derosier’s film is an expression of compassion towards racial justice reckoning.

Director
Michelle Derosier  Anishinaabe

Michelle Derosier (Anishinaabe) is a community activist, artist, and filmmaker. Her first feature film Angelique’s Isle screened at the 2018 imagineNATIVE Festival. She is co-owner of Thunderstorm Pictures and co-founded Biindigaite Indigenous Film Festival in Thunder Bay, Ontario.

Nuxalk Radio

In Q’umk’uts’ in Bella Coola, Nuxalk language can be heard coming through car radios and stereos in family homes. Upholding ancestral nationhood, this community radio station contributes to the continuum of the Nuxalk language, broadcasting the laws of the lands and waters.

Director/Writer
Banchi Hanuse  Nuxalk

Banchi Hanuse is an award winning Nuxalk filmmaker. Hanuse was a production assistant and project coordinator at the National Film Board of Canada, contributing to projects such as Finding Dawn, directed by Christine Welsh and Cry Rock. She is a founding member of Nuxalk Radio and where she is a coordinator.
**Kapaemahu**

Long ago, four extraordinary individuals of dual male and female spirit brought the healing arts from Tahiti to Hawaii. Beloved by the people for their gentle ways and miraculous cures, they imbued four giant boulders with their powers. The significance of the rocks at Waikiki Beach is forever changed when they are encountered by a curious child.

**Director**

Hinaleimoana Wong-Kalu Kanaka Maoli

Hinaleimoana Wong-Kalu is a Native Hawaiian teacher, cultural practitioner, composer, producer, and filmmaker who uses digital media to protect and perpetuate Indigenous languages and traditions. They are a transgender health advocate, burial council chair and composer of “Ku Haaheo E Kuu Hawaii”, the internationally-known anthem for the protection of Mauna Kea.

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**The Fourfold**

The speckling of paint immerses the screen creating tapestries of nature both above and below. At the forefront are Indigenous worldviews, rippling wisdom of deities based on the animistic beliefs and shamanic rituals from Mongolia and Siberia.

**Director/Producer/Writer**

Alisi Telengut Mongolian/Telengut

Alisi Telengut (Mongolian) is an award-winning Canadian artist, filmmaker, and animator. She creates animation frame by frame under the camera, with painting as the medium, to generate movement and explore painterly visuals. Her films have screened at Sundance, Slamdance, the Toronto International Film Festival (TIFF), AFI, ZINEBI, and Ann Arbor.
Wednesday
October 21

Feature Length & Short Format Films RED
They Came On Ships!

During a naming ceremony for his grandchild, an Elder tells a traditional oral story of when the Earth was visited by the sky people, made with the Institute of American Indian Arts.

*Director/Writer*
Erik Sanchez  Shoalwater Bay/Chinook/Mexican

Erik Sanchez is a Shoalwater Bay Indian Artist. He graduated from Everett Community College in 2018 with an Associates of Fine Arts in Photography. He is currently a junior studying Cinematic and Performing Arts at the Institute of American Indian Arts.
Shadow of Dumont

Living in Toronto and seeking to reconnect to his Métis roots, Trevor Cameron sets out on a cross-country road trip to the homelands of Gabriel Dumont, hero and leader of the 1885 Métis uprising. In a ramshackle van painted with Métis iconography, Cameron blends animation, personal narrative, and historical facts visiting the places and people who can offer profound insight into Dumont. While textbooks may offer us a glimpse of who this important figure was, Shadow of Dumont explores Gabriel Dumont through kinship, humour, and a deep connection to the landscape.

Director/Writer
Trevor Cameron Métis

Trevor Cameron is an award-winning Métis writer and director whose films have been screened internationally. His interest in telling Métis-specific stories offers a distinct voice and perspective in Canadian arts.
**Brother, I Cry**

With a deeply moving performance from Nêhiyaw actor Justin Rain, Jessie Anthony’s first feature film offers a timely story of the ramifications of cultural loss and disconnection. Jon is a young Indigenous man struggling to keep it together as addiction and the pain of intergenerational trauma engulfs him. *Brother, I Cry* looks at the ways in which Indigenous families love and heal through spiritual and cultural practices.

**Director**

**Jessie Anthony** Onondaga Nation

**Writer/Director/Producer** Jessie Anthony is a proud Haudenosaunee woman from the Onondaga Nation, Beaver clan, born and raised on the Six Nations of the Grand River Territory.
We struggle and we fall to the effects of colonization, grief, isolation, and mortality but it is deep connection that saves us from the impact of the drop. These films offer us stories of connection where land and love reunite us to hope, the possibilities of the future, and to the resilience that keeps us here.

Short Format *RED*
Becoming Nakuset

A survivor of the '60s Scoop, Nakuset relates the story of her perseverance through childhood abuse and struggles with identity. Her Bubbi (Jewish Grandmother) was a source of unconditional love, guiding her to transform her life, and advocate for herself.

Director
Victoria Anderson-Gardner Ojibwe

Victoria Anderson-Gardner is a queer, Ojibwe filmmaker from Eagle Lake First Nation, currently based out of Toronto. They completed their Bachelor of Fine Arts at the School of Image Arts, Ryerson University.

Katinngak (Together)

Patterns of spirited beadwork visuals move across the screen as a caribou and a bear engage each other in Inuit throat singing in this mesmerizing experimental short.

Director/Producer
Glenn Gear Inuk

Glenn Gear is a filmmaker and multidisciplinary artist of Inuit and Newfoundland heritage, currently residing in Montreal. He has worked on films and new media projects with the National Film Board.

Canada | 2020
English
Short Documentary
World Premiere
10 min

Canada | 2020
Without Dialogue
Experimental
World Premiere
1 min

Wednesday, October 21
Bala

The death of a beloved grandfather calls a man to the ocean where sinking offers a respite from his isolation in this poetic short about family, love, and loss.

Director
Deborah Brown Torres Strait Islands-Meriam/ Badu/Scottish

With over 15 years of experience in dance and theatre, award-winning director Deborah Brown has recently completed her Masters in Screen Directing at the Australian Film, Television, and Radio School (AFTRS).

Njoukcamat (The Tongues)

A horrific act of violence is committed upon a Sámi reindeer herder during a blizzard on the tundra. Her sister senses that something is wrong, and the connection between them reunites them physically and spiritually across the landscape.

Directors/Writers
Marja Bål Nango Sámi
Ingir Bål Nango Sámi

Producer
Elisa Fernanda Pirir Ruiz

The film is written and directed by sisters Marja Bål Nango and Ingir Bål Nango. Both are Sami Indigenous, living in the Tundra in arctic Norway and working as reindeer herders, which is their heritage.
Lichen

Beautifully shot in macro 3D, Lichen is a departure from renowned filmmaker Lisa Jackson's previous work. Ancient, diverse and containing multiplicities, Lichen lives in extreme environments including outer space.

Director
Lisa Jackson Anishinaabe

Lisa Jackson is known for her cross-genre projects including VR, animations, films, and a musical. Playback Magazine named her one of 10 to watch and her work has played at festivals internationally including Berlinale, SXSW, Tribeca, and London BFI.

PLUCK

Weka bird feathers are second only to the Kiwi bird in status and used to make Māori cloaks called Korowai. Terminally ill, Jean sets out to complete her final Korowai in this beautiful study on the healing power of making.

Director/Producer
Kirsty Griffin Ngati Porou/Ngati Awa

Kirsty Griffin (Ngati Porou, Ngati Awa) and Vivienne Kernick founded Bella Pacific Media in 2011 developing a collaborative style that draws on their complementary skills.
NAJA (Little Sister)
Guided by two small spirits, Naja escapes a traumatic event. Flickering and dancing, the spirits guide her as she transforms into the Northern Lights.

Director/Producer/Writer
Marc Fussing Rosbach

Born in Denmark, Marc Fussing Rosbach is a self-taught filmmaker. He has worked as a visual effects artist, composer, and editor on a number of film, TV, and music video productions. He was also a TV host for Nuuk-based Tumit Production and is the CEO and founder of Furos Image, a production company based in Greenland.
Determined to outrun her powers, Lisa Hill leaves her Haisla village of Kitamaat for the city and a life of partying — until her dead cousin’s plea sends her home. Lisa returns to her parents’ home where she is confronted by a long ignored but powerful connection to the supernatural world that surrounds her. Upon her return, Lisa has a vision of her younger brother Jimmy drowning. Jimmy reassures Lisa he’s safe. But then Jimmy, who goes out to sea in Uncle Josh’s fishing boat, goes missing. Jimmy wasn’t interested in fishing—he was out to rid the village of Josh, a predator who abused many women in the village. Lisa sets out on a harrowing journey to the Land of the Dead to save Jimmy’s life or at least his soul. Based on the award-winning book *Monkey Beach* by Eden Robinson.

**Director/Producer**

Loretta Todd  
Cree/Métis

Małni (Towards the ocean, towards the shore)

Land as ceremony, the body as memory, and language as futurity. Małni is a poetic journey revealing notions of circular wayfinding within Chinookan origins stories. This film follows Sweetwater Sahme and Jordan Mercier as they contemplate separately the fluidity around afterlife, rebirth, and the space between. The cadence of Hopinka’s visuals and the presence of the Chinuk Wawa language fill the screen turning the viewer towards the story, inwards. The narrative speaks to gestures and actions that activate participation and collective responsibility from the positions of self to the collective.

Director
Sky Hopinka  Ho-Chunk Nation

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians) is an artist, filmmaker, cofounder of COUSIN Collective, and an educator. His video, photo, and text work centres around personal positions of Indigenous homeland and landscape, and designs of language as containers of culture, through personal, documentary, and non-fiction forms of media.
Friday
October 23

Feature Length
&
Short Format
Films
BLACK
Atua
Kahu is the last man standing in a world devastated by disease. Atua was made as part of the NATIVE Slam V with The NATIVE Slam is an international Indigenous collaboration challenge that brings Indigenous filmmakers together for just 72 hours to make a film.

Directors/Writers
Brown Bitty Muaupoko, Ngai Tara, Ngati Raukawa, Ngati Huia
Chantelle Murray Bardi
Bailey Poching Ngati Whatua, Samoan of Aleisa, Tanugamanono

Producers
Pauline Clague Yaegl
Libby Hakaraia Maori, Ngati Raukawa ki te Tonga, Ngati Kapu

Brown Bitty is an Alumni of the Berlinale film Talents, her films carry a host of awards including a FIFO Prix Special Du Jury, Best International Documentary for Spirit Women from the Wairoa Maori film festival, NZFC Huia Publishers Pikihuia Highly Commended Script award, and the Australian Solid Screen award for contribution to the screen arts.

Chantelle Murray’s debut directing piece My Name Is Mudju, won best short at Rotorua International Film Festival, and her film SHED (2019) opened the Sydney Film Festival. Chantelle is currently working through her first feature script process with a mentor in NZ.

Bailey Poching first short film Cosmic Adventures played at Maoriland Film Festival and Wairoa Maori Film Festival last year. Bailey also starred in the short film Nancy From Now On, which won the Audience Choice Award for Short Film at imagineNATIVE 2019 and the Creative New Zealand Emerging Talent Award at NZIFF.
The Legend of Baron To’a

The Legend of Baron To’a tells the story of Fritz, a Tongan entrepreneur, who after several years returns to his old neighbourhood to sell his family’s home, still grappling with his wrestling superstar father, Baron To’a’s, legacy. While trying to ignore his ties to his family and neighbourhood, he inadvertently causes the theft of his late father’s valued pro wrestling title belt by some ruthless gangsters led by “man-mountain” Tahu. When negotiation and diplomacy fail to get it back, Fritz is forced to embrace his father’s legacy to reclaim the title. Full of fast action, humour, and heart with a super talented Pasifika and Māori cast.

Director/Producer
Kiel McNaughton Māori/Pasifika

Producers
Owen Black Māori/Pasifika
Kerry Warkia Māori/Pasifika

Writers
Owen Black Māori/Pasifika
John Argall Māori/Pasifika

Manurewa-bred Kiel McNaughton’s extensive work ranges from acting and writing to producing and directing. McNaughton, along with his wife, Kerry Warkia, have produced the anthology movies Waru and Vai, which were shot across the Pacific. This is McNaughton’s debut as a feature film director.
Pilluarneq Ersigiunnaarpara (Happiness Scares Me No More)

Gukki Nuka (53) is an artist returning to the hometown where he was sexually abused as a child. Kornelia (24) is working with her psychologist to break the grip of her anxiety caused by her childhood abuse. While following these two personal stories, Pilluarneq Ersigiunnaarpara examines the wider social context and implications of sexual abuse, seeking to understand the detrimental issue in the context of Greenland. Their strength is within their voice. Community, family, land, and healing are part of their journey.

Director/Producer
Nivi Pedersen Inuk/Greenlandic

Nivi Pedersen is a Greenlandic filmmaker working from Nuuk, the capital of Greenland. Wanting to portray different aspects of Greenland and the Greenlandic culture for both national and international audiences, Nivi started Nivaara Films in 2017.

Friday, October 23
Blending formats and approaches, this program delivers a dynamic offering of some of the year’s most visually arresting shorts at the vanguard of Indigenous Cinema.

Short Format *BLACK*
**Purea**

Māori Elder Hamo must bear the burden of carrying the spirits of her ancestors to their sacred mountain.

**Director**

**Kath Akuhata-Brown** Māori

Kath Akuhata-Brown is of Ngati Porou descent, a Māori tribe located on the East Coast of New Zealand's North Island. She is currently based in Wellington, New Zealand.

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**VÅR2020 (Spring 2020)**

As part of the International Sámi Film Institute project "Home, Sweet Home", this documentary short takes a look at life during Coronavirus lockdown and our relationship to nature.

**Director/Producer**

**Ann Holmgren** Sámi

Ann Holmgren is a Sámi–Swedish filmmaker working in a wide range of filmic expressions.
**Greed Story**

An old Inuvialuit story about a man who, in his avarice, corrupts his own soul to the point where he is driven to cannibalism. The story tells of the misfortune that lays with over harvesting. As all traditional harvesters know: if you are not responsible, you can destroy your own ecosystem and be left with nothing.

**Director**

**Tom Mcleod** Inuvialuk

Tom Mcleod is an Inuvialuit storyteller and multimedia artist based out of OCAD University in Toronto, Ontario, and Aklavik, Northwest Territories, in the Inuvialuit Settlement Region.

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**THIS IS FICTION-19**

An alcoholic Sámi lady is alone in her countryside cabin during the COVID-19 pandemic. She discovers that someone has drawn on her cabin wall and she tries to find out who did it.

**Directors**

**Ingir Bål Nango** Sámi

**Marja Bål Nango** Sámi

Ingir Bål Nango is a Sámi screenwriter from Gálgojávri/Skibotn in Nord-Troms. Marja Bål Nango is a film director, scriptwriter, and producer.
Vairakau Māori
With a machete and a hammer, Nooroa Baker goes out to collect a few ingredients to create a traditional Māori medicine that holds great Mana within and is at risk of being forgotten forever.

Director
Joshua Baker Kuki Airani Māori

Teariki Productions’ founder Joshua Teariki Baker has studied film production in both New Zealand and Australia. Graduating in 2018 with a Performance and Screen Arts Degree in Directing and Writing, he returned to the Cook Islands to begin the Te Kūki Āirani Film Festival.

Vibrant Eyes (Interlude)
The Vibrant Eyes (Interlude) is a glimpse into a moment of solitude and offering as the artist describes wanting to open up herself.

Director
Morningstar Angeline Blackfoot/Chippewa Cree/Navajo/Latina

Morningstar Angeline is a writer, actress, director, lyricist, and performer. She currently resides in Albuquerque, New Mexico, and Los Angeles, California.
gáidat/máhccat (dissociate)

A commentary about the ongoing colonialism in Sápmi; how the by-passing of Sámi communities’ consent in order to develop colonial projects, such as the Arctic railway, is slow violence towards the Sámi communities and their lands.

Director
Sunna Nousuniemi Sámi

Sunna Nousuniemi – Niillasáš Jovnna Máreha Juhani Sunna (born 1993) is a Sámi filmmaker, artist, and DJ from Inari, Sápmi. This is Nousuniemi’s debut short film that she completed at the Sámi University of Applied Sciences.

San Diego

This film is a reaction to colonialism and quarantine. It’s made from many perspectives and experiences, pieced together by one Indigenous voice. It’s observational cinema, non-traditional documentation. There are various qualities of footage: lo-fi camcorders, iPhone cameras, archival images, and screen recordings. The piece is intended to provoke thought on how to keep our communities safe.

Director
Laura Hinman Ipai Kumeyaay/Payomkawichum

Laura Hinman is native to California. She directs, writes, operates cameras, and acts. She’s based in LA, balancing film and cultural work. Her work has been shown at AFI DOCS, Bowery Film Festival (NY), Socially Relevant Film Festival (NY), and the We Are Here Fest at the Abrons Arts Center (NY).
Saturday
October 24

Feature Length Films
Short Format WHITE
Playlist: LISTEN
Feature Length Films
Semillas De Lucha (Seeds of Struggle)

Based on real events, Kvrvf Nawel’s film retells the account of a tenant farming community in revolt in the province of Esmeraldas in northern Ecuador. Exploited into debt by a corrupt landowner and despot, the peasants begin to look for options to get out of this scheme and to take back the land they till and that is rightfully theirs. Together they paralyze the local and national economy, forcing their voices to be heard in a process that will change their personal history and that of the entire country. From the seeds that these men and women dared to plant, a brave and necessary rebellion and collective struggle was born.

Director
Kvrvf Nawel Mapuche

Producers
Eliana Champutiz Kichwa Pasto
David Hernandez Wayuu

Kvrvf Nawel is a screenwriter, audiovisual creator, and musician. Since 2000, he has been linked to audiovisual creation for the strengthening of Native, Afro–descendants, and Peasant Peoples of Latin America. He has extensive experience in teaching workshops, film training, and audiovisual creation spaces in rural communities in Argentina, Chile, Paraguay, Bolivia, Peru, Ecuador, Colombia, and Mexico.

Saturday, October 24
**RKLSS**

Drawn from the artist’s life story, RKLSS is a film of how art and exposure to traditional teachings saved his life after being subject to beatings, torture, and prolonged, involuntary segregation in a maximum-security facility as a young offender.

**Director**

**Tank Standing Buffalo** Potowatami/Métis/Black

*Tank Standing Buffalo is an accomplished animator and has worked on numerous self-directed projects as well as many commissions.*

Canada | 2020
English
Animation Short
World Premiere
10 min

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**Feature Length Films**
Love And Fury

Over the course of a year, filmmaker Sterlin Harjo followed a set of Native artists across various practices to propose a simple, yet loaded question: Who classifies Native American art and what does that mean? Among those profiled are musician and composer Laura Ortman, who performed at the 2019 Whitney Biennial; artist and composer Raven Chacon; famed poet, musician and author Joy Harjo; singer and guitarist Micah P. Hinson; multidisciplinary artist and musician Nicholas Galanin; and Bobby “Dues” Wilson, co-creator of the famed comedy group The 1491s. Within their musings and work, Harjo constructs a gentle portrait of creatives asking what it means to push boundaries while also creating work reflective of their own identities as it relates to their own experiences.

Director/Producer
Sterlin Harjo Seminole/Muscogee Creek

Sterlin Harjo is an award-winning Seminole/Muscogee Creek filmmaker who has directed three feature films and a feature documentary. Harjo is a founding member of a five-member Native American comedy group, The 1491s. Harjo is currently in development on Reservation Dogs, a new FX series that he created with Taika Waititi.
The stories drift through the land, with family, in communities, and spoken in Indigenous languages and representation. They are resilient, collected in the stories of their people to protect what is known and is and will be. Imagery that powerfully provokes, awakens, celebrates, and remains.
Daddy’s Girl (Kotiro)

Te Puhi prepares herself for the toughest day of her life as the harsh reality of her father’s dementia forces her to face the painful truth that she must let go of the most important person in her life: her daddy. A powerful story sharing the love between a father and his daughter and the ability for that bond to remain, even when all else seems lost.

Director/Writer
Cian Elyse White Māori

Producer
Tweedie Waititi Māori

Cian Elyse is a writer/director from the tribe most famous for storytelling, Te Arawa. Cian’s vision is to share the beauty of the Māori language and the principles of the culture. Daddy’s Girl is Cian’s debut as a director for screen.
**Sky Aelans**

Created by a collective of filmmakers from the Solomon Islands, *Sky Aelans* poetically shares imagery of community and land, looking at decades of logging that have drastically changed the landscape and lifestyle of their home. Now, the last untouched forest of the country is at risk of being lost. The Indigenous communities who live in the high mountain forests, known locally as the Sky Aelans or Sky Islands, are the last guardians of these sacred spaces. This film is a reflection and celebration of the vital bond that these communities have with their Sky Aelans.

**Directors**
- **Daniel Kakadi** Solomon Islander
- **Edward Manuga** Papua New Guinean/Solomon Islander
- **Georgianna Lepping** Solomon Islander
- **Jeremy Gwao** Solomon Islander
- **Junior Patrick Kauha Maka** Solomon Islander
- **Mannar Levo** Solomon Islander
- **Neil Nuia** Solomon Islander
- **Regina Lepping** Solomon Islander
- **Zahiyd Namo** Solomon Islander

**Executive Producer**
- **Tracy Rector** Choctaw

Daniel Kakadi is a Solomon Islander. He is a freelance photographer and filmmaker. His passion and focus are in telling the stories and the beauty of the environment and the culture in the Solomons, and to advocate for change in his country.

Edward Manuga is a Papua New Guinean/Solomon Islander based in Honiara, Solomon Islands. He is a passionate self-taught videographer and photographer.

Georgianna “Jojo” Lepping (Solomon Islander) is a filmmaker, activist, writer, and freelance media maker based in the Solomon Islands.

Jeremy Gwao is a proud Solomon Islander. He is a young journalist with a vivid passion for photojournalism and filmmaking. He is recognized as one of the British Council’s Top 100 Young Journalists Worldwide.

Junior Patrick Kauha Maka hails from Papua New Guinea and the Solomon Islands. He is a freelance photographer. Junior uses his passion for photography to tell stories and to advocate about issues in Melanesia that often go unheard in order to make a change.

Mannar Levo is the lead cinematographer and editor. His work centres on advocacy for the environment and culture in his community. He is the director of photography for Sky Aelans.

Neil Nuia is a creative director for Dreamcast Art Hub in the Solomon Islands. Neil is a photographer, film producer, and the founder of the PhotoUp Newlooks and OneMoreShot initiatives.

Regina Lepping (Solomon Islander) is an actor, youth advocate, filmmaker, and activist. Regina co-founded the Honiara Film Club, an initiative that brought to light issues of gender-based violence in the Solomon Islands.

Zahiyd Namo is a photographer/filmmaker from the Solomon Islands. His work is inspired by everyday island life, telling authentic life stories of Pacific peoples through photography and film.
Tekahionwake (Double Wampum)

Tekahionwake documents the short life of poet, writer, artist, and performer E. Pauline Johnson. Her words were influential throughout Canada and England. She was a woman who worked in two worlds, one of her Mohawk heritage from her father’s side and one of her British heritage from her mother’s. Inspired by a full length stage play written by Tom Hill and Dinah Christie.

Director/Producer
Shelley Niro Mohawk

Shelley Niro belongs to the Bay of Quinte Mohawk Nation, Turtle Clan. Her most recent feature film was The Incredible 25th Year of Mitzi Bearclaw. Her award-winning artistic practice includes painting and photography.

Saturday, October 24
Mooz Miikan

“There is joy and grief in equal parts. Mooz Miikan is intended as a love letter to my father and a means to process my sorrow.”
—Evelyn Pakinewatik

Director/Producer
Evelyn Pakinewatik Ojibwe

Evelyn Pakinewatik is an emerging Ojibwe artist, writer, educator, and director. Their work primarily explores the intersection of dreams and memory.

Canada | 2019
English
Short Documentary
World Premiere
8 min

She Never Dances Alone

A multi-channel video created specifically for the screens of Times Square, She Never Dances Alone is Gibson’s celebration of the Indigenous matriarchy, centring on the jingle dress dance, a powwow dance that originated with the Ojibwe tribe and is traditionally performed by women to call upon ancestors for strength, healing, and protection.

Director/Producer
Jeffrey Gibson Choctaw/Cherokee

Jeffrey Gibson is an interdisciplinary artist based in Hudson, New York. His artworks make reference to various aesthetic and material histories rooted in Indigenous cultures of the Americas and in modern and contemporary subcultures.

United States | 2019
English
Experimental Short
Canadian Premiere
2 min
Suodji (Shelter)

Suodji (Shelter) is an adaptation of an old story from Utsjoki, Sápmi. It is a legend of what the director’s relative Ovllá-Ivvár Helander did during the Spanish flu epidemic in 1918 in Utsjoki. Ovllá-Ivvár decided to fool Death and take his fate into his own hands. The protagonist of the film walks in Ovllá-Ivvár’s footsteps, performing her own modification of the old tale. But in the end, who is really who?

Director
Marja Helander Sámi

Producers
Marja Helander Sámi
Liisa Holmburg Sámi

Writers
Marja Helander Sámi
Mauri Lähdesmäki

Master of Fine Arts, visual artist, and photographer Marja Helander is an internationally recognized and awarded Deatnu Sámi. Her recent video works are playful, exploring the contradiction between the traditional Sámi way of life and modern society.

Bocamina (Pithole)

Potosí, the colonial mining town. At the Pithole, faces of the workers leaving the mine. These faces, turned into still images, are observed by the youth. Absorbing the people, the land, the industry, survival, and the past in change.

Director/Producer
Miguel Hilari Aymara

Miguel Hilari films deal with memory, migration, colonial history, and work. They have been screened at Cinéma du Réel, CPH:DOX, Oberhausen, Images, Lincoln Center, and Valdivia among other venues.
Storytelling happens in many forms. *LISTEN* is a playlist featuring cross-discipline collaborations between directors and musicians that will get you moving.

Playlist: *LISTEN*
Čáhcerávga

In a yoik video, a mother and a child discuss the mythical Čáhcerávga, a water spirit which coaxes children onto weak ice. It is part of the work The Killing of Čáhcerávga by the international collective Miracle Workers.

Director
Suvi West Sámi

Suvi West is a documentary director, TV, and media worker. Her movies have been screened at film festivals around the world and on Nordic TV channels. The majority of her work is set on her Sámi culture, society, identity, and area.

Black Belt Eagle Scout – I Said I Wouldn’t Write This Song

An animated music video I Said I Wouldn’t Write This Song from 2019’s Off – At the Party With My Brown Friends’ album. The video was made to raise awareness of the Alaskan coastline and its connection with Indigenous people and animals.

Directors
Chantal Jung Inuk
Katherine Paul Swinomish - İñupiaq
Robb Nansel

Producer
Katherine Paul Swinomish - İñupiaq

Chantal Jung is a Nunatsiavut Inuk and German citizen currently residing as a guest on Ohlone ancestral lands. She is the co-founder of the Indigenous-led collective Indigenous Honeys and is a multimedia artist.

Katherine Paul is the musician behind the band Black Belt Eagle Scout. KP is an enrolled tribal member of the Swinomish Tribe and is İñupiaq as well.
Ego of a Nation

Ego of a Nation is an original poem authored by Mohawk poet Janet Rogers in response to injustice in the Canadian court systems, in particular to the acquittal of Colten Boushie’s murderer Gerald Stanley.

Director
Wes Day Anishinaabe

Producer/Writer
Janet Rogers Mohawk/Tuscarora

Wes Day is an Ojibway multi-media artist from Serpent River First Nation. He graduated from Canadore College in North Bay Ontario for Television Broadcasting and Video Production. His first film Zombie Pus was programmed at imagineNATIVE in 2009.

Guorga – Duoddara modjegobit

He is having a discussion with the Sun, our father, searching for the lost joik lyrics from the tundra. The river flows in the sky and time and space lose their meaning.

Director/Producer
Katja Gauriloff Sámi

Katja Gauriloff is a Skolt Sámi film director and screenwriter. She is a co-owner of the Oktober Production Company. Her films have been screened and won awards at various festivals around the world including Canned Dreams and Kaisa’s Enchanted Forest.
Midnight Shine – Lonely Boy

The song Lonely Boy is about the loss of a father and an intimate portrait between father/son.

Directors/Producers
Cliff Hokanson Métis
RoseAnna Schick Métis

Writer
Adrian Sutherland Mushkegowuk Cree

Cliff Hokanson has enjoyed a successful career as a motion picture camera/steadicam operator for over 20 years. His true passion is music videos, of which he has directed more than 25 and co-directed 50.

RoseAnna Schick is an entertainment publicist, award-winning entrepreneur, published writer and manager, but is most passionate about her work with Adrian Sutherland & Midnight Shine. RoseAnna and Cliff shot one music video together 20 years ago before reuniting by chance in 2018 to shoot four more.

Risen

Risen is a song that shares a message of family, hope, healing, social justice, and cultural pride.

Director/Producer
Glen Stasiuk Noongar

Dr. Glen Stasiuk is an Academic Chair of Screen Production, Lecturer, and senior Indigenous researcher at Murdoch University, and a Western Australian Screen Award (WASA) winning director.
Skate Break
A young man takes a break from work, skateboarding around the city of Winnipeg to see his favourite Indigenous murals.

Director/Producer
Peatr Thomas Cree

Peatr Thomas was raised with Indigenous arts and culture. Moving to Winnipeg in 2000, he was introduced to “urban art” and videography. He conducts art programs for youth – and is a mural artist and freelance videographer.

Turtle Island Video
David Strickland brings together hip-hop MCs of different races with Indigenous artists to create a track that looks at the reality of life for Indigenous and Black people in this society.

Director/Producer
Daniel Fortin L’nu/Métis

Daniel Fortin is a director and producer who celebrates his L’nu (Mi’kmaq), Metis, and European ancestry. He is fond of spending time learning from Elders in Una’ma’ki (Cape Breton) with a focus on the land and speaking the L’nu language.

Playlist: LISTEN
Young Dené – Smells Like Smoke

Debut music video Smells Like Smoke by Young Dené. Imagery of Indigenous culture mixed with electronic music elements and performance.

Director/Producer
Casey Koyczan Tlicho Dené

Casey Koyczan is a Tlicho Dené interdisciplinary artist from Yellowknife, Northwest Territories. His artwork has been shown nationally and internationally. He is also a musician, producer, filmmaker, actor, writer, teacher, workshop facilitator, graphic designer, and web designer.

Canada | 2020
English
Music Video
World Premiere
3 min

Saturday, October 24
Inconvenient Indian

“Indian” mythology unwound into truth-telling, Inconvenient Indian proves you can never get too comfortable with the past. This urgent documentary by Michelle Latimer is an intellectual inquiry to Indigenous master storyteller Thomas King’s bestselling book The Inconvenient Indian. Return the gift of having come through the mechanisms of colonization, loss and injustice as an opportunity to reveal resilience, thrivance, love, and hope. Shifting from subjectivity to mobilization of momentous change this feature anchors notions of Indigenous futurity in the voices of artists, filmmakers, activists, and educators subverting the “inconvenience” of their existence into embodied practices of sovereignty and continuums.

Director
Michelle Latimer Métis/Algonquin

Producer
Jesse Wente Anishinaabe

Award-winning filmmaker, producer, writer, and activist, Michelle Latimer is dedicated to the pursuit of Indigenous rights and sovereignty. Currently, she is showrunning and directing the scripted series Trickster. In 2020, Michelle was named the inaugural artist-in-residence at the Sundance Institute Screenwriting Labs and was awarded the Chicken & Egg Breakthrough Award, a prize given to five international filmmakers for their work in social-justice filmmaking. She splits her time between Toronto and Treaty 9 Territory in Northern Ontario, Canada.
A trip, leaving the city.
In a village between mountains,
music is played for the dead.
Memories and dreams appear,
journeys back and forth.
Urbano is baptized.
**Compañía**

Lending to genres of documentary, experimental, and visual poetry, Compañía stretches notions of Indigenous Cinema. A journey begins. The cadence sets the tones for introspection and reflection. Daily rhythms of a small mountain community fade in and out of time. A call to return, we witness the return of community members from the city to honour the dead. Along the path, dreams, and memories transform themselves to non-linear wayfinding giving way to quiet contemplation and the cyclical nature of life. From the individual to the community, the land to urban spaces, and traditional to contemporary, Compañía is a port of call to witness the fullness of what has been carried and what has survived. Through the perspective of the community, Miguel Hilari deepened the understanding of perspectives of home and migration.

**Director**

*Miguel Hilari* Aymara

Based in La Paz, Bolivia, Miguel Hilari is an award-winning filmmaker who is interested in memory, migration, colonial history, and labour. His films have screened at Cinéma du Réel, CPH:DOX, Oberhausen, Images, Lincoln Center, and Valdivia. He co-organized Festival de Cine Radical, a showcase for new cinema, for several years. Hilari leads a project that facilitates sound and image workshops in rural communities.

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**Sunday, October 25**

Bolivia | 2019
Spanish/Aymara/Quechua
w/ English Subtitles
Documentary Feature
60 min
Official Selection
Audio

October 21-25
2020
Kim Wheeler was adopted into a white family who toed the government philosophy of killing the Indian in the child. For nearly 30 years, she has told Indigenous stories, but one story has taken her decades to tell: her own.

Kim Wheeler Anishinaabe/Mohawk
Kim Wheeler has carved out a career as a writer, publicist, and producer across a variety of disciplines. She is also the producer of the online podcast Homies Chatting with Ian Campeau and Jesse Thistle.

Call Her Aunty Podcast
In this weekly podcast Grace and Qua have launched themselves as “aunties” for their listeners and offer their own stories of survival. Together, these women use their unique points of view to address current hot topics in the global and Indigenous community.

Qua Boissoneau Anishinaabe
Quazance Boisonneau is a proud member of Garden River First Nation, a former varsity athlete and an advocate for Indigenous mental health and physical wellness. Her emphasis is on advancing Indigenous youth through sport and education.

Grace Francisci Anishinaabe
Grace’s family is from Gull Bay and Whitesand First Nation. She is an advocate for body positivity and promotes living a healthy lifestyle through her lived experience with gestational diabetes.
Gaawiin Gego

Gaawiin Gego is a song Nathan’s great aunt used to sing in Anishinaabemowin, with added verses in English that reference the Blues and a Nina Simone song—also colonialism and displacement.

Nathan Adler Anishinaabe

Nathan Adler is an artist and filmmaker who works in a variety of mediums including audio, video, drawing, and painting. He is Anishinaabe and Jewish and a member of Lac Des Mille Lacs First Nation.

Native Artist Podcast

The Native Artist Podcast takes a deep dive into the stories of Indigenous artists. From directors and writers to carvers and fashion designers, artists share their unique stories and perspectives on navigating these fields while reclaiming Indigenous identity.

Alexis Sallee ᠸ_CHKIAAQ

Alexis Anoruk Sallee grew up in Anchorage and is of ᠸ_CHKIAAQ descent. She worked in audio post-production on various film and television projects including Oculus and Poltergeist. In 2019, she wrote and directed her debut short film Who We Are, a personal project dedicated to her ᠸ_CHKIAAQ ancestors.
Talk’n Bout New York Podcast

Two Indians take a road trip to New York City from Six Nations Territory and reflect on how the city has affected them as Indigenous people, as artists, as reluctant tourists and as purveyors of images and experiences.

Janet Rogers Mohawk/Tuscarora
Janet Rogers began working as a visual artist and began writing in 1996. She now lives on the Six Nations reserve where she is initiating a book press Ojistah Publishing and a Six Nations Inaugural Literary Award.

Wes Day Anishinaabe
Wes Day is an Ojibway multi-media artist from Serpent River First Nation. He graduated from Canadore College in North Bay Ontario for Television Broadcasting and Video Production. His first film Zombie Pus was programmed at imagineNATIVE in 2009.

Waawin
A mix of semi-modular synthesizers and FM synthesizers, using the loops through synths for added sound manipulation.

Brydon King Ojibwe
Brydon King is from Wasauksing First Nation. He plays multiple instruments including the guitar, keyboards and has his home studio set-up with semi-modular synthesizers and FM synthesizers.
Wampum.Codes

Wampum.Codes is a podcast conducts interviews with Indigenous people doing exciting work in arts, tech, business, community organizations, and culture discussing how technology influences their life.

Amelia Winger-Bearskin Seneca-Cayuga Nation of Oklahoma
Amelia Winger-Bearskin is an artist/technologist who empowers people to leverage bleeding edge technology to effect positive change in the world. She is a Sundance Institute Creative advisor and alumni of their New Frontiers Story Lab and Festival (AR/VR/XR/AI tech section).

United States | 2020
Podcast
63 min

Warrior Kids Podcast: Turtle Island

This is a podcast for kids of all backgrounds! The goal with Warrior Kids is to help educate children by learning and putting into action ideas for protecting all living things on Turtle Island including humans, plants, animals, fish, birds, and even creepy crawly insects!

Pamela Palmater Mi’kmaw
Dr. Pam Palmater is a Mi’kmaw lawyer, professor, author, and social justice activist from Eel River Bar First Nation in New Brunswick. Her current research focuses on abuse, police racism, and sexualized violence against Indigenous women and girls.

Canada/United States | 2020
Podcast
18 min
iNdigital Space
October 21-25
2020

Official Selection
Digital + Interactive

Digital + Interactive Works supported by: East Side Games, Initiatives for Indigenous Futures, RBC Foundation, and The Chawkers Foundation.
At our core, imagineNATIVE’s mandate is to respect story in every form: the integrity and intention and perspective of artists as channelled through screen-based storytelling. Over the past two decades, imagineNATIVE has played a crucial role for Indigenous-made media, developing platforms for artists to assert their voices, express their perspectives and share their cultures.

Following these successes for film our next step is creating an ecosystem where new media practitioners can experiment and thrive. This means creating opportunities for maximum inclusion across the spectrum of media, building capacity within interactive programming, and cultivating talent through professional and creative development initiatives.

The submissions we receive for Digital + Interactive are as diverse as the communities we serve: solo and social VR, mixed reality, video games, interactive fiction, and web-based experiences. The stories channelled through these media are just as varied, grounded in the teachings of the past, speaking to contemporary perspectives, and looking ahead to vibrant Indigenous futures. We cannot anticipate what new forms will emerge to help us tell our stories, but we can create enriching spaces for them to bud and blossom.

This year’s online shift is centred around accessibility and the reduction of barriers, creating the space to imagine new futures and creative possibilities, bringing innovative forms of media to new audiences and allowing Indigenous perspectives to impact emerging platforms.

There are conceptual and practical challenges associated with this undertaking: Canada’s digital divide means a lack of basic internet access for many First Nations and digital literacy is unbalanced across age groups. How can we navigate these radically different and layered realms with a firm foundation in our cultural worldviews?

As with every initiative, it is our imperative to approach this undertaking responsibly and in care of our communities. Cutting edge does not mean cut-throat. Instead, we approach technology and media as keys to connecting both within and across nations. They allow us to stay inspired, to flourish in contemporary dialogues, and to build collaboratively towards our imagined futures. It is with these tools and a flexible, open-hearted approach that we engage with tradition, shaping it to meet us where we are, and to carry forward.

Melissa Johns
Digital + Interactive Coordinator
Along the River of Spacetime

A VR game which shares Anishinaabeg teachings relating to land practices, star, knowledge, and quantum physics in an interactive, non-linear journey about restoring rivers and their eco-systems by activating Anishinaabe constellations.

Elizabeth LaPensée Anishinaabe/Métis
Elizabeth LaPensée, Ph.D., is an award-winning designer, writer, artist, and researcher who creates and studies Indigenous-led media such as games and comics. She is Anishinaabe, Métis, and Irish.

A Night Call

Take a short VR journey into the near future to see what the ordinary, everyday could be like in an Indigenously sovereign world. Listen and see a gentle scene of connection and community in a future we could have.

Meagan Byrne Ápihtawikosisân (Métis)
Meagan Byrne is a digital media artist and game designer. Her designs are deeply rooted in Indigenous Futurisms, language, and Indigenous feminist theory. Meagan is the owner of Achimostawinan Games.

Aisinai’pi (Writing-on-Stone)

A once in a lifetime VR experience inside the sacred site of Writing-on-Stone Provincial Park with stories from Blackfoot Elder Saakokoto and narration by actor Eugene Brave Rock.

USAY
LeeAnne Ireland Anishinaabe
Levi First Charger Blackfoot
Jessica Hawryluk Nesknolith
Urban Society for Aboriginal Youth (USAY) is an organization located in Calgary, Alberta, that focuses on the success and wellbeing of Indigenous youth ages 12 to 29 years.
Finding Victor

Finding Victor is a VR escape room that follows the story of Victor, a young Indigenous man struggling to find himself. As a friend, you have been given the task of following Victor, solving clues, and uncovering his journey.

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Mātaatua

Virtually step inside Ngāti Awa’s Wharenui – Mātaatua. Experience the mana of Whakatāne’s founding ancestral story “Irakewa” as it comes to life. Explore the difference between traditional oral storytelling and modern immersive storytelling.

Kat Lintott Māori
Kat Lintott is co-founder of Wrestler Agency and Studios, leading XR projects and creative IP through transmedia storytelling. Between building cross-platform worlds, she builds relationships and inspires others with values-led storytelling.

Tama Kawha Māori
Tamati Kawha is involved in different areas of media design, film, and performing arts. After directing two editions of the Māori Sidesteps, Tama completed his Masters of Fine Arts with a focus on motion capture technology.

Wheetago War

Wheetago War VR brings the viewer into the immersive world of post-apocalyptic Fort Smith in the Northwest Territories. Follow Dove, a powerful, gender fluid Dené who is a water and land protector representing the return of medicine to the land.

Amanda Strong Michif Métis
Amanda Strong is a Michif Indigenous filmmaker and stop-motion puppet animation director based in Unceded Coast Salish territory. Founder of Spotted Fawn Productions, her work explores blood memory and reclamation.
Kanotaye
Kanotaye is a virtual town that allows Indigenous creators to create, collaborate, and monetize their digital content using social VR.

Asha Veeraswamy Seneca Nation of Indians
Asha Veeraswamy is a hybrid creative practitioner specializing in virtual, augmented, and mixed reality, emphasizing social, and collective experiences. Her work fuses art, design, and technology to develop scalable immersion.

Onkwehonwe Sky Travelers
In an immersive 3D environment, Onkwehonwe Sky Travelers arrive for an intergalactic meeting to discuss medicine plant beings. They emerge from a fiery portal dressed in their strongest regalia that can withstand the rigours of Indigenous Futurism.

MoniGarr Akwesasne Indian Reservation
MoniGarr.com produces XR environments and art objects to be used in films, 360 films, video games, virtual reality, augmented reality, mixed reality, 3D printing, and ready to wear fashion.

Whakakitenga
Whakakitenga takes audiences to the incredible landscapes of nineteenth century Aotearoa (New Zealand). It shows Te Ao Māori through the eyes of Ngāti Toa chief Te Rangihaeata dealing with colonial pressure on the eve of great change for his people.

Wiremu Grace Māori
Wiremu Grace is a filmmaker whose work is heavily influenced by his upbringing on the traditional whenua of his ancestors. He has worked extensively in arts, radio, television, and film.
Virtual Whadjuk
This VR time machine places audiences into an Aboriginal Australian body to experience a spiritual culture firsthand in the hours and moments leading up to first contact with Europeans.

Karla Hart Noongar
Karla Hart is an award-winning filmmaker, actress, and radio personality. Karla studied Aboriginal Theatre at WAAPA and has a BA in Contemporary Arts from Edith Cowan University.

Brett Leavy Kooma
Brett Leavy has demonstrated over eighteen virtual heritage stories with internationally acclaimed work showcased both in Australia and around the world.

Langues Leçons
Raised in Mani-utenam, famous for its musical inclinations, Karen Pinette Fontaine is a seasoned singer-songwriter. In this immersive experience she uses the circular frame as a poetic device, inviting viewers to share her ongoing process of recovering the Innu-Aimun language.

Karen Pinette Fontaine Innu
Karen Pinette Fontaine is a multi-talented artist with a passion for dance, music, and writing. Karen has collaborated with Wapikoni for years from rushes viewing to directing her first film.

Metaperotin
Born in Manawan, Mélina Quitich Niquay's first foray into immersive art brings the viewer to the urban woodlands of Trois-Rivières through the eyes of a newcomer.

Mélina Quitich Niquay Atikamekw
Mélina explores various art forms from photography to special FX makeup to prop making. She’s been collaborating with Wapikoni since 2016, authoring five shorts and one VR project.
**Button City**

Button City is a low poly narrative adventure about a cute fox named Fennel and his animal friends embarking on an escapade to save their local arcade from getting shut down.

*Shandiin Yazzie Woodward* Diné (Navajo)

Shandiin Yazzie Woodward is a video game artist and game director. She is co-founder and chair of the Albuquerque Game Developers Guild and co-founder of the independent game studio Subliminal.

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**Mîkiwâm**

A herbalist's apprentice must investigate her teacher’s disappearance while continuing to care for the people who come looking for her teacher’s help.

*Keara Lightening* Samson Cree

Keara Lightening is a writer and game designer studying at the University of Alberta. She has published poetry, developed Two-Spirit curriculum, and works as a narrative design intern with Achimostowinan Games.

*Caeleigh Lightening* Samson Cree

Caeleigh Lightning is a digital artist focused on human subjects, plants and character design, and studying Indigenous Environmental Science. Her work relates to her experiences as a queer, mixed Indigenous woman.

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**Umurangi Generation**

Umurangi Generation is a photography game set in a post-apocalyptic future. The player assumes the role of a photographer during a global disaster event which Neoliberalism is unequipped to handle.

*Naphtali Faulkner* Ngāi Te Rangi

Naphtali Faulkner is a Ngāi Te Rangi designer. His whana are Beazley and Faulkner. His works look at Indigenous Futurism using Respectful Design as a foundation.
Dirt Farmer
A short interactive fiction experience about earth and growing things, migration, bodies, invasive plants and ideologies, and homes. Includes photos of the creator’s garden and art put through an ASCII image engine.

Chaska Hexe Fey Oglala Lakota
Hexe Fey is a dance student, harm reductionist, experimental digital artist, and friend of plants. Creator of interactive fiction adventure “Cursed Task” about the eternal struggle of writing a bio.

On the Land with Noah Piugattuk
On the Land with Noah Piugattuk is a digital story map complementing the film One Day in the Life of Noah Piugattuk. The project uses audio, images, and maps to visualize the seismic shift Inuit experienced in the twentieth century.

Zacharias Kunuk Inuk
Kingullit Productions is an Inuit-owned multimedia production company based in Igloolik, Nunavut founded by Zacharias Kunuk. Kingullit continues Isuma’s tradition of producing independent Inuktitut-language works, recognizing the importance of new media and innovative technology.
Artistic Programming
Carrying and transmitting Indigenous stories is an act of resistance.

Over our 20-year history, we have grown exponentially, creating sovereign spaces for Indigenous storytellers to express themselves. Recognizing that connection with our community will be different this year, the iN team has decided to incorporate the gesture of gifting to connect with our community of creators, members and supporters. It is the recognition of collective responsibility to and for one another.

As a Festival, we acknowledge the various visible languages of expression and support this spirit through our expanded programming in addition to the Festival’s Official Selection. iN2020 will feature an Indigenous Francophone program, a multigenerational program, an artist spotlight on Thirza Cuthand (Cree), four exhibitions, and supplementary programming such as artist talks, panels, extended Q+As. Collectively, the works come together encouraging creative exchange and critical thinking. As Jolene Rickard (Tuscarora) asserts:

As part of an ongoing strategy for survival, the work of Indigenous artists needs to be understood through the clarifying lens of sovereignty and self-determination, not just in terms of assimilation, colonization and identity politics.¹

Sovereignty and self-determination further the rights of Indigenous artists to have control over the representation of their culture and its continuation and is a core value at imagineNATIVE.

Thinking further through representation, Écrans autochtones calls attention to creative acts of self-representation through stories from 11 different Indigenous francophone communities across Turtle Island and the Great Ocean curated by Dr. Léuli Eshraghi (Sāmoan-Persian) and Mylène Guay (W8banaki-Acadian). This program focuses on the resilience of community despite impacts and segregation of colonialism.

The structure of Indigenous narratives often is transmitted through multigenerational perspectives outside the Western context of time. In response, Tell Me A Story by Jenny Western (Oneida/Stockbridge-Munsee | Brothertown Indian Nation) features 19 works acknowledging community and forward momentum. It is our hope that this program will push the colonial conventions of authorship and allow for the voice of the community supporting various generations at a time.

Rhayne Vermette, Tricks Are For Kids, 2012.
Écrans autochtones: temporalité et mouvement

Friday, October 23, 2020
Curators
Dr. Léuli Eshraghi Sāmoan / Persian
Mylène Guay W8banaki / Acadian

Artists
Meky Ottawa Atikamekw
Nicolas Molé Drehu
Délia Gunn Anishinaabe
Manuarii Bonnefin Mā’ohi
Diane O’bonsawin W8banaki
Caroline Monnet Anishinaabe-French
Evelyne Papatie Anishinaabe
Virginie Teto’ofa Mā’ohi
Jani Bellefleur-Kaltush Innu
Thérèse Ottawa Atikamekw
Nicolas Renaud Wendat
Une projection d’œuvres autochtones francophones

Écrans autochtones offer insights into temporality and movement of complex, differing struggles for Indigenous sovereignty in occupied lands, waters, bodies, and minds. Through these compelling works from francophone Indigenous communities across Turtle Island and the Great Ocean, witness the strengthening of connections, languages, and cultural practices despite colonial divisions and violence.

Écrans autochtones, as a curatorial research project, came about through our ongoing efforts to highlight and contextualize the moving image practices of French-influenced Indigenous makers and communities in communities spanning Quebec, Manitoba, Kanaky/New Caledonia, and Tahiti among other territories where rising stars are becoming known. The struggles for visibility and commercial success span not only the visual arts sector, which in these contexts is dominated by settler francophone populations, but also the film and media arts sectors where anglophone Indigenous makers and communities enjoy considerably more air time and critical understanding from non-Indigenous audiences.

When we consider the francophone isles of the Great Ocean, more often exoticized as far-flung in the South Seas or the placid Pacific, we often fail to realize that the culturally diverse archipelagic worlds we may know by the names Tahiti, New Caledonia, and Marquesas are so much more than the sum of successive nuclear, militarist and plantation colonizations. Closer to the lake shores from where imagineNATIVE is shared with the world, the many Indigenous nations within the francophone regions of Turtle Island, most often eclipsed in financing, transmission and critique by settler Québécois cinema, communicate unique worldviews and humours specific to the area.

With Écrans autochtones, we wish to de-compartmentalize the richly imaged beauty of francophone Indigenous filmmakers, artists, and communities. As a way to undo the barriers of language, access, and cultural understanding facing francophone Indigenous filmmakers and media artists, we offer this first survey program of recent compelling works as a corrective for anglocentric erasure.
The Films

Turtle Island/Great Ocean
108 min

Le fabuleux calendrier

Canada | 2019
Atikamekw/
French/English
Colour
1 min

Une jeune femme célèbre sa solitude au sein d’un monde urbain. De la FOMO (peur de rater quelque chose) à la JOMO (joie de manquer quelque chose), Le fabuleux calendrier rappelle qu’il existe des moyens astucieux de contourner les obligations sociales pour prioriser son espace intime. Produit dans le cadre de la 12e édition du stage de formation Hothouse de l’ONF.

Réalisateur
Meky Ottawa Atikamekw
Meky Ottawa est une artiste et réalisatrice multidisciplinaire autodidacte atikamekw. Elle vit et travaille à Tiohtià:ke où elle emploie la vidéo, l’illustration et l’installation dans une gamme de publications et de centres d’art.

A neon glimpse into a personal world within an urban landscape. From FOMO to JOMO, The Fake Calendar is an artist’s expression of how people come up with interesting and creative ways to avoid social functions in favour of their own private space. Produced as part of the 12th edition of the NFB’s Hothouse apprenticeship.

Director
Meky Ottawa Atikamekw
Meky Ottawa is a self-taught Atikamekw multidisciplinary artist and filmmaker. She lives and works in Tiohtià:ke working in video, illustration, and installation in a variety of publications and art centres.
Mekeo dancer-choreographer and tattooist Julia Mage’au Gray pays homage to her Ancestors’, rich in cultural knowledges and matriarchal power, in this meditative work produced for the Yumi Danis (We Dance) project as part of the 2015 Asia Pacific Triennial (spanning Papua New Guinea, Vanuatu, and Kanaky/New Caledonia).

Réalisateur
Nicolas Molé Drehu
Nicolas Molé is a Drehu-French multidisciplinary artist who studied fine arts in Bordeaux, remains anchored in two cultural worlds, and fills his digital and immersive installations with totemic animals and ancestral figures.

Délia 9 à 5
Délia 9 to 5

Taking care of the children, collecting water, giving a bath, stacking wood… Délia 9 to 5 is a direct and unvarnished—yet tender and humorous—portrait of a typical day in the life of director Délia Gunn at Réservoir-Dozois in the Abitibi-Témiscamingue region while she was eight months pregnant. Produced in the Kitcisakik Anicinape community as part of the 5 Shorts Project.

Réalisateur
Délia Gunn Anicinape

Feti’a

This short film depicts a girl with terminal-stage cancer who is hiding out in nature. From her tent, she finds a young boy passed out nearby. He does everything to cheer her up during the night, including reading through a collection by great Mā’ohi poet Henri Hiro who gives hope to future generations.

Réalisateur
Manuarii Bonnefin Mā’ohi
Des expériences d’acteur et de scénariste au Québec, en Polynésie et en Nouvelle-Zélande, ont façonné le réalisateur Mā’ohi Manuarii Bonnefin qui signe des courts-métrages partagés entre le rire et le poétique, qui analysant ainsi les relations humaines et les sujets socioculturels rendus tabous.
In this animated short from Diane Obomsawin, four women reveal the nitty-gritty details about their first loves, sharing funny and intimate tales of one-sided infatuation, mutual attraction, erotic moments, and fumbling attempts at sexual expression. Discovering their attraction to other women comes hand-in-hand with a deeper understanding of their personal identity and a joyful new self-awareness.

**Réalisateur**
Diane O’bomsawin W8banaki-Québécoise
Diane Obomsawin is a W8banaki-Québécoise author, illustrator, and animated filmmaker, often known by her pseudonym, Obom. Some of her remarkable works have explored the dynamic of first lesbian love.

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This short film in the Souvenir series, crafted entirely out of NFB archival footage by Caroline Monnet, takes us on an exhilarating journey from the Far North to the urban South, capturing the perpetual negotiation between the traditional and the modern by First Nations moving ever forward.

**Réalisateur**
Caroline Monnet Anishinaabe-French
Caroline Monnet is an Anishinaabe-French multidisciplinary artist from Outaouais, Quebec. She studied Sociology and Communication at the University of Ottawa and the University of Granada before pursuing a career in visual arts and film.

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From a large nomadic family, filmmaker Evelyne Papatie crafts a magnificent poetic letter to her children in which she tells their story and the heroism of their grandfather. In this autobiographical account, the bicycle—on which she traveled extensively to meet with different Indigenous communities across Canada—becomes a powerful symbol of inheritance, transmission, and gathering.

**Réalisateur**
Evelyne Papatie Anishinaabe
Evelyne Papatie is Anishinaabe from Kitcisakik. She has been part of film productions in her community for six years as a director, cameraman, sound recordist and editor. “Kokom is moving,” co-directed with Vince Papatie, is her most renowned short film.
À l’image de l’orateur tahu’a Thomas Taitoa dont le corps tatoué raconte l’amour de son fenua, de son histoire, de ses légendes, ce court-métrage raconte le bout de l’île de Tahiti, Te Pari. Taitoa connaît les puna, rochers indicateurs ancestraux des pêches à mener, et conte la légende du guerrier Turi face au poisson-guerrier Ume. Les Pari Pari Fenua sont des déclamations orales décrivant la toponymie, les éléments géographiques, et le relief de la terre et de la mer.

Réalisateur
Virginie Tetoofa Mā’ohi
Virginie Tetoofa est une artiste, réalisatrice, cheffe opératrice, productrice, monteuse mā’ohi. Diplômée en lettres et langues de l’Université Catholique de l’Ouest et en études cinématographiques du Victorian College of the Arts, elle imprègne ses réalisations de la culture mā’ohi qu’elle considère millénaire et en constante évolution.

Tshiueten de Montréal
Canada | 2015
Innu-aimun/French
7 min
Pris entre la nostalgie de son village et le désir de s’installer à Montréal, Tshiueten, un jeune Innu timide et introverti, cherche à surmonter ses peurs.

Réalisateur
Jani Bellefleur-Kaltush Innu
Issue de la communauté inuite de Nutashkuan, Jani Bellefleur-Kaltush a étudié la réalisation à l’Institut national de l’image et du son. Son court métrage Uenan, réalisé dans le cadre de Wapikoni mobile, a été primé à Toronto.

Le chemin rouge
Red Path
Canada | 2015
Atikamekw/French
15 min
Réalisé à l’occasion du concours Tremplin NIKANIK, ce court-métrage suit le parcours de Tony Chachai, jeune en quête d’identité, par lequel la cinéaste se penche sur la la transmission des connaissances au sein d’une communauté atikamekw. À l’aube de devenir père, il prend conscience de la richesse de cet héritage et le célèbre en dansant dans un pow-wow.

Réalisateur
Thérèse Ottawa Atikamekw
Artiste atikamekw de Manawan, au Québec, Thérèse Ottawa rend hommage à son peuple et à sa culture avec des œuvres comme Le chemin rouge. En 2012, Ottawa contribue à la création de Tewekan Vision, un centre de production ayant pour mission de renforcer la présence autochtone au sein de l’industrie canadienne du cinéma.

Produced for the Tremplin NIKANIK competition, this short film follows Tony Chachai, young man seeking out identity, through whom the filmmaker delivers a touching testimony on the transmission of knowledge in an Atikamekw community. On the verge of becoming a father, he becomes increasingly aware of the richness of his heritage and celebrates it by dancing in a powwow.

Directed by
Thérèse Ottawa Atikamekw
An Atikamekw artist from Manawan, Thérèse Ottawa honours her people and culture with works such as Red Path. In 2012, Ottawa helped establish Tewekan Vision, a production unit dedicated to strengthening the Indigenous presence in the Canadian film industry.
Craftsman, hunter, and Elder of the filmmaker’s family, Rolland P. Sioui shares a succession of memories. His story echoes the collective history of the Huron-Wendat people.

**Director**
Nicolas Renaud Wendat
Nicolas Renaud is a Wendat filmmaker, film editor, and video installation artist from Wendake. For over 20 years, he has made experimental and documentary work that explores our relationship with nature, perception, and language.
Conservateurs

**Mylène Guay** W8banaki / Acadian

Mylène Guay est travailleuse culturelle, commissaire et auteure d’ascendance w8banaki et acadienne. En tant que Chargée de projets en arts autochtones au Conseil des arts de Montréal, Guay s’acharne à la promotion et au foisonnement des arts autochtones contemporains autodéterminés en région comme à la métropole montréalaise.

**Dr. Léuli Eshrāghi** Sāmoan / Persian

Dr. Léuli Eshrāghi est artiste, commissaire et chercheure d’ascendance samoane, persane et cantonaise dont la pratique s’étend de la performance, et l’image en mouvement, à l’écriture et l’installation, et contribue au recentrement des présences et des langues autochtones.

Curators

**Mylène Guay** W8banaki / Acadian

Mylène Guay is a cultural worker, curator, and writer of W8banaki and Acadian heritage. As Indigenous Arts Projects Manager at the Montreal Arts Council, Guay strives to promote and develop self-determined Indigenous contemporary arts.

**Dr. Léuli Eshrāghi** Sāmoan / Persian

Dr. Léuli Eshrāghi is a Sāmoan, Persian, and Cantonese artist, curator, and researcher whose practice spans performance, moving image, writing, and installation. Their work focuses on Indigenous presences and multilingually.
Tell Me A Story: A Multi-Generational Film Program

Sunday, October 25, 2020
Directors
Phyllis Grant Mi’gmaq
Amber Twoyoymen Iethka
Ken Lefthand Iethka
Rhayne Vermette Métis
Winona Bearshield Cree
Zacharias Kunuk Inuit
Aibillie Idlout Inukjuak
Crystal Dawn Morris Splatsin/Tsartlip
Tarek Metallaoui Pessamit
Landon Moise Métis
Sarah Houle Métis
Darryl Nepinak Saulteaux
Cara Mumford Métis
Caroline Monnet Algonquin-French
Doug Cuthand Little Pine Cree Nation
Dennis Jackson Cree
Amanda Strong Michif
Darlene Naponse Anishinaabe
Tristan Craig Navajo/Apache
Dustin Craig Navajo/Apache
Christiana Latham Dené
Storytelling has long been a way for families and kinship circles to connect across the generations with grandparents telling tales to grandchildren, cousins sharing a joke with their aunties and uncles. Our ancestors likely circled around the fire to share stories while the smoke carried their words high into the sky. Storytelling can take on different forms in our modern era, but children have always been engaged and engaging participants.
Tell Me A Story: A Multi-generational Film Program brings together a variety of artistic voices sharing knowledge and entertainment through stories appealing to kids and families. Pieces like Phyllis Grant’s Mui’n aq na Mijuwa’jįg and Zacharias Kunuk’s Caribou and the Polar Bear animate traditional stories, bringing them forward to new audiences. Grant’s piece tells a cautionary tale to youngsters while Kunuk’s story warns of not judging others by their appearance. In Darryl Nepinak’s Last of the Nepinaks a sort of family storytelling takes place as Nepinak’s toddler nephew, in the role of the film’s sole protagonist, bravely navigates a snowy landscape alone. Nepinak brings humour into his filmmaking and a joke can be one of the most succinct and enjoyable modes of storytelling.

Winona Bearshield’s Tremendous Adventures of Kai and Tojo, Dustinn and Tristan Craig’s Grumpy Old Man and Tarek Metallaoui’s Le Festin (The Feast) all incorporate some form of comedic device into their work. Bearshield’s and Craig’s pieces are snappy one-liners while Metallaoui builds up his gag for the audience. It is interesting to note that Grumpy Old Man and Le Festin (The Feast) are the creative output of children directors using film and video to tell their stories.

Landon Moise is also a young person who uses this media to share his voice. In It’s Me, Landon, Moise offers a personal and detailed nature walk through his community. The teachings of the natural world are another subject that has often been a topic for intergenerational storytelling as a way of explaining and teaching about our surroundings.

Crystal Dawn Morris’ Sharing Mela’hma (Sharing Medicine) presents the interactions of three generations as a traditional arthritis treatment is taught, made and applied. Darlene Naponse Cyclic Roots and Amanda Strong Mia’ (Salmon) speak to human interactions with plants and animals, while Dennis Jackson’s Journey Through Fear tells of a shifting way of life on the land. Cara Mumford’s The Oldest Tree in the World is a love letter to a maple tree that is over 500 years old, a grandmother presiding over all.

Stories about nature often incorporate a message about how to live in harmony but these lessons are not exclusive to the natural world. Doug Cuthand’s The New Kid was written and performed by a group of middle school students tackling the topic of racism and ultimately mediation. Caroline Monnet’s TASHINA tells the story of Tashina Monias, a youth who braves the isolation of being away from her family and home in order to attend school in the city.

Collaboration between artists and youth is one way to reach audiences with stories that might not otherwise be told. Amber Twookywomen and Kez Lefthand’s Little Bluebird was made as a work between the Nakoda AV Club and Stoney Education Authority Language and Culture Team to encourage language promotion among elementary students. This charming animation brings to life a popular Nakoda lullaby, highlighting the way that music is yet another form of storytelling.

Christiana Latham’s music video for the Black Lodge Singers’ cover of the SpongeBob SquarePants Theme Song and Ghostkeeper’s video for their song I Was Lost (And You Were Dreaming) pair visuals with song. One is a new take on a recognizable tune from the wacky children’s cartoon and the other a duet between the mysterious characters Sheer Blouse and Buffalo Knocks. With the latter, the story that is told may seem oblique, but this is a reminder that in good storytelling the listener should be willing to make some imaginative leaps of their own in order to complete the tale.

In Rhayne Vermette’s Tricks Are For Kiddo we see an abstract collage of images that leave us with a certain sense of filling in the gaps of the story through our own creative reckoning as well. And finally, Aibillie Idlout’s Tupiq A.C.T. du Nord operates as a short and delightful documentary of circus performers in the north, an idea that captures the best parts of a good story: wonder and surprise at the familiar made fantastic.

Tell Me A Story: A Multi-generational Film Program asks families to circle round for a series of stories, both new and old. Today the kinship circle may gather around a screen and not a fire to hear these tales but the sense of connection that runs through the thread of generations is not lost.

Curator

Jenny Western

Oneida/Stockbridge-Munsee, Brothertown Indian Nation, Wisconsin, Member

Jenny Western is an independent curator, writer and educator based in Winnipeg, Manitoba. She holds an undergraduate degree in History from the University of Winnipeg and a Masters in Art History and Curatorial Practice from York University in Toronto. While completing her graduate studies, she accepted a position at the Art Gallery of Southwestern Manitoba in Brandon where she held the position of Curator of Contemporary/Aboriginal Art and later became the AGSM’s Adjunct Curator. Western has curated exhibitions and programs across Canada, and she makes up one-third of the Sobey Award nominated art collective The Ephemerals. Western is of European, Oneida and Stockbridge-Munsee descent and a member of the Brothertown Indian Nation of Wisconsin.
Phyllis Grant, Mi’gmaq artist from Pabineau First Nation in New Brunswick. She is a mother, artist, rapper, filmmaker, dreamer, and lover of all creation.

**Mui’n aq na Mijuwa’ji’jg (Bear and the Children in Mi’gmaq)**

Canada | 2020  
Mi’gmaq  
w/ English subtitles  
Animation  
3 min  

A storyteller shares the tale of how two children outsmart a hungry bear.

**Director**  
Phyllis Grant Mi’gmaq  
Phyllis Grant is a Mi’gmaq artist from Pabineau First Nation in New Brunswick. She is a mother, artist, rapper, filmmaker, dreamer, and lover of all creation.
A nephew’s journey.

Director
Darryl Nepinak Saulteaux
Darryl Nepinak burst onto the Winnipeg filmmaking scene in the early 2000s and has created a radical canon of satirical short films that are as big-hearted as they are scathing.

Little Bluebird

Canada | 2015
English/Nakoda
w/ English subtitles
Animation
2 min

A collaboration between the Nakoda A/V Club and the Stoney Education Authority Culture Team, Little Blue Bird is a nursery rhyme in the Stoney language. It is dedicated to one of the Nation’s most committed teachers, the late Kim Fox.

Directors
Amber Twoyoungmen Îethka
Amber Twoyoungmen is one of the founding members of the Nakoda AV Club, a volunteer run production society storytelling through film on the Nakoda reserves. She is the first female film director from her Nation and is also a musician and an artist.

Kes Lefthand Îethka
Kes Lefthand specializes in digital 3D modelling, as well as 2D and 3D animation, and composes soundtracks and sound effects. Kes’s work is grounded in Îethka traditional methods and realized through contemporary technology and themes.

Tremendous Adventures of Kai and Tojo

Canada | 2018
No Dialogue
Animation
1 min

Winona made this video through the Indigenous Media Arts Initiative at Video Pool. Her inspiration came from her dogs Kai and Tojo, their playful attitudes and the joy they bring to her life.

Director
Winona Bearshield Cree
Winona Bearshield is a Canadian Cree animator originally from Saskatchewan, currently living in Winnipeg. Winona will continue working on animations with a focus on comedy and animal videos.

SpongeBob Square Pants

Canada | 2011
English
Animation
3 min

A bright, iridescent music video of Black Lodge Singers’ SpongeBob SquarePants Theme Song cover.

Director
Christiana Latham Dené
Christiana Latham is a multidisciplinary artist of Native and British descent. Her works reflect a Northern Native style, as she is Dené from Aklavik, North West Territories.
Grumpy Old Man
Canada | 2010
English
Animation
Canadian Premiere
1 min

A senior living in Legoland learns that life is short after he “grumps” one time too many.

Directors
Tristan Craig Navajo/Apache
Tristan Craig (Navajo/Apache) made history as imagineNATIVE’s youngest officially selected filmmaker in 2011. When he isn’t making cinematic magic, he’s inspired by school and “old school” cartoons.

Dustinn Craig White Mountain Apache/Navajo
Dustinn Craig began filmmaking with skateboarding videos as a teenager. As independent producers, Dustinn and his wife, Velma Craig, are looking forward to collaborating on raising their family as well as collaborating on multimedia and film projects with positive voices representing the under-represented.

Cyclic Roots
Canada | 2007
No Dialogue
Short Drama
4 min

Cyclic Roots follows a young girl travelling through the bush alone. You don’t know what she is doing, yet she is free. This film travels as a perspective of daily lifestyles and the wandering beauty of the Northern Landscape.

Director
Darlene Naponse Anishinaabe
Darlene Naponse is an Ojibway woman from Atikameksheng – Whitefish Lake First Nation in Northern Ontario, Canada. She is a writer, director, producer, and poet. She is an independent filmmaker creating “Rez-Style” films.

Mia’ (Salmon)
Canada | 2015
No Dialogue
Animation
8 min

Transformed into a salmon, an Indigenous street artist travels through decayed urban landscapes to the forests of long ago in this sublime animation.

Director
Amanda Strong Michif

Caribou and the Polar Bear
Canada | 2017
English
Animation
5 min

A short animation about why you must not judge someone on appearances alone.

Director
Zacharias Kunuk Inuk
Zacharias Kunuk is a renowned filmmaker whose dramatic feature films include Atanarjuaq: The Fast Runner, which won the Camera d’Or at the Cannes Film Festival in 2001, and The Journals of Knud Rasmussen.
I Was Lost (And You Were Dreaming)
Canada | 2019
English/Cree
Music Video
4 min

Layers of guitar, synth and beats with vocals echo the lament of the distance between the two characters as they struggle to find each other in one realm or another.

Director
Sarah Houle Métis
Sarah Houle is a Métis multidisciplinary artist based in Calgary. She is from the Paddle Prairie Métis Settlement in Northern Alberta. Her work is autobiographical with an interest in technology, fantasy, and craft.

Journey Through Fear
Canada | 1997
English/Cree
Animation
6 min

This animated story follows a mushoom (Grandfather) as he checks his week’s worth of traps while hunting along the shoreline. He encounters more than one surprise on his seemingly average day.

Director
Dennis Jackson Cree
Dennis Jackson is a Cree writer/producer from Northern Saskatchewan residing in Regina. He is currently completing a degree in Film & Video Studies at the University of Regina.

Tricks Are For Kiddo
Canada | 2012
No Dialogue
Experimental
Animation
2 min

Made in response to Winnipeg director Guy Maddin’s statement, “it’s impossible to collage a film!”

Director
Rhayne Vermette Métis
Rhayne Vermette (Métis) was born in Notre Dame de Lourdes, Manitoba. It was while studying architecture at the University of Manitoba that Rhayne fell into the practices of image making and storytelling.

Tupiq A.C.T. du Nord
Canada | 2011
English
Animation
3 min

Two circus performers from Tupiq A.C.T. team up to showcase Inuit culture from the Hudson Coast.

Directors
Aibillie Idlout Inuk
Aibillie Idlout was raised in Inukjuak, Quebec, and travelled around Nunavik and Nunavut. After seeing a Wapikoni film by his friend Charlie Gordon, he was inspired to create something of his own.

Michael Napatuq Inuk
Michael Napatuq was born in Puvirnituq. Michael made his cinema debut with Wapikoni in 2019 about Tupiq A.C.T. with his partner Ape Idlout.
Sharing Mela’hma
(Sharing Medicine)
Canada | 2019
English
Short Documentary
4 min
A Splatsin woman, Crystal Morris, seeks out to find traditional medicine to harvest while teaching the next generation.

Director
Crystal Dawn Morris Splatsin/Tsartlip
Crystal Dawn Morris started collaborating with the Wapikoni in 2019. She hails from Splatsin (maternal) and Tsartlip (paternal). A year ago she returned to Splatsin and operates her own traditional medicine and hands-on healing business.

Le Festin
(The Feast)
Canada | 2019
French
w/ English Subtitles
Short Drama
3 min
Four friends get together and decide to go to the local restaurant, but...they forgot something!

Director
Tarek Metallaoui Pessamit
In 2019, Tarek Metallaoui from Pessamit directed his first film with the help of Wapikoni Mobile. He used to want to become a stand-up comic but recently decided to be a YouTuber. His goal is to make people laugh.

The New Kid
Canada | 1997
English
Short Drama
4 min
This is the story of a new kid. He is not one of them. He is white and the other children are divided as to whether they should accept him or not. Their arguments are universal. In the end the maturity and fairness of the young people stands out as a good example.

Director
Doug Cuthand Cree
Doug Cuthand, a member of the Little Pine Cree Nation, is a writer and producer who founded Blue Hill, his own production company, in 1989.
A young Aboriginal girl’s hopes and dreams are re-negotiated within the walls and tunnels of the institution of education.

**Director**

**Caroline Monnet** Algonquin-French

Caroline Monnet is a self-taught multidisciplinary artist from Outaouais, Québec. Using film, video, painting, photography, and installation her work demonstrates a keen interest in communicating complex ideas around Indigenous identity and bicultural living through the examination of cultural histories.

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This is a love song to the oldest sugar maple grandmother tree, who has witnessed over 500 years of history, the oldest sugar maple in the region, living just outside of Peterborough in Mark S. Burnham Provincial Park.

**Directors**

**Cara Mumford** Métis/Cree

Cara Mumford (Métis/Chippewa Cree) is a filmmaker, writer, and collaborative artist from Alberta and has lived in Peterborough, Ontario, since 2010.

**Leanne Simpson** Mississauga

Leanne Simpson is a researcher, writer, and educator. She is a member of the gidgaa bzhiw dodem, and holds a PhD from the University of Manitoba.

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Eight-year-old nature enthusiast Landon Moise takes us on a tour of his favourite forested spots in his home community of Clearwater River Dené Nation in Northern Saskatchewan.

**Director**

**Landon Moise** Dené

Eight-year-old Landon Moise was born and raised in La Loche, Saskatchewan. He directed and starred in his first Wapikoni production in 2018.
Artist Spotlight
Thirza Cuthand
Less Lethal Fetishes:
A Retrospective Screening
The familiar razor-sharp wit and DIY diarist aesthetic abound in this selection drawn from Thirza Cuthand’s prolific video art practice. Released over the past 20 years, the featured works present Cuthand’s voice and body prominently as both subject and object while taking up with and scrutinizing themes of queer Indigenous identity, madness, kink, and colonialism.

Supported by The K.M. Hunter Foundation, Ontario Arts Council, and Vtape.

Curated by Ariel Smith
48 min

Thirza Cuthand

Cree

Thirza Jean Cuthand was born in Regina, Saskatchewan, Canada in 1978, and grew up in Saskatoon. Since 1995, she has been making short experimental narrative videos and films about sexuality, madness, queer identity and love, and Indigeneity which have screened at festivals internationally, including the Tribeca Film Festival in New York City, Mix Brasil Festival of Sexual Diversity in Sao Paolo, imagineNATIVE in Toronto, Frameline in San Francisco, Outfest in Los Angeles, and Oberhausen International Short Film Festival. Her work has also been exhibited at galleries including the Mendel in Saskatoon, The National Gallery in Ottawa, and The Walker Art Center in Minneapolis. She completed her BFA majoring in Film and Video at Emily Carr University of Art and Design in 2005 and her Master of Arts in Media Production at Ryerson University in 2015. In 2017, she won the Hnatyshyn Foundation’s REVEAL Indigenous Art Award and was a 2009 Whitney Biennial artist. She is of Plains Cree and Scots descent, a member of Little Pine First Nation. She currently resides in Toronto, Canada.

Ariel Smith

Nêhiyaw

Ariel Smith is an award-winning Nêhiyaw and Jewish filmmaker, video artist, curator, writer, and cultural worker currently based in Dish With One Spoon Treaty Territory on the Treaty Lands and Territory of the Mississaugas of the Credit. Having created independent media art since 2001, much of her work has shown at festivals and galleries across Canada and internationally. Ariel is largely self-taught but honed many of her skills through artist-run centres and her passion for artist-run culture has become an integral part of her practice. She has previously worked as the technical director of Saw Video Media Arts Centre and as the Executive Director of the imagineNATIVE Film + Media Arts Festival. Ariel is currently the Artistic Director of Native Women in The Arts and is completing an MFA at York University.
Anhedonia

Named after a medical term for the inability to experience pleasure as a symptom of depression, Anhedonia marks the beginning of Cuthand’s long term and ongoing exploration of her own mental illness within her work. Performative and corporal, Anhedonia is an unapologetic first person testimony on the experience of suicidal ideation and the effects of homophobia and colonialism on mental health.

Just Dandy

In Just Dandy Cuthand recalls her own 2001 film Helpless Maiden Makes An “I!” Statement by revisiting the latent eroticism and kink undertones of the “wicked queen” archetype found within fairy tales. She tells us of a love affair gone awry and makes use of an effective tongue-in-cheek allegory of invasive European plant species in this hilarious and sexually graphic critique of settler colonialism.

Thursday, October 22
Love and Numbers

Binary code, spy signals, paranoia, and unrequited love. A Two-Spirited woman in a psychiatric hospital attempts to make sense of heartbreak and the effects of colonial violence during a mental health crisis.

Sight

Shot on Super 8 and making use of cameraless animation techniques Cuthand juxtaposes her personal experience with migraine triggered vision impairment and mental illness with the story of a relative's self-induced blindness. A sensitive and movingly vulnerable elucidation on the relationship between mental health and disability.

Artist Spotlight
**Less Lethal Fetishes**
Canada | 2019
English, Colour
10 min

Naked and raw in body and thought, Cuthand delivers a monologue drawing connections between gas mask fetishes, breath play, the ethics of exhibiting as an artist, and environmental racism in Canada.

**Thirza Cuthand is an Indian Within the Meaning of the Indian Act**
Canada | 2017
English
Experimental Short
9 min

Blood, earth and the filmmaker's own body serve as powerful visual metaphors in this deeply personal contemplation on mixed-race identity and anti-Indigenous racism. An emotional essay on both the privilege and pain of passing as white while Indigenous.

Thursday, October 22
Exhibitions/Art Crawl

imagineNATIVE Exhibitions supported by the Nia Tero Foundation

October 22
2020

Sāmoan Hxstories, Screens, and Intimacies is the first exhibition in a larger project investigating the practices of Sāmoan artists and filmmakers engaging with bodies, sexualities, kinships, cultural knowledges, and futurities. Among the first surveys of the moving image and digital art works of the Sāmoan people, its scope includes the minority remaining in the homeland archipelago as well as the majority living in diasporic communities in Australia, New Zealand, United States, Germany, and Canada.

Multiple barriers to deepening cultural practice exist in all these territories, meaning that this project offers a timely and culturally responsive context to chart the relationships, important moments and achievements of recent Sāmoan moving image and digital art hxstories. Drawn into a non-linear temporality as siapo viliata (animated barkcloths) the works within this exhibition signal various purposes including the keeping of cultural memory, innovating artistic practices, and strengthening international Indigenous visual arts research.

Sāmoan Hxstories: Screens and Intimacies, presented by A Space Gallery with support from Nia Tero.

A Space Gallery
401 Richmond St W, Suite 110
Chantal Fraser
Chantal Fraser is an interdisciplinary artist interested in the binary and ternary connotations of adornment, silhouette, and object when presented in varying artistic contexts.

Yuki Kihara
Yuki Kihara is a Japanese and Sāmoan interdisciplinary artist whose comprehensive artistic and curatorial practice examines gender roles, consumerism, (mis)representation, and societal issues from colonial and postcolonial perspectives.

Jason Edward Lewis
Professor of Computation Arts at Concordia University, Jason Edward Lewis is a digital media poet, artist, and software designer committed to working on new expressions on conceptual, critical, creative, and technical levels.

Dan Taulapapa McMullin
Dan Taulapapa McMullin is an artist and poet from Eastern Sāmoa who, among recent publications and films, is working on a novel and collages reflecting on the queer history of Polynesia.

Angela Tiatia
Angela Tiatia explores contemporary culture drawing attention to its relationship to representation, gender, neo-colonialism, and the commodification of the body and place, often through the lenses of history and popular culture.

Lani Tupu
After time in teachers’ college, as a singer and as dancer for music show Ready to Roll, Lani Tupu moved into acting, directing, and teaching at NIDA and Toi Whakaari.

Lisa Taouma
Lisa Taouma: screenwriter, director, producer, presenter, curator, and artist hails from the Sāmoan village of Faleasau, and has dedicated her career to increasing complex sociocultural representation on screen.

Chantal Fraser
Dr. Léuli Eshrāghi is a Sāmoan, Persian and Cantonese artist; curator, and researcher whose practice spans performance, moving image, writing, and installation. Their work focuses on Indigenous presences and multilinguality.
With this dual-channel video installation, artist Thirza Cuthand pulls from her own familial history to connect two separate incidents which occurred over 100 years and 6,000 km apart. A story about the artist’s great-great-grandfather being doctored with bear medicine is juxtaposed with that of a Scottish woman who was executed for purportedly practising witchcraft. Correlations are drawn between the Christian colonial violence which sought to repress traditional Cree medicine and that which burned women at the stake.

Cuthand’s approach with Medicine and Magic is more subtle in comparison to much of her previous work and can be seen as a departure in some ways. Most noticeably in the absence of the artist’s own voice and image, which is often featured in the form of voice-over essay or direct address monologue. This shift in tone does not take away from Cuthand’s keen ability to effectively impart her thesis with clarity and emotional vulnerability. In fact, the breathing room afforded to the viewer in Medicine and Magic with its slower pace allows for the work to wash over before sinking in, contributing to an almost meditative quality that is a new direction for Cuthand.

Medicine and Magic, presented by imagineNATIVE, with support from Ontario Arts Council, The K. M. Hunter Foundation, Nia Tero, and Vtape.
Thirza Cuthand
Thirza Jean Cuthand was born in Regina and grew up in Saskatoon. Since 1995, she has been making short experimental narrative videos and films about sexuality, madness, youth, love, and race which have screened in festivals internationally.

Ariel Smith
Ariel Smith is an award-winning Nêhiyaw and Jewish filmmaker, video artist, curator, writer, and cultural worker. She is largely self-taught, but honed many of her skills through artist-run centres and her passion for artist-run culture has become an integral part of her practice. Previously the technical director at Saw Video Media Arts Centre and Executive Director of imagineNATIVE, Ariel is currently the Artistic Director of Native Women in the Arts and is completing an MFA at York University.
Constellations of Kin

Constellations of Kin is presented by Canadian Filmmakers Distribution Centre’s Poetic Justice Project, made possible with generous funding from the Canada Council for the Arts, and Nia Tero.

Elisa Harkins
Elisa Harkins (Cherokee/Muscogee) is an artist and composer whose work is concerned with translation, language preservation, and Indigenous musicology. Harkins uses the Cherokee and Muscogee languages, music, sculpture, and the body as her tools. Harkins is a Tulsa Artist Fellow and an enrolled member of the Muscogee (Creek) Nation.

Nicole Neidhardt
Nicole Neidhardt is Diné (Navajo) of Kiiyaa’áanii Clan and is from Santa Fe, New Mexico. She has a BFA from the University of Victoria and is currently working on her MFA at OCAD University in Toronto, Ontario. Nicole’s Diné identity is the heart of her practice which encompasses installation, illustration, painting, and large-scale murals.

Whess Harman
Whess Harman (Carrier Wit’at) is currently living and working on the territories of the Musqueam, Squamish, and Tsleil-Waututh. Their multidisciplinary practice includes beading, illustration, poetry, and curation. As a mixed-race, trans/non-binary artist they work to find their way through anxiety and queer melancholy with humour and carefully mediated cynicism.

Eli Hirtle
Eli Hirtle is a curator, filmmaker, and visual artist of Nêhiyaw & European ancestry. He is the Indigenous Curator at Open Space Arts Society on Lekwungen Territory in Victoria, British Columbia.

Constellations in relationship with other constellations form flight paths out of settler colonial realities into Indigeneity. They become doorways out of the enclosure of settler colonialism and into Indigenous worlds.”
– Leanne Betasamosake Simpson

Kinship systems are fluid in nature, composed of constellations of non-human and human relations across boundaries of space and time. Each artist in this exhibition—Elisa Harkins, Nicole Neidhardt, and Whess Harman—engage with the concept of what kinship means to them and how the care, connection, and safety within these systems guide them in imagining futures where we are held in our collective worlds.

Elisa Harkins, Nicole Neidhardt, Whess Harman
Curator, Eli Hirtle
This moment an endurance to the end forever is an exhibition shaped in the living room of Tanya Lukin Linklater: an ever-shifting space that has witnessed gatherings of Omaskeko Cree families of North Bay and performances by Indigenous women and now acts as a shared studio space for the artist and her two children. As a site for the transmission of Indigenous knowledge, this space holds a history of making work with children and sharing Indigenous knowledge of treaties through their connections to land, ancestors, and future generations.

Together, the works in This moment an endurance to the end forever gesture towards Indigenous learning and embodied practices in relation. The floral patterns of kohkom scarves and nautical knots of Alutiiq fishing customs frame Lukin Linklater’s video work and new digital commissions by Sassa and Tobias Linklater, continuing a multigenerational discussion of what treaties mean for family, and building agency within these histories for future inheritors.

This moment an endurance to the end forever presented by Trinity Square Video, and Nia Tero.

Tanya Lukin Linklater, The treaty is in the body, 2017
Tanya Lukin Linklater
Tanya Lukin Linklater makes performances and works for the camera. She has shown at SFMOMA (2020), Chicago Architecture Biennial (2019), Art Gallery of Ontario (2017), and elsewhere. Slow Scrape, her first book of poetry, is forthcoming from The Centre for Expanded Poetics and Anteism. She is a member of the Native Villages of Port Lions and Afognak in southern Alaska and based in Nibiseng Anishnabek territory in northern Ontario.

Sassa Linklater
Sassa Linklater is an old-style fancy shawl and jingle dress dancer. She has performed in three works for video since 2011. She is 12 years old and Omaskeko Cree (Moose Cree First Nation) and Alutiiq (Native Villages of Afognak and Port Lions). She has shown a video at All My Relations in Minneapolis.

Tobi Linklater
Tobi Linklater plays basketball competitively and is a film and video major in his secondary school’s specialized arts program. He is 16 years old and Omaskeko Cree (Moose Cree First Nation) and Alutiiq (Native Villages of Afognak and Port Lions). He has shown videos at Mercer Union (Toronto), 80WSE (New York City) and All My Relations Arts (Minneapolis).

Tanya Lukin Linklater with Sassa Linklater and Tobi Linklater
Industry Days
Congratulations to the 2020 imagineNATIVE Institute Labs participants!

**imagineNATIVE MENTORSHIP**

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**SCREENWRITING INTENSIVE SHORTS**

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**PRODUCER FELLOW**

MICHELLE ST. JOHN
Institute Manager Statement

Hello/Bonjour/Allo Everyone,

Welcome to imagineNATIVE 2020, the first online-only edition of the Festival!

My name’s Adriana Chartrand and I’m the Institute Manager at imagineNATIVE. I’m Michif (or Red River Métis) and Irish/Scottish/Welsh/French. I was born and raised in Winnipeg, Manitoba, and am now based in Toronto, Ontario. Industry Days 2020 looks and feels undeniably different this year. I will personally miss the beautiful energy of gathering in person with filmmakers and industry delegates from Canada and around the world; it is the highlight of my year, each year. However, I fully support the decision to pivot to an online Festival (and year-round online Institute labs) for the foreseeable future. This decision, while difficult, was made to prioritize the safety of our audiences, communities, and artists in these uncertain times. We have worked hard to continue Industry Days’ history of presenting meaningful conversations, panels, and networking events, focused, as always, on Indigenous creators and industry professionals.

While this digital pivot can allow for greater inclusion and access (eliminating the need to travel to the Festival and attend potentially crowded events), we recognize that not everyone, particularly those living in more remote Indigenous communities, has equitable access to the internet. We have tried to help combat this by enhancing some Industry Days events with podcasts, and radio content and will look to incorporate more of this content into year-round Institute activities. We are beyond grateful to the artists and industry professionals who have offered their expertise, experience and voices to Industry Days 2020 and to all of our delegates and audience members. The continued support of all of our partners, communities, and artists is so appreciated. I sincerely hope that Industry Days 2020 provides a meaningful (and enjoyable!) experience.

Thank You/Merci/Marci,

Adriana Chartrand
Institute Manager
Industry Days iN2020

Online: Overview

This special online edition of Industry Days presents some old favourites and some inspiring new events.

The APTN/imagineNATIVE Web Series Pitch Competition, supported by APTN and the Bell Fund, is back and moves to a virtual pitch this year, with the winner announced during our Awards Ceremony at the end of the Festival. Come see the exciting projects these four stellar producer/director teams have to offer!

Join us for Languages Day on October 22. It will be a day of panel discussions and keynote speeches dedicated to Indigenous language productions and French-speaking Indigenous productions. Filmmakers and funders will talk protocols, successes, special considerations, and the challenges of language-based productions.

The Micro-Meetings Networking Sessions are also moving online, and it will be easier than ever to determine your best meeting matches with all registered leaders’ profiles and meeting schedules available through our online Industry Days platform.

Join us for masterclasses from inspiring creators, case studies, and a variety of timely panel discussions.

Check out the full Industry Days 2020 schedule online at festival.imaginenative.org/in2020-industry-days

Last (but certainly not least!), a huge shout out to Jamie-Lee Reardon, Industry Coordinator, without whom Industry Days 2020 would not have been possible.

Industry Days supported by Netflix and Ontario Creates with additional support from APTN and CMF.

Check out the full Industry Days 2020 schedule online at festival.imaginenative.org/in2020-industry-days
The imagineNATIVE Institute has grown in leaps and bounds since its launch in 2017.

We are proud to be able to offer more year-round labs, events, and other opportunities than ever before, all focused on advancing the professional development of Indigenous filmmakers.

As the Institute Manager, I have had the privilege of seeing first-hand the incredible breadth of projects—spanning genre, format, and style—being developed and created by Indigenous filmmakers.

I am more excited than ever to see what’s coming next!

This year we launched the first ever Institute Screenwriting Lab – Shorts. Seven writers have been selected to develop their short film scripts from treatment to final draft, working closely with an Indigenous story editor and iN staff, and attending virtual sessions with industry professionals.

Also presented this year, with support from DGC National, was the first Directors’ Series, which featured panels and masterclasses from incredible Indigenous talent focused on the art and practicalities of directing for film and television.

Due to the pandemic, all Institute lab components and events for the foreseeable future will move online due to safety concerns around facilitating travel and gatherings. Supporting Indigenous filmmakers to create, learn, and make connections is the mission of the Institute—and we are so grateful to be able to continue offering our year-round Institute labs and events during the global pandemic.

We look forward to the day when we can safely gather in person again. Until then, we look forward to seeing you online—even frozen, pixelated, or back-lit—it’s still a joy!

We extend our heartfelt thanks and gratitude to all of our Institute participants for sharing their stories, knowledge, and time with us. We are here for you and because of you.

We also extend a huge thanks to lead industry partner Netflix and all of our year-round Institute partners and supporters.

Wishing everyone health, safety, and happiness.
imagineNATIVE, along with Netflix and Telus Storyhive (Alberta), is so pleased to be supporting three outstanding projects through the IN Originals Mentorship Program 2020. Cody Lefthand’s The Lost Lemon Mine, a story of murder, mystery, and greed, will premiere at this year’s Festival—be sure not to miss this one! This year was challenging for everyone and many industries, including film, were deeply affected by the necessary safety measures and regulations associated with the COVID-19 pandemic which varied from location to location. The Toronto-based mentorships will be extended for 2021.

Watch for Disclosure (Pt. 2), the second installment of Kiley May’s trans amorous dating trilogy, and Little Bird, Tim Myles’ affecting portrait of a son grieving his mother, to premiere at imagineNATIVE 2021.
The Lost Lemon Mine
by Cody Lefthand

Disclosure (Pt. 1)
by Kiley May

Little Bird
by Tim Myles
Awards List

Every year we are honoured to recognize talented standouts from the Festival. This year we wish to thank all of those who participated in the 21st imagineNATIVE Film + Media Arts Festival.

imagineNATIVE Awards and Prizes 2020

Award for Innovation in Storytelling
in recognition of Kent Monkman with support from Sobeys and a donation from Kent Monkman for a $5,000 cash prize

Documentary Work Short Format Award
with support from TVO for a $2,500 cash prize

Documentary Work Long Format Award
in recognition of the legacy of Alanis Obomsawin with support from CBC for a $5,000 cash prize

Experimental Audio Award
with support from imagineNATIVE for a $2,000 cash prize

Narrative Audio Award
with support from imagineNATIVE for a $2,000 cash prize

Digital + Interactive Award, Emerging
with support from imagineNATIVE for a $1,500 cash prize

Digital + Interactive Award, Mid-Career
with support from imagineNATIVE for a $2,500 cash prize

Indigenous Language Production Award
with support from Indigenous Media Initiatives for a $2,500 cash prize

New Voice in Storytelling Award
in honour of Jane Glassco and Ellen Monague with support from CJ Foundation and Indigenous Education & Engagement at Humber College for a $2,500 cash prize

The August Schellenberg Award of Excellence
with support from Joan Karasevich Schellenberg and ACTRA Fraternal Benefit Society for a $2,500 cash prize

The Audience Choice Award, Feature Film
with support from Air Canada for a $2,500 cash prize

The Audience Choice Award, Short Film
with support from BMO for a $2,500 cash prize

The Sun Jury Award
with support from the Directors Guild of Canada for a $2,500 cash prize

The Moon Jury Award
with support from the Directors Guild of Canada for a $2,500 cash prize

Live Action Short Award
in recognition of founders Cynthia Lickers-Sage and Vtape with support from Vtape and a donation from Jason Ryle for a $7,500 cash prize

Dramatic Feature Award
with support from CRAVE for a $7,500 cash prize
Awards Jury

Moon Jury
The Moon Jury is responsible for adjudicating: Dramatic Feature Award; Live Action Shot Award; Award for Innovation in Storytelling; Indigenous Language Production Award; and the Moon Jury Award.

Asinnajaq (Inuk)
Asinnajaq, Inuk visual artist, filmmaker and writer. Asinnajaq’s work is fuelled by respect for human rights, a desire to explore her Inuit heritage and a sense of wonder in what she calls “the abundant beauty of the world.” She studied cinema at Nova Scotia College of Art and Design University in Halifax. Her 2016 short film Upinnaqusittik (Lucky) premiered at iNuit Blanche, the first-ever circumpolar arts festival in St. John’s, Canada.

Raven Chacon (Diné)
Raven Chacon is a Diné American composer and artist. He is known as a composer of chamber music as well as a performer of experimental noise music and is recognized as one of few Native Americans working in either genre. Chacon is currently based between Albuquerque, New Mexico, and Toronto, Ontario. As a solo artist, collaborator, and a former member of Postcommodity Chacon has exhibited and performed internationally.

Chelsea Winstanley (Māori)
Chelsea Winstanley is a Ngāti Ranginui producer and director known for Jojo Rabbit (2019), Merata: How Mom Decolonized the Screen (2018), What We Do in the Shadows (2014) and Night Shift (2012). As a director, Winstanley was one of the directors of portmanteau, TIFF’17 film Waru. Her short Forgive Me premiered at imagineNATIVE in 2019 and she is currently directing Toi Tu Toi Ora – Visual Sovereignty. In 2020 Winstanley announced the launch of L.A. and Aotearoa–based production company This Too Shall Pass to tell “authentic stories with unique cultural perspectives.”

Sun Jury
The Sun Jury is responsible for adjudicating: Documentary Work Long Format Award; Documentary Work Short Format Award; New Voice in Storytelling Award; and the Sun Jury Award.

Ciara Lacy (Hawaiian)
Ciara Lacy is a Native Hawaiian filmmaker focused on challenging the creative and political status quo. Her films have shown at festivals and broadcast on platforms around the world. Notably, she is the inaugural Sundance Merata Mita Fellow.

Conor McNally (Métis)
Conor McNally is a filmmaker and photographer based in amiskwaciy (Edmonton, Treaty 6). He has made numerous short films to date including oténaw (2017) and IKAAKINMAAT (2019). His most recent film, Very Present (2020), was produced by the National Film Board of Canada. Currently, he is working on an independent feature length documentary about the iconic painter George Littlechild. Conor is a proud father, backyard rink builder and member of the Métis Nation of Alberta.

Emile Péronard (Inuk)
Emile Hertling Péronard is a Greenlandic film producer based in Copenhagen. He received the Jane Glassco Award for an Emerging Filmmaker and The Cynthia Lickers-Sage Award for Emerging Talent at imagineNATIVE in 2014. Alongside his producing work he’s also the Industry Director at Nuuk International Film Festival.
Water Jury
The Water Jury is responsible for adjudicating the Digital + Interactive Award, Mid-Career and the Digital + Interactive Award, Emerging.

Jason Baerg (Métis)
Jason Baerg is a Métis curator, educator, and visual artist from Prince Albert, Saskatchewan. As a visual artist, he pushes new boundaries with digital interventions in drawing, painting, and new media installations. Often through means of visual abstraction, Baerg’s projects work with various themes such as language, the Anthropocene, and Indigenous connections to land and the environment.

Dr. Ngarino Ellis (Māori)
Associate Professor Ngarino Ellis (Ngāpuhi, Ngāti Porou) is New Zealand’s only Māori art history lecturer and she’s on a mission to change the discipline. She is the Head of Department at the University of Auckland. She has just won an award in the New Zealand Tertiary Teaching Excellence Awards. Her research on Māori art history focuses on identifying, promoting, and recuperating matauranga (knowledge) in relation to art forms, art practices, artists, and theories.

Land Jury
The Land Jury is responsible for adjudicating the Experimental Audio Award and the Narrative Audio Award.

Lisa Myers (Ojibwe)
Lisa Myers is a curator and artist with an interest in interdisciplinary collaboration. Myers has a Master of Fine Arts in Criticism and Curatorial practice from OCAD University. Her recent work involves printmaking, stop-motion animation, and performance. She is currently an Assistant Professor in the Faculty of Environmental and Urban Change (formerly the Faculty of Environmental Studies) at York University. Myers is a member of Beausoleil First Nation and is based in Port Severn and Toronto, Ontario.

Rick Harp (Cree)
Host/producer of MEDIA INDIGENA, an Indigenous current affairs podcast launched in the spring of 2016, Rick Harp’s two decades of broadcasting and communications experience include on-air roles with the Aboriginal Peoples Television Network (APTN) and the Canadian Broadcasting Corporation (CBC). A former Artistic Director with the Winnipeg Aboriginal Film Festival, Rick is part of the Peter Ballantyne Cree Nation in northern Saskatchewan.
Augie Award

This year imagineNATIVE is proud to honour Lorne Cardinal with the 2020 August Schellenberg Award of Excellence.

Lorne Cardinal has acquired close to 100 professional Film & TV credits such as Unintentional Mother, God’s Acre, Tin Star, FX’s Fargo, along with feature films The Humanity Bureau, Never Steady Never Still, and Kayak To Klemtu for which Lorne garnered the Best Actor Award for the American Indian Film Festival in 2019. Lorne is best known for his role as Sergeant Davis Quinton on six seasons of the International Emmy–nominated comedy Corner Gas. Currently, he is a recurring guest star in the popular CBS show FBI: Most Wanted. A classically trained actor, Lorne has acted and directed in a diverse range of theatre productions such as King Lear on Canada’s premiere A-house stage at the National Arts Centre and Black Elk Speaks at the Denver Center for the Performing Arts. Other noteworthy stage works include The Tempest for the Citadel Theatre, The Last Wife for ATP in Calgary and Where the Blood Mixes for the Theatre Network. He was honoured with the Lorne Cardinal Black Box space named after him in the new Roxy Theatre in Edmonton.

Lorne’s varied skill set also includes writing and directing for TV as well as producing the documentary Chasing Lear. And, as a sought–after voice actor, Lorne has starred in award–winning animated series such as Sony’s Open Season: Scared Silly, the Canadian Screen Award–winning Corner Gas Animated and Peabody Award–winning Molly of Denali.

Throughout his career, Lorne has received numerous nominations and distinguished awards for his body of work, and is the recipient of an honorary Ph.D. from Thompson Rivers University. Other Film & TV credits include Insomnia with Al Pacino, Fallen Angel with Gary Sinise, Crazy Horse, Lonesome Dove, Rust with Corbin Bernsen, Disney’s Flicka 2, and Icebound with Susan Sarandon.

The August Schellenberg Award of Excellence was launched in partnership with Joan Karasevich Schellenberg to honour her late husband, the legendary actor August (Augie) Schellenberg, and the spirit of his work. This award is presented to gifted Indigenous actors from across Turtle Island based on the longevity and impact of their careers, as well as their professionalism and involvement in mentorship and community work.

This award is supported by ACTRA Fraternal Benefit Society and individual donations.
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A Night Call (pg. 80)
Print Source: Meagan Byrne
questions@achimogames.ca

Aisina’pi (Writing-on-Stone) (pg. 80)
Print Source: Urban Society for Aboriginal Youth (USAY)
executivedirector@usay.ca

Along the River of Spacetime (pg. 80)
Print Source: Elizabeth LaPensée
elizabethlapensee@gmail.com

Anhedonia (pg. 115)
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distribution@vtape.org

Atua (pg. 43)
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maddy@maorilandfilm.co.nz

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Bala (pg. 34)
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Becoming Nakuset (pg. 33)
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Button City (pg. 84)
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Čahcerávga (pg. 63)
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F
Fet’ia
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Finding Victor (pg. 81)
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We are grateful to the artisans, Indigenous-owned companies and organizations that have partnered with us in gifting to our Festival participants and attendees this year.

In seeking to support our community and kin through a global pandemic, we have been working with large-scale companies to offer over $25,000 in gift cards for food and health care products. Additionally, we have purchased gift packages from Indigenous-owned companies and makers across our Nations to share with audiences and artists through a daily draw during the Festival.

Whether it be food, body care, literature, art, apparel or traditional hand-made items, we have sought out a variety of products that will support and uplift our community. We see these gifts as a gesture of hope and solidarity and hope you will enjoy them as much as we do!

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October 19 –24, 2021

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Squamish: Hey chexw
Tigí: Guneshtcheesh
Tuscarora: Nyeah-weh
Vietnamese: Cám ơn
Western Abenaki: Wliwni
Wyandot: Tižamęh