



MA Documentary Film: Indigenous Cinema from Native Spirit Festival

"I think we're really on the precipice of entering what might be the first true golden age of Indigenous cinema."
Jesse Went, Anishinaabe writer, film curator

WEDNESDAY, 5.6.2019 || 17:30–20:30

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| | SCREENING ROOM MLG06 |
| 17:30 | Shorts from young First Nations filmmakers trained in audiovisual creation with WAPIKONI MOBILE travelling studios, fully equipped with latest technologies. |
| | MUMMY GOES RACE Dir. Charlene McConini 2017 Algonquin, Kitigan Zibi, Canada 6min A touching portrait of the only female car racer in Kitigan Zibi Anishinabe Nation. Charlene Mc Conini juggles being a super mum with derby racing she passionately undertakes with her boyfriend and Charlie, an experienced Quebecer driver. |
| | RIEN SUR LES MOCASSINS (NOTHING ABOUT MOCCASINS) Dir. Eden Mallina Awashish 2015 Ojibciwan, Atikamekw, Canada 4min There will be no film on moccasins. |
| | BIMAADIZIWIN (THE LANGUAGE) Dir. Mary-Agnes Shawana 2018 Anishnabe, Wikwemikong, Canada 4min Filmed during the Sheguiandah Annual Jiingtamok, this film explores what the Anishinaabemowin language means to its speakers, and why it is so important to promote and preserve it, as it is an integral part of Wiikwemkoong's culture, history, and identity. |
| | THE THREE SISTERS COMMUNITY GARDEN Dir. Zach Greenleaf 2016 Mi'gmaq, Canada 5min Zachary Greenleaf, a young Mi'gmaq from Gesgapegiag, tries to reintroduce the «Three Sisters» - the traditional white corn, squash and beans used in Native gardens - in his community with the help of others. |
| | MACROCOSMIC Dir. Craig Commanda 2016 Anishnabe, Kitigan Zibi, Canada 4min The universe of small souls who share our lives, captured by the camera of Craig Commanda, Anishnabe artist. |
| | THE LAND Dir. Craig Commanda 2018 Anishnabe, Kitigan Zibi, Canada 1min A one minute silent meditation through the Mont Royal forest. |
| 18:00 | 3 MAGALYS Dir. Frédéric Julien 2017 Boilvia, Canada 50min Haunted by a heavy family secret and anxious to escape her mother's fate, a young Indigenous journalist makes a short film to break the silence and try to free herself from her family legacy of violence and oppression. But as the intimate projections to confront her relatives to the truth multiply, she still hesitates to pass on her story to her daughter for fear of traumatizing her. Paralleling the contrasting destinies of three Indigenous women living in the confines of the Bolivian Amazon, 3 Magalys focuses more specifically on the age-old custom known as "criadito", which, although illegal, persists in some parts of Bolivia. The criaditos are Indigenous children of both sexes, typically between 10 and 12 years old, who are taken to work as servants in wealthy families in exchange for education, clothing, board and lodging. In fact, they are often exploited, get into debt to their employers and become virtual slaves. In an intimate fashion, 3 Magalys offers an homage to Indigenous resilience in Bolivia while underscoring the healing power of cinema. |
| 18:50 | SKYPE Q&A DIRECTOR FRÉDÉRIC JULIEN |
| 19:00 | BREAK 15 min |



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| <p>19:15</p> | <p>INDIGENOUS ELECTRONIC ART: REFLECTIONS Dir. Sebastián Gerlic & AEI Collective 2018 Pankararu, Kariri-Xocó, Karapotó Plak-ô, Xokó, Tupinambá de Olivença, Camacan Imboré, Pataxó Hãhãhãe, and Pataxó. NE Brazil, Bolivia 8min</p> <p>The Arte Eletrônica Indígena (AEI) project was designed and delivered by NGO Thydêwá. Participating artists from Brazil, Bolivia, UK - and Indigenous communities to make up the network of Indigenous 'points of culture' with which the NGO works. The purpose of the project was to stimulate intercultural exchange through artistic co-creation between Indigenous and non-Indigenous people, to reduce prejudices on all sides through collaboration, and to challenge mainstream perceptions of Indigenous peoples as 'traditional' or 'backward', and therefore not capable of engaging with new, high-tech forms of art. Short video documentaries (3-11mins) were made during each of the residencies and a final one during the MAM exhibition. Those made during the residencies are conceived of not as 'making-of' documentaries, so much as a more free-form, spontaneous and creative response to the residencies where the community members have a chance to offer their reflections on what art means to them.</p> |
| <p>19:30</p> | <p>UNDER THE KOROWAI Dir. Brandon Te Moananui 2018 Māori, New Zealand 11min</p> <p>Doctors in Western medicine aren't often trained in what to do when someone is being visited by their long-dead ancestors. But for many Māori, this is a lived experience. Under The Korowai looks at Te Whare Marie, a kaupapa Māori mental health service provider that is combining tohunga-led spiritual and cultural therapy and clinical methods to help young Māori understand, rather than fear, their gifts.</p> |
| <p>19:45</p> | <p>MUXES Dir. Ivan Olita 2018 Oaxaca, Mexico 10min</p> <p>In the far reaches of the southern state of Oaxaca where, in the Indigenous communities around the town of Juchitán, the world is not divided simply into males and females. The local Zapotec people have made room for a third category, which they call 'muxes' - men who consider themselves women and live in a socially sanctioned limbo between the two genders.</p> |
| <p>19:55</p> | <p>TIME IS OUT OF JOINT (TODOS LOS MUERTOS) Dir. Victor Arroyo 2018 Purhépechas. Mexico, Canada 25min</p> <p>More than 40,000 acres of Indigenous forest in Michoacán, Mexico, have been appropriated by narco industries, turning it into a composite site of hidden dynamics, cartel-drug crimes and state-sponsored violence, leaving no apparent material residue, however, still affecting the production of landscape. The state of Michoacán, where most of the drug war takes place, is a strategic place for these transactions, promoting the fragmentation of Mexico's narco cartels as they continue to merge with federal and regional police, criminal groups and local guerrillas. Blending performance with observational approaches and ethnography, this documentary provides a glimpse into Indigenous rural Mexico at the intersection between ecocide, narcolabour and enforced disappearance.</p> |
| <p>20:20</p> | <p>ANAIYYUN: PRAYER FOR THE WHALE Dir. Kiliiii Yuyan 2018 Iñupiaq, Alaska 8min</p> <p>The story of an Iñupiaq whaling crew, living where the vast plain of ice meets the waters of the Arctic Ocean. During whaling, their lives are interminable periods of silent observation, punctuated by moments of terror. The ice hides its dangers—desperately hungry polar bears hunting humans, massive icequakes when sheets of ice collide. Here on the sea ice, the Iñupiaq wait for the whale. When the whale does offer itself, it will take the courage and skill of the whaling crew, riding on the icy waters of the Arctic by a skinboat, to catch it. But in the long moments standing on the ice, protected from the wind inside a fur-lined parka, a timeless gratitude develops. In those moments, the patient act of waiting transforms into a prayer for the whale.</p> |



Filmmakers A-Z

VICTOR ARROYO

<http://victor-arroyo.com>

My art practice sits at the crossroads between cultural anthropology, documentary filmmaking, and community collaboration. Through long-term investigations and interventions on landscape and on-site social relations and tensions, I produce ethnographic works composed of visual, acoustic, performative, and other forms of experience-based knowledge that escape the realm of traditional ethnography.

EDEN MALLINA AWASHISH

<http://www.wapikoni.ca/filmmakers/eden-awashish>

Eden Mallina Awashish, was born on April 19th, 1993 in Roberval, Quebec, Canada. She has directed three films and was noticed since her first steps in the cinema world with the Wapikoni Mobile: Revers de Rimbaud (experimental), Notcimik Itekerá (documentary) and Nothing About Moccasins (documentary/fiction). She has an IT degree and is interested in cinema in all its forms, to ensure the transmission of cultural knowledge, but also to put a spotlight on the Atikamekw nation and its issues.

CRAIG COMMANDA

<http://www.wapikoni.ca/filmmakers/craig-commanda>

Craig Commanda is an Anishnabe musician and filmmaker from Kitigan Zibi First Nation. He plays guitar and bass, and scores the music to his own films as well as for other film projects and collaborations.

SEBASTIÁN GERLIC

[https://www.imdb.com/name/nm1435523/Sebastián Gerlic](https://www.imdb.com/name/nm1435523/Sebastián_Gerlic)

Direction, Screenplay and Camera. Reflections with Indigenous Electronic Art, 2018. Project run by the NGO Thydêwá in a number of different indigenous communities in North Eastern Brazil in 2018

ZACH GREENLEAF

<http://www.wapikoni.ca/filmmakers/zach-greenleaf>

Zach Greenleaf was born on February 11 1993. "Where the river widens" is his second participation with Wapikoni mobile, but his first as a director. He is interested in music, fishing, extreme sports and organic food and agriculture.

FRÉDÉRIC JULIEN

Holder of a Master's degree of research-creation in experimental media from the Université du Québec à Montréal, Frédéric Julien has worked for thirteen years in documentary filmmaking. He designed the cinematography of Máximo (Best Documentary Short Film - Riviera Maya Film Festival 2006) and co-directed Water Discourses, awarded in several international festivals. More recently, he was co-screenwriter for the feature film Tracing Arthur (San Diego Comic-Con 2016). Between 2009 and 2013, he worked as a filmmaking mentor and editor for the Wapikoni Mobile Project in Aboriginal communities of Quebec and Latin America, an experience from which he drew inspiration for his latest film, 3 Magalys, shot in Bolivia.

CHARLENE MCCONINI

<http://www.wapikoni.ca/filmmakers/charlene-mcconini>

Charlene is a young First Nations woman, mother of two from Kitigan Zibi Anishinabeg. Aspiring to be a positive role model, Charlene wants to set an example to show young women not to be scared of trying new things.



IVAN OLITA

ivanolita.com/

A filmmaker and creative director, founder of production company Bravò - Ivan Olita's character could be identified as a contemporary Bruce Chatwin. Forcing himself to only dress in black and live out of a carry-on, he sees his real home not in a house but in the thousands of roads he walks. With one foot stateside in Los Angeles and the other in his native Italy, the filmmaker and creative director confidently moves between the worlds of cinema, art, and fashion by successfully consulting for top tier brands and publications while pursuing his own personal research and development as a talented documentarian trained at Werner Herzog's Rogue film school. Bravò, is spread across the globe with a team of seven creatives that deliver inescapably outstanding and thought-provoking doc-formats for both commercial and editorial purposes. He is a Vimeo Staff Pick regular and his most recent projects have been featured on Nowness, National Geographic, The Atlantic, Director's Notes, Short Of The Week, W Magazine, Aeon, Dazed, Vogue, and The New Yorker.

MARY-AGNES SHAWANA

<http://www.wapikoni.ca/filmmakers/mary-agnes-shawana>

Mary-Agnes Shawana is a young school teacher from Wiikwemkoong. She hopes her children and students get to grow up in a strong culture where the Anishinaabemowin language is celebrated.

BRANDON TE MOANANUI

<https://www.imdb.com/name/nm6257032/>

Freelance Cinematographer and Editor. Producer of Series The Māori Sidesteps. Under the Korowai is Brandon's first Short documentary.

WAPIKONI MOBILE

<http://www.wapikoni.ca>

Wapikoni Mobile travels to Aboriginal communities providing workshops for First Nations youth that allow them to master digital tools by directing short films and musical works. During each stopover, 'mentor filmmakers' welcome and train thirty young participants during all stages of implementation. Wapikoni's mission is: To combat isolation and suicide among First Nations youth while developing artistic, technical, social, and professional skills. To broadcast films and various public awareness issues facing First Nations while enhancing a rich culture, too often overlooked. To contribute to the preservation of First Nations cultural heritage.

KILIII YUYAN

<https://kiliii.com>

Kiliii Yuyan is a Nanai (Siberian Native) and Chinese-American photographer whose award-winning work chronicles Indigenous communities and conservation issues. Kiliii's mission is presenting long-form narratives of the relationship between humans and the natural world. Kiliii's photography presents an alternative vision of humanity's greatest wealth—community, culture and the land. Wilderness expeditionary experience has been critical for Kiliii's projects across the Arctic and other extreme environments. On assignment, he has fled collapsing sea ice, weathered botulism from fermented whale blood, and found kinship at the edges of the world. Kiliii contributes features to National Geographic Magazine, Outside, Pacific Standard, and Sierra. His photographs have exhibited in galleries worldwide, and have won awards from PDN, Communication Arts, and Px3. Kiliii also speaks publicly about Indigenous and conservation issues, and has given talks at National Geographic and the George Eastman Museum. He is based out of Seattle.