

13TH
NATIVE SPIRIT
FILM FESTIVAL
INDIGENOUS CINEMA ARTS



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LONDON 12-20 OCTOBER 2019

www.nativespiritfoundation.org



13TH NATIVE SPIRIT FESTIVAL

12-20 OCTOBER 2019

“Language is the expression of our culture and our land. We cannot have one without the others. We cannot describe our culture and our land if we do not have language.” Queensland Indigenous Languages Advisory Committee, 2006

WELCOME TO THE 13TH NATIVE SPIRIT FILM FESTIVAL, THE UK'S PREMIERE AND ONLY ANNUAL INDEPENDENT INDIGENOUS FESTIVAL. OPENING ON INDIGENOUS PEOPLES DAY (AMERICAS) — 13 EVENTS OVER 9 DAYS AT 6 VENUES PRESENTING 88+ FILMS DURING UNESCO INTERNATIONAL YEAR OF INDIGENOUS LANGUAGES IYIL2019.ORG

We are honoured to welcome poet Zena Edwards to open this year's festival. Zena's international performances over 25 years informs the ethos of her purpose as an artist.



Having performed for the president of Ghana and delivered workshops and performances in the townships of South Africa and favelas of Brazil, Zena's sense of equality and reparative justice infuses her writing and grounds her performance.

It was her trip to Namibia in 1998, breaking bread with shamans and artists from both the Khoisan and Xhosa Tribes that brought ancient languages to the forefront of her writing practice and began a journey of personal reflection of rootedness, identity and language.

The ancient Khoisan language of Twa, one of the many click languages of the Kalahari, is a root language connected to the Xhosa tribe and Zena's exploration of these languages through song, storytelling and dance informed a deeper engagement with her craft as writer.

Feeling a profound connection to the Khoisan, in particular the !Gubi Family, Zena observed the depth of cultural wealth in the intricacies of the folklore inherently woven into their language. The rhythm, melodies and elemental purpose of the sonics and metaphor in their language evidences a supra-essential connection to the earth and to the wild life that they share desert with.

The language is direct, precise and concise, and dense with poetry because it targets universal truths of human existence, grounded in nature's elemental forces of abundance, destruction and transformation, with a spiritual connectedness to our significance and insignificance as a species on a planet spinning in space.

cover image from STAGES OF BLUE series courtesy of Trinidad and Tobago photographer Maria Nunes. www.marianunes.com

The metaphor, the imagery and the potency of Twa and Xhosa languages as a vehicle for carrying the cultural and spiritual wealth informed her writing practice to think always about how rooted identity and orientation and personal story is embedded in language.

Zena's interest in neo-colonialism, climate and environmental justice issues and the migrations that ensue because of global events, is fuelled by the Khoisan plight. As the deserts heat up, and food becomes more scarce, young Khoisan are forced to work in towns, such as Windhoek where they meet historical colonial discrimination. They do, however, all write their own stories, songs and dance about their experiences as young people from an aboriginal tribe living on the line of 21st century consumerism and Ancient Future African culture and tradition.

“What is inspiring though is that these young folk, a new generation of radical archive, are not seduced by the western culture to a degree they forget their roots. For them the best parties are always in the desert, around a fire with their family around them, under the Milky Way blinking down at them.”

A year dedicated to Indigenous Language is an opportunity to witness and speak out in support of people whose identity is politicised via language and draw attention to a world archive of knowledge and connection to the language of Mother Earth.

When Indigenous languages require human rights recognition, we must understand the oppressive impacts of what are considered ‘prestige’ languages ie European languages as tools of colonisation.

When we raise the status of a language abundant with cultural wealth, laden with mores, lore and principles of Being, we become activists and conservationists of the human experience with timelessness through language, and also experience the vibrancy and profound mystery of living archives which can inform our worlds before technology, global urbanisation, and consumerism which has an inevitable shelf life.

“I am in the business of narratives and storytelling that counter violent dehumanization, that builds community. My medium for this rehumanisation is the Arts — as a space for dialogue, envisioning, re-imagining, focus.” Zena Edwards

Her writing passion focuses on social and environmental issues, race, power, human frailty and resilience.

Her Company Verse In Dialog champions the Arts as servant to community and as a tool for radical change — VerseInDialog.com Website www.goodnewzee.wordpress.com



The !Gubi Family

<http://www.indigenouspeople.org.uk/the-gubi-family/biography/>

SATURDAY 12 OCTOBER 10AM-1PM

SOAS BRUNEI THEATRE

IN PARTNERSHIP WITH SOAS WORLD LANGUAGE INSTITUTE

WHO OWNS THE CONTENT?

Dir. Subhashish Panigrahi | 2019 | Spanish, India and Sri Lanka | 1'

A real story of a young Colombian man orphaned at an early age. While he was away from home studying in a city, he found out about a box of cassette tapes containing folk songs and stories from his late father's childhood, recorded by a researcher in Europe. He thought it would be interesting to digitize the tapes and share online, and he did that. Soon after his siblings saw the recordings online and objected. The question — who owns the content — is complicated. The narrator leaves the audience to wonder who it could be — the researcher who recorded them in the first place, the late father, the children, or the community themselves whose songs and stories are recorded.

DIZHSA NABANI

Dir. Sabea K. Evans, Kathryn Goldberg, Marcelo Jauregui-Volpe, Edward Ogborn, Catherine Rodgers, Moisés García Guzmán | 2018 | Zapotec, Mexico | 45'

A documentary project on Zapotec language and identity in San Jerónimo Tlacoachahuaya, Oaxaca, Mexico.

HANT QUIJ CÖIPAXI HAC (THE CREATION OF THE WORLD)

Dir. Antonio Coello | 2019 | Seri, Mexico | 10'

The creation myth is adapted into an animated short film made by Seri Indigenous children and elders.

11:10AM - UMONHON IYE THE OMAHA SPEAKING

Dir. Brigitte Timmerman | 2018 | Omaha, United States | 67'

"Our Language is Sacred, no one can take it from us." --Omaha Elder. Only a handful of Native American fluent speakers remain of the Omaha Tribe. Fluent speaking elders reflect on growing up speaking their native language, the efforts that was taken from the government to phase it out and why it is so important to preserve it. Hopefulness is expressed by the elders and a dedicated group of educators attempts to keep their language alive.



12:20AM - VOICES OF OUR ANCESTORS

Joe Yates | 2018 | Yup'ik & Haida, United States | 13'

Yup'ik, Inupiat, Tlingit, Alutiiq, Koyukon, Aleut, Tsimshian, Gwich'in, Haida... Alaska is home to more than 20 Native languages. From the fjords in the Southeast to the northern tundra where it meets the Arctic Ocean, Alaskan languages have been spoken and sung for tens of thousands of years. See first-hand how important your Native language is and the effect on the way you live — a bi-cultural marriage begins to teach their daughter the heartbeat of their culture by revitalizing their language.

GIK:SKWOD: HOW I LOST MY INDIAN NAME

Dir. Terry Jones | 2019 | Haudenosaune, United States | 3'

In this experimental Short, the filmmaker shares how he lost his Indian name.

EVEN IN THE SILENCE / TSI TEYOTO:TE

Dir. Jonathan Elliott | 2019 | Mohawk, Canada | 4'

A visual poem told entirely in Kanien'keha (Mohawk language) that examines the impacts of underage drinking in Indigenous communities and the struggle to overcome grief and past traumas through culture and traditional practices.

BIMAADIZIWIN (THE LANGUAGE) (WAPIKONI MOBILE)

Mary-Agnes Shawana | 2018 | Anishnabe, Canada | 4'

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.

LEARNING DENE AND THE TALE OF THE RAVEN (WAPIKONI MOBILE)

The Wapikoni team | 2017 | Innu, Canada | 5'

Learning Dene can be quite difficult, but thankfully the children can rely on their elders for storytelling in their native language.

AH

Dir. Ying-Fang Shen | 2019 | Hokkien, Taiwan | 3'

Baby chimp is being taught to grow a beautiful smile with shiny teeth.

SATURDAY 12 OCTOBER 2-4PM

SOAS BRUNEI THEATRE

AEI PROGRAMME PRESENTED BY THEA PITMAN AND SEBASTIÁN GERLIC

The Arte Electrônica Indígena (AEI) project was designed and executed by the NGO Thydêwá. It consisted of a series of ten short artistic residencies in Indigenous communities in the Brazilian Northeast in order to cocreate works of electronic art. These were exhibited to the public at the Museum of Modern Art (MAM), Salvador da Bahia in August 2018 and have since toured the Indigenous communities themselves. The participating artists came from Brazil, Bolivia and the UK, and the Indigenous communities are those that 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 cocreation 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 3-11 minute video documentaries were made during each of the residencies and a final one during the exhibition at the MAM. 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.

INDIGENOUS ELECTRONIC ART: REFLECTIONS SERIES:

Dir. Sebastián Gerlic | 2018

ALDEIA DO CACHIMBO

Camacã Imboré/Tupinambá community, NE Brazil | 8'

Sandra De Berduccý's work with the Aldeia do Cachimbo combined traditional knowledge, processes and materials such as reeds, with unusual materials such as fibre-optic cable. In collaboration with artist Mangtxai, a micro-controller and a pulse sensor convert the heartbeats of those who enter the woven fibre-optic ‘cocoon’ structure into light.

KARAPOTÓ PLAK-Ô

Karapotó Plak-ô community, NE Brazil, 4'

Bruno Gomes worked with the Karapotó Plak-ô to develop an extension of the concept of body painting, using technology as a way to open the door to new experiences and new conversations. Karapotó Plak-ô artists drew elements present in their natural environment, then animated and projected the designs onto their bodies.

PATAXÓ DE BARRA VELHA

Pataxó de Barra Velha community, NE Brazil, 5'

Óscar Octavio's work with the Pataxó de Barra Velha is a journey through their history, encapsulated in a sonic landscape accessed via a contact-sensitive fishing net.

KARIRI-XOCÓ

Kariri-Xocó community, NE Brazil | 8'

Nicolas Salazar Sutil's work with the Kariri-Xocó focused on the river Opara (São Francisco) which is one of the main sources of sustenance, memory and culture. Three site-specific performances explored stillness, posture, and the use of space to symbolise land reclamation, resilience, and rootedness. Songs in Kariri-Xocó and Yathé

OCCUPY MAM

Dir. Thea Pitman, Sebastián Gerlic | NE Brazil | 7'

a short research video made to accompany Brazilian NGO Thydêwá's AEI - Arte Eletrônica Indígena project. It focuses on the Indigenous presence during the exhibition of the works at the Museu de Arte Moderna in Salvador da Bahia in August 2018. It presents evidence to suggest that the Indigenous representatives from each participating community did not just come along to exhibit their artworks, but that they effectively staged a cultural ‘retomada’ or occupation of a space to which they would not normally have access.

DIGITAL BODY PAINTING — YOUR CHANCE TO INTERACT WITH PROJECTIONS OF INDIGENOUS BODY PAINTING MOTIFS CREATED BY AEI ARTISTS.

3.15PM - GUARDING THE FOREST - Q&A DIRECTOR MAX BARING

Max Baring , Karla Mendes | 2019 | Guajajara, Brazil | 26'

What does it take to stop deforestation on the ground in the Amazon? 'Guarding the Forest' takes you to the frontline of forest protection in the Brazilian Amazon. Follow the Guardians of the Forest, an Indigenous volunteer force, as they risk their lives patrolling their protected Indigenous lands and destroying illegal logging camps. Now after President Bolsonaro's controversial election campaign illegal logging is on the rise and fears are growing of a more generalised conflict across the Amazonian region. From the Indigenous foot-soldiers on the ground, to Bolsonaro's new Agriculture minister, Guarding the Forest has unique access to all the main players and paints an unsettling picture of the future security of the Amazon, a region that produces 20% of the world's oxygen.

SATURDAY 12 OCTOBER 5-9PM

SOAS BRUNEI THEATRE

5-6PM WINE & SOFT DRINKS - TABLETOP DISPLAYS OF INDIGENOUS TEXTILES, WEAVINGS, CRAFTS FROM PHILLIPINES, BRAZIL, MEXICO.

IN COLLABORATION WITH SOAS WORLD LANGUAGE INSTITUTE, AND PHILIPPINE STUDIES AT SOAS, CELEBRATING UNESCO INTERNATIONAL YEAR OF INDIGENOUS LANGUAGES. IYIL2019.ORG. GALA FILM IN PARTNERSHIP WITH THE EMBASSY OF THE REPUBLIC OF THE PHILIPPINES AND SENTRO RIZAL LONDON

LAURA SAMPSON — PRESENTER is an emerging storyteller-promoter based in London who studied literature at UCL, performance in the UK & Japan, and finds SOAS' World Music programme irresistible. Laura also co-hosts Film and TV radio show Shoot the Breeze on Resonance 104.4FM.

ZENA EDWARDS — POET

Plays !Xuma mouthbow from the Kalahari desert while singing Afro Blue – a tribute to her Grandfather.

SOPHIE SALFFNER — Archivist at the Endangered Languages Archive, SOAS University of London, speaks about The Endangered Language Archive (ELAR), a digital repository and multimedia collection of over 450 endangered languages, with regional strongholds in Africa, the Middle East, Asia, Australia and Latin America containing audio and video recordings of every day language use, verbal art, songs, narratives, ritual and dictionaries.

EDUARDO SANTIAGO — PRESENTS NUSAVI VOICE RECORDINGS TO ELAR

Founder of London-based Atlachinolli cultural dance group, presents voice recordings of his mother teaching her children their Nusavi language. Eduardo is the eldest son of Amelia, one of less than 100 Nusavi (People of the Rain) speakers in his hometown of Allende, Chalcatongo. A resident of London for seven years, Eduardo shares childhood memories about his mother telling tales of the natural energies that surround us.



KOLÁ TÚBỌSÚN — POET

Kolá Túbọsún – also called KT – is a Nigerian writer, poet, and linguist, author of *Edwardsville by Heart*. He writes in Yorùbá and English, and his work has been translated into Korean and Spanish. He is currently a Chevening Fellow at the British Library. His performance will be centered around folk song and poetry from his native Yorùbá”.

ETIENNE CHARLES: CARNIVAL THE SOUNDS OF A PEOPLE INTRO, BAMBOO AND JAB MOLASSIE

Three fascinating DocuShorts from jazz professor Etienne Charles and Maria Nunes looking at Indigenous Caribbean and the real history of contemporary Carnival characters.

BIRDS IN THE EARTH

Dir. Marja Helander | 2018 | Sámi, Finland | 11'

Marja Helander's short film “Eatnanvuloš lottit – Maan sisällä linnut – Birds in the Earth” examining the deeper questions of the ownership of the Sami land through the ballet performances of two young dancers Birit and Katja Haarla, music by RinneRadio.

K'NA THE DREAMWEAVER - PRESENTED BY IDA ANITA DEL MUNDO WHO BRINGS A VIDEO MESSAGE AND BLESSING FROM THE T'BOLI COMMUNITY

Dir. Ida Anita del Mundo | 2014 | T'boli, Mindanao, Philippines | 85'



K'na is a young woman in the mountains of South Cotabato, where the T'boli live, overlooking the majestic and mystical Lake Sebu and art of the royal family of the South Bank of the lake, part of the clan that was banished from the North Bank centuries ago after what the elders call The Great Betrayal. At a young age, K'na, is trained in the art of weaving the T'boli *t'nalak*. The design comes from the visions granted by Fu Dalu, the goddess of abaca, only to deserving women who become dreamweavers. K'na's grandmother, Be Lamfey, is the village's last master dreamweaver. When Be Lamfey dies, the gift of dreamweaving is passed to K'na and her father, Lobong Ditan, decides to put an end to the warring clans of Lake Sebu once and for all by arranging a marriage between K'na and Kagis, the heir to the throne of the North Bank. Meanwhile, K'na has fallen in love with Silaw, a childhood friend whose family supplies the finest abaca fibers to the dreamweavers. Silaw leaves love messages for her by tying bits of abaca thread to a tree outside K'na's window. As the marriage grows near, a revolution brews among those who do not believe in the union of the two royal clans.

SUNDAY 13 OCTOBER 2-4PM

THE HORSE HOSPITAL, COLONNADE, BLOOMSBURY, LONDON WC1N 1JD

THIRZA CUTHAND FILM RETROSPECTIVE (ARTIST BIO END OF THIS BOOKLET)

Followed by discussion with iris Wakulenko, Associate Lecturer in documentary film at the University of Arts London and freelance filmmaker with subject areas of interest: women in film, Indigenous filmmaking, collaborative and ethical practice and emerging media.

LESSONS IN BABY DYKE THEORY 1995
| 3:30'

In 1995 when Thirza Cuthand was 16 she felt like the only lesbian at her Saskatoon high school. This turned out to be untrue, but the lack of visibility in her high school coupled with the lack of representation of Queer teenagers in the 90's made her make her first video, a comedic short about teenage lesbian loneliness and trying to bribe classmates to come out with the promise of candy.



HELPLESS MAIDEN MAKES AN "I" STATEMENT 1999 | 6:12'

By using clips of evil queens/witches this video plays off the sadomasochistic lesboerotic subtexts commonly found in children's entertainment. A helpless maiden is tiring of her consensual s/m relationship with her lover, and "evil" queen. She wants to break up. An impassioned monologue in a dungeon with our heroine in wrist cuffs quickly becomes an emotionally messy ending in flames.

SIGHT 2012 | 3:23'

Super 8 footage layered with Sharpie marked lines and circles obscuring the image illustrates the story of the filmmaker's experience with temporary episodes of migraine related blindness and her cousin's self induced blindness later in life. Paralleling the experience of Blindness with Mental Illness, Cuthand deftly elucidates that any of us could lose any of our abilities at any time.

JUST DANDY 2013 | 7:37'

Invited to speak at an Indigenous Revolutionary Meeting, the narrator describes an intimate encounter with an Evil Colonizing Queen which leads to Turtle Island's contraction of an invasive European flora.

2 SPIRIT INTRODUCTORY SPECIAL \$19.99 2015 | 4:37'

New to the 2 Spirit lifestyle? `Want to talk to someone in the Spirit and the Flesh instead of reading The Spirit and the Flesh? We have just the service for you! Call now and for only 19.99 a month you can get instant unlimited telephone access to traditional knowledge and support. We also provide monthly gifts for subscribers, call now and we can hook you up with this beaded whisk! Perfect for DIY spankings and pancakes the morning after your first snag! Don't hesitate, ring those phones!

2 SPIRIT DREAMCATCHER DOT COM 2017 | 4:56

2 Spirit Dreamcatcher Dot Com queers and indigenizes traditional dating site advertisements. Using a Butch NDN ‘lavalife’ lady (performed by director Thirza Cuthand), 2 Spirit Dreamcatcher Dot Com seduces the viewer into 2 Spirit “snagging and shacking up” with suggestions of nearby pipeline protests to take your date to, and helpful elders who will matchmake you and tell off disrespectful suitors. It’s the culturally appropriate website all single 2 Spirit people wish existed.

THIRZA CUTHAND IS AN INDIAN WITHIN THE MEANING OF THE INDIAN ACT

2017 | 8:40'

Contemplating mixed race identity in Canada, Cuthand presents us with images of blood ties and land ties for Indigenous people, and questions the use of the words “white passing” and “light skinned.” As a light skinned Indigenous woman, Cuthand reiterates that racism and discrimination still happen for her, just in different ways. Community belonging is contrasted with the difference experiences she has from her darker skinned family. Ultimately, a video with more questions than answers, it situates the artist’s body in historical trauma and ongoing colonial survival.

RECLAMATION 2018 | 13:11'

‘Reclamation’ is a documentary-style imagining of a post-dystopic future in Canada after massive climate change, wars, pollution, and the after effects of the large scale colonial project which has now destroyed the land. When Indigenous people are left behind after a massive exodus by primarily privileged white settlers who have moved to Mars, the original inhabitants of this land cope by trying to restore and rehabilitate the beautiful planet they belong to.

LESS LETHAL FETISHES 2019 | 9:24'

Grappling with a latent gas mask fetish, Cuthand muses on art world political controversies, toxic emissions from the petrochemical Industry, and complicity in repression and pollution as an artist enmeshed in an art and film industry propped up by dirty funders.

THIRZA DISCUSSION Q&A WITH FILMMAKER, FILM LECTURER - IRIS WAKULENKO

OSHKIKISHIKAW: A NEW DAY

Jules Koostachin | 2019 | Cree, Canada | 15'

12 year-old twins cut their hair for the very first time in a Cree coming-of-age ceremony.

OCHISKWACHO

Jules Koostachin | 2018 | Cree, Canada | 15'

Ochiskwacho is a sacred being, known to many Indigenous people as a spiritual messenger. Kokoom, an elderly (spiritually ailing) two-spirit woman has to decide whether to stay with her grandchildren or follow the Ochiskwacho.

BIIDAABAN (THE DAWN COMES)

Amanda Strong | 2018 | Michif, Canada | 19'

Gender-fluid Anishinaabeg youth collects sap ceremonially accompanied by a 10,000-year-old shapeshifting Sasquatch and friend known as Sabe, Biidaaban sets out on a mission to

reclaim the ceremonial harvesting of sap from maple trees in an unwelcoming suburban neighbourhood of Ontario.

Driven by the words of Anishinaabe writer Leanne Betasamosake Simpson, Amanda Strong's mesmerizing stop motion animation intricately weaves together multiple worlds through time and space, calling for a rebellion.

MONDAY 14 OCTOBER 5.30-9pm

SENATE HOUSE, ROOM 243, HUMAN RIGHTS CONSORTIUM, SAS, UOL

HUAHUA

Dir. Joshi Espinosa | 2018 | Ecuador | 70'

A young aboriginal couple faces an unexpected pregnancy that will make them questioned about their identity and the world in which they will raise their child.

OTHER MOTHERS / OTRAS MADRES

Dir. Ingrid Pumayalla | 2018 | Quechua, Peru | 13'

Matilde Umeres returns to Pantipata, her native land after twenty-two years. She left at the age of nine on a two-day bus journey to Lima, capital of Peru, arriving without speaking any Spanish only her native Quechua, language of the native Indigenous people of the Andes. She will not forget this language and after some years it allows her to find her family after hearing the news of her mother's funeral.

**IN ASSOCIATION WITH THE EMBASSY OF THE PLURINATIONAL STATE OF BOLIVIA
IN THE UK**

BETWEEN SAINTS CHOLAS & MORENOS / ENTRE SANTOS CHOLAS Y MORENOS

Dir. Okie Cárdenas | 2019 | Aymara, Bolivia | 73'

Q&A PHAXSI COCA (BOLIVIA)



Docufiction showing the background of religious patron festivities, the process of preparation, economic investment and the human stories that they exist behind. Filmed over four years in provinces such as Carabuco, Colquepata, Guaqui, Sica Sica, the city of El Alto and La Paz, during an arduous process of investigation and image registration. Divided into three parts: first, the story of Julio, a character who works hard to be

able to dance Morenada (a folkloric dance) every weekend; second, the documentary record of activities carried out by fraternities before arriving at the party; and third a fiction story that represents the director's vision of being there.

TUESDAY 15 OCTOBER 7-8.30PM

PUSHKIN HOUSE, 5A BLOOMSBURY SQ, HOLBORN, LONDON WC1A 2TA



24 SNOW <<24 SNEGA>>

Dir. Mikhail Barynin | 2016 | Yakut, Russian Federation | 90'

The unbearable climate of the Arctic region of Yakutia. Permafrost. For most of the year, the temperature is below zero and the ground is always cold. In winter, the temperature drops to minus 65 degrees. There is no telecommunication or electricity, and the lack of roads hinders transport. Life in this condition means a daily battle with the elements and with yourself. Hundreds of kilometres away from the nearest settlement, a person can rely only on himself. This severe land attracts people who are looking for freedom and independence. Our film is about a horse-breeder who lives most of the year in the tundra, looking after the herd. With each year, Sergey spends more and more time away from the village, meeting his family just a few times a year for the horse-breeders' feast and to bring the meat home. Feeling like a stranger in his own home, Sergey is losing his connection with his family and missing the chance to see how his children grow up. The exhausting nature of life for the Northern man presents him with the hardest of dilemmas – who he really is.

WEDNESDAY 16 OCTOBER 5.30-9pm

SENATE HOUSE, ROOM 243, HUMAN RIGHTS CONSORTIUM, SAS, UOL

Celebrating 70th Anniversary of Skolt Sámi move to Inari area, Finland; and 15th anniversary of Wapikoni Mobile

ITALINA by Sámi music students, Sámi Musihkka Akademijja. Dir. Tomi Lampinen | Sámi, Finland | 6'

A Sámi man holidays in Italy for some time and meets an attractive woman in a bar ending with a night of passion. Back home he realizes that in addition to feverish memories he's had also a present from the lady. What it is, story doesn't tell. Story is told in Inari (Aanaar) Sámi with a spice of Italian language.

VÁLLJEN by Sámi music students, Sámi Musihkka Akademijja. Dir. Heli Aikio & Mihkku Laiti | Sámi, Finland | 5' (Choise) mixes two Sámi languages, Northern Sámi and Inari (Aanaar) Sámi, and tells about forces that try to influence individual choices.

FIGHTING FOR LAPLAND Q&A ERIKA BENKE, BBC WORLD SERVICE

Dir. Erika Benke | 2019 | Skolt, Northern & Inari Sámi, Finland | 23'

In Lapland, temperatures are rising faster than anywhere else in the world, putting reindeer at risk of starvation and threatening the livelihoods of modern Sámi reindeer herders. Four Sámi women tell us about the extra threats to their land including plans to build a railway to exploit natural resources.

BIRDS IN THE EARTH

Dir. Marja Helander | 2018 | Sámi, Finland | 11'

Marja Helander's short film "Eatnanvuloš lottit – Maan sisällä linnut – Birds in the Earth" examining the deeper questions of the ownership of the Sámi land through the ballet performances of two young dancers Birit and Katja Haarla, music by RinneRadio.



HOME

Dir. Inuk Jørgensen | 2018 | Inuit, Greenland | 8'

A personal perspective on coming home after nearly a decade abroad and finding that something is off in the familiar paradise. A warning that profound change is coming. Change that will influence future generations.

SILLA

Howard Adler | 2018 | Inuktitut, Canada | 22'

Like many Indigenous young people in Canada, Cynthia Pitsiulak (Kimmirut, NU) and Charlotte Qamaniq (Iglulik, NU) connected with their strong cultural roots only after being away from it. As expats from the north, and growing up in the City of Ottawa, they sought out, reclaimed, and taught themselves the traditional Inuit art-form of throat singing. They formed a band with DJ Rise Ashen, and created a sonic experiment blending Inuit throat-singing with futuristic dance floor beats. In the Inuktitut language "Silla" has many connotations, but it roughly translates as "weather", and symbolizes the affection that Charlotte and Cynthia have with their culture. Silla is a short documentary about Silla and Rise, it follows the band members behind the scenes as they prepare for and play numerous live shows, it delves into the historical suppression of Inuit traditions, and how their music is reviving and reclaiming the beautiful art form of Inuit throat singing.

NAMES FOR SNOW

Rebecca Thomassie | 2018 | Inuktitut, Canada | 6'

This Short follows Rebecca Thomassie, an Inuk woman, around Kangirsuk as she learns the 52 Inuktitut words for snow.

THROAT SINGING IN KANGIRSUK

Eva Kaukai, Manon Chamberland | 2018 | Innu, Canada | 3'

Eva Kaukai and Manon Chamberland practice the Inuk art of throat singing in their small village of Kangirsuk. Their mesmerizing voices carry through the four seasons of their Arctic land.

SOMETIMES SHE SMILES

Dir. Kelly Roulette | 2018 | Ojibwe, Canada | 13'

An unsuspecting artist raises the ire of a dead spirit after she prints up a photograph containing the spirit's living image. How can the artist appease an angry spirit when her 'medium' is painting - not mediumship.

WAJAK: AT THE END OF THE LAKE

Peter Poucachiche, Kobe Wawatie | 2019 | Innu, Canada | 4'

On a Sunday morning, as the sun is rising, Peter Poucachiche wakes his grandson up to go moose hunting. A rather silent journey on Kitiganik's territory.

MACROCOSMIC

Dir. Craig Commanda | 2016 | Anishnabe, Kitigan Zibi, Canada | 4'

The universe of small souls who share our lives, captured by the camera of Craig Commanda, Anishnabe artist

DON'T BE AFRAID TO HIT THE ICE

Shayden Decoursay | 2017 | Innu | 4'

12-year-old Shayden Decoursay is really into sports and she's also the only girl on the boys hockey team.

THUNDERBIRD

Erin Collins | 2018 | Innu, Canada | 3'

Thunderbird is a short documentary exploring the story of Steven Collins, an international Olympic ski jumper. Using archive footage and photos, Thunderbird gives a genuine look at Steven's story.

I CREATED MEMORIES

Sammy Gadbois | 2019 | Innu, Canada | 3'

Sammy Gadbois uses snippets of life in Kuujuaq to reflect about his own purpose on earth and muses that it could be creating

I LOVE EVERYTHING - WAPIKONI MOBILE

José Mestenapéo | 2017 | Innu, Canada | 3'

José is 8 and takes us on a guided tour of Nutashkuan, showing us all that he loves.



THURSDAY 17 OCTOBER 5.30-9pm

SENATE HOUSE, ROOM 243, HUMAN RIGHTS CONSORTIUM, SAS, UOL

RED CHEF REVIVAL

Dir. Danny Berish | 2019 | Algonquin, Haudenosaunee, Cree Nation, Canada | 22'

Black Rhino Creative's Red Chef Revival is a 6 x 22 minute food and travel series exploring modern Indigenous cuisine through the lens of three chefs. New York Times featured, Cezin Nottaway. Top Chef finalist, Rich Francis and Iron Chef finalist Shane Chartrand. Using food as their access point, the chefs discover a new path to reconciliation. Red Chef Revival features ingredients you won't find in any cookbooks like bison heart, beaver tail, moose nose and cougar. More than a cooking show, this is a people's story on a plate.

GIWE: THIS IS HOME

Dir. Merle Robillard, Andrew Lau | 2018 | Canada | 27'

Brent Mitchell, was taken from his Ojibwe home in Great Falls, Manitoba in a practice referred to as the Sixties Scoop. He was brought to New Zealand by his foster parents where he suffered physical and emotional abuse and was sexually abused by someone outside the family. Brent travels from New Zealand to Winnipeg, Manitoba to reconnect with his family, home and culture. He also begins the process of healing from scars inflicted upon him by this colonial policy.

UNDER THE KOROWAI

Dir. Brandon Te Moananui | 2018 | Maori, New Zealand | 11'

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.

GRASS ROOTS

Dir. Hannah McOwan | 2019 | Maori, New Zealand | 11'

Meet the Māori wāhine (women) behind Hikurangi Enterprises, a cannabis co-op looking to revitalise their community in Ruatōria, a Ngāti Porou stronghold with a long and turbulent relationship to the plants.

EMKHATSINI (BETWEEN)

DIRECTOR Q&A TARATOA STAPPARD

Dir. Taratoa Stappard | 2018 | siSwati, Kingdom of Eswatini (Swaziland) | 15'

A woman finds herself, lost in the deserted Eswatini outback when she tries to locate an elusive community leader.



MAASAI LIVING CULTURE

Dir. Samwel Nangiria (Maasai) | 2019 | Maasai, Tanzania | 12'

Maasai leaders visit the UK to change the way their unique culture is represented in museums. Samwel Nangiria, Maasai leader and Director of Oltoilo le Maa, a Maasai Video Collective, said: "Seeing the way Maasai sacred objects were displayed in the Oxford University Pitt Rivers Museum I felt shocked. We are a living culture, not a dead one, and we want to talk to the Museum about how they can change this. I believe that working together with the Pitt Rivers Museum and with our partners at InsightShare we can honour my community and present our real culture in the museum". Documentary captures a fly-on-the-wall perspective of the visit to Oxford in November 2018 and strategising for the next steps.

BURKINABÈ BOUNTY: AGROECOLOGY IN BURKINA FASO

Dir. Iara Lee | Burkina Faso | 37'

Cultures of Resistance Films chronicles agricultural resistance and the fight for food sovereignty in Burkina Faso—a small, landlocked country in West Africa. Showcasing activist farmers, students, artists, and leaders in the local Slow Food movement, the film looks at how Burkinabè people are reclaiming their land and defending their traditions against the encroachment of corporate agriculture. From women gaining economic independence by selling 'dolo' beer, to youth marching in the streets against companies like Monsanto, to hip-hop musicians reviving the revolutionary spirit of Thomas Sankara, Burkinabè Bounty shows the creative tactics people are using to take back control of their food, seeds, and future.

SUNKEN SOIL

Dir. Kelsie Ahmat, Amber Lorenzi | 2019 | Noongar, Australia | 6'

Grounded by hope. Jolted by fear, equipped with courage. A young Indigenous Noongar woman pauses in the present, acknowledges the past and is ready to step into her future.

PROTECTING COUNTRY

Dir. Alexander Hayes, Magali McDuffie | 2018 | Australia | 40'

Protecting Country is dedicated to the memory of Tauto Sansbury (1949-2019), Narungga Elder, Advocate, Teacher, and Warrior, and to all our Ancestors who worked so hard to get us to where we are today. Today, through this film, we honour their memory and their incredible achievements.

The Adnyamathanha people of the Flinders Ranges region of South Australia have fought for many years to protect their country from a nuclear waste dump facility planned by the Federal Government on their land. This is their story.

FRIDAY 18 OCTOBER 5.30-9pm (event 1 of 2)

SENATE HOUSE, ROOM 243, HUMAN RIGHTS CONSORTIUM, SAS, UOL

HER WATER DRUM

Dir. Jonathan Elliott | 2018 | Mohawk, Canada | 16'

In the wake of her daughter's disappearance, Jolene, a single Mohawk mother, is forced to pick up the pieces of her life and navigate an increasingly strenuous relationship with her troubled son David. As secrets emerge, their relationship faces its toughest challenge yet as they confront the reality of their situation. This film deals with the topic of Missing and Murdered Indigenous Women in Canada, highlighting the impact it has on individual families and their communities.

ONE IN ONE OUT

Dir. Abraham Cote | 2019 | Algonquin, Canada | 3'

A young lady walks alone, caught in the trappings of her phone, unaware of lurking evil. One simple slogan can save her life. A public service announcement for today's youth.

FLAT ROCKS

Dir. Courtney Montour | 2017 | Kanien'kéha, Canada | 10'

79-year-old Louis Diabo battles against the construction of Canada's St. Lawrence Seaway during the 1950s to save his farm and the Kahnawake Mohawk community. Flat Rocks weaves together breathtaking present-day footage of Kahnawake with archival photos dating back over 80 years revealing the community's way of life threatened by the Seaway. A poetic narration in the Kanien'kéha (Mohawk) language voices the community's connection to the water.

ELOHI

Dir. Liv Fallon | 2018 | Cherokee, United States | 6'

An attempt to translate the voice of the place the stories call 'Cherokee Country'

LIGHT

Dir. Sarah Hennigan | 2017 | Cherokee, United States | 15'

A gifted young woman launches into the darkness to find a way to save her people. What she uncovers, nobody expected. Darkness takes the world, with only around 10 minutes of light left each day. Humanity is dying. A gifted young woman is sent out into the darkness in a last-ditch effort to find a lifeline. If she returns empty-handed, or without the guard sent out with her to document the findings, she'll be left to the darkness, and whatever lies within. A 21st-Century reinterpretation of a Cherokee oral story.

CHEROKEE CHIEF JOHN ROSS

Joseph Erb | 2019 | Cherokee | USA | 6'

The animated short of Cherokee Chief John Ross's life.

FIRST MEDICINE; THE LONG MAN

Joseph Erb | 2018 | Cherokee | United States | 14'

Cherokee waters and today's issues with pollution.

GATHERING CIRCLE

Dir. Tracey Strnad | 2019 | Canada | 10'

A short documentary about the Indigenous architects and collaborators behind the new Indigenous public space built in Collingwood, Canada.

LIGHTNING BOY

Michael R.L. Begay | 2019 | Navajo, United States | 6'

Michael Begay's original narrative film Lightning Boy combines a culturally based storyline, special effects, and a notable acting performance from award-winning poet and writer Vivian Mary Carroll

NOT YOUR MASCOT

Dir. Beth Nelsen | 2019 | United States | 13'

The Napa High Indian mascot has been a contentious issue for decades and it has finally come to a head.

MORE THAN A WORD

Dir. Kenn Little, John Little | 2017 | Standing Rock Sioux, Lakota/Dakota, Diné (Navajo), Ojibwe, Muscogee, Cheyenne | United States | 65'

Analyzes the Washington football team and their use of the derogatory term R*dskins. Using interviews from both those in favour of changing the name and those against, More Than A Word presents a deeper analysis of the many issues surrounding the Washington team name and also examines the history of Native American mascots and cultural appropriation.

FRIDAY 18 OCTOBER 7-9PM (Event 2 of 2)

SOAS KLT

IN COLLABORATION WITH SOAS CENTRE OF TAIWAN STUDIES

LONG TIME NO SEA

Dir. Heather Tsui | 2018 | Tao, Taiwan | 90'



Manawei, a Yami boy, lives on Orchid Island with his grandmother while his father is away from home working. He hopes that his father will bring him a new pair of shoes, but his father's brief return brings only disappointment. The National Indigenous Dance Competition approaches and a young teacher from Taiwan volunteers to train the school's dance team with the hope of being transferred back home. While for Manawei, it is a chance to see his father again.

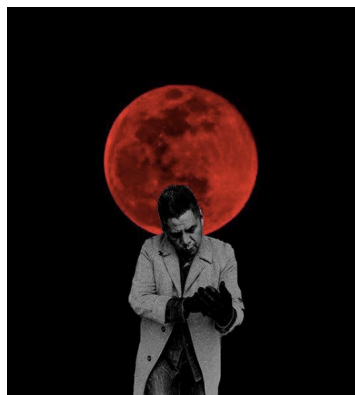
Inspired by a true story, the director reiterates the reclaiming of traditions through the children's preparation for a dance competition. The grandmother-grandson relationship that is drifting apart is brought close again as Manawei sings and dances in traditional ethnic costume. Bathed in the spirit of "our culture, our pride", the film depicts an authentic, rarely seen side of Orchid Island, and engages issues of family relationships, love, abandonment, and grandparenting problems against the backdrop of the Yami cultural fault line. All characters except the teacher are portrayed by non-professional actors from the Yami clan.

SATURDAY 19 OCTOBER 3.45-5.15PM

RIO CINEMA, DALSTON

THE MYSTERY OF NOW

Audrey Buchanan | 2019 | Apache, USA | 16'



In the short film, 'The Mystery of Now,' artist and Apache Skateboards founder, Douglas Miles shares socio-political context around the history that lead to life on the San Carlos Apache reservation, and the personal history of how and why he started a skateboard brand and team of local youth leaders. His advice on cultivating resilience, creativity, and joy, provides guidance in a time that for many feels uncertain, polarizing and divisive in our living rooms and around our dinner tables. "It's no mystery that the history of Native American people in this country has been overlooked, misrepresented and maligned to create a more heroic narrative for settlers to sell books, to sell land, and to sell movie tickets," Douglas shares. "In the middle of this

cultural clash, stereotypes and battles for agency, one thing that has never ceased is Native creativity and the making of art. In our creativity we recreate ourselves, and in doing so we create and shape the world around us."

LEGACY OF EXILED NDNZ

Dir. Pamela J Peters | Navajo, United States | 14'

Documents the lives of young American Indians currently living in Los Angeles, California, while functioning as a tribute to the first generation of relocated (exiled) Indians as mandated by the United States Congress through the Relocation Act and managed by the Bureau of Indian Affairs' (BIA) starting in the 1950s.

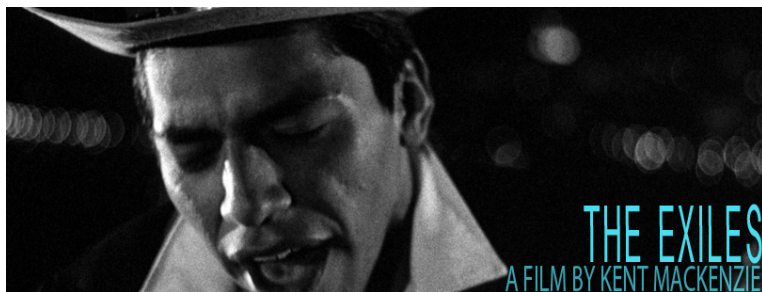
THE EXILES

Dir. Kent Mackenzie | 1961 | United States | 72'

The Exiles chronicles one night in the lives of young Native American men and women living in the Bunker Hill district of Los Angeles. Based entirely on interviews with the participants and their friends, the film follows a group of exiles —

transplants from Southwest reservations — as they flirt, drink, party, fight, and dance.

Filmmaker Kent Mackenzie first conceived of The Exiles during the making of his short film Bunker Hill — 1956 while a student at the University of Southern California. In July 1957, Mackenzie began to hang around with some of the young Indians in downtown Los Angeles. After a couple of months, he broached the subject of making a film that would present a realistic portrayal of Indian life in the community.



SATURDAY 19 OCTOBER 6.30PM

LATIN AMERICAN HOUSE, 10 KINGSGATE PLACE, LONDON NW6 4TA



WIÑAYPACHA (ETERNITY) DISCUSSION Q&A MIGUEL CHOQUE (AYMARA)

Dir. Oscar Catacora | 2017 | Aymara, Peru | 86'

This is the story of Willka and Phaxsi, an elderly couple of more than eighty years of age living abandoned in a remote part of the Andes of Peru, more than five thousand meters high. They face the misery and the inclement passage of time, praying to their gods so that finally their only son arrives to rescue them.

SUNDAY 20 OCTOBER 12-5PM

SOAS L67

SIX HOME

Dir. Ebad Adibpour | 2017 | Farsi, Iran | 4'

Many girls are playing and... The cause of the film: I am a child of war. It's always a concern for children who unconsciously come into play with older adults who are incompletely enlarged. This pain has always been with me. These children are going to follow their path to the world they like but can they choose the route? Do our children know or can they make their own path?

FISHNET AND THE FISH

Dir. Ali Nikfar | 2018 | Farsi, Iran | 9'

It's about all the little fish in our world

10 KA 4

Dir. Rahul Yadav | 2018 | India | 10'

A 7 year old girl is trying to make a living for her family by selling stationary outside a high class English medium school. In a country where food, cloth and shelter comes as priority above education of a child, Article 21a of Indian constitution seems frivolous. This is a story of an Indian citizen who instead of seeking her primary education even after 70 years of independence is walking miles from her home to school, not to receive education but to find some food. While this problem remains old but the solution is spars and India remains a third of worlds illiterate. This girl too is trying hard to bring all the arithmetic she knows to earn her livelihood.

THE INDIGENOUS

Dir. Divya Hansda | 2016 | Hor, India | 30'

The revolt of 1857 against landlords and moneylenders is a most talked about incident of the past that took place in this area. After this revolt, the then British Indian government passed CNT & SPT ACT which prevented land encroachment by illegal means. Following independence, Santal Parganas remained in it's cocoon, Santals who call themselves 'Hor' are seen speaking in their own language, following traditional ways, worshiping ancestral spirits. Maran Buru the Supreme Creator is formless and deification was absent among Santal. However, the influence of other dominant cultures can be seen today among Santal.

KONYA

Dir. Isaac Lindsay | 2018 | Ngarrinjderri, Australia | 9'

Every day Grace wakes up after dreaming about the past. Refusing to connect with her community, Grace has had a lifetime of regrets and bad habits. A knock on the door gives her an unexpected opportunity to seek solace and atonement for the mistakes of the past — but only if she's prepared to forgive and be forgiven.

MOTHERS OF MINDIMA

Dir. Simon Cunich | 2019 | Kuman (Chimbu), Papua New Guinea | 29'

Sandy and other Kuman mothers prepare for the important 2-day annual Mount Hagen Show - where thousands gather to showcase their traditional costumes and celebrate every culture of Papua New Guinea — and speak about next generations carrying forward their cultural traditions.

WANTOKS: DANCE OF RESILIENCE IN MELANESIA

Dir. Iara Lee | 2019 | Solomon Islands | 20'

In 2018 the Solomon Islands, in the South Pacific, hosted the Melanesian Arts & Cultural Festival, celebrating the country's 40th anniversary of independence. On neighbouring island states, the struggle for freedom continues, as West Papua resists Indonesian occupation and the residents of New Caledonia still live under French rule. In all Melanesian countries, residents face the common challenge of climate change, as rising sea levels threaten to swallow both land and tradition. In this charged context, captivating performers are using their talents to celebrate local culture and draw international attention to their islands' plight, with the hope of spurring international solidarity and prompting collective action against the perils of a warming world. In 2018 the Solomon Islands, in the South Pacific, hosted the Melanesian Arts & Cultural Festival, celebrating the country's 40th anniversary of independence. On neighbouring island states, the struggle for freedom continues, as West Papua resists Indonesian occupation and the residents of New Caledonia still live under French rule. In all Melanesian countries, residents face the common challenge of climate change, as rising sea levels threaten to swallow both land and tradition. In this charged context, captivating performers are using their talents to celebrate local culture and draw international attention to their islands' plight, with the hope of spurring international solidarity and prompting collective action against the perils of a warming world.

KEEP THE FIRE LIT- LOST TRIBES OF TEXAS

Dir. Fox Redsky | 2018 | Mexico, United States | 75'

This fascinating documentary opens a window onto the true cultural history of Texas. Six hundred years after the arrival of the Spanish conquistadors, the Spanish colonization and the White Settlers' Movement that came in its wake. It annihilated many tribes and decimated the numbers of those that survived, The descendants of the Texas tribes now speak. They share the legends and stories of their people, handed down to them over countless generations, revealing their oral histories and the spiritual ceremonies inherited from their ancestors. Through the medium of story and ceremony, KEEP THE FIRE LIT provides a unique insight into the hearts and minds, and the lives of Indigenous Texans. The film dives deep into this remarkable fragment of Texas society. Personal interviews highlight the social, political, and environmental implications of the re-emergence of identities. We visit holy sites across Texas and interview key individuals from these native communities: tribal spiritual leaders, peyote road men, cultural artisans, traditional tribal dancers, environmental activists and civil rights lawyers. This film make it way to the Standing Rock pipeline and then hits home with a 1st ever Apache Reunion in Mexico.

RESPECT YOUR ELDERS, CHUM.

Dir. Jack Belhumeur | 2018 | Metis, Ojibway | Canada | 7'

Chum, learns a lesson respecting his elders.

[UNTITLED & UNLABELED]

Dir. Terry Jones | 2016 | Haudenosaune, USA | 1'

In this very personal experimental work, director Terry Jones reflects upon the moment he was told he was 'different' and how that left an imprint on the narrative of his life.

DON'T BE AFRAID TO HIT THE ICE

Shayden Decoursay | 2017 | Innu | 4'

12-year-old Shayden Decoursay is really into sports and she's also the only girl on the boys hockey team.

TVSHKA NOWVT AYA (WARRIORS JOURNEY)

Dir. Mark D. Williams | 2018 | Choctaw, United States | 75'

A documentary about the Choctaw Nation stickball team known as Tvhska Homma (Red Warrior) and their journey to compete in the 2018 World Series of Stickball. It is the oldest game in America but to the Choctaw people it's their cultural identity.

GUEST BIOS

MAX BARING — Multimedia producer at Thomson's Reuter's Foundation Land and Property Rights. thisisplace.com

THIRZA CUTHAND — Thirza Jean Cuthand was born in Regina, Saskatchewan, Canada in 1978, and grew up in Saskatoon. Since 1995 she has been making short experimental narrative videos and films about sexuality, madness, Queer identity and love, and Indigeneity, which have screened in festivals internationally, including the Tribeca Film Festival in New York City, Mix Brasil Festival of Sexual Diversity in Sao Paulo, ImagineNATIVE in Toronto, Frameline in San Francisco, Outfest

in Los Angeles, and Oberhausen International Short Film Festival. Her work has also exhibited at galleries including the Mendel in Saskatoon, The National Gallery in Ottawa, and The Walker Art Center in Minneapolis. She completed her BFA majoring in Film and Video at Emily Carr University of Art and Design in 2005, and her Masters of Arts in Media Production at Ryerson University in 2015. In 1999 she was an artist in residence at Videopool and Urban Shaman in Winnipeg, where she completed *Through The Looking Glass*. In 2012 she was an artist in residence at Villa K. Magdalena in Hamburg, Germany, where she completed *Boi Oh Boi*. In 2015 she was commissioned by ImagineNATIVE to make *2 Spirit Introductory Special* \$19.99. She was also commissioned to make *Thirza Cuthand Is An Indian Within The Meaning Of The Indian Act* by VIMAF and Queer Arts Festival in 2017. In 2018 she was commissioned to make the video *Reclamation by Cinema Politica* in the Documentary Futurism Next 150 project. In the summer of 2016 they began working on a 2D video game called *A Bipolar Journey* based on her experience learning and dealing with her bipolar disorder. It showed at ImagineNATIVE and she is planning to further develop it. She has also written three feature screenplays and has performed at *Live At The End Of The Century* in Vancouver, *Queer City Cinema's Performatorium* in Regina, and *7a*11d* in Toronto. In 2017 she won the Hnatyshyn Foundation's REVEAL Indigenous Art Award. She is a Whitney Biennial 2019 artist. She is of Plains Cree and Scots descent, a member of Little Pine First Nation, and currently resides in Toronto, Canada.

ZENA EDWARDS — known as one of the most unique voices of performance poetry to come out of London, uses song, traditional African instrumentation, with call and response prevalent in her live performance.

SEBASTIÁN GERLIC — Director of *Thydwéa*

THEA PITMAN — International curator for the AEI - Arte Eletrônica Indígena. Senior Lecturer, Latin American Studies, Leeds University. Areas of expertise: Contemporary Latin American digital cultures and cultural production; Latin American literature, film and popular cultural forms; Indigenous cultures and cultural production. Founder and current director Network for Hispanic and Lusophone Cultural Studies (HLAS), member Centre for World Cinemas and Digital Cultures (CWCDC), founding member Centre for Endangered Languages, Cultures and Ecosystems (CELCE), vice-president of the Society for Latin American Studies (2019-21).

SOPHIE SALFFNER — Archivist at Endangered Languages Archive, SOAS University of London. Sophie has worked with the Akaan community in Nigeria documenting their native language Ikaan and archived and published these materials with the archive.

KOLÁ TÚBOSÚN — Nigerian linguist, writer, translator, scholar and cultural activist. His work and influence span the fields of education, technology, literature, journalism, and linguistics. Fulbright Scholar (Southern Illinois University Edwardsville, 2009), Chevening Fellow (British Library, 2019), recipient of the 2016 Premio Ostana 'Special Prize' for Writings in the Mother Tongue (Ostana Premio Scritture in Lingua Madre) for his work in language advocacy. In 2012, he led a successful campaign to have Twitter add Yoruba (his mother tongue) to their list of languages.

IRIS WAKULENKO — Associate Lecturer in documentary film at the University of Arts London, and a freelance filmmaker. Subject areas of interest are women in film, Indigenous filmmaking, collaborative and ethical practice, and emerging media.

VENUES



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ADMISSION

Event listings and registration links — [Facebook.com/NativeSpiritUK](https://www.facebook.com/NativeSpiritUK)
£5-10 requested donations towards Festival costs

Programme may be subject to changes – for latest updates visit [nativespiritfoundation.org](https://www.nativespiritfoundation.org)

**WITH THANKS TO ALL CREATORS & SUPPORTERS OF INDIGENOUS FILM
AND EVERYONE WHO MADE THIS FESTIVAL POSSIBLE**



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