Harvest

CHIRAPAQ, Sara Mama (Sacred Seed), 2019
Programming Committees

Programming Committees are composed of filmmakers, artists, and curators. They work to provide additional perspectives on individual titles, overarching themes, and the programming structure. For the 2021 Festival, imagineNATIVE’s Artistic Director, Niki Little, collaborated with Scott Benesiinaabandan to select the Digital + Interactive works and with Siku Allooloo, Jaene Castrillon, and Jennifer Smith to oversee the selection of the films.

Niki Little is a mother, artist/observer, arts administrator, and a founding member of The Ephemerals with Jaimie Isaac and Jenny Western who were long-listed twice for the Sobey Art Award (2017/2019). She is Anishininew/British from Kistiganwacheeng First Nation. Her interests investigate Indigenous womxn, kinship, and community-based initiatives and economies. Niki has been the Artistic Director at imagineNATIVE since 2019.

Scott Benesiinaabandan is an Anishinaabe from Obishkokaang. Scott is an intermedia artist that currently works in experimental image making and sonic materials. His current research interests are intersections of artificial intelligence and Anishinaabemowin. Scott has completed international residencies at Parramatta Artist Studios in Australia, Context Gallery in Derry, Northern Ireland, and the University of Lethbridge/Royal Institute of Technology (iAIR) residency, along with international collaborative projects in both the UK and Ireland. In Canada, Scott has completed residencies with the Initiative for Indigenous Futures and AbTeC in Montréal.

Jaene Castrillon is an interdisciplinary artist who explores their relationship to the world through the Indigenous teachings of Elder Isaac Day of Serpent River First Nations and the wisdom of the land. Jaene identifies as a Two-Spirit, mixed race (Indigenous Colombian/Hong Kong Chinese), Trans person of colour living with disabilities (physical, cognitive, and psychiatric). Jaene believes in sharing the brilliance and heartbreak of living a life less ordinary.

Jennifer Smith is a Métis curator, writer, and arts administrator from Treaty One Territory. She works as the Executive Director for the National Indigenous Media Arts Coalition, alongside her practise as an independent curator and arts writer. Jennifer’s research focuses on exploring the ways we make things, ranging from traditional methods of making to exploring new digital technologies that tell our stories. In 2018, Jennifer was the Indigenous Curator in Residence at axeartinc. in Winnipeg and most recently co-curated the exhibition Sovereign Intimacies with Nasrin Himada for Gallery 1C03.
Song, story, and sound-making are ancestral practices that carry knowledge, speak to experiences, and craft worldviews continually evolving our cultures. With the introduction of radio, Indigenous artists have been actualizing sonic narrative sovereignty and creating new spaces and opportunities for Indigenous audio storytellers to share their work with broad audiences. imagineNATIVE aims to amplify these creations to our audiences through the Festival.

Working within activism, community, politics, and continuance, this year’s collection of works instigates pathways toward the transformation of inherited oppression, shifting toward fully rounded, ancestral embodiment. They engage in community-based methodologies that reflect their cultural epistemologies, self-determination, and inherited knowledge.
Hā/shali? (Breath/Life)

hā/shali? is a journey through the many layers of self-manifestation as Indigenous trans people, centred on the movements or energy of trans embodiment by listening more deeply to our elemental ancestors.

Rafael/a Luna-Pizano is a mover and writer. He is an instrument—learning ancestral traditions by listening to his bakla body.

Raven Two Feathers is a Two-Spirit, Emmy award-winning creator growing and exploring with the people they meet and the stories that guide them.

Can You Introduce Yourself in the Language

Can You Introduce Yourself in the Language speaks to Indigenous language learners’ barriers in a colonial context.

Edzi’u is a Two-Spirit Tahltan and inland Tlingit sound and media artist, songwriter, and composer. Edzi’u earned a Degree in Music Composition at Vancouver Community College in 2019.

The Aunties Dandelion Podcast - Sky Woman Was Pushed

The Aunties introduce themselves and discuss how their exuberant interpretation of Sky Woman’s story was met with a surprising reaction, and what that reaction says about the journey they are meant to take as Aunties. Also, Kæonna’owwe sings.

Karenna’owwe, Dr. Karen Hill, is a Mohawk physician from Six Nations of the Grand River Territory. Hill completed medical school in 2003 and her family medicine residency in 2005, both from McMaster University.

Kahstoserkwahte Paullette Moore is a Mohawk independent filmmaker, lecturer, artist, and educator. Moore focuses on restoring spiritual, physical, and economic balance at the place where Indigenous ways of being meet our modern experience.

Medicine for the Resistance: Global Indigeneity

With Sámi academic Troy Storfjell and Black Lakota writer Joy Henderson, Global Indigeneity discusses our relationships with colonialism and how we exist in both resistance to and refusal of the colonial world that seeks to define us.

Sensuality coach and one half of the podcast Medicine for the Resistance, Kerry Goring lives out her passion for supporting healing for people of colour with a direct focus on the epigenetic, sexual trauma that has been experienced by melanated people. Patty Krawec is an Anishnaabe/Ukrainian activist, co-host of the podcast Medicine for the Resistance, and host of the online book club Ambe: A year of Indigenous reading.

The Aunties Dandelion Podcast - Sky Woman Was Pushed

USA/New Zealand 2021
11 min
English
Audio, Non-Fiction
World Premiere

Directors
Dr. Karenna’owwe Karen Hill
(Kanien’kéha:ka/Mohawk)

Kahstoserkwahte Paullette Moore
(Kanien’kéha:ka/Mohawk)

Directors
Kerry Goring
(Afro-Caribbean)
Patty Krawec
(Anishnaabe)

Directors
Rafael/a Luna-Pizano
(Ilocano/Visaya/Xicano)

Raven Two Feathers
(Cherokee/Seneca/Cayuga/Cornicabra)

Directors
Edzi’u Loverin
(Tahltan/Taku River Tlingit)

Directors
Kerry Goring
(Afro-Caribbean)
Patty Krawec
(Anishnaabe)

Medicine for the Resistance: Global Indigeneity

Canada 2021
4 min
Smíráhgyá/English
Audio, Sound Art
World Premiere

Directors
Kerry Goring
(Afro-Caribbean)
Patty Krawec
(Anishnaabe)

Directors
Rafael/a Luna-Pizano
(Ilocano/Visaya/Xicano)

Raven Two Feathers
(Cherokee/Seneca/Cayuga/Cornicabra)

Directors
Edzi’u Loverin
(Tahltan/Taku River Tlingit)
How Indigenous People Are Promoting and Learning Their Languages

On Unreserved, we hear from language learners across Turtle Island who are promoting their language and helping make it more accessible to people who want to learn.

Falen Johnson is a Mohawk and Tuscarora writer, dramaturge, director, and actor. She is the co-host of CBC Podcasts’ The Secret Life of Canada and guest host of CBC Radio’s Unreserved for the 2020/21 season.

Life’s Circle of Creations

Corrine Jo Edgar shares audio clips of the journey walking the red road. An introduction to Edgar’s teachings and how they play a significant role in their life and how they can be shared and taught to the viewer.

Corrine Jo Edgar is an emerging sound artist and has always been fascinated with the creation of audio and one’s relationship to sound, music, and films.

Heartbeat of Poor Tom

Poor Tom is a fictional story about a woman dealing with the aftermath of the racist attacks in Mi’kma’ki last year over the broken Peace and Friendship Treaty concerning fishing for a moderate livelihood.

Lisa Nasson is a Mi’kmaw actress, director, and storyteller from Nova Scotia. She studied acting at George Brown College in Toronto and Classical Theatre with the Birmingham Conservatory at the Stratford Festival.

NDNs on the Airwaves: Comedy Podcast Pilot

NDNs on the Airwaves: Comedy Podcast Pilot is the first audio story about a struggling Rez Radio station managed by a distracted, fashion-minded, young, Indigenous woman who just wants to get off the Reservation.

Janet Rogers began working as a visual artist and writer in 1996. She now lives on the Six Nations reserve where she is launching a book press, Qjistoh Publishing, and a Six Nations Inaugural Literary Award.
Director
Jennifer Murrin (Mi'kmaw)

**Restor(y)ing Identity**

This story tells of Crawford seeing a sabawealnu, Eela, one day while checking his fishing nets. It uncovers the importance of intergenerational knowledge transmission and what could happen if we forget to tell our stories.

Jennifer Murrin is a queer, mixed Mi’kmaw/Settler, multidisciplinary artist from Bay of Islands, Newfoundland, residing in Toronto. Murrin is a two-time National Poetry Slam Champion and a member of Soets & Stardust Poetry Collective.

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Director
Tanya Talaga (Anishinaabe)

**Spirit to Soar: Where We Come From - The Podcast**

Elder Sam Achneepineskum has witnessed four disruptions to Indigenous ways of life. Starting with the arrival of settlers, overlapping, and how two clashing viewpoints about the natural world began to throw things out of balance and what is needed to restore unity.

Tanya Talaga is an award-winning and nominated author, public speaker, producer, director, journalist, and storyteller. Talaga founded Makwe Creative Inc., a production company focused on amplifying Indigenous voices through documentary films, television, and podcasts.

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Director
Siku Allooloo (Inuk/Haitian Taíno)

**STARPATH**

An Inuk woman, in a poetic journey across cosmos and landscape, comes back into orbit from colonial disruption with renewed force and a vision of healing.

Siku Allooloo is an interdisciplinary artist, emerging filmmaker, and community builder from Denendeh (Northwest Territories), based now in Whitehorse, Yukon, and Vancouver Island, British Columbia.

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Director
Cassidy Villebrun-Buracas (Dehcho Dene)

**Dene Talk: Resilience**

In Episode 1: Resilience, we hear from two Indigenous women. Shayli Robinson is a twenty-something Indiqueer burlesque dancer and community worker in her nation of Lyackson. Gwen Villebrun is a registered psychologist and PhD candidate (and also Cassidy’s auntie!).

Cassidy Villebrun-Buracas is of Dehcho Dene, Métis, and Baltic European ancestry. He is the creator and host of Dene Talk. Cassidy also works at CFUV 101.9 FM at the National Campus and the Community Radio Association Board of Directors.
The Battle Within

The Battle Within is a sonic memoir and coming-into-one’s-own story using found sounds, field recordings, archived compositions, and vocalizations expressing personal and universal phases of evolution and expansions.

Janet Rogers began working as a visual artist and writer 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.

Warrior Kids Podcast: The Boy and the Whale

Season 2, episode 6 Warrior Kids Podcast: The Boy and the Whale is an adaptation of a traditional Mi’kmaw story about a boy and a whale; a story told by Mi’kmaw Elders for generations. The story is about Nǐkmaq, which means family.

Pamela Palmater is a Mi’kmaw lawyer, educator, and content creator from Eel River Bar First Nation. She produces and hosts Warrior Kids Podcast which is a celebration of everything Indigenous.

Warrior Life Podcast: Defund the Police

Episode 58 of the Warrior Life Podcast: Defund the Police provides an overview of the widespread, systemic anti-Indigenous racism by police in Canada discussing rates of racial profiling, brutality, over-arresting, over-charging, and police-involved deaths of Indigenous peoples.

Pamela Palmater is a Mi’kmaw lawyer, educator, and content creator from Eel River Bar First Nation. She produces and hosts Warrior Life Podcast advancing Native sovereignty, resistance, and decolonization.

Who feeds you: A consideration for Indigenous Food Sovereignty

In Who feeds you: A consideration for Indigenous Food Sovereignty discussions with Skookum Xhalh ti Nan (Kyle Tallio) redefine how we crucially view food from personal relationships and past and present connections with food.

Skookum Xhalh ti Nan is a fourth generation Nuxalk artist. When he isn’t creating, he is out on the land sharing experiences and knowledge with his family, as well as cooking and sharing meals.
As contemporary Indigenous peoples, we have once again become a portrait of resilience and growth; these last eighteen months have not been spent in stagnation. For many Indigenous artists this has been a period of incubation, reflection, and renegotiation of praxis. As an organization, we are growing in the same way. Originating as a simple category for new media submissions to imagineNATIVE, Digital + Interactive has become a core component of our Festival programming, steadily expanding to include year-round activities.

In 2019, D + I had its first in person exhibition during the Festival at the TIFF Bell Lightbox. Today, D + I comprises the iNdigital Youth Collective, conference delegations, a summer game jam, a residency, Indigenous Digital Development Day (iDDD), and a comprehensive web-based platform with virtual exhibitions on the iNdigital Space. Much of this change has taken place during the pandemic, and we plan to continue modelling growth through ethical and sustainable means.

As digital creatives, our lives are already so enmeshed in these virtual spaces. Having already been in the “tradition” of pushing both media and convention, Indigenous artists were uniquely prepared for a massive virtual shift. As always, new technologies are essentially tools for expression, connection, and creation. Community is our lifeblood, and we continue to find new ways to bridge connective gaps. After all, “Indian Country” has never been site specific. In considering the virtual-as-place, the largest hurdle is conceptual. Inorganic does not strictly apply to the digital: we make these experiences from Indigenous lenses, using technology made from, bound to, and in relation with the earth.

We are incredibly proud to present this year’s Digital + Interactive Official Selection, which includes VR, 360 video, video games, and digital media. Each of these works speaks to time, place, and connection, using digital media in diverse applications as vehicles for affect. This year, and into the future, we will continue to challenge the boundaries between the land and the virtual.

This is the second year of our fully online programming. We’ve collectively put in the work to pivot, troubleshoot, and find balance through this transition; now we strive to bring you excellence in terms of format, accessibility, and creativity. When we can gather safely again, we won’t forget this period of change. None of this has been a bad dream. Instead, it’s an exercise in the possibilities of digital experiences, and a wake-up call for active cultural negotiation in the digital realm. While COVID-19 has been the impetus for a cultural reset, it is up to us to determine which new paradigms take root, acting as leaders for positive change in the digital milieu.

Melissa Johns
Digital + Interactive Coordinator
A Drive to Top Surgery

We ride with a young trans person from home to surgery, surrounded by the anxieties and love of family recognizing a young person coming into adulthood on their own terms.

Raven Two Feathers (Cherokee/Seneca/Cayuga/Comanche) (he/him) is a Two-Spirit, Emmy award-winning creator, growing and exploring with the people they meet and the stories that guide them.

A Drive to Top Surgery

Artist
Raven Two Feathers
(Cherokee/Seneca/Cayuga/Comanche)

A Strong Fire

A Strong Fire contains an interactive narrative, eight words in Oneida, and two minigames: a match 3 game and a memory game, to reinforce the vocabulary.

A Strong Fire

Artist
Wendi Sierra
(Oneida)

A Place Called Home/The Wind

A meditative image of light dancing along a snowy landscape.

A filmmaker from Indian Island First Nations, Kennlin has had a passion for cinema since they were 5 years old. They've been heavily involved in the industry for nearly 10 years.

A Place Called Home/The Wind

Artist
Kennlin Barlow
(M’Kman)

Bipolar Journey

A floating head journeys through the diagnosis of bipolar disorder, cycling through depressions, manias, a psych ward stay, and ending in a park where they must remain stable enough to get a hotdog.

Since 1995 Thirza Cuthand has been making short experimental narrative videos and films about sexuality, madness, Queer identity and love, and Indigeneity which have screened in festivals and galleries internationally.

Bipolar Journey

Artist
Thirza Cuthand
(Plains Cree/Scottish)
**Crappy Home Designer**

Pay your bills in Crappy Home Designer, an Animal Crossing parody, where you must pay your loans on time! Stay on track or face the “fun” consequences.

Dallas Flett-Wapash is an Ininew/Seaulteax digital artist working with video game design, expanded reality, and interactive technologies. His practice is an ongoing reconstruction of his cultural identity—cosmology, culture, language, and lifestyle—using video game aesthetics.

**Rangi Tuwhera (Open Skies)**

*Rangi* Tuwhera offers a glimpse into the world of Taonga Pāoro, traditional Māori musical instruments. Hold a taonga in your hand as its mythology and voice unfold around you.

Kat Lintott (Ngāi Tahu) is passionate about using new technology and creative platforms to empower people in the real world to have a positive impact on themselves and their community.

New Zealand born sound designer and composer Dave Whitehead has been involved with sound design for film and television for over 30 years.

**Ri’ken’a (my younger brother)**

*Ri’ken’a* (my younger brother) is an autobiographical short captured in 360: two siblings break from the isolation of quarantine, if only for a short time.

Melissa Johns is a multimedia visual artist and educator from a mixed Mohawk (Turtle Clan) and French Canadian background. Melissa uses interdisciplinary methods to collect, preserve, and transform fragments of the stories around her.

**Dream Reunion**

These twelve stills capture a dream-reunion with my grandfather back home in the East.

Nadine Leclerc is a BFA student in her final year at York University. She has over ten years experience working as a multimedia and web designer in Toronto.
Kahkiyaw kâtahkotanânaw

Exhibited at the Indigenous Peoples Experience in Fort Edmonton Park, this short musical film combines powerful visual imagery and original songs to express the springtime of Indigenous resurgence.

Barry Bilinsky is a professional theatre creator of Cree, Métis, and Ukrainian heritage. Barry is committed to developing safe, authentic, respectful creations that challenge overarching cultural assumptions faced in the performing arts community.

Multidisciplinary Métis artist Moe Clark is a nomadic songbird with wings woven from circle singing and spoken word. She creates sonic landscapes of layered voices that invite audiences into a trance-like space.

Juno nominated Cris Derksen is an internationally respected Indigenous cellist and composer. In a world where almost everything — people, music, cultures — gets labelled and slotted into simple categories, Cris Derksen represents a challenge.

Based out of Los Angeles, Jade Ehlers divides his time working as a creative manager and creative director for a diverse catalog of artists and songwriters.
The Docks

The Docks is a fabricated space: an incarnation of longing and otherness, a resting place for old wounds. Sit here for as long as you need. Listen and yearn. Watch the dark horizon until you disappear.

Melissa Johns is a multimedia visual artist and educator from a mixed Mohawk (Turtle Clan) and French Canadian background. Melissa uses interdisciplinary methods to collect, preserve, and transform fragments of the stories around her.

Artist
Melissa Johns
(Kanien’keha/French Canadian)

The Seven Sacred Laws

The Seven Sacred Laws is a colourful and imaginative animated web series that follows a young boy on a vision quest where he learns valuable lessons from seven sacred animals.

Erica Daniels is Cree/Ojibway from Peguis First Nation. She is a proud mother, a multi-award winning documentary filmmaker and the owner of Kejic Productions.

Artist
Erica Daniels
(Cree/Ojibway)

The Pull of the Moon

This installation is an experimentation combining beadwork, animation, and video exploring the connection that has always existed between landscape and beadwork.

Carrie Allison, a Nêhiyaw/Cree, Métis, and European descendant, is a visual artist based in K’jipuktuk. She is an active member of the arts community and Co-Chair of the Eyellevel Artist Run Centre Board.

Artist
Carrie Allison
(Nêhiyaw (Cree)/Métis/European)

Thousands of Bushels of Corn

In 1779, President George Washington ordered a scorched earth campaign against the Haudenosaunee Confederacy, destroying thousands of bushels of corn. A Tuscarora artist visualizes this destruction using video game technology.

Waylon Wilson is a citizen of the Tuscarora Nation focused on re-storying Indigenous history and issues in multiple media platforms. He builds interactive, intergenerational digital spaces for elder and youth play.

Artist
Waylon Wilson
(Tuscarora)
The stories within Harvest describe a larger infrastructure that underpins our contemporary lives as Indigenous Peoples, circulating our experience through creative simulations. What is exposed is our relationship to epistemological teachings and strategies of the good mind toward continued insistence and resistance that is reflective of the communities they stem from. The creative simulations presented at the 2021 Festival deepen our relationship from the beginning as oral stories serve to inform intentions of how to be read or contemporized.

We will celebrate the Harvest with over 145 works from artists representing 51 Indigenous nations giving voice to over 26 Indigenous languages. Opening the Festival is Danis Goulet's Night Raiders at TIFF Bell Lightbox. The Festival closes with Iwianch, el Diablo Venado, a documentary feature by José Cardoso.

Futurity, language, and land are ongoing threads throughout Programming which includes 18 feature films and 7 short film programs grounded in the 7 directions of the medicine wheel. The work begins to reveal there is something so dynamic happening, a tide of Indigenous innovation and expression that is shifting the cultural landscape.

We are truly honoured to collaborate and tend to these stories, and hope that you deep dive into their narratives.
Honouring ancestors of past, present, and future, this video is a tribute to those whose spirits dance on through the stars. We will always remember our loved ones and those whose lives were tragically stolen by ongoing acts of colonial violence.

Angela Miracle Gladue is a Nehiyaw (Cree) interdisciplinary artist specializing in dance, fashion, performance, and film. She is from Amiskwaciwâskahikan (Edmonton) and is a proud member of Frog Lake First Nation.

いただける (Goal of Journey or Destination)

Master carver and land defender Joe Martin reconciles his past as a logger by revitalizing the ancestral knowledge and artistic practice of the traditional Tla-o-qui-aht dugout canoe.

Steven Thomas Davies is a Coast Salish (Snuneymuxw First Nation/European-Canadian) filmmaker who was born and raised in the traditional territories of the Lekwungen speaking Peoples (now known as the Songhees and Esquimalt), WSÁNEĆ, and the Salish Sea.

Directed, produced, and told by family members along the Highway of Tears, this film is beautifully shot, reverent, and uplifting, showing us the raising of the commemoration healing totem pole in Kitsumkalum, Tsimshian Territory.

Lorna Brown (Wet’suwet’en) is a first-time filmmaker. She brings a sense of empathy and compassion to her first film, Adaawk.

Aboriginal Warrior

Chris Collard had his eighteenth birthday in juvenile detention. Battling childhood trauma and substance abuse, he made a vow to stop his cycle of imprisonment. Five years later, he was a Kickboxing World Champion. An honest portrait of passion grounded in love and healing.

Gary Hamaguchi is a Japanese/Aboriginal Jaru/Noongar man from Broome. His passion for film began at an early age. As an emerging screenwriter/director, he was selected to participate in the Black Comedy, Season 3 writers’ workshop for the Australian Broadcasting Corporation.

Director
Angela Gladue
(Nehiyaw (Cree))

Director/Producer
Steven Davies
(Snuneymuxw/European-Canadian)

Director/Producer
Gary Hamaguchi
(Jaru/Noongar/Japanese)

Director/Producer
Lorna Brown
(Wet’suwet’en)
**HARVEST Official Selection: Film + Video**

**Director**
Aka Hansen (Inuk)

**Producers**
Aka Hansen (Inuk)
Mia Billmann Larsen (Inuk/Kalaaleq)

**Greenland 2021**
12 min
Greenlandic w English subtitles
Dramatic Short
World Premiere

**SOUTH**

**Ajornaviangilatit (You’ll be okay)**
A mother who has dedicated her life to her child and working hard for her family goes out for a night of fun and meets someone special.

*Aka Hansen is a multiple award-winning Inuk filmmaker based in Nuuk, Greenland.*

**Akornatsinniittut – Kiinappalik (Among us – The masked man)**

What does it mean to be Inuk? Historically depicted as welcoming and friendly people in remote, snowy landscapes, in reality, Inuit live across the globe. McIntyre asks what it means to belong in a changing world when our ideas of Inuk-ness are so tied to particular representations.

*Aka Hansen is a multiple award-winning Inuk filmmaker based in Nuuk, Greenland.*

**Director/Producer**
Lindsay McIntyre (Inuk/Scottish)

**Akornatsinniittut – Kiinappalik** covers the adventures of Mio and Nukappi as they bond and grow together at the same orphanage. Their brotherhood is evident as they grow into young men being trained by the local shaman. They face their biggest enemy, Kiinappalik, who commits murder to further their cause. It is up to Nukappi, with the help of Mio, to find out what Kiinappalik wants. By facing their greatest fears, will they be able to stop Kiinappalik or be swallowed by the darkness?

Marc Fussing Rosbach is a self-taught, emerging talent from Greenland. As an independent filmmaker, he has worked on feature films, short films, music videos, and trailers.

**Director/Producer**
Marc Fussing Rosbach (Inuk)

**Greenland 2021**
77 min
Greenlandic w English subtitles
Dramatic Feature
World Premiere

**BELOW**

**Akornatsinniittut – Kiinappalik**

**Angakusajaujuq (The Shaman’s Apprentice)**

A potent, mysterious glimpse into a young shaman’s journey as she travels to the underworld to find the answer to healing an ill community member. Facing dark spirits and physical challenges, she must trust her grandmother’s teachings and learn to control her fear.

*Zacharias Kunuk is a highly acclaimed director of more than 30 Inuit documentaries and feature films, including *Atanarjuat: The Fast Runner* (2001 Cannes Camera d’Or). Angakusajaujuq is his first stop-motion animation film.*

**Director & Writer**
Zacharius Kunuk (Inuk)

**Producers**
Zacharius Kunuk (Inuk)
Nadia Mike (Inuk)

**Greenland 2021**
77 min
Greenlandic w English subtitles
Dramatic Feature
World Premiere

**Canada 2021**
21 min
Inuktitut w English Subtitles
Dramatic Short
Ontario Premiere
Born and raised in the community of Kahnawá:ke, Tracey Deer is a highly esteemed and multiple award-winning Mohawk director, producer, writer, mentor, speaker, and leader.

Ashes and Embers

Ashes and Embers documents the stories of survivors who were at the Thunderchild (St. Henri) Indian Residential School when it burned down.

Alix Van Der Donckt-Ferrand is a visual artist from Tiotià:ke/Teotia'yih/Mooniyang/ Montréal. She is a detribalized Wendat and also Quebecoise and Peruvian.

Beans

Winner of two Canadian Screen Awards (Best Motion Picture and Best First Feature Film), Beans is the incredible coming of age story of a Mohawk girl set during the 1990 Oka Crisis.

Inspired by Mohawk director Tracey Deer’s own experience of surviving the crisis as a twelve-year-old girl, this beautiful, raw, and powerful film bears witness to a young Mohawk as she navigates the emotional landscape of adolescence in tandem with the volatility of the armed conflict. We witness the Oka Crisis through the eyes of this tender-hearted, young girl as she is propelled through danger and the stark reality of racial injustice, having to grow up very fast. We see her look to those around her for models of strength and warriorhood and ultimately, to her version within herself. Gorgeously filmed, performed, and directed, this film is a tremendous must-see.

Celebration

Celebration is the latest music video from Two-Spirit, Tahltan, and inland Tlingit sound artist, songwriter, and composer Edzi’u. The video is a companion piece that imagines a dreamlike diptych of a personal celebration bath. Celebration is a cleansing, a stepping into power, a surrendering.

Justin Ducharme is a Métis filmmaker, writer, dancer, and curator. His curatorial efforts have been shown at the Vancouver Queer Film Festival, ReelOut Fest, SUM Gallery, and grunt gallery’s Mount Pleasant Community Art Screen.
Bootlegger

Mani, a master's student, returns to the reserve in northern Quebec, where she grew up. Resolved to reintegrate into the community, she gets involved in the debate around a referendum on allowing the free sale of alcohol on the reserve. Laura, a bootlegger, pockets the profits she makes under the protection of the band council and her partner Raymond, who is still angry with Mani, whom he holds responsible for the death of his daughter. Opposing forces quickly divide the community into two sides that face each other to determine the best path to independence.

Caroline Monnet is a multidisciplinary artist of Algonquin ancestry from Outaouais, Quebec. Her first feature film entitled Bootlegger was selected for both CineMart and the Berlinale Co-Production Market 2016. Following her residency in Paris, she won Best Screenplay at the Cannes Film Festival 2017, an award granted by the Centre national du cinéma et de l'image animée (CNC) and the Cinéfondation.

Director
Caroline Monnet
(Anishinaabe)

Producer
Catherine Chagnon

Executive Producer
Pierre Even

Associate Producer
Sheldon McGregor
(Anishinaabe)

Mo’ui Faingata’a (Brutal Lives)

The moving story of a fallen hero who returns home after twenty years to face both his past and the ancient spirit who is coming to collect on a family curse.

In this first ever bilingual, English/Tongan language drama series (which is also the film shown here), former prize-fighter, Soane “The Shark” Valu, reluctantly returns to South Auckland to bury his beloved father. A ghost of the man he once was and haunted by the vengeful spirit of an ancestor warrior, Soane struggles to overcome his great shame and regain the acceptance of his now adult children. Further complicating matters, the spirit of his late father has warned that the curse is headed for Soane’s daughter, so he must try everything to protect her. Following in her father’s footsteps, though wanting nothing to do with him, Lupe is on the verge of a defining boxing match that brings all to a head.

Vela Manusaute is an award-winning writer, director, playwright, and performer. He is also one of the directors in the acclaimed Teine Sā contemporary horror series, based on supernatural legends from across the Pacific Islands.

Director/Writer
Vela Manusaute
(Niuean/Sāmoan)

Producer/Writer
Sandra Kailahi
(Tongan)
Cousins

The story of three cousins connected by blood but separated by life circumstances. Based on the 1992 novel by Patricia Grace, this poetic and heartfelt film shows connection through hope and love. We follow the journeys of Mata, Makareta, and Missy. Three distinct people with three lifepaths woven across time, where they converge and separate. This is a story about how they converge back to the land they once came from.

Mata, who is introverted, is stolen from her home and placed in an orphanage and grows up disconnected from the land. Makareta, having received the best of both worlds, runs away from her duties to be a lawyer far from the land she is connected to, while Missy is the heartbeat of the family, staying on in the place where she grew up. This story is how they reconnect to each other and the land they come from.

Ainsley Gardiner has been a producer on several successful short films and hit movies. She launched Miss Conception Films with fellow producer Georgina Conder. Their work includes the hit comedy The Breaker Uppers and the documentary She Shears.

Briar Grace-Smith is a director and writer for the page, stage, and screen. She is known for Waru (2017), Fresh Meat (2012), and The Strength of Water (2009), which won a New Zealand Scriptwriters Award.
**Daughter of a Lost Bird**

*USA 2021*

*66 min*

*English*

*Documentary Feature*

Daughter of a Lost Bird follows Kendra, an actress who is an adult Native adoptee, on her journey to reconnect with her birth family. Discovering her Lummi heritage, she confronts issues of her own identity, unpacking layered histories and complexities. Her singular story represents many affected by the United States government’s policy towards Indigenous peoples.

Brooke Swaney is a producer/filmmaker with an MFA in Film from NYU. Daughter of a Lost Bird is Brooke’s first feature documentary which was the Closing Night Film at the 2021 New York Human Rights Watch Film Festival. In 2019, she was selected to participate as a NATIVE Fellow at the European Film Market/Berlinale.

**Deep Ocean**

*Canada 2021*

*6 min*

*English*

*Experimental Short*

*World Premiere*

*EAST*

When the snow is falling as the sun is shining, it’s a sign that we have lost someone. Deep Ocean is symbolized within the two dancers, where the cross-section between life and sorrow mirror each other as they perform within the three worlds.

Berda Larsen is a Greenlandic emerging filmmaker based in Nuuk, Greenland. She is currently pursuing her Bachelor’s in Culture, History, and Society at Aarhus University, University of Greenland. Ulannaq Ingemann is a Greenlandic filmmaker based in Nuuk, Greenland. He attended The European Film College in Denmark. This was his stepping stone to a career in film.

**Divide and Dissolve – Far From Ideal (Chelsea Wolfe Remix)**

*Aotearoa (New Zealand) 2021*

*2 min*

*English*

*Music Video*

*REVERBERATE*

Far From Ideal (Chelsea Wolfe Remix) is a sometimes surreal and divine music video that showcases our incredible wahine Māori haka and our wahine Māori gods in a familiar story of forced religion on Indigenous peoples.

Amber Beaton is a music video director from Aotearoa (New Zealand). Charmed by a gloomy aesthetic, Amber’s work has found a home with the rock, metal, and alternative music scenes in New Zealand and abroad.
EALÁT (Good Pasture)

“As long as the reindeer exist here, so do we.”

Through Elle Márjá Eira’s eyes, we follow her family in different seasons with their reindeer herd. A story about living and surviving in Sámi reindeer husbandry in strange times.

Elle Márjá Eira is a Sámi director, musician, producer, and artist from Guovdageaidnu (Norway). Eira has been a strong and uncompromising voice in Sápmi for several years across genres and forms of expression.

Gift to Give

A story of a Two-Spirited daughter and her father, the nuances in their relationship of acceptance and deep love. The story is told through the lens of the daughter who has decided to give her kidney to her ailing father in the hopes of saving his life.

Erica Daniels is Cree/Ojibway from Peguis First Nation. She is a proud mother, multi-award-winning filmmaker, and owner of Kejic Productions.
HAKA Haha
A humorous look at the cultural appropriation of the haka by non-Māori people globally. JP goes deep into Aotearoa to figure out: when is it okay to haka?

Corinna Hunziker is a driven and gifted Indigenous storyteller. Corinna has been directing for five years, most notably on THREE’s cultural diversity series, Both Worlds (2015).

Hawaiian Soul
During the 1970s Native rights movement in Hawai’i, a prominent activist and musician George Helm enlists the support of community Elders from Maui to protect the island of Kaho’olawe from military bombing.

ʻĀina Paikai is a Sundance Native Lab Fellow. He wrote and acted in the award-winning short film Down on the Sidewalk in Waikiki (2019)

Hiama
is an amazing reclamation of the horror genre through a Solomon Islands lens. When a teenage girl encounters racism and microaggressions at her high school, her Hiama (shamanic guardian spirit) teaches her to invoke her inner power into a new reality.

Matasila Freshwater is an emerging writer/director acclaimed for her work in reframing the Eurocentric genre of horror. Her short vignette representing the Solomon Islands was featured in the Pacific anthology Vai.
**HARVEST Official Selection: Film + Video**

**In the Shadow of the Tugtupite**

An exploration of the lands of Greenland that exemplify its beauty, while questioning the extractive industries taking from these lands and worrying about the long term effects of these harmful activities.

Inuk Jørgensen is an award-winning, Indigenous filmmaker who focuses on aesthetic images and personal stories that touch on the identity, history, and culture of the Greenlandic Inuit people.

**Greenland 2020**

7 min
English/Greenlandic
w English subtitles
Documentary Short
Ontario Premiere
CENTRE

**Honour to Senator Murray Sinclair**

As the Chair of the Truth and Reconciliation Commission, Senator Murray Sinclair was a key figure in raising global awareness of the atrocities of Canada’s residential school system. With determination, wisdom, and kindness, Senator Sinclair remains steadfast in his belief that the path to actual reconciliation between Indigenous and non-Indigenous peoples requires understanding and accepting the often difficult truths about Canada’s past and present. Alanis Obomsawin shares the Senator’s powerful speech from when he received the WFM-Canada World Peace Award, interspersing the heartbreaking testimonies of former students imprisoned at residential schools.

Honour to Senator Murray Sinclair reminds us to honour the lives and legacies of the tens of thousands of Indigenous children taken from their homes and cultures and — with hope — points us to a better future.

Renowned internationally as one of the matriarchs of Indigenous Cinema, Alanis Obomsawin is a storyteller with an extraordinary body of work and breadth of practice. Initially hired as a consultant for the National Film Board, she advocated for Indigenous representation and voice, grounded in education and honouring future generations, through her filmmaking. The Abenaki director has received numerous international honours and in 2019, was named a Companion of the Order of Canada — its highest distinction. Her work continues to inspire and connect Indigenous communities.

**Inniun ueshkat mak anutshish**

Life, then and now

A heartfelt and intimate familial portrait of a conversation between a mother and her daughter. A beautiful, experimental testament to moving from hut to house.

Mary Mark was born in Pakuashipi. She is an emerging filmmaker who is deeply connected to her community.

**Canada 2021**

5 min
Innu w English Subtitles
Documentary Short
Ontario Premiere
NORTH

**ABOVE**

Saturday, October 23, 2021

Director/Writer/Producer
Alanis Obomsawin
(Abenaki)

**Ontario Premiere**

Sunday, October 24, 2021

Greenland 2020

7 min
English/Greenlandic
w English subtitles
Documentary Short
Ontario Premiere
CENTRE

Director/Producer
Inuk Jørgensen
(Inuk/Greenlandic)

**Inuk Jørgensen**

*Inuk/Greenlandic*

An exploration of the lands of Greenland that exemplify its beauty, while questioning the extractive industries taking from these lands and worrying about the long term effects of these harmful activities.

Inuk Jørgensen is an award-winning, Indigenous filmmaker who focuses on aesthetic images and personal stories that touch on the identity, history, and culture of the Greenlandic Inuit people.

**CENTRE**

Sunday, October 24, 2021
Inuit Languages in the 21st Century

Inuit Languages in the 21st Century is a sweet and insightful exploration of Inuit language concerns by Inuit youth from different regions and dialects. They harness available resources and technology as friendly tools for preservation and continuation.

Ulivia Uviluk (Olivia Lya Thomassie) is a young Inuk filmmaker based in Montréal, Quebec, and Kangirsuk, Nunavik. She made her first short film with Wapikoni Mobile in 2019 and has assisted them as a local coordinator.

Jadai: The Broome Brawler

A gripping film inspired by the story of the real life Paddy Jadai, who is Co-Director Curtis Taylor’s grandfather. Jadai: The Broome Brawler is a story that takes a fresh look at police brutality and Australian Indigenous incarceration. Jadai, despite being wrongly arrested and mistreated in prison, finds the will to rise above the brutality and prejudice to earn the respect of his town.

José Cardoso has settled in Spain, Mexico, South Africa, and currently in Ecuador, developing fiction films, animation, and documentaries on themes that revolve around surrealism, conscience, and decoloniality. His work has been selected for the RAI Pulcinella Awards, Cinema Fantàstic de Catalunya, Cinélatino de Toulouse, and La Habana, among others. He recently won awards at the Ann Arbor Film Festival and the China International New Media Short Film Festival, 2021.

Iwianch, el Diablo Venado (Iwianch, the Devil Deer)

An enigmatic presence haunts the depths of the Amazon rainforest, where an Indigenous Achuar teenager has disappeared. During the search for the young man, his family decides to consult with a Shaman, who, immersed in a trance, reveals that the young man was taken by the devil but the Shaman has intervened by showing the young man the way back to his home. While waiting for his return, secrets of the rainforest and Amazonian visions of life after death are touched, vanishing the documentary filmmaker’s concepts of reality.

José Cardoso has settled in Spain, Mexico, South Africa, and currently in Ecuador, developing fiction films, animation, and documentaries on themes that revolve around surrealism, conscience, and decoloniality. His work has been selected for the RAI Pulcinella Awards, Cinema Fantàstic de Catalunya, Cinélatino de Toulouse, and La Habana, among others. He recently won awards at the Ann Arbor Film Festival and the China International New Media Short Film Festival, 2021.

Director/Writer
José Cardoso
(Achuar/Shuar)

Producers
Wendy Aguilar
José Cardoso
(Achuar/Shuar)
**Junior**

A Māori/Sāmoan teenage girl works hard to prepare for her first boxing match as she copes with the recent loss of her brother. With strong support from Coach Vili, Junior focuses on overcoming adversity both in and out of the ring.

Coben Storer-Goto is an emerging writer and director with more than ten years in the film industry as a performer. He is the head of Vanguard Films Limited.

**Kahurangi**

Kahurangi is a heartfelt coming of age story about a teenage girl struggling to overcome her fear of loss. As she connects with another Māori youth, Kahurangi finds strength, pride, and resilience in both herself and her culture.

Kayla Hamilton is an emerging director from Waiheke Island, New Zealand. Her graduating student film, Kahurangi, premiered at the Wairoa Māori Film Festival and screened at the MoaRoa Māori Film Festival in 2021.

**Kii Nche Ndutsa (Time and the Seashell)**

Different landscapes of time are remembered and imagined by a boy and a man listening to the sounds of a seashell. The man thinks about the teachings he was given while talking about how the lands around him have changed. He wonders about what the future will hold for the planet.

Itandehui Jansen was born in Oaxaca, Mexico, and studied film at the Netherlands Film Academy in Amsterdam. She has participated in film programs such as the Torino Film Lab and Berlinale Talents.
Kímmapiiyipitssini:
The Meaning of Empathy

The urgent, astounding, much lauded new film by Elle-Máijá Tailfeathers imbues the act of witnessing her community’s response to the opioid crisis with an ethic of empathy, love, and great care. Framed within the ongoing and historical impacts of settler colonialism in Blackfoot territory, this intimate portrait illuminates the beauty, strength, and core spirit of Kainai First Nation as they implement harm reduction and healing based on the value of compassion. The crucial, collective work of medical professionals, first responders, and community members in active addiction and recovery is brought to light with full dignity, love, and respect as the community implements their own life saving solutions. Kímmapiiyipitssini also affirms Kainai’s origin as a powerful and thriving people — countering not only the settler, colonial view that blames Indigenous peoples for our own state of crisis, but also attributing the crisis as a direct and devastating impact of settler colonialism itself.

Elle-Máijá Tailfeathers is a highly accomplished writer, director, producer, and actor. She is a member of Kainai First Nation (Blood Tribe, Blackfoot Confederacy) as well as Sámi from Norway.

Kwâhkotênikêw (Fire Starter)

A place of belonging in a conflicted land can be hard to find. When two worlds come together, it’s what flames the spirit that reveals the true self.

Reneltta Arluk is currently the Director of Indigenous Arts at Banff Centre for Arts and Creativity. Originally from the Northwest Territories, she is of Inuvialuit, Dené, and Cree descent.

L’innu du futur

A person walks through urban streets, an image of their homelands obscuring their face. As they walk, they talk about their identity as an Indigenous person living in an urban setting.

Stéphane Nepton was born in Sept-Iles on Québec’s North Coast. He is Innu from Mashteuiatsh and has been working as a video game FX artist for 22 years alongside his practice as a digital artist.

Reneltta Arluk
Director/Producer
(Inuvialuit/Dené/Cree)
Producer
Joel Ivany

Stéphane Nepton
Director
(Innu)
Producer
Reneltta Arluk
Producer
Joel Ivany

Thursday, October 21, 2021
Canada 2021
6 min
English/Blackfoot w English subtitles
Documentary Feature

Thursday, October 21, 2021
Canada 2021
6 min
French/Innu w English subtitles
Experimental Short

Saturday, October 23, 2021
Canada 2021
6 min
English
Music Video

REVERBERATE
Saturday, October 23, 2021
Canada 2021
6 min
French/Innu w English subtitles
Experimental Short
SOUTH
Lost Tribe

Lost Tribe is about unity among Indigenous peoples. The video addresses systemic racism, diversity, and inclusivity within the Indigenous communities of Turtle Island. This powerful visual highlights topics of featurism, identity, acceptance, and belonging.

Luna Red is an Afro-Indigenous, independent artist from Nova Scotia. Luna has performed live at many large events and stage concerts, and in television and music videos for some of today’s industry icons.

Mary Two-Axe Earley: I Am Indian Again

An intimate and powerful portrait of Mary Two-Axe Earley and her fight against the Government of Canada for revoking her Indian Status because she married a non-Indian.

Courtney Montour is Kanien’kehá:ka (Mohawk) from Kahnawake. She works in the documentary film and digital media fields exploring issues of Indigenous identity.
Mashkawi-Manidoo Bimaadiziwin (Spirit to Soar)

Mashkawi-Manidoo Bimaadiziwin documents the stories of the seven First Nations teenagers who died or went missing while in high school in Thunder Bay, Ontario centering the voices of the families and communities. Alongside the stories of family and community, evidence of the systemic racism in Thunder Bay is revealed. The film is inspired by Tanya Talaga’s book Seven Fallen Feathers.

Michelle Derosier is Anishinaabe from Migisi Sahgaigan First Nation in Treaty Three Territory in Northwestern Ontario. She is a mother, grandmother, artist, activist, and filmmaker.

Tanya Talaga is an author, public speaker, producer, director, journalist, and storyteller. Her mother’s family is from Fort William First Nation and her father was Polish-Canadian.

Métamorphoses

Having left Nunavik for Montréal at the age of eight in the aftermath of tragic events, a young Inuk woman learns to live with the past and to find balance between the two worlds.

Nicolas Renaud lives in Montréal and is a member of the Huron-Wendat First Nation of Wendake (Quebec). He makes documentaries, experimental films, and video installations.

Tanya Talaga
(Anishinaabe)

Michelle Derosier
(Anishinaabe)

Director

Producers

Director/Writer

Terril Calder
(Orkney Cree Métis)

Nicolas Renaud
(Wendat)

Saturday, October 23, 2021

Meneath: The Hidden Island of Ethics

The inner turmoil of a girl with mixed Indigenous/European ancestry is laid bare as she struggles to reclaim herself from the Seven Deadly Sins through the power of the Seven Sacred Teachings in this fearless, defiant affirmation of healing identity and self.

Terril Calder is a highly acclaimed Orkney Cree Métis artist who writes, directs, crafts, and animates her own stop motion films. Her films have screened nationally and internationally and won several Best Animation awards.
**Monologue Harmonic**

Monologue Harmonic is a seemingly paradoxical visual and sonic offering. This journey mirrors a reality not unlike the current Indigenous experience, with respect to constant colonial resistance, where coming to terms with lost cultural distinction is fast becoming the new culture of today/tomorrow.

The Bawaadan Collective was formalized in 2019. Utilizing close friend and familial ties, they quickly began to self-produce their own Indigenous content. They continue to explore and expand their membership to incorporate new skills and relationships.

**Nalujuk Night**

Each year, families in Nain celebrate the frightful arrival of figures who punish or reward, where the only options are to sing, shake hands, or run. Nalujuk Night is the debut film by acclaimed Inuk artist Jennie Williams, expanding on her twelve-year photographic series on this Labrador-Inuit tradition.

Jennie Williams is an Inuk visual artist and throat singer from Happy Valley-Goose Bay, Labrador. Through stunning black-and-white imagery, she reveals how this terrifying tradition preserves language, reinforces community, and keeps children on their best behaviour.

**Namid**

An Ojibwe fancy shawl dancer finds strength amidst loss as her spirit is ignited by a warrior story shared by her Mishomis and she finds her place within the generational line. With music composition by Melody McKiver (Anishinaabe).

Victoria Anderson-Gardner is an award-winning, Queer Ojibwe filmmaker and activist from Eagle Lake First Nation, Ontario.

**Nuevo Rico**

A gritty and dystopian, Latinx futuristic story of a brother and sister who stumble upon a celestial secret that changes their lives forever. They are propelled into Reggaetón stardom, but they soon discover that their newfound fame comes at a steep price.

Kristian Mercado Figueroa is a Puerto Rican director/writer living in Spanish Harlem whose animated short film Nuevo Rico won Best Animated Short at SXSW 2021. His work is celebrated for its poetic portrayal of working-class struggles, highlighting the gaps between love and loss.
Night Raiders

Set in a distant dystopian future, Turtle Island (North America) is overrun by a military presence and children are considered property of the State. Taken from their families, they are trained in boarding schools to fight for the regime. Niska, a member of the Cree Nation, raises her eleven-year-old daughter Waseese in the bush to evade the heavily militarized surveillance. When Waseese is discovered and interned after a serious injury, Niska joins an underground group of Indigenous warriors determined to rescue their abducted children as Waseese begins to step into her strength and power.

Danis Goulet is an award-winning writer/director from La Ronge, Saskatchewan. Her work has screened at TIFF, Berlinale, Sundance, MoMA, and imagineNATIVE. She has been involved in the film milieu as a programmer at TIFF and Artistic Director at imagineNATIVE. Her debut feature, Night Riders, was developed with support from the Sundance Institute and is the first ever Indigenous co-production between Canada and New Zealand.

Odehimin (Heart Berry)

A stunning and poetic reminder of the importance of self-love and acceptance through the odehimin (heart berry) teaching.

Kijâtai Veillette-Cheezo is an artist/activist born in Val-d’Or, Quebec. As an emerging filmmaker, they create work that reflects Indigenous realities while working to build bridges between Indigenous and non-Indigenous people.

One By One

In memory of the many members of our communities and nations, the music video One By One tells the truth about the colonial genocide that continues throughout the destructive cycle of “Australia.”

Teila Watson is a writer, poet, singer, and performer whose art practice revolves around climate change, ecological and social sustainability, and therefore, the importance of Land Rights and First Nations sovereignty.
Portraits from a Fire

Tyler, a young aspiring filmmaker, uses old technology to create films that he shows in his community while exploring his dreams of becoming a famous filmmaker. Tyler struggles with his relationship with his father, and it is clear there are parts of his family history he is not aware of. While out filming, Tyler meets an older teenager, who he has never seen before, but who encourages him to make his latest film. Timelines blur and the old camera Tyler uses creates visual shifts that tell stories of Tyler’s life that he unravels through the making of his most personal film.

Trevor Mack is an award-winning Tŝilhqot’in (Chilcotin) filmmaker, writer, and photographer. Raised in the Tŝilhqot’in community of Tl’etinqox, the foundations of his film work are based upon the nourishment of the next generations of the Tŝilhqot’in Nation.

Premonition: on the eve of signing Treaty 6

The voice of an Elder shares his premonitions of the future after the signing of Treaty 6. We hear these premonitions first in Cree with English following. The premonitions of the Elder are represented visually through animated images of the lands being changed.

Barry Bilinsky is a professional theatre creator and filmmaker of Cree, Métis, and Ukrainian heritage. Based in Alberta, he has worked across Canada on projects centred primarily around the proliferation of Indigenous arts.

Puisi

Puisi is a quick look at Greenlandic life from landscape to seal hunt to the meal on the table.

Pilutaq Lundblad is a production manager at the National Theatre of Greenland. He is a part-time filmmaker and a musician.
Run Woman Run

After a health scare, Beck, a single mom, sees visions of a ghost, runner Tom Longboat, who works to inspire her to get healthy. We follow Beck, as she takes a journey to reclaim her health, family, and language, all centred around her goal to run a marathon dedicated to the love of her family, herself, and her culture. This journey is emotional and powerful. Beck is a character who is easy to root for.

Zoe Hopkins is a Heiltsuk and Mohawk woman born in Bella Bella, British Columbia. She is raising her son in her father’s community of Six Nations, where she learned to speak and teach Kanyen’kéha.

Shifting Tides

A poetic call to action to rise in solidarity with Black and Indigenous communities across Turtle Island. Shifting Tides features moving images of Two-Spirit hip-hop hoop dancers, #BlackLivesMatter, and the evocative lyricism of Kimmortal, JB the First Lady, and Missy D.

Red Buffalo Nova is an Ojibwe, Two-Spirit, transgender artist, filmmaker, and storyteller. They work by combining moving images, sound, and storytelling as a means of understanding their Indigenous identity.

Visibly stunning, seeing her is a silent portrait of the filmmaker’s great-grandmother’s amauti. This analogue animation weaves the beaded textures that give space to the labour, skill, and memories that this amauti holds.

Lindsay McIntyre is a filmmaker and multidisciplinary artist of Inuit and settler Scottish descent. Working with 16mm film using experimental and handmade techniques, her short films circle themes of portraiture, place, form, and personal histories.
Solo el mar nos separa
(Only the Ocean Between Us)

Two Syrian women in Za’atari Refugee Camp, Jordan, and two Indigenous, Shipibo-Konibo women in Lima, Peru, correspond through film diaries, forming connections and friendship. They are separated by a vast distance but find ways to be close through sharing stories of motherhood, displacement, and their everyday lives. They learn about each other’s cultures and traditions while connecting through an understanding of living through displacement and uncertainty. Moving back and forth between scenes of the women talking on video chat and scenes of their homes, communities, families, and lives, Solo el mar nos separa shares beautiful moments of intimacies.

Christy Cauper Silvano is a Shipibo-Konibo photographer, filmmaker, and cultural practitioner living in Cantagallo, Lima, Peru. Karoli Bautista Pizarro is a Shipibo-Konibo filmmaker, cultural practitioner, and activist living in Cantagallo, Lima, Peru. Khaldiya Amer Ali is a Syrian filmmaker living in Za’atari Refugee Camp, Jordan. Marah Mohammad Alkhateeb is a Syrian filmmaker living in Za’atari Refugee Camp, Jordan.

Svonni vs Skatteverket
(Svonni vs the Swedish Tax Agency)

Svonni vs Skatteverket is a feisty and charming portrait of a Sámi woman who tries to convince the Swedish Tax Agency that she has the right to make a tax deduction for the purchase of a dog. A humorous look at cultural clashes and the struggle to practice Sámi culture in today’s Sweden.

Maria Fredriksson is a documentary filmmaker of Sámi descent and the co-founder of the Stockholm-based production company Ballad Film. She studied at the Stockholm Academy of Dramatic Arts and at the New York Film Academy.
Ste. Anne

Ste. Anne is an experimental film that observes a family and community through a lens that skews time and creates space for reflection and nostalgia. The scenes move between family gathering, time between a mother and daughter who are rekindling their relationship, and the land that they live on. The human relationships bring tension to the screen while the relationship with the land offers time for reflection and quiet. The narrative path in the film winds through the lives of the characters is never meant to reveal the story of their lives, but to give glimpses into the moments they live that straddle the line of fantasy and reality.

Rhayne Vermette was born in Notre Dame de Lourdes, Manitoba. While studying architecture, she fell into the practice of image making and storytelling. Rhayne’s films are opulent collages of fiction, animation, documentary, reenactments, and divine interruption.

The Gift

A woman looks back on her childhood and the teachings her father gave her about generosity, giving, and community.

Rachel Garrick is a band member of Lac Seul First Nation and resides in Hudson, northwestern Ontario. She has participated in the Docs North Film Bootcamp and is an NSI alumni.

Ta Hasso I Manaina (Let’s Remember Our Ancestors)

A positive portrayal of the Members of the Kutturan Chamoru Foundation coming together virtually to create an in-language chant. This is the story of its creation.

Neil Tinkham (Chamorro) is originally from the Pacific island of Guam. Ta Hasso I Manaina received funding from the Corporation for Public Broadcasting and Pacific Islanders in Communications. Neil currently lives in Los Angeles.

Director/Producer
Rhayne Vermette
(Métis)
Canada 2021
79 min
French w English subtitles
Experimental Feature
Toronto Premiere

Director
Neil Tinkham
(Chamorro)
Producers
Neil Tinkham
(Chamorro)
Heidi Chargualaf-Quenga
(Chamorro)
USA/Guam 2021
6 min
English
Documentary Short
World Premiere

Director/Producer
Rachel Garrick
(Ojibway)
Canada 2021
4 min
English
Animated Documentary Short

Director
Neil Tinkham
(Chamorro)
Producers
Neil Tinkham
(Chamorro)
Heidi Chargualaf-Quenga
(Chamorro)
USA/Guam 2021
6 min
English
Documentary Short
World Premiere

Director/Producer
Rachel Garrick
(Ojibway)
The Strength of My Spirit

An Anishinaabe man reflects on his father’s teachings, culture, and identity, recognizing the strength of these three attributes braided together.

Dana Solomon is an emerging Afro-Indigenous filmmaker, actor, and screenwriter from Sagkeeng First Nation. As a graduate of York University, her passion for performance has led her down the path of working in the Film & TV industry in various roles.

The Train Station

A heartfelt animation of the love of family despite colonial impacts. The Train Station filmmaker Lyana Patrick narrates her family’s powerful story at Lejac Indian Residential School.

Lyana Patrick is a member of the Stellat’en First Nation (Carrier Nation) on her father’s side and Acadian/Scottish on her mother’s side. She has worked in communications and education for 17 years, including as a journalist, communications officer, and documentary filmmaker.
Tote_Abuelo (Tote_Grandfather)

In her beautiful debut documentary feature, Tzotzil filmmaker María Sojob shares the unexpectedly tender encounter between herself and her elderly grandfather as she tries to make sense of their family’s complicated expressions of love.

María returns to her ancestral home of Chenalhó to spend time with her estranged Tote (grandfather). With graceful, gentle pacing and a skillful eye for simplicity that is both stunning and profound, Tote_Abuelo unfolds in a richly nuanced way. As her grandfather weaves a traditional hat amidst failing eyesight, the threads of their family history are untangled, revealing the complexity of answers María is in search of. The generational shifts in parenting and affection, especially towards women, changing societal context, and her own experience as a mother deeply inform the film. Between the silences, in the shared company of her grandfather, she comes to understand, and also to live, the meaning of love in Tzotzil.

María Sojob is an award-winning Tzotzil filmmaker and educator from Chiapas in southern Mexico. Her films explore and reflect Mayan/Tzotzil women’s knowledge, narratives, and aesthetic ways.

Tussle

Playful forms attempt to merge together in an anxious wrestle for unified harmony in this strangely wonderful animation by emerging director Christopher Grant, Commissioned by Netflix and REEL CANADA for National Canadian Film Day 2021.

Christopher Grant is a Mi’kmaw filmmaker from Pabineau First Nation, New Brunswick. Inspired by life and death, Chris animates to express the humour and terror of existence.

Tussiaq (Pray) feat. Shauna Seeteenak

Pray is featured on Joey Nowyuk’s debut album, Tumitit, and is co-written and creatively guided by Nunavut-based, Inuit artists Joey Nowyuk and Shauna Seeteenak.

Joey Nowyuk is an award-winning singer and songwriter from Pangnirtung, Nunavut, and was raised by a community that instilled in him the value of culture and language.
As a group of young people discuss planning the upcoming pride parade, two of the friends, Tukummeq and Luna, tell the others Luna will be introducing Tukummeq to their family. At Luna’s family’s home, they take a moment to themselves which leads to a performative storytelling of the loon and the raven.

Tuullik

Tuullik Berda Larsen (b. 1994) is a Greenlandic, emerging filmmaker based in Nuuk, Greenland.

Virtual Creative Native: A Youth Initiative in the Arts

Introducing a new cover of Buffy Sainte-Marie’s “We Are Circling” directed and performed by Indigenous youth. The visuals for this video were shot by the youth in their respective communities in Ontario and Nova Scotia.

Virtual Creative Native gives Indigenous youth a taste of the arts. This initiative was conceived by Lila Pine and Buffy Sainte-Marie, offering youth opportunities in theatrical, art, curation, and documentation techniques.

Warrior Spirit

The UFC’s first flyweight, Native American champion, Nicco Montano of the Navajo Nation is mounting her first title defence. Join us on this riveting and fast-paced documentary that provides a stark look at how the multi-billion-dollar UFC uses its influence to exploit young, eager fighters. Warrior Spirit gives a compelling and intimate behind the scenes look at the struggles faced by the fighters on personal, professional, and systemic levels while showing the extraordinary strength and perseverance of Nicco during this life changing journey. From addressing the exploitation of Native Americans in the US to how women in a male dominated industry are treated, this is a fascinating and captivating portrait of life in the octagon that will surprise and delight fight fans and non-fight fans alike.

Landon Dyksterhouse (Navajo) is an award-winning documentary film director. He has been featured in Variety magazine and is a contributor to Videomaker magazine.
**Will Flowers?**

Based on a text message from their Kokum, the artist imagines planting the seeds for future generations.

Kay Chan (They/He/She) is a Two-Spirit/non-binary, Tkaronto-based artist. With a mixed Métis/Chinese heritage, Kay transforms their experiences, passions, and identities into art through traditional and digital mediums.

**Wind, Song, and Rain**

A young wahine poet connects to her great-grandfather’s legacy. Chasing a connection beyond the poetry, she longs to see the beauty of the world through his eyes.

Matariki Bennett graduated from South Seas Film and Television School in 2019, and she has been working in the film and television industry ever since. In 2021, she was honoured with the Creative New Zealand Ngā Manu Pirere Award, recognizing outstanding, emerging Māori artists.

**Ya Tseen (Back in That Time) feat. Qacung**

“The time is now. To my people, I come before you. My cousin once said to me to follow her dance as I sing my song, up upon for all our people. Now as we are doing this, they try to steal this knowledge. We will never forget. To my people, I come before you. Back in that time. The time is now. Let’s do this.”

Raven Chacon is a Diné composer, performer, and installation artist based in Albuquerque, New Mexico. He is known as a composer of chamber music as well as a performer of experimental noise music.

**Yéîl (Raven)**

A walk through the dark landscape, Mohawk film director Shaunoh and Tlingit formline artist Guna Megan Jensen set out to visually tell the story of how Raven brought light to the world.

Shaunoh Anderson is a Mohawk visual artist and character-driven storyteller. His practice is grounded in authenticity and respect — for the land, its people, and their stories.
Guest Curated

Alberto Flores Vílca, Mamápara (Mother Rain), 2018
This lineup of young filmmakers from Latin America reveals films born of these lands that represent the new wave within this emerging cinema tradition committed to Abya Yala (South American) Native cultures.

The selected filmmakers explore aesthetic approaches in their work, imagining and forming contemporary Native cinema as a fusion between various film genres and Native cultural traditions.

In this collection, we highlight the elements that each filmmaker wants to preserve through their work, born of the need to contribute to the traditional culture of their peoples. Diversity is asserted through the filmmakers, the choices that make up these films, the use of Native tongues, the poetry of the spirit world, the importance of duality (man-woman), and above all, approval within this community-centred approach to the artform.

Moreover, the feminine was considered as a curatorial criteria during the selection process with the majority of the films selected, establishing the role of the Native woman as creator and protagonist. We are witnessing a new phase in Latin American Native cinema, where technological and cultural limitations for women are overcome, creating a platform for debate on the issues within current thought trends. It is not only about recognizing the role of women, but also about opening spaces for introspection where ancestral ideas and customs converge; those ideas and customs that women protect, challenge, question, and strengthen within cultural tradition.

Curator
Francisco Tarque Cañipa (Aymara)

Francisco is a film graduate from the University of Valparaíso. He has pursued his profession with an emphasis on the development and interrelation of social and artistic aspects, especially related to the Andean population in the north of Chile. With experience in a variety of audiovisual productions—features, shorts, and animated videos—he specializes as an assistant director and producer. At the same time, he has worked on numerous cultural investigation projects, education, and exhibitions of Native cinema. He is a longstanding programmer of the Arica Nativa Film Festival.
A sweet young girl’s dreams of being with her family are shattered when she takes off her dreamcatcher to find herself facing a completely different reality. Grecia Arandia Ticona studied audiovisual communication in her native Bolivia, as well as cinematography in Argentina, and has developed as a director and editor on various short films. She has won multiple awards for her work. Her films have been criticized and praised for showing the more somber reality that affects her people.

Uyana (Listen)
Rosa, a Kichwa woman, awakes Cocamama, an Inca goddess, who has been desecrated by the construction of a Catholic church over her sacred temple. The goddess returns to teach the Kichwa spiritual existence. The church’s priest defies her and, as he falls into a state of madness, he has to rethink his religious views.

Frida is a Kichwa-Zapoteca filmmaker born in 1991. She studied Film and Video at San Francisco University in Quito. Her works explore the Kichwa world. She promoted and distributed, both nationally and internationally, her father’s film Killa. She is currently in the process of writing her first narrative feature film, Paniku.
**Sara Mama (Sacred Seed)**
In the Peruvian stretch of the Andes, a Quechua boy shows his unique relationship with Sara Mama (Sacred Seed) and reveals the knowledge that she embodies in her productive cycles.

**Nasa Yuwe, La Lengua Madre (Nasa Yuwe, The Mother Tongue)**
Yaid Bolaños, a Native anthropologist and a professor of Native languages, wants to tell, in an experimental way, the importance of preserving Nasa Yuwe, his native language, in a complicated social context where Nasa customs are being affected by migration and the cultural clash created by trying to survive in a globalized world.

** Préconceito (Prejudice)**
A music video that explores traditional Indigenous dances to the sound of modern Indigenous music by Nelson D while discussing the issue of the body as Native territory and the prejudice and violence that still surround the Indigenous status. A performance piece with a critical view of the state of prejudice that Indigenous people live with.

**Mamapara (Mother Rain)**
Honorata Vilca lives with her dog in the Peruvian High Plains. An illiterate woman of Quechua origin, she has been selling sweets for over 20 years. As the rainy season approaches, she shares her life stories until one fateful afternoon that seems to make the very skies above cry.

**Directors**
- **Yaid Bolaños** (Nasa)
- **Mateo Legui zamín**
- **Olinda Yawar Muniz Wanderley** (Tupinambá/Pataxó Hãhãhãe)
- **Alberto Flores Vilca** (Quechua)
KAPOW/ONSHORE: Métis Program

Artists
Gregory Coyes (Métis/Cree)
Rebecca Sadowski (Métis)
Tamarra Lessard
Chanelle Lajoie (Métis)
Amanda Strong (Michif/Métis)
Marcel Petit (Métis)
Anna Celestrya-Carr (Métis/Anishinaabe)
Jessie Ray Short (Métis)
Cheryl L’Hirondelle (Nêhiyaw/Halfbreed)

Advisors
Cathy Mattes (Michif)
Sherry Farrell Racette (Métis)

The KAPOW/ONSHORE: Métis Program offers an array of works by some of Turtle Island’s most compelling Métis/Michif/Halfbreed/Mixed-Blood artists. Working in mediums and styles as unique as the landscapes which hold our stories, this selection highlights our vital and transformative relationships with each other, the waters, and the land. KAPOW/ONSHORE acknowledges the sovereign perspectives and contributions of our kin over time, while engaging both audiences and community in our journey back to uplifted unity. A Métis Kitchen Table Talk will accompany the program with Cathy Mattes, Sherry Farrell Racette, Jason Baerg, Jessica Lea Fleming, and invited community members.

Curators
Jason Baerg (Cree/Métis)

Jason Baerg is an Indigenous advocate, educator, and international interdisciplinary art practitioner. Recent curatorial projects include exhibitions with Toronto’s Nuit Blanche and the University of Toronto. Baerg completed a Master of Fine Arts from Rutgers University. He is currently a tenure track professor at OCAD University.

Jessica Lea Fleming (Wiisaakodewinikwe (Métis)/Scottish)

Jessica Lea Fleming is an award-winning artist originally from Penetanguishene, Ontario. She creates in multi-disciplinary mediums as a means of exploring connection, identity, and land-based knowledge. She is especially drawn to examining the duality and nuance of her mixed blood as an opportunity to engage in emotional, environmental, social, and spiritual innovation.

How the Fiddle Flows

How the Fiddle Flows follows Canada’s great rivers west along the fur-trading route of the early Europeans. From the Gaspé Peninsula, north to Hudson Bay and to the Prairies, How the Fiddle Flows reveals how a distinctive Métis identity and culture were shaped over time, in particular our rich musical traditions. Featuring soaring performances by some of Canada’s best known fiddlers and step dancers, and narrated by award-winning actress Tantoo Cardinal.

Gregory Coyes is a Métis/Cree Slow Media Visionary/Producer/Writer/Teacher. He has produced and directed programming for most of the major networks in Canada including CTV, CBC, and RBBHD. His award-winning titles include Stories From the Seventh Fire, How the Fiddle Flows, and Medicine Walker.
Métis Femme Bodies

Métis Femme Bodies is an exploration into the experiences of what has become a repressed identity in both Indigenous and femme forms.

Chanelle Lajoie is a Queer Métis multi-disciplinary artist honoring, engaging, and amplifying the voices of their Indigenous communities through storytelling in the forms of printmaking, photography, and moving image on Treaty 1 Territory, the lands of their ancestors.

awa iskwêw kâ-âpihkêw
(The Sash Maker)

A collaboration of Métis and contemporary dance, Cree and English translated poetry, and traditional finger-weaving, awa iskwêw kâ-âpihkêw (The Sash Maker) promotes the healing of long-standing cultural wounds. The work communicates a collective yearning for family, understanding, and peace. By reflecting on our past, together we can move forward as people woven from diverse strands and circumstances.

Rebecca is an Edmonton-based Métis performer, choreographer, and dance instructor. She has recently joined the Good Women Dance Collective as a collective artist as well as a curator for the Nentfest Festival. She currently teaches dance with danzED Movement Project, and the City of Edmonton.

Flood

Thunder, a youth, is accompanied by SpiderWoman and ThunderBird in the wake of a colonial flood.

Amanda Strong is an interdisciplinary artist with a focus on filmmaking, stop motion animations, and media art. Currently based on unceded Coast Salish territories also known as Vancouver, British Columbia, Strong is the owner, director, producer of Spotted Fawn Productions Inc. With a cross-disciplinary focus, common themes of her work are reclamation of Indigenous histories, lineage, language and culture.

I am Not

A project with Osîkyay High School Students and the City of Saskatoon.

Métis artist Marcel Petit is an independent producer, filmmaker, actor, photographer and playwright from Saskatoon. He has several film/video works to his name including short dramatic pieces to feature documentaries. Recent theatre work includes Salt Baby, Reckoning and Blow Wind. He also runs the Core Neighbourhood Youth Co-op, an amazing youth centre in Saskatoon.
Tik-A-Lee-Kick

Tik-A-Lee-Kick is an honest and candid telling of a young Aboriginal woman’s perspective on the role of the Little People.

Anna-Celestrya Carr is a Métis/Anishinaabe artist, filmmaker, writer, dancer and speaker. She graduated from both the Vancouver Film School and the National Screen Institute’s New Voices program in Canada. While at NSI she created Dreamcatcher: A short dramatic fantasy of Aboriginal mythology. She has previously attended the University of Manitoba School of Art.

Sweet Night

A young Métis woman reconnects with her Indigenous ancestry and begins a journey of self-discovery when she learns about sweetgrass from her non-Native friend.

Jessie Ray Short is an artist, filmmaker, and independent curator of Métis, Ukrainian, and German ancestry whose cross disciplinary practice involves memory, visual culture, and Métis history. Jessie Ray holds an MA degree from Brock University with a focus on contemporary Métis visual culture and will be starting a PhD in September 2021 at the University of Regina.

The Beauty Within

The Beauty Within is an immersive, interactive new work by Indigenous interdisciplinary artist Cheryl L’Hirondelle, created as elaborations on the songs she wrote in collaboration with incarcerated and detained populations in Saskatchewan’s correctional facilities as part of a larger body of work.

Cheryl L’Hirondelle is an interdisciplinary, community-engaged artist, a singer/songwriter, and critical thinker whose family roots are from Papaschase First Nation, amiskwaciwâsinahkam (Edmonton, Alberta) and Kikino Metis Settlement, Alberta. Her work critically investigates and articulates a dynamism of Nêhiyawin (Cree worldview) in contemporary time-place with a practice that incorporates Indigenous languages, audio, video, virtual reality, the olfactory, music, and audience/user participation to create immersive environments towards ‘radical inclusion.’

I am

A project with Oskayak High School Students and the City of Saskatoon.

Métis artist Marcel Petit is an independent producer, filmmaker, actor, photographer and playwright from Saskatoon.

Tik-A-Lee-Kick

Canada 2012
3 min
English
Experimental Short

Sweet Night

Canada 2016
7 min
English
Dramatic Short

The Beauty Within

Canada 2020
3 min
Cree/English
VR

I am

Canada 2015
2 min
English
Documentary Short

Tik-A-Lee-Kick

Canada 2012
3 min
English
Experimental Short

Sweet Night

Canada 2016
7 min
English
Dramatic Short

The Beauty Within

Canada 2020
3 min
Cree/English
VR

I am

Canada 2015
2 min
English
Documentary Short
STTLANT Project
Tania Willard. These stories were spawned after the full moon. 2020

Community Exhibitions

These stories were spawned after the full moon, 2020

GUEST CURATED
SĀMOAN HXSTORIES, SCREENS, AND INTIMACIES II (HISTOIRES, ÉCRANS, ET INTIMITÉS SAMOANS II)

Artists
Christopher Ulutupu (Sāmoan/Niuean/German)
DB Amorin (Sāmoan/Korean Portuguese)
Brian Fuata (Sāmoan)
Isi (Sāmoan/Uvean)
Louisa Afoa (Sāmoan/Pākehā)
Pelenakeke Brown (Sāmoan/Pākehā)
Talia Smith (Cook Island/Sāmoan/Pākehā)

Sāmoan Histories, Screens, and Intimacies II spans 2013 – 2021, focusing attention on artists Christopher Ulutupu, DB Amorin, Brian Fuata, Isi, Louisa Afoa, Pelenakeke Brown, and Talia Smith whose works process colonial displacement and diaspora as well as embodied visual and performative languages. These artists attest to the complexity of navigating the present capitalist order and projecting into sovereign futurities beyond the hierarchies of race, class, power, and anthropology.

Christopher Ulutupu’s practice explores landscape, photography, and colonial narratives. He seeks to recontextualize and reimagine stereotypes through video and performance, offering new explorations of colonization and diaspora.

DB Amorin is an artist from Honolulu currently living and working in New Jersey. He works within video, expanded audio, and augmented environments and is a founding member of Public Annex.

Brian Fuata works in the improvisation of live or mediated performance, writing and objects. He uses performance, persona, and public speaking to produce a dumb zone of dramatic affects.

Isi is an emerging artist based between Tacoma and Honolulu.

Louisa Afoa holds a Bachelor of Visual Arts (Honours) from the Auckland University of Technology. Louisa co-founded the now archived art criticism platform #500words and is co-director of the artist-run space RM Gallery.

Pelenakeke Brown is an interdisciplinary, disabled artist whose practice spans art, writing, and performance. She is currently the Artist-in-Residence at Touch Compass, a disability-led performance company.

Talia Smith is an artist and curator interested in notions of time, memory, and ruin, with a particular focus on photographic and time-based practices.

Curator
Dr. Léuli Eshraghi (Sāmoan/Persian/Cantonese)

Dr. Léuli Eshraghi is a Sāmoan/Persian/Cantonese interdisciplinary artist, writer, curator, and researcher working between Australia and Canada whose practice spans performance, moving image, writing, and installation.
STTLMNT IS NOT HERE

Artists
Raven Chacon (Dine’)
Candice Hopkins (Tlingit)
Tania Willard (Secwépemc)
Dayna Danger (Métis/Saulteaux/Polish)
Cannupa Hanksa Luger (Mandan/Hidatsa/Arikara/Lakota)

STTLMNT IS NOT HERE practices Indigenization through an evolved artist strategy of occupation (digital and physical). Presenting Indigenous resilience and intersection in action-based work to reclaim space, we disseminate our post-colonial artworks through the present to stake a radical, visionary claim on the future, creating our own living archive.

Raven Chacon is a composer, performer, installation artist, and educator from Fort Defiance, Navajo Nation, whose internationally renowned work ranges from chamber music to experimental noise and large-scale installations.

Candice Hopkins is a curator, writer, and researcher interested in history, art, Indigeneity, and their intersections. Originally from Whitehorse, Yukon Territory, Hopkins is a citizen of Carcross/Tagish First Nation.

Tania Willard, Secwépemc Nation and settler heritage, is an artist and curator. Their work is invested in intersectional ecological concerns and land-based art practices centred in Indigenous territory, community, and knowledge.

Dayna Danger a TSNick, Two-Spirit, Métis, and Saulteaux/Akiibinaabek visual artist, activist, and drummer. They are a visual artist who claims space with their human-scale work to challenge perceptions of power, representation, and sexuality.

Through monumental installations and social collaboration, Cannupa Hanksa Luger (Mandan/Hidatsa/Arikara/Lakota) interweaves performance and political action to communicate stories about twenty-first century Indigeneity, producing large-scale projects globally.
Digital Indigiqueer: Trans Transmedia

Artists
Elijah Forbes (Odawa)
Raven Two Feathers (Cherokee/Seneca/Cayuga/Comanche)
Ty Defoe (Ojibwe)

Digital Indigiqueer is a collection of works by transgender Indigenous transmedia artists based in the so-called USA. While one goal was spotlighting and lifting artists in an often overlooked demographic, another was creating community and building networks between transgender artists. This iteration of Digital Indigiqueer is entirely trans masculine artists, which was unintentional but resulted in a great collection of artists working with digital tools and media arts.

Elijah Forbes is an Indigenous, Two-Spirit creative that focuses on bringing Indigenous storytelling and transgender joy into the world through his work. He has previously worked with Twitter to create artwork for the Trans Awareness Week hashtag and counts himself lucky to have worked with so many Indigenous creative teams to bring representation to new fields.

Raven Two Feathers (Cherokee/Seneca/Cayuga/Comanche) (he/him) is a Two-Spirit, Emmy award-winning creator based in Seattle, Washington. They recently graduated magna cum laude from the Santa Fe University of Art & Design with a BFA in Film Production.

Ty Defoe is a citizen of the Oneida and Ojibwe Nations and considers himself a shape-shifter, bending in and out of artistic forms to vanguard against a westernized binary system, and celebrating the celestial force of rainbows.

Curator
Hexe Fey (Lakota)

Based in Seattle, Washington, USA, Hexe has exhibited and taught workshops in Seattle, Berlin, Kuala Lumpur, Vienna, and London, and is currently a candidate for an MFA in Interdisciplinary Arts and Decolonial Arts Praxis at Goddard College. Hexe is the creator of the interactive fiction game, Cursed Task about the struggle of writing an artist bio.
This installation is my attempt at working through my family’s experience with residential schools, the idea of trauma tourism, and managing discomfort with absurdity. Materials include a plastic doll, a plate and cup from Grollier Hall, a custom printed photo backdrop of Tuktoyaktuk cemetery, Halloween music, and a Halloween decoration.

Kablusiak is an Inuvialuk artist/curator who uses Inuk ingenuity to create work in a variety of mediums including, but not limited to, lingerie, soapstone, Sharpies, bed sheets, felt, and words.

Gallery 44 and imagineNATIVE present Janine Windolph’s *Stories Are In Our Bones* (2019), a short film centred around Windolph taking her young sons fishing with her kokum (grandmother), a residential school survivor who retains deep knowledge of the land. For both women, passing on traditional practices to the boys is an act of resistance. Re-presenting two years later for the 2021 imagineNATIVE Festival, Gallery 44 has invited Windolph and her sons Corwyn and Dawalri to reflect on their experiences of the film in two commissioned pieces of writing.

Janine Windolph is a filmmaker, educator, and storyteller currently working at the Banff Centre for Arts and Creativity as Associate Director of Indigenous Arts. Windolph has also worked as a Truth and Reconciliation Commission story gatherer with her colleague Trudy Stewart, in particular hearing stories about the Regina Indian Industrial School (RIS) that operated just outside of Regina from 1891 to 1919.