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# imagineNATIVE

FILM + MEDIA ARTS FESTIVAL



original. indigenous.

OCT. 22-26, 2014

[imagineNATIVE.org](http://imagineNATIVE.org)

**NATIVE TO  
DRAMA**



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Bell Media is the proud presenting sponsor of the

# ImagineNATIVE Film + Media Arts Festival.

Celebrating outstanding indigenous  
filmmakers and media artists.

**Bell**Media



# Proud to be an Award Night Presenting Sponsor for the **15th Annual ImagineNATIVE Film + Media Arts Festival**



WORKS WITH OVER  
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Aboriginal Peoples Television Network  
Réseau de télévision des peuples autochtones



# WE ARE ALL NATIONS



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IKN.100 Original People: Culture, Knowledge and Worldview  
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IKN.200 Indigenous Family and Community  
IKN.201 Encounter, Change, Resistance and Renewal

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INDIGENOUS

## Business & Finance Today

IBFToday brings Business and Financial information to readers, connecting both Aboriginal and non-Aboriginal resources across Canada. You will find:

- \* Canadian Native Business News
- \* Community Information: National Aboriginal Newswire, Aboriginal Leadership Interviews, Business videos, Live-Streaming Events & Webinars

Register Today and become part of the platform connecting First Peoples, Mainstream Society & Industry, bringing worldviews together in business.

[www.ibftoday.ca](http://www.ibftoday.ca)

**Register Today!**





# declaration of Indigenous cinema

Photo Credit: Roger Mannal

*WE, THE INDIGENOUS SCREEN STORYTELLERS,  
UNITED IN THIS NORTHERN CORNER OF OUR MOTHER THE EARTH  
IN A GREAT ASSEMBLY OF WISDOM DECLARE TO ALL NATIONS*

## **WE GLORY IN OUR PAST,**

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

## **WE WILL:**

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

We will manage our own destiny and maintain our humanity and pride as Indigenous peoples through screen storytelling.

*Guovdageaidnu, Sápmi, October 2011*

*Written by Ása Simma (Sámi), with support from Darlene Johnson (Dunghutti), and accepted and recognized by the participants of the Indigenous Film Conference in Kautokeino, Sápmi, October 2011.*

*Thanks to the International Sámi Film Center (Ása Simma and Anne Lajla Utsi) for sharing this document in our Catalogue. For more information on the Center, visit [www.isf.as](http://www.isf.as).*





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# imagineNATIVE

FILM + MEDIA ARTS FESTIVAL



original. indigenous.

#iN15th

SPONSORS	6
ABOUT imagineNATIVE	8
FESTIVAL STAFF	9
FESTIVAL VENUES	10
FESTIVAL VILLAGE	11
SPECIAL EVENTS	12
BOX OFFICE	13
SCHEDULE AT A GLANCE	14
FESTIVAL GREETINGS	18
FOUNDERS GREETINGS	20
ACKNOWLEDGEMENTS	21
GOVERNMENT GREETINGS	22
15th ANNIVERSARY EVENTS	28
INTERNATIONAL SPOTLIGHT	30
ART CRAWL	33
EXHIBITIONS	
I:KE – I HAVE MOTION	34
ICE FISHING	38
RECAST	39
TROVE	41
COMMISSIONED WORKS	43
NEW MEDIA WORKS	44
AUDIO WORKS	46

OPENING DAY	
WELCOME GATHERING + PARTY	48
OPENING NIGHT GALA	49
THURSDAY PROGRAMMING	50
FRIDAY PROGRAMMING	63
SATURDAY PROGRAMMING	75
2014 AWARDS	
JURY	86
AWARDS SHOW	87
BIRTHDAY PARTY	88
SUNDAY PROGRAMMING	89
CLOSING GALA	96
INDUSTRY SERIES	
THURSDAY	101
FRIDAY	102
SATURDAY	103
MEDIATHEQUE	104
INDEX	
PRINT SOURCE	105
ARTISTS	112
COUNTRY / PROVINCE	115
FESTIVALS LISTING	118

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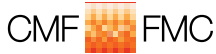
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**Gold:**



**Silver:**



**Bronze:**



**Media:**





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## Mentorship Partners:



## Festival Hotel:



## Hospitality:



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CJ Foundation  
The McLean Foundation  
Dreamcatcher Foundation

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Air Born Productions Inc., Shelagh Rogers, Gisèle Gordon, Dana Claxton, Andre Morriseau, Lisa Steele and Kim Tomczak, Brenda Darling and Ian Gilmour, Charlotte Engel, Andrew Johnson, Daniel David Moses, Wendy Pearson, Michelle St John, Louanne Chan, Dennis Rudd in memory of Rebecca Schafer, Jonathan Bylok and all our anonymous donors.  
Special thank you to Milton Winberg in loving memory of his wife Florence.



## imagineNATIVE Film + Media Arts Festival

401 RICHMOND STREET WEST,  
SUITE 349, TORONTO, ON  
M5V 3A8 CANADA

[www.imagineNATIVE.org](http://www.imagineNATIVE.org) #iN15th

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Fax: +1 416 585 2313  
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Since our first Festival in 2000, the imagineNATIVE Film + Media Arts Festival has programmed film, video, audio and new media works made by Canadian and international Indigenous media artists in key creative roles as producers, directors and/or writers. In programming these works over the years, imagineNATIVE has embraced works from Indigenous creators that push artistic boundaries to represent a diversity of ideas, themes and genres in our programming, seeking representations of subjects that would not necessarily be made available through mainstream forms of media.

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

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

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

In addition to the Festival, the Centre for Aboriginal Media (imagineNATIVE's legal name) also presents the annual imagineNATIVE Film + Video Tour and the indigIFLIX Community Screening Series, which extend our mandate to present Indigenous-made works year round. imagineNATIVE is committed to paying industry-standard artists fees for all our initiatives. For more information on our mandate and the organization, please visit our website.

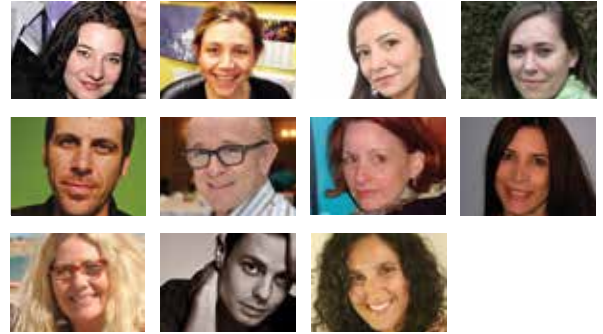
**imagineNATIVE is a Registered Charity**  
**#898938717 RR0001**

To donate, please visit: [www.imagineNATIVE.org](http://www.imagineNATIVE.org)





Top: Lindsay Monture, Audrey Rochette, Jason Ryle, Daniel Northway-Frank, Sarabeth Burns, Violet Chum  
Bottom: Medika Thorpe, Soufian Jalili, Amee Lê, Jessica Lea Fleming



Left to Right: Marcia Nickerson, Kathleen Meek, Connie Walker, Eileen Arandiga, Shane Belcourt, Andre Morriseau, Charlotte Engel, Paula Devonshire, Anne Pick, Adam Garnet Jones, Caroline Habib

## Board of Directors

Marcia Nickerson (Chair) • Connie Walker (Vice Chair) • Kathleen Meek (Treasurer) • Charlotte Engel (Secretary) • Eileen Arandiga • Shane Belcourt • Paula Devonshire • Caroline Habib • Adam Garnet Jones • Andre Morriseau • Anne Pick • Denise Bolduc (Vice Chair to August 2014)

## Advisors

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## Staff

Executive Director: Jason Ryle  
Manager, Festival Initiatives: Daniel Northway-Frank  
Development Manager: Jessica Lea Fleming  
Office Manager: Violet Chum  
Communications Coordinator: Soufian Jalili  
Development + Tourism Coordinator: Audrey Rochette  
Events Coordinator: Amee Lê  
Awards Show/Party Producer: Denise Bolduc  
Guest Services Coordinator: Medika Thorpe  
Outreach Coordinator: Sarabeth Burns  
Programming + Industry Coordinator: Lindsay Monture  
Volunteer Manager: Amy Rouillard  
Volunteer Coordinator: Saskia Rinkoff  
Front-of-House Manager: Victoria Kucher  
Technical Coordinator: Eyan Logan  
Catalogue Editor: Semareh Al-Hillal  
French/English Translation: Josée Tremblay, Hugo Choquette  
Website Coordinator: Sage Paul

## Programming Team

Denise Bolduc • Heather Haynes • Marcia Nickerson • Daniel Northway-Frank • Jason Ryle • Ariel Smith

## Design Team

Festival Creative: Terry Lau + Heli Prajapati, beehivedesign.com  
Year-round and Web Creative: Scott Mackay  
Trailer: Shane Belcourt  
Web Development: Scott Mackay

## Trailer Team

Director: Shane Belcourt  
Producer: Michelle St. John, Daniel Northway-Frank  
Design: Beehive Design  
Sound Design: Puppy Machine Sound  
Post-Production: Urban Post Production

## Publicity

Carrie Sager, President  
FLIP Publicity  
Flip-publicity.com  
carrie@flip-publicity.com



## SCREENING VENUES:

### 1 TIFF Bell Lightbox

Reitman Square, 350 King Street West  
(north side on King Street, west of University Avenue;  
Subway Station: St Andrew)  
Tickets & Info: + 1-416-599-TIFF (8433)  
TIFF Bell Lightbox is fully accessible.

### 2 Bloor Hot Docs Cinema

506 Bloor Street West  
(north side on Bloor Street, east of Bathurst Street;  
Subway Station: Bathurst)  
Bloor Hot Docs Cinema's main floor is fully accessible.  
The balcony and mezzanine are not (there is no elevator).

## EVENTS VENUES:

### 3 Native Canadian Centre of Toronto

16 Spadina Road  
(west side on Spadina Road, ½ block north of Bloor St.)  
The accessible entrance is at the back of the building.

### 4 The Everleigh

580 King Street West  
(north side on King Street, east of Bathurst Street  
& west of Spadina Avenue)  
The Everleigh is not accessible (there is a medium  
flight of stairs leading up to the entrance, and no  
accessible washroom).

### 5 Revival

783 College Street  
(south side on College Street, ½ block east of  
Shaw Street)  
\*Revival does not have wheelchair accessible washrooms.

### 6 Art Exhibits

401 Richmond Street West  
(south side on Richmond Street, ½ block east of  
Spadina Avenue)  
A Space Gallery, Suite 110  
Gallery 44, Suite 120  
WARC Gallery, Suite 122  
Trinity Square Video, Suite 376  
Urbanspace Gallery, Ground floor  
401 Richmond is fully accessible.

### 7 Ryerson Image Centre

33 Gould Street  
(south side on Gould Street, ½ block east of Yonge Street)  
Ryerson Image Centre is fully accessible.

## 15TH BIRTHDAY CELEBRATION VENUE:

### 8 Hart House, Great Hall

7 Hart House Circle  
(north side on Hart House Circle, ½ block west of Queens  
Park Crescent West; Subway Station: Museum)  
Hart House is fully accessible.

## FESTIVAL HOTEL:

### 9 Hilton Garden Inn

92 Peter Street  
(west side on Peter Street, one block north of King Street West)

## HOSPITALITY PARTNERS:

### 10 Museum of Inuit Art

207 Queen's Quay West

### 11 The Strathcona Hotel

60 York Street

### 12 Tea-N-Bannock

1294 Gerrard Street East

### 13 The Charlotte Room

19 Charlotte Street

### 14 Z-Teca Gourmet Burritos

327 King Street West  
199 Bay Street (Commerce Court)

### 15 Jugo Juice

220 Yonge Street (Eaton Centre)

### 16 Steam Whistle

255 Bremner Boulevard

### 17 Nish Dish

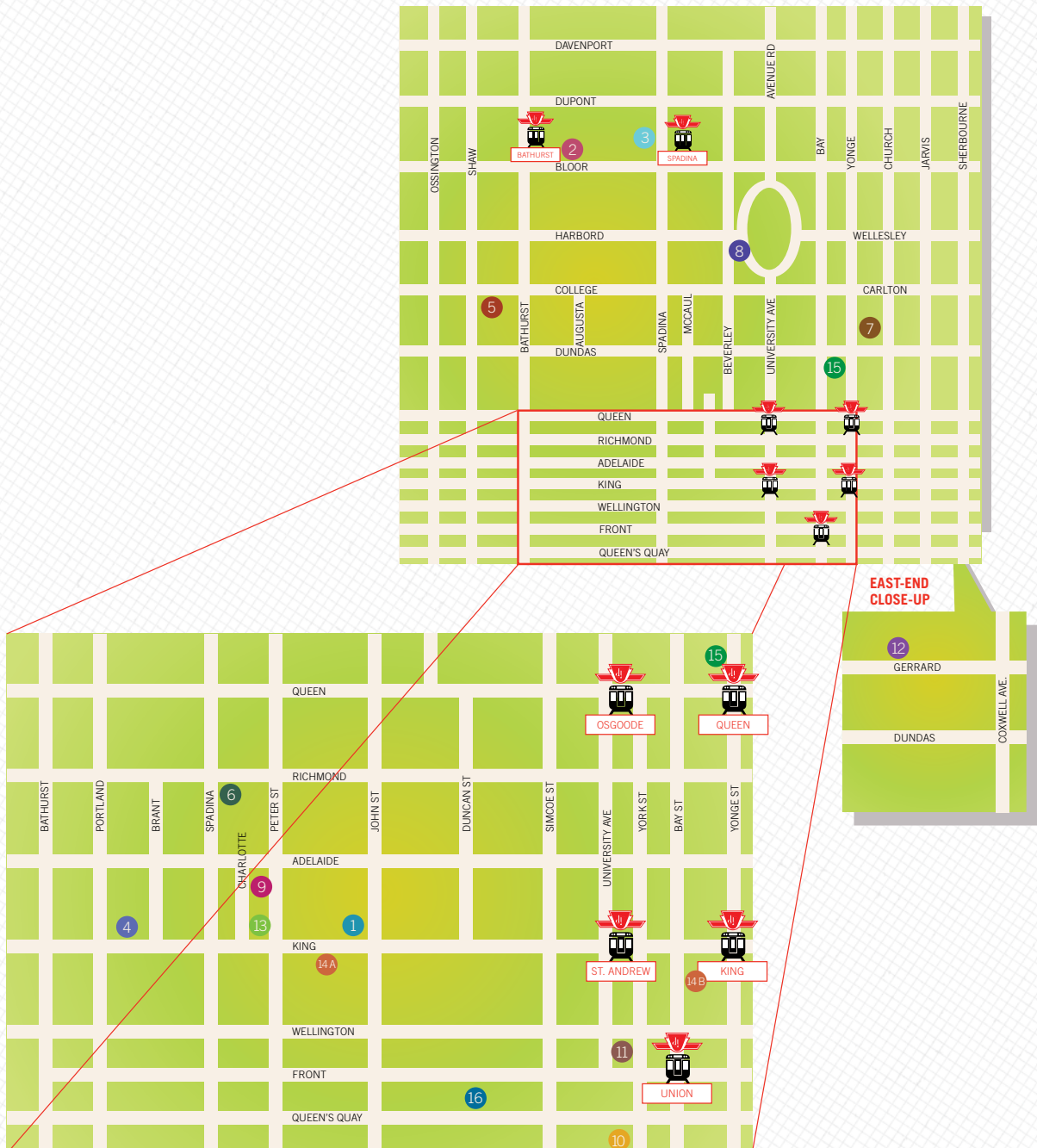
[www.nishdish.com](http://www.nishdish.com)

For more information on accessibility, please contact  
Amee Lê at [events@imagineinative.org](mailto:events@imagineinative.org)

# festival village map

15 YEARS

- |   |  |    |                         |
|---|--|----|-------------------------|
| 1 | TIFF BELL LIGHTBOX - MAIN VENUE & BOX OFFICE | 9  | HILTON GARDEN INN       |
| 2 | BLOOR HOT DOCS CINEMA                        | 10 | MUSEUM OF INUIT ART     |
| 3 | NATIVE CANADIAN CENTRE OF TORONTO            | 11 | THE STRATHCONA HOTEL    |
| 4 | THE EVERLEIGH                                | 12 | TEA-N-BANNOCK           |
| 5 | REVIVAL                                      | 13 | THE CHARLOTTE ROOM      |
| 6 | ART EXHIBITS                                 | 14 | Z-TECA GOURMET BURRITOS |
| 7 | RYERSON IMAGE CENTRE                         | 15 | JUGO JUICE              |
| 8 | HART HOUSE                                   | 16 | STEAM WHISTLE           |





## Welcome Gathering

FREE and open to the public (all ages)  
Presented by



Wed, Oct 22 | Time: 2:00pm – 4:00pm  
Native Canadian Centre of Toronto  
16 Spadina Road

Welcome to the landmark 15th annual imagineNATIVE as we celebrate the Festival's commencement with an opening prayer, dance performances, local craft vendors and a community feast served by beloved First Nations food provider Tea-N-Bannock. Join us to welcome this year's filmmakers — some have travelled from as far as Australia — before going to imagineNATIVE's Opening Night Screening of Taika Waititi and Jemaine Clement's latest film, *What We Do in the Shadows*.

## Opening Night Party

\$12 or FREE to Opening Night Gala  
Ticket Holders and Pass Holders (19+)  
Presented by



Wed, Oct 22 | Time: 9:00pm – 2:00am  
The Everleigh\*  
580 King Street West

Celebrate the 15th annual Festival launch following the Opening Night Screening with music and dancing at The Everleigh. Come early and savour some culinary delights, as the house DJ spins us into the night.

## Audio Showcase (pg. 46)

Free  
Audio + New Media Lounge  
TIFF Bell Lightbox  
Fri, Oct 24 1:45pm – 3:00pm

Join a selection of artists as they present and discuss their radio and audio programming works.

## imagineNATIVE's Art Crawl (pg. 33)

5 Shows | 5 Venues | FREE  
401 Richmond St. W., Various Galleries  
Fri, Oct 24 | Time: 5:00pm – 8:30pm

imagineNATIVE's media art extravaganza returns! Join us on our annual art crawl of exhibitions and co-presentations with gallery partners A Space, Trinity Square Video, Gallery 44, WARC Gallery and the UrbanSpace Gallery at the 401 Richmond Building, featuring contemporary Indigenous new media art, commissions, retrospectives

and talks by leading curators and artists.  
(See in order, below.)

## I:ke - I have motion (pg. 34)

By Rebecca Belmore,  
Scott Benesiinaabandan, Faye HeavyShield,  
Qavavau Manumie, Meryl McMaster, Nadia  
Myre, Jeffrey Thomas  
Curated by Lee-Ann Martin  
A Space Gallery, Suite 110  
Sep 23 to Nov 1, 2014  
Reception: Fri, Oct 24, 5:00pm – 8:00pm  
Artists & Curator Talk: Fri, Oct 24, 5:30pm

## ICE FISHING (pg. 38)

By Jordan Bennett  
Trinity Square Video, Suite 376  
Oct 22 to 31, 2014  
Opening Reception:  
Fri, Oct 24, 5:30pm – 7:30pm  
Artist Talk: Fri, Oct 24, 6:30pm

## RECAST (pg. 39)

By Bev Koski, Christian Chapman,  
including new edited works by Sébastien  
Aubin and Caroline Monnet, Marja Bâl  
Nango and Nathan Young  
Curated by Lisa Myers

Gallery 44, Suite 120  
Oct 24 to Nov 22, 2014  
Opening Reception:  
Fri, Oct 24, 6:00pm – 8:00pm  
Artists & Curator Talk: Fri, Oct 24, 7:00pm

## Trove: Unearthing the Embargo Collective II (pg. 41)

By Alethea Arnaquq-Baril, Zoe Leigh  
Hopkins, Lisa Jackson, Caroline Monnet  
and Elle-Máijá Tailfeathers  
Curated by Rebecca Baird

Women's Art Resource Centre (WARC)  
Gallery, Suite 122  
Oct 18 to Nov 15, 2014  
Opening Reception:  
Fri, Oct 24, 6:30pm – 8:30pm  
Artists & Curator Talk: 7:30pm

## New Media Multi-Platform Showcase (pg. 44)

By the Blackout Collective, Lily Ginnish-  
LaValley, Sean Muir, Jude Norris,  
Cheyenne Scott, Theresa Stevenson,  
Skins 4.0 Collective

Urban Space Gallery, main floor outside  
WARC Gallery  
Artists Talk: Fri, Oct 24, 8:00pm  
See [pg. 44] for project listings that will  
be presented.

## Coded Territories Book Launch

Jackson 2Bears, Stephen Foster, Candice  
Hopkins, Cheryl L'Hirondelle, Jason Lewis,  
Steven Loft, Archer Pechawis

Ryerson Image Centre, 33 Gould Street  
Fri, Oct 24, 11:00am

imagineNATIVE's first book hits the shelves! Created in partnership with Ryerson Image Centre, *Coded Territories: Tracing Indigenous Pathways in New Media Art* is an anthology of essays written by leading Canadian Indigenous new media artists, edited by Steven Loft and Kerry Swanson, and published by the University of Calgary Press. Light refreshments will be served.

## Awards Show

Hosted by comedian Candy Palmater  
FREE and open to the public (19+)  
Presented by APTN



This is a FREE ticketed event. Tickets can be obtained at our Festival Box Office (pg. 13).

Sat, Oct 25 | Doors: 7:30pm  
Show: 8:00 PM sharp  
Revival  
783 College Street

The winners of the 15th annual imagineNATIVE Film + Media Arts Festival will be announced. Join us to celebrate the world's top Indigenous film, video, radio and new media works as we award the winners with over \$20,000 in cash and prizes. Winning films will have repeat screenings on Sunday, October 26 at the TIFF Bell Lightbox beginning at 8:30pm.

## imagineNATIVE's 15th Birthday Party

Presented by Super Channel  
\$10 (Free for Delegate Pass holders) (19+)



Sat, Oct 25 | Doors open at 9:00pm  
Until 1:00am  
Hart House, Great Hall  
7 Hart House Circle

Join us to celebrate 15 years of hard work and dedication to making imagineNATIVE one of the most important Indigenous film and media arts festivals in the world. Come share and be a part of our history. Bear Witness of DJ collective A Tribe Called Red returns in this most special event yet!

\* All venues except The Everleigh are accessible. For more information on accessibility to our venues, please see Festival Venues page.

# TICKETS + PACKAGES

Individual tickets are available for purchase starting October 1.

## INDIVIDUAL TICKETS

	Regular Price	Seniors / Students with ID / Underemployed
Opening Night Gala (Including Opening Night party)	\$12	\$10
Opening Night Party (Only)	\$12	\$10
Regular Screenings	\$7	\$7
Closing Night Gala	\$7	\$7
Awards Show (see below for info on free tickets)	FREE	FREE
imagineNATIVE's 15th Birthday Party	\$10	\$10

All regular screenings from Thursday, October 23 to Sunday, October 26 before 6pm are FREE to Seniors/Students with ID/ Underemployed. Tickets must be picked up in person at the TIFF Bell Lightbox Box Office one day prior to the screening.

## PACKAGES + PASSES

	Drama Flexi Package	15th Anniversary Action Package	Romance Weekend Package - 2ppl (Fri after 6pm, Sat & Sun screenings only)	Delegate Pass
Regular Price	\$25	\$40	\$75	\$100
Price (PST Exempt)*	\$23.10	\$37	\$69.40	\$92.60
Student, Senior, Underemployed	\$15	\$24	\$45	\$60
Student, Senior, Underemployed (PST Exempt)*	\$13.90	\$22.20	\$41.70	\$55.60

\*For PST Exempt, please visit the TIFF Bell Lightbox in person with your Status Card.

### DRAMA FLEXI PACKAGE

With this package you can choose five (5) screenings of your choice anytime throughout the Festival. This includes the Opening Night Gala (and Party) and the Closing Night Gala!

### 15th ANNIVERSARY ACTION PACKAGE

This package gives you one (1) ticket to the Opening Night Gala (and Party) and each of our special 15th anniversary events (see pg 28 for more info): Wapikoni 10 ans/Years, indigITALKS, Storytellers Screening, 15th Birthday Party, and The Embargo Collective II (Closing Night)!

### ROMANCE WEEKEND PACKAGE

The perfect choice for two people in love with Indigenous media arts! This incredible deal grants you two (2) tickets to everything imagineNATIVE has to offer from Friday, October 24 at 6:00pm to the end of the Festival on Sunday! This includes the Birthday Party and the Closing Night Gala!

### DELEGATE

The Delegate Pass is available for purchase prior to the Festival only. Advance purchase and accreditation is necessary. Due to the time required to print these passes, they will not be available for purchase or production during the Festival.

### ONLINE TICKETS

www.imagineNATIVE.org  
October 1 – 26

### TICKETS BY PHONE

TIFF Box Office  
Oct 1–26, 10am–7pm  
+1.416.599.TIFF (8433)

### TICKETS IN PERSON – BOX OFFICE LOCATIONS AND DATES

TIFF Bell Lightbox  
October 1 –26, Daily 10am – 10pm  
Reitman Square, 350 King Street West  
Cash, debit and major credit cards accepted

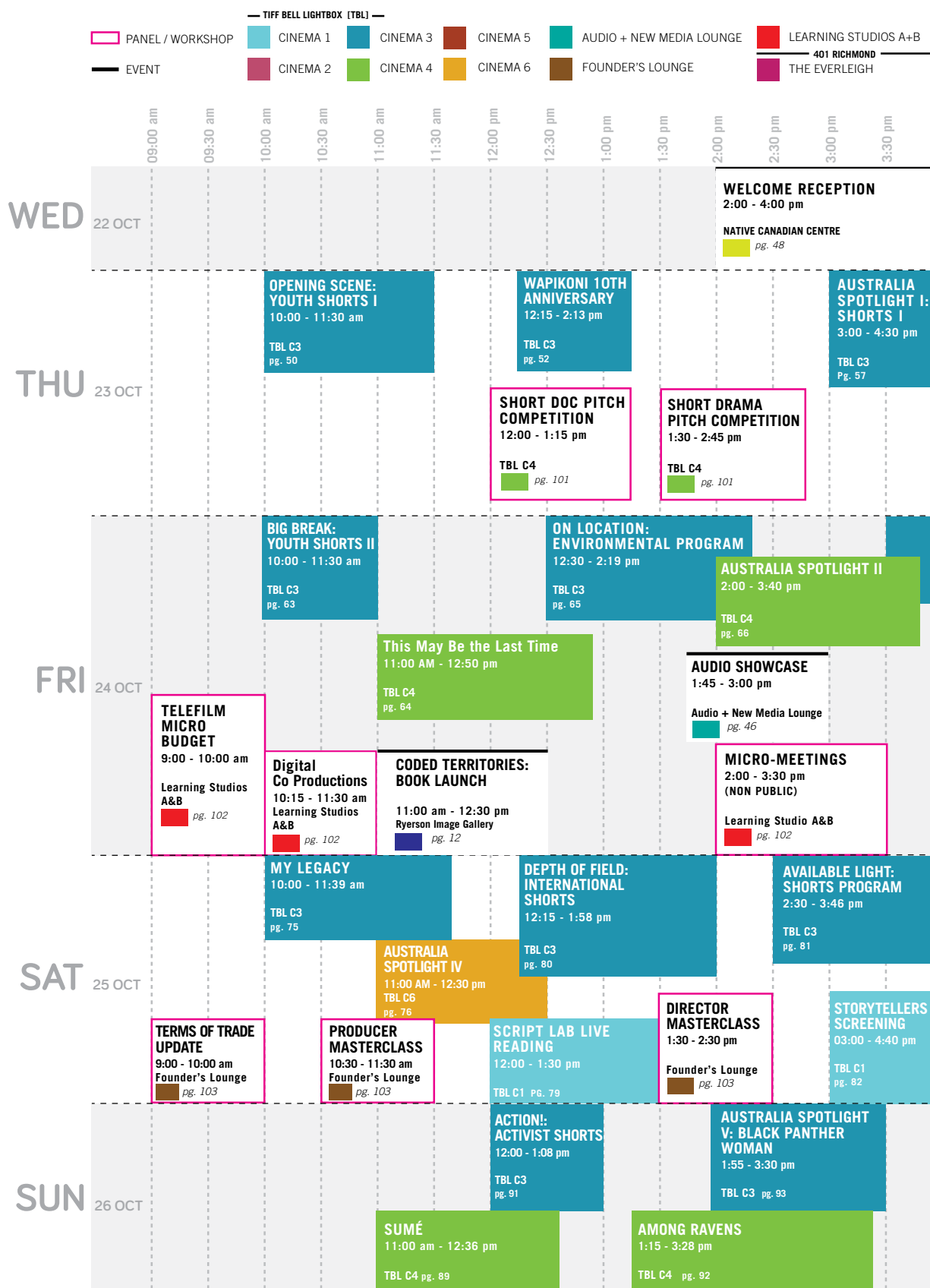
**Ticket Holders** - Must arrive at least 30 minutes prior to the screening to ensure seating.

**Festival Passes** - Must be redeemed for tickets, subject to availability, at the Festival Box Office. Passes are non-transferable; imagineNATIVE regrets it cannot be responsible for lost or stolen passes or tickets. Passes do not guarantee entry.

**Rush Line** - Tickets will be released 15 minutes before screening time at the theatre box office based on availability.

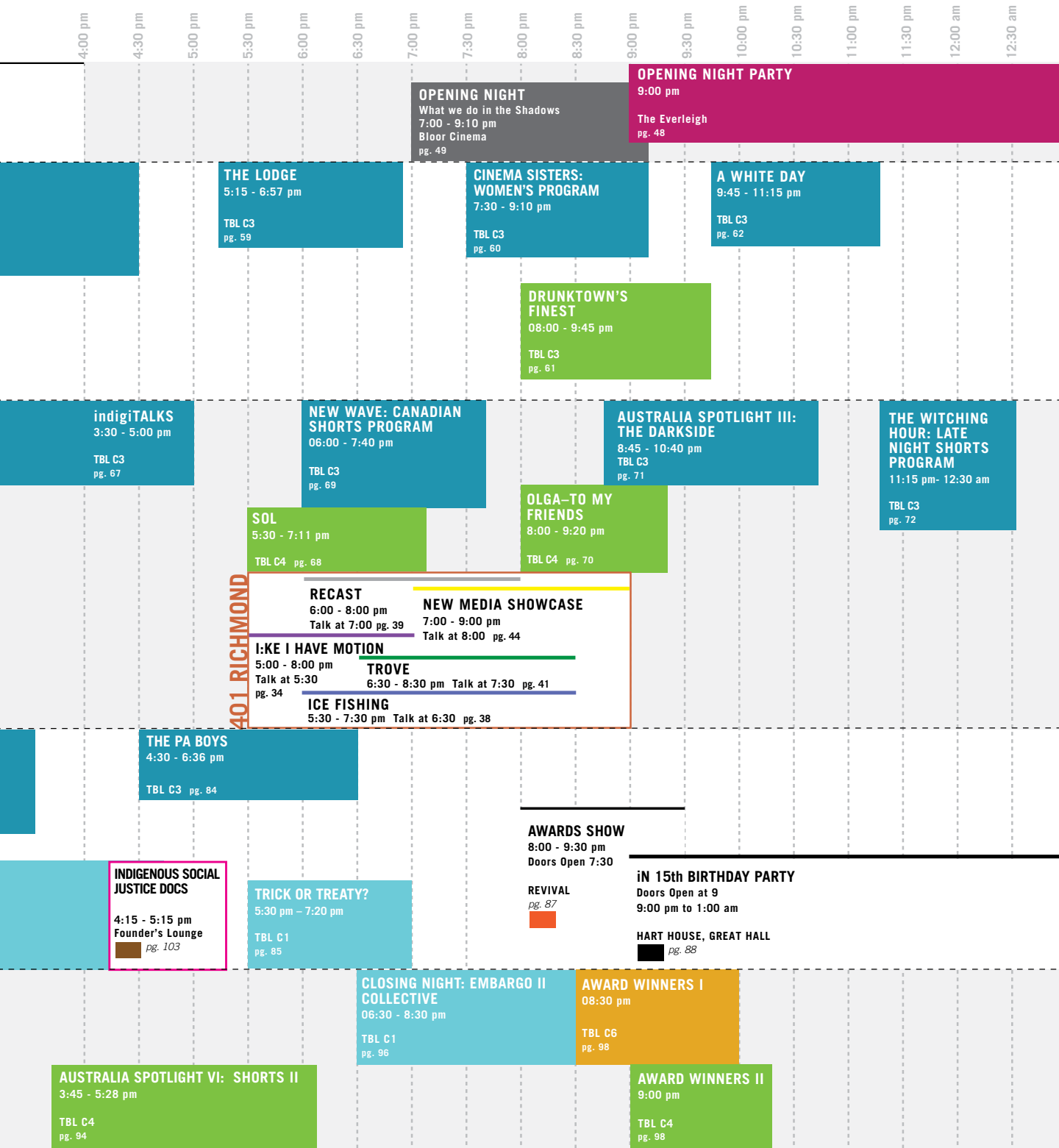
**Ratings** - Admittance to screenings may be restricted to those 18 years of age or older. Please visit our website for ratings.

**Free Tickets** to any screenings and events are released one day before and are based on first-come, first-served basis.





REVIVAL	A SPACE GALLERY	WARC GALLERY	GALLERY 44	NATIVE CANADIAN CENTRE
401 RICHMOND	TRINITY SQUARE VIDEO	URBANSPEACE GALLERY	RYERSON IMAGE GALLERY	HART HOUSE, GREAT HALL
				BLOOR HOT DOCS





CSV bids welcome + congratulations to  
**Susan Blight,**  
CSV/imagineNATIVE's  
2014-15 Artist-in-Residence.



charles street video

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**A Meeting Ground**

NEWS

OPINION

PERSPECTIVE



**CBCnews**



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Friends, in 2014 imagineNATIVE celebrates a very significant milestone. It is an honour to welcome you to the 15th annual imagineNATIVE Film + Media Arts Festival!

Each year it seems impossible for the Festival to grow; yet, each year, with the enduring support of our generous sponsors and community members, the creativity of our brilliant staff, the visionary leadership of our Executive Director and the talented Indigenous media artists worldwide, imagineNATIVE continues to grow

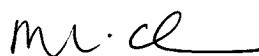
and flourish. I would like to take this opportunity to express my thanks to the imagineNATIVE board, a group of dedicated individuals who strive to uphold the values of the organization and to promote the work of Indigenous artists both at home and abroad. This year we say goodbye to a very valued board and family member, Denise Bolduc. Denise has served on the board for an incredible nine years – always demonstrating passion, determination and leadership in her various roles. Denise leaves us with a legacy that places artists and culture at the forefront of our mission.

Each year we extend our thanks and congratulations to our staff, sponsors, patrons and advisors, volunteers and community partners. “Thank you” rarely seems sufficient, but take heart that this milestone is your milestone. Your thoughts, love, wisdom and

generosity have ensured that contemporary representations of Indigenous media art have a prominent place in the current cultural lexicon.

And finally, to our audience, you are simply the best.

With gratitude,



Marcia Nickerson  
Chair, Board of Directors



Welcome to imagineNATIVE's 15th! It's been an incredible and exceptionally busy year putting this Festival together for you, and I sincerely hope you enjoy it.

In contemplating our history – 15 years and counting – I realized that “looking back” isn't necessarily something I'm good at. While we absolutely honour the past and celebrate the achievements of thousands of people who contributed to imagineNATIVE's growth and success, this year's anniversary for me is about how we use the collective might of our history to propel continually forward.

In Berlin this year, I had the privilege of hearing Warwick Thornton speak and something he said struck me so deeply

that it galvanized much of what we as an international community have been doing. It is the concept of “cinema as spirit.” Many Indigenous cultures, including my own, believe that once we die, our spirits remain on Earth as protectors, guides and caregivers.

As Indigenous artists across the country and the world over create more and diverse media art works, their legacy for future generations is astounding. Their works – like the spirits of our ancestors – will serve as touchstones, guideposts and comfort zones for our descendants for generations. Their artistry will surround us and, as spirits do, will sometimes speak to us, challenge us, and always be there for us when we need them—15 years from now and beyond.

It has been an absolute privilege to work alongside scores of talented individuals over the past 12 years of my involvement with imagineNATIVE. The Festival is truly a village and one that relies on the hard work, passion and love of so many people – artists, colleagues, sponsors,

community members. I owe so much to these people and to this Festival that has embedded itself so deeply into my heart.

We've put together a great line-up of presentations for you to enjoy this year; there's a lot and I hope you get to see as many screenings and attend as many events as you can. We have special 15th anniversary programming (pg. 28), a spotlight on Indigenous Australia (pg. 30) and exhibitions (pg. 33) you will not want to miss.

Thank you again so much for all your support and kindness—it is deeply meaningful.

In the spirit of looking forward, be a good ancestor and enjoy the Festival!



Jason Ryle  
Executive Director



Happy 15th birthday to ALL of us! I am so excited to celebrate this incredible milestone year with all of our new and returning sponsors, supporters, artists and guests.

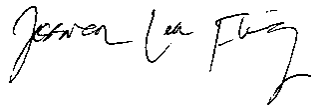
This year we have grown in leaps and bounds. Increased support and interest from private sector funders has enabled us to deliver what we hope will be the BEST imagineNATIVE yet! I also want to acknowledge the growing number of foundations and individual donors who, through their contributions and encouragement, are equally accountable

for our exciting evolution. Thank you also to the dedicated public funders and community partners who provide services, grants and cash sponsorships so we can continue our important work year-round.

To donate to the Festival at any time, go to [www.imagineNATIVE.org](http://www.imagineNATIVE.org) and click on "support."

I look forward to enjoying this very special year with all of you!

Thank you / Marsi,



Jessica Lea Fleming  
Development Manager



In this special anniversary year, I am excited, inspired and proud to welcome you to imagineNATIVE this October. The Festival staff, board, volunteers and committees have worked tirelessly to bring you the best in Indigenous media arts and professional development activities this year. We hope you will enjoy, learn and be inspired yourself through these public and industry events to engage and hone your art, craft or fortitude for Indigenous media art creation.

Now enjoying my sixth Festival, I can say that there is an energy and synergy of artistic and business mindsets that can only be felt at a Festival such as imagineNATIVE.

It is an emotional and passionate dedication for all of us. I look forward to meeting you at the Festival.

Wishing you a life-changing and reinvigorating five days!



Daniel Northway-Frank  
Manager, Festival Initiatives



Congratulations imagineNATIVE on 15 years of trailblazing memories! The Festival began in a time when Indigenous film and media arts were only a twinkle in a silenced community's eye and has risen to become an international platform for sharing the First Peoples' point of view. Congratulations to the artists who have truly embraced opportunity and created stories that changed stereotypical notions of Indigenous peoples around the world.

To the Festival-goers who come each year with an eagerness to celebrate. To the volunteers, staff and board for making the Festival a world-class event. And to my fellow co-founders – Lisa Steele, Kim Tomczak and Wanda Vanderstoop

– your sacrifices in the beginning helped lay a solid foundation that has fostered the artistic growth of numerous film and media makers.

Here's to many more years of success imagineNATIVE – this is your time to shine.



Cynthia Lickers-Sage  
Founder



Happy Birthday imagineNATIVE!

Every year imagineNATIVE has introduced incredible artists to the audiences of Toronto. What a generous gift! For us it has been a joy and an education to meet such accomplished individuals. From the sly wit of tricksters such as the ever innovative Bear Witness to the wisdom and depth of elders such as the incomparable Alanis Obamsawin (not without her own sly wit!), the imagineNATIVE archive reveals a deep cross-section of international Indigenous media artists whose work is shown in museums, galleries and film festivals around the world. What a treasure!

The Festival's staff and board – past and current – work tirelessly to ensure that the quality of programming continues to meet their own high

standards. And in the process, the Festival is responsible for developing a seriously international, deeply diverse and intensely engaged audience.

As co-founders of the Festival, all of us at Vtape have had the pleasure of spending the past 15 years in the company of such wonderful colleagues.

Here's to another 15!

Lisa Steele & Kim Tomczak  
For Vtape



## imagineNATIVE Film + Media Arts Festival would like to thank our public and foundation partners for their generous support:

Felipé Diaz, Noël Habel, Koba Johnson, Kelly Langgard, Steven Loft, Ian Reid, Michèle Stanley, Youssef El Jaï (Canada Council for the Arts); Karla Hartl (Canadian Heritage); Yvonne Jamieson (Dreamcatcher Fund); Ev McTaggart (McLean Foundation); Sanjay Shahani, Brian Conway, Parul Pandaya, Lina Giovenco, Kevin Humphrey (Ontario Trillium Foundation); Nancy Martin, Gavin Lawrence, Brad Ritchie (Miziwe Biik Aboriginal Employment & Training); Peter Caldwell, Pat Bradley, Fabiola Cavé, Mark Haslam, Bushra Junaid, Sara Roque, Carolyn Vesely, Lisa Wöhrle (Ontario Arts Council); Hon. Michael Coteau, Christine Anderson, Maryse Benge, Melissa Chetty, Enza Chiapetta, Caroline Polgrabia (Ontario Ministry of Tourism, Culture & Sport); Martin Harbury (Ontario Media Development Corporation); Claire Hopkinson, Peter Kingstone, Kerry Swanson (Toronto Arts Council); Carolle Brabant, Sheila De La Verande, Michel Pradier, Risa Veffler, Francesca Accinelli, Anne Frank, Dan Lyon, Elisa Suppa (Telefilm Canada); Mathieu Maslard (Ontario Cultural Attractions Fund), Adam Shamoon.

## We would also like to send a special thank you to our corporate partners:

Matthew Garrow, Du-Yi Leu, Bianca Reino (Bell Media); Wanda Bradley, Diana Wu (NBC Universal) Danielle Audette, Sky Bridges, Jocelyn Formsma, Monica Ille, Jean LaRose, Bonnie Rockthunder, Lisa Squire (APTN); Nancy Hastings, Gayle Corcoran (RBC Royal Bank); Andre Lucas (TD Bank Group); John Galway, Alan Bacchus (Harold Greenberg Fund); Karen Clout, Karen King, Rachel Nelson, (Shaw Media/Global); Jenna Hunter, Kevin Wassegijig (Casino Rama); Valerie Creighton, Pierre Campeau, Josée Lapierrère, Maurice Boucher (Canada Media Fund); Éric Lauzon, Andrea Whyte (Air Canada); Mark Gingras (Urban Post); John Wimbs, Alicia Menzies, Elizabeth Stewart, Nancy Boyle, Jennifer Lipishan-Gorr (CBC); Genna Bauder (Loft404 Inspired Gatherings); Melissa Kajpust (Super Channel); Marguerite Pigott, Lindsey Vodarek (Canadian Media Production Association); Alex Sosa (Directors Guild of Canada); Jane Jankovic (TVO); Gary Slaight, Derrick Ross (Slaight Music); Sureka Tharuma, Felissa Bowens (Hilton Garden Inn); Rob Torres, The Charlotte Room; Nish Dish; Tea n' Bannock; Jugo Juice; Z-Teca; Museum of Inuit Art; Bonte Minnema, Glenn Sumi (NOW); Lisa Charleyboy (Urban Native Magazine); Brian St. Denis (POV).

## Huge thanks to this year's individual donors:

Air Born Productions; Shelagh Rogers; Dana Claxton; Andre Morisseau; Brenda Darling and Ian Gilmour; Charlotte Engel; Andrew Johnson; Wendy Pearson; Kathleen Meek, Charlotte Engel, Michelle St John; Louanne Chan; Dennis Rudd (In memory of Rebecca Schaffer); Jonathan Bylok; and the many of you who donated anonymously (we know who you are!).

## A BIG thank you to our indispensable colleagues and community partners:

Chief Brian Laforme; Carrie Sager, Damien Nelson and the FLIP Publicity team; Vicky Moufawad-Paul, Rebecca McGowan (A Space Gallery); Lee-Ann Martin; the Aboriginal Curatorial Collective; Barbara Hager and the Alliance of Aboriginal Media Producers; Jani Lauzon, Sue Milling (ACTRA-Toronto); Terry Lau, Heli Prajapati & Crew (Beehive Design); Melisa Djebbari, Kelli Welbanks, Henry White (Bell); Alistair Hepburn (Canadian Actors' Equity Association), Patrick Carnegie, Colin Druhan, Alyssa Kornet, Samuel La France, Liz Muskala, Shane Smith, Jesse Wente, Jason Aviss, Diane Capelleto (TIFF Bell Lightbox); Laura Milliken, James Kinistino, Melissa Jim and the team at Big Soul Productions; JP Gladue (Canada Council for Aboriginal Business); Aboriginal Professionals of Canada; Jack Blum, Sharon Corder, and Deanna Wong (Reel Canada);

Andrea Chrisjohn and the team at Council Fire; Deborah Day (Innovate By Day); Marlo Aquilina (Century Room); Kate Wisman (Technicolor); Sebastian Henrickson (Niagara Custom Lab); Greg Woodbury, Ross Turnbull (Charles Street Video); Rachel Fulford, Jennifer Kolber (eOne); Tom Alexander (Mongrel Media), Lise Beaudry, Noa Bronstein and everyone at Gallery 44; Lisa Myers, John G. Hampton (Trinity Square Video); Linda Abrahams (WARC); Rebecca Baird, Brett Hendrie and the team at Hot Docs; Scott Berry, Jonny Bunce, Pablo de Ocampo (Images Festival); Chris Kennedy and the amazingly skilled team at LIFT; All the members of IMAA, Ariel Smith (NIMAC), Ben Donoghue (MANO); Jorge Dias (Mod Club Theatre); Cynthia Benitez, Melissa Bisagni, Margaret Sagan, Elizabeth Weatherford (NMAI); Dana Dansereau, Loc Dao, Cecilia Ramirez, Michelle Van Beusekom, Jennifer Moss, Moira Kreiger, Janine Steele, Danielle Viau and everyone at the National Film Board; Roberta Jamieson (Indspire); Darren Copeland, Nadene Thériault-Copeland (NAISA), Larry Frost, Bonnie Matthews and everyone at the Native Canadian Centre of Toronto; Bonnie Devine, Sara Diamond, Keesic Douglas, Melissa General, Julie Nagam (OCADU); Chandra Bulucon (Puppy Machine); Amanda Pileggi (Regent Park Film Festival); Chris Chin, Louanne Chan, Aram Collier, Sonia Sakamoto-Jog and team (Reel Asian); Melanie Fernandez, Janis Monture and the entire Woodland Cultural; Andre Dudemaine, Mary Ellen Davis, Isabelle St-Amand (Terres en vues); Bird Runningwater (Sundance); Sharon Badai (Tribeca), Chris Gehman, Natalie Dunlop, Deirdre Logue, Erik Martinson, Lisa Steele, Kim Tomczak, Wanda vanderStoop, and everyone at Vtape; Paul Rickard, Fred Rickard (Weeneebeg); Heather Webb (WIFT-T); Bruce Dale, Lowell Schrieder (William F. White); Everyone at Urban Shaman Gallery; Dave Barber (Winnipeg Film Group); Skawennati Fragnito, Jason Lewis and everyone at AbTeC; Ian Mauro; Libby Hakaraia, João Garção Borges, Travis Shilling, Cheryl L'Hirondelle, Michelle DeRosier, Fred McGarry, Carolyn King, Alex Gilbert, James Monkman, Archer Pechawis; Kim Haladay, Suvi West, Jorma Lehtola and everyone at Skabmagovat); Cat Leblanc and Tony Merzetti (NBFC); Brad Gover, Anna Petras and Jennice Ripley (NIFCO), Connie and Liz LaSaga (No'kmaq Village); Nicola Waugh, Yvonne Abusov (CSIF); Tim Bewczyk, Theola Ross, Meghan Meisters, Glen Gould, Kitsune Soliel, Rachelle White Wind, Cailin Bator, Joffrey Saintrapt, James Klopko, Miles Ruiz Barnes, Oscar Campos, a big thanks to Michelle St. John, Nadya Kwandibens, Carolee Custus, Yael Preciado, Justin Riemens, Sarah Rahimi, Brendan Brady, Diane Woods, Zachary Pennock, Jordan Bennett, Steven Judd, Red Planet Rentals; Stephen Myers, Rachel Tweed, Kristin Schellhase (CrowdTorch); Beck Cole, Kath Shelper, Rachel Perkins, Pauline Clague, Jenny Fraser and all of Australia; Graeme Mason, Erika Glynn, Penny Smallacombe, Gillian Moody and team (Screen Australia); Debra Miller, Rikki Lea Bestall and team (Screen West); Susan Blight (First Nations House); Melanie Ribau and the Toronto Public Library team; Wendy Pearson (University of Western Ontario); and to all of our generous supportive Hospitality partners and contributors—Saul from Z-teca and Jugo Juice, Lisa Mitchell from Jugo Juice, Gabe Sarracini from Z-teca, Enos Miller from Tea-n-Bannock, Johl Ringuette (Nish Dish); Alysa Procida (Museum of Inuit Art); Brendan Cullin from the Strathcona Hotel; with a special thank you to Rob Samulewitsch from Sourcing Central—your interest and partnership is greatly valued. Miigwetch. Thank you to our Festival drivers, event contract staff, Festival Panelists, Moderators and the incredible team of Volunteers!

An extra-warm thank you to all of our Patrons and dedicated Board Members.

Special thanks to Festival founder Cynthia Lickers-Sage and co-founder Vtape.



THE GOVERNOR GENERAL - LE GOUVERNEUR GÉNÉRAL

I am pleased to send warm greetings to those in attendance at the 15th imagineNATIVE Film and Media Arts Festival. I would also like to offer a special welcome to all those who have travelled from abroad to attend this important gathering.

Whether working in film, video, radio or new media, Indigenous artists in Canada have a growing and well-deserved reputation for creativity and excellence. Film and other media arts can inspire us, make us laugh, and encourage us to reflect upon our lives and society, and they can also serve as important vehicles of cultural exchange and learning.

This festival is an opportunity for Indigenous artists to showcase their creative talents to domestic and international audiences. I am delighted to note the success of this festival over the years and would like to express my gratitude to the organizers and supporters of this important event.

I wish you a fascinating and productive festival.



David Johnston



PRIME MINISTER - PREMIER MINISTRE

I am pleased to extend my warmest greetings to everyone taking part in the 15th annual imagineNATIVE Film + Media Arts Festival.

Traditions and technological innovation come together in this annual festival, which presents the latest works of indigenous artists in film, video, radio, and new media. Over the years, the event has become a leading forum where artists, industry professionals, and attendees can meet to discuss and review Aboriginal work in an international context. With its impressive selection of films and videos by indigenous artists from across the globe, featuring a spotlight on indigenous Australian artists and storytellers, this year's festival is sure to once again be a resounding success.

I would like to congratulate the artists participating in this festival for sharing their stories and heritage through a variety of media. I would also like to commend the organizers for promoting indigenous talent, both locally and internationally.

On behalf of the Government of Canada, I wish you a memorable and rewarding experience, as well as continued success.



The Rt. Hon. Stephen Harper, P.C. M.P.



THE LIEUTENANT GOVERNOR OF ONTARIO  
LE LIEUTENANT GOUVERNEUR DE L'ONTARIO

It is with pleasure that I extend greetings to the imagineNATIVE Film & Media Arts Festival as you celebrate 15 years of showcasing the creative work of Canadian and international indigenous artists.

As the largest event of its kind, the festival is an important platform for emerging and established artists. It remains financially accessible to those submitting work, which creates opportunity for more filmmakers and storytellers to share their art with audiences. I understand that you feature different genres, subjects and themes, and many works are world premieres.

It is of particular significance that imagineNATIVE's film and video programming travels each winter to primarily remote and northern communities across the province, and has now

expanded into southern Ontario. Your youth video-making workshop series are highly successful, and give young people a means for self-expression.

As The Queen's representative in Ontario, I applaud your staff and volunteers for your dedication to promoting indigenous film and media arts excellence, and send my best wishes for an exciting and entertaining festival.



Elizabeth Dowdeswell



On behalf of the Assembly of First Nations and National Executive, it is my pleasure to extend greetings to everyone attending the 2014 imagineNATIVE Film + Media Arts Festival.

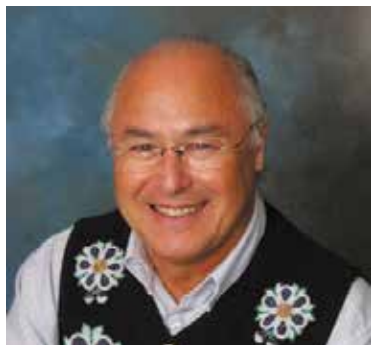
Since its inception 15 years ago, imagineNATIVE has flourished to become the largest festival of its kind in the world, showcasing the vitality of Indigenous media arts, celebrating Indigenous storytellers and promoting cross-cultural dialogue with Canadians.

Congratulations to imagineNATIVE for your ongoing commitment to the development of Indigenous artists and providing a platform for artists to entertain, educate and inspire audiences through their innovative works in film, video, radio and new media.

Please accept my best wishes for a memorable festival and continued success!



Ghislain Picard  
National Chief



On behalf of the Métis National Council, I am pleased to extend my warmest greetings to everyone attending the 15th Annual imagineNATIVE Film + Media Arts Festival.

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

The Métis National Council applauds all of the organizers and volunteers that have worked to make this festival happen again for the 15th year. I wish everyone a very memorable and successful celebration.

Once, again, congratulations and best wishes from the Métis Nation.

Yours for Indigenous self-determination and cultural liberation.



Clément Chartier, QC



Congratulations on another successful festival celebrating Canadian Aboriginal artists. By providing supportive venues for Aboriginal filmmakers, imagineNATIVE enhances and promotes Canadian culture as a whole.

On behalf of Inuit Tapiriit Kanatami, I thank you for providing this platform for artists to tell our stories and I wish you and all of this year's participants the best in your 15th season.

Yours sincerely,



Terry Audla  
President





Minister of Canadian Heritage  
and Official Languages



Ministre du Patrimoine canadien  
et des Langues officielles

Our Government is proud to be part of the imagineNATIVE Film + Media Arts Festival. Thanks to programming that brings together film and artworks of all kinds by indigenous people from around the world, this event, which is celebrating its 15th anniversary, promotes cultural exchange and helps strengthen the bonds between Canadians of all backgrounds.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I congratulate everyone who dedicated their time and effort to making this year's festival possible.

Thank you for providing this important window on Aboriginal arts and cultures from Canada and beyond.



The Honourable / L'honorable  
Shelly Glover




Premier of Ontario - Première ministre de l'Ontario

On behalf of the Government of Ontario, I am delighted to welcome everyone to the imagineNATIVE Film + Media Arts Festival.

As Premier, I am proud of Ontario's vibrant film, television and new media culture. Festivals like this are key to cultivating a discerning audience and a professional talent pool. They are also vital to sharing the unique stories born from our multicultural society and from distinct cultures around the globe.

I am honoured to lend my voice to this celebration of excellence in contemporary indigenous media arts. For filmmakers, this is a chance to connect with your audience and with industry professionals. For film lovers, this is an occasion to

enjoy compelling stories and images beyond what mainstream cinema offers.

To participating filmmakers, I offer my congratulations. May this event be an opportunity to open doors and reach a broader audience. To the dedicated staff and volunteers making the festival possible, I offer my sincere thanks for your hard work. Please accept my best wishes for the festival's continued success.



Kathleen Wynne  
Premier



Ministry of Tourism,  
Culture and Sport



Ministère du Tourisme,  
de la Culture et du Sport

On behalf of the Ministry of Tourism, Culture and Sport, I am delighted to welcome everyone to the imagineNATIVE Film + Media Arts Festival.

For a remarkable 15 years, imagineNATIVE has provided an important platform for Canadian and international Indigenous artists to showcase their programming on offer this year mirrors the diversity of Indigenous communities around the globe. This festival provides a valuable opportunity for people of both Indigenous and non-Indigenous heritage to reflect on a variety of stories, experiences and perspectives.

I would like to thank the tireless and dedicated imagineNATIVE team for

organizing such an outstanding event year after year. Your efforts help to enhance Ontario's vibrant cultural and artistic landscape.

Congratulations on reaching this 15-year milestone. I know it will be a festival to remember.

Sincerely,

Michael Coteau  
Minister



It gives me great pleasure to extend greetings and a warm welcome to everyone attending the 15th annual imagineNATIVE Film + Media Arts Festival.

Toronto is home to many gifted and accomplished artists whose talent and creativity have put our city on the map as a top movie-making and media destination.

As the largest annual Indigenous film and media arts festival in the world, imagineNATIVE promotes and advance their latest works by Indigenous artists in film, video, radio and new media. This festival fosters a greater appreciation and cultural understanding of Indigenous perspectives by presenting diverse works from within our communities and around the world. This milestone anniversary is a wonderful occasion that marks the accomplishments, successes and growth of the imagineNATIVE

Film + Media Arts Festival. It is a cause for celebration, a time to reflect on many accomplishments and an opportunity to look with hope to a future of new possibilities.

On behalf of Toronto City Council, please accept my best wishes for a memorable festival and continued success.

Yours truly,

Mayor Rob Ford  
City of Toronto



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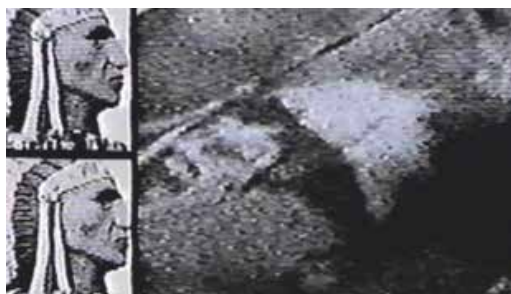


## 15th anniversary events

To commemorate and celebrate this year's milestone 15th annual imagineNATIVE Film + Media Arts Festival, we are proud to present a collection of programs, commissions and events especially for this occasion!

Our 15th anniversary events present a spectrum of talent, perspectives and artistic presentations for you to enjoy. Special prizes will be given at each of these events, so be sure to get your ticket early and come to them all!

With support from



### indigiTALKS: Following that Moment

Friday, October 24, 3:30pm

Curated by Lisa Myers, this year's indigiTALKS explores works created in the 1990s, leading up to imagineNATIVE's first Festival in 2000.

See page 67 for full details.



### Wapikoni 10 ans/Years

Thursday, October 23, 12:15pm

A special program curated by Caroline Monnet in celebration of the works of Indigenous francophone artists created through Wapikoni Mobile. Panel discussion follows. See page 52 for full details.

### Storyteller Screenings

Saturday, October 25, 3:00pm (in 3D!)

Featuring new collaborative, multimedia works by Joseph Boyden & Terri Calder and Maria Campbell & Shane Belcourt. See page 82 for full details.

Presented by







## imagineNATIVE's 15th Birthday Party

Saturday, October 25, 9:00pm – 1:00am

Don't miss the Festival's biggest bash! Featuring DJ Bear Witness of the internationally acclaimed crew A Tribe Called Red! See page 88 for full details.

Presented by



## I:ke – I have motion

September 23–November 1

A Space Gallery

Curated by Lee-Ann Martin, one of Canada's foremost curators, and featuring works by some of the biggest names in Canadian Indigenous media arts.

See page 34 for full details.



## The Embargo Collective II (Closing Night Gala)

Sunday, October 26, 6:30pm

The celebrated collective returns with five new short films created by five Canadian Indigenous female artists! See page 96 for full details.

Presented by



*If you have purchased a 15th Anniversary Action Package, you will receive one (1) ticket for each of the presentations mentioned above, in addition to the Awards Show and the Opening Night Gala (all based on first-come, first-served and occupancy of venues).*

*Entry to I:ke – I have motion does not require a ticket.*



This year's International Spotlight shines on the diverse, inspiring and remarkable work of Indigenous artists from Australia. Over the past 15 years, many artists from Australia's vibrant and accomplished Indigenous media arts industry have been presented at imagineNATIVE.

In many ways, Australia and Canada share bonds and similarities. Within both states exist hundreds of distinct Indigenous nations whose creative visionaries have embraced the media arts to express their cultures, languages and perspectives.

As part of this Spotlight, imagineNATIVE is absolutely delighted to work with three highly esteemed guest programmers: Rachel Perkins, Pauline Clague and Jenny Fraser. Each will present a selection of short works representative of different sectors of the Australian Indigenous media arts industry.

Their selections – in addition to the panels and numerous works from Australia programmed throughout the Festival – speak to one of the most vibrant Indigenous media arts industries in the world and to the power of Indigenous voices from Down Under.

## Foreword by Rachel Perkins

Australia can be rightly proud of its track record in creating great Aboriginal cinema. But make no mistake, it was no easy win. The road to this destination took 40 years and was built by Aboriginal people themselves. Realizing the transformative power of cinema and its potential to reach millions, Aboriginal people struggled to control the "means of production" in a battleground fought in the bureaucracies, boardrooms and broadcasters of our nation. It was finally won by infiltrating the institutions themselves, staking our claim to be there and ensuring our hard-earned position would endure.

The struggle to tell our stories in the aftermath of colonization is an experience we share with Indigenous filmmakers across the globe. The exemplary work of Australian Aboriginal filmmakers seen over the life of imagineNATIVE are the fruits of our contribution to this international movement. As imagineNATIVE has grown, so too has our home-grown work matured. We've grown up together! In more recent times, Australian Aboriginal cinema has transcended its turbulent political birth and now stands rightfully alongside the best cinema in the world. What has remained a constant, though, is the burning desire of Indigenous filmmakers to tell our stories. Our historical context not only motivates us, but it also makes our stories powerful and unique in a crowded market dominated by tired traditions. We have something to say; to restate our culture, assert our survival as a people and to innovate a new complex identity into the future.

In this 15th year of imagineNATIVE, we are proud to look back on our achievements by screening some of the key works that have marked the Australian journey. We could not find a better context. At imagineNATIVE, amongst our global cohort, we gather at this very special Festival to be inspired by each other's work and be galvanized again to pursue our common vision of sharing our stories with the world.

– Rachel Perkins





## Rachel Perkins

See pg 57 for Rachel's programme.

Rachel Perkins is one of Australia's foremost filmmakers and one of Indigenous cinema's leading cinematic voices. She founded Blackfella Films in 1992, and has contributed extensively to the development of Indigenous filmmakers in Australia. She has won numerous awards and has screened her work internationally. Her recent film credits include *Radiance*, *One Night the Moon* and *Bran Nue Dae*, starring Academy Award-winner Geoffrey Rush. Her latest feature, *Black Panther Woman* is screening at this year's festival (see pg. 93).



## Jenny Fraser

See page 76 for Jenny's programme.

Jenny Fraser's works have been exhibited and screened internationally, including at the Interactiva Biennale of Electronic Art in Mexico. She received an Honourable Mention at imagineNATIVE in 2007 for her online artwork *Unsettled*.

## Pauline Clague

See page 94 for Pauline's programme.

Pauline Clague is from the Yaegl nation of the Far North Coast of New South Wales. She entered the industry via a television introduction course at the Australian Film and Television Radio School in 1994 and was part of the inaugural Indigenous Drama Initiative "From Sand to Celluloid", producing *Round Up* by Rima Tamou and, since then, has produced 22 short films and various documentaries. Pauline ran her company, Core Films, for 20 years with fellow filmmaker Rima Tamou as the other key creative, with dramas such as *Saturday Night*, *Sunday Morning*, *'sa Black Thing* and *First Contact*, but also helps to develop and mentor other filmmakers and their voices.

She has been writing features and recently published her first paper on her concept of the five-act structure of Indigenous storytelling in film.

She is currently NITV's Senior Commissioning Editor and Head of Internal Productions.

Since being at NITV she has created a major landmark initiative, *Our Stories, Our Way, Everyday*, which works with 60 Indigenous companies around Australia to produce 120 documentaries from remote, regional and emerging filmmakers.

## Festival Kick-Off Preview: The Sapphires

Wednesday, October 1, 7:30pm  
TIFF Bell Lightbox, Cinema 3

## Australia Spotlight I: Shorts curated by Rachel Perkins (pg 57)

Thursday, October 23, 3:00pm  
TIFF Bell Lightbox, Cinema 3

## Australia Spotlight II: Bedevil (pg 66)

Friday, October 24, 2:00pm  
TIFF Bell Lightbox, Cinema 4

## Australia Spotlight III: The Darkside (pg 71)

Friday, October 24, 8:45pm  
TIFF Bell Lightbox, Cinema 3

## Australia Spotlight IV: Digital Dreamtime curated by Jenny Fraser (pg 76)

Saturday, October 25, 11:00am  
TIFF Bell Lightbox, Cinema 6

## Australia Spotlight V: Black Panther Woman (pg 93)

Sunday, October 26, 1:55pm  
TIFF Bell Lightbox, Cinema 3

## Australia Spotlight VI: (pg 94) Shorts curated by Pauline Clague

Sunday, October 26, 3:45pm  
TIFF Bell Lightbox, Cinema 4

## Australia Radio Works (pg 47)

Radio & New Media Lounge  
TIFF Bell Lightbox  
Online at [www.imagenative.org](http://www.imagenative.org)  
imagineNATIVE's App  
Radio imagineNATIVE on NAISA Radio:  
[naisa.ca/naisa-radio/](http://naisa.ca/naisa-radio/)  
(see [www.imagineNATIVE.org](http://www.imagineNATIVE.org) for programming dates and times)

## Online Exhibition: Digital Dreamtime

Curated by Jenny Fraser  
[www.digitaldreamtime.net](http://www.digitaldreamtime.net)

Presented by: CMF FMC

With Support from:





## **INDIGENOUS VISUAL CULTURE** AT OCAD UNIVERSITY

The **Indigenous Visual Culture** program combines contemporary and traditional Indigenous aesthetic and social studies with a comprehensive studio-based education. The unique curriculum in this Bachelor of Fine Arts (BFA) program is designed to develop Indigenous and non-Indigenous students' critical responses and practical expertise in Indigenous cultural and artistic practices.

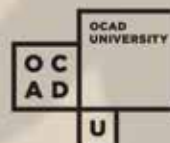
Canada's "university of the imagination" offers Indigenous specific courses in the faculties of Art, Design, Liberal Arts & Sciences, and the School of Interdisciplinary Studies, leading to a Bachelor of Fine Arts (BFA) or an Interdisciplinary Minor in Indigenous Visual Culture.

**The Indigenous Visual Culture Program can be combined with the following OCAD University programs:**

Advertising, Criticism & Curatorial Practice, Cross-Disciplinary Art, Digital Futures, Digital Painting and Expanded Animation, Drawing & Painting, Environmental Design, Graphic Design, Illustration, Industrial Design, Integrated Media, Material Art & Design, Photography, Printmaking, Sculpture/Installation and Visual and Critical Studies.

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OCT 24

FRIDAY  
5:00 PM – 8:30 PM

imagineNATIVE'S ART CRAWL

Co-presented by  
Urbanspace Property Group Ltd.

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RICHMOND



### imagineNATIVE's Art Crawl

5 Shows | 5 Venues | FREE

401 Richmond Street West, Various Galleries

Friday, October 24

Time: 5:00–8:30pm

imagineNATIVE's media art extravaganza returns! Join us on our annual art crawl of exhibitions and co-presentations with gallery partners A Space, Trinity Square Video, Gallery 44, WARC Gallery and the UrbanSpace Gallery at the 401 Richmond Building, featuring contemporary Indigenous new media art, commissions, retrospectives and talks by leading curators and artists (see in order, below).

### I:ke - I have motion [pg 34]

By Rebecca Belmore, Scott Benesiinaabandan,  
Faye HeavyShield, Qavavau Manumie,  
Meryl McMaster, Nadia Myre, Jeffrey Thomas  
Curated by Lee-Ann Martin

A Space Gallery, Suite 110

September 23 to November 1, 2014

Reception: Friday, October 24, 5:00–8:00pm

Artists & Curator Talk: Friday, October 24, 5:30pm

### ICE FISHING [pg 38]

By Jordan Bennett

Trinity Square Video, Suite 376

October 22 to 31, 2014

Opening Reception: Friday, October 24, 5:30–7:30pm

Artist Talk: Friday, October 24, 6:30pm

### RECAST [pg 39]

By Bev Koski, Christian Chapman, including new  
edited works by Sébastien Aubin and Caroline Monnet,  
Marja Bâl Nango and Nathan Young  
Curated by Lisa Myers

Gallery 44, Suite 120

October 24 to November 22, 2014

Opening Reception: Friday, October 24, 6:00–8:00pm

Artists & Curator Talk: Friday, October 24, 7:00pm

### Trove: Unearthing the Embargo Collective II [pg 41]

By Alethea Arnaquq-Baril, Zoe Leigh Hopkins, Lisa Jackson,  
Caroline Monnet and Elle-Máijá Tailfeathers  
Curated by Rebecca Baird

Women's Art Resource Centre (WARC) Gallery, Suite 122

October 18 to November 15, 2014

Opening Reception: Friday, October 24, 6:30–8:30pm

Artists & Curator Talk: 7:30pm

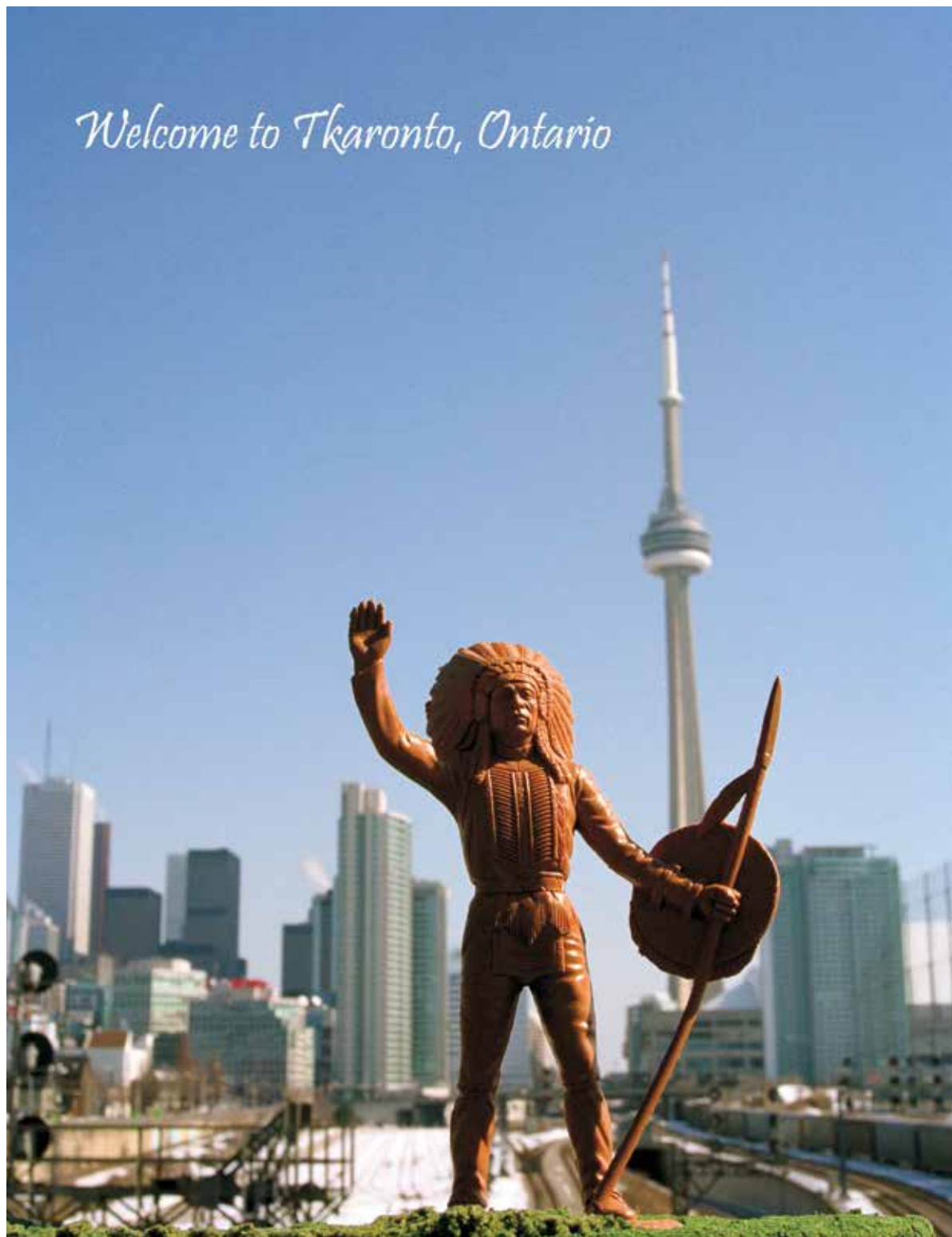
### New Media Multi-Platform Showcase [pg 44]

Works by the Blackout Collective, Lily Ginnish-LaValley,  
Sean Muir, Jude Norris, Cheyenne Scott, Theresa Stevenson,  
Skins 4.0 Collective

Urban Space Gallery, main floor outside WARC Gallery

Artist Talk: Friday, October 24, 8:00pm

See pg. 44-45 for project listings that will be presented.



Jeffrey Thomas, *Welcome to Tkaronto*, Toronto, ON, Peace Chief, N43 38.412 W79 24.063, 2014, pigment print on archival paper. Collection of the artist.

## I:ke – I have motion\*

Rebecca Belmore, Scott Benesilnaabandan,  
Faye HeavyShield, Qavavau Manumie, Meryl McMaster,  
Nadia Myre, Jeffrey Thomas  
Curated by Lee-Ann Martin

Exhibition Premiere  
In Partnership with:



A Space Gallery, Suite 110  
September 23 to November 1, 2014  
Reception: Friday, October 24, 5:00–8:00pm  
Artists & Curator Talk: Friday, October 24, 5:30pm,  
as part of the ArtCrawl (pg. 33)

With Support from:



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Co-presented by:



Nadia Myre, *Year of the Indian* (maquette), 2014, neon. Courtesy Greg Hill for use of his original Kanata flag design. Collection of the artist.

Rivers flow, winds blow, people move across the land. Flights of fantasy carry our imaginations beyond this world. Individuals become catalysts for change through collective movements such as *Idle No More*. *I:ke – I have motion* explores physical and metaphorical constructs of motion that reveal imagineNATIVE notions of change, mobility, flow and transformation. In Indigenous languages, verbs encode concepts of motion that include people, tense, location and direction.

The works of the seven artists in this exhibition portray individual ideas of motion and movement; together, they are testimony to the dynamism and persistence of Indigenous cultures today and into the future. Motion is inherent in the nature of the artists'

experiences as participants in contemporary culture.

**Jeffrey Tomas'** ongoing research into photographic history reveals two significant absences: images of Aboriginal people living in cities and images produced by Aboriginal people. Frustrated by these absences and the silences they engendered, he continues to challenge these historical omissions by creating new contemporary conversations. In his recent *Postcard Series*, Thomas inserts First Nations "action" figures into various cityscapes that he photographed in his travels across the country. Adopting the mid-20th century souvenir photograph style of the postcard, he shifts the perspective to magnify and provide prominence to the figures. These still



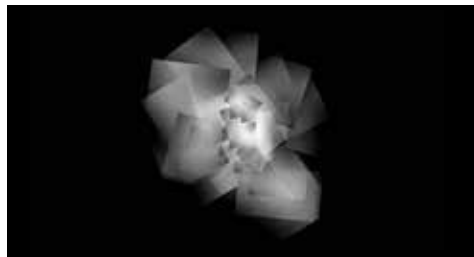
Meryl McMaster, *Telitales*, 2013, digital chromogenic print. Courtesy of Katzman Contemporary.

photographs make the previously invisible visible and transform the images into realities.

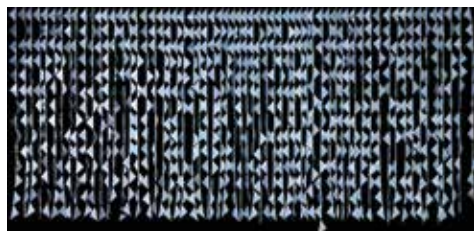
**Meryl McMaster** takes her performative-based self-portraits in a slightly different direction. She clothes herself in "sculptural garments" to stage her wilderness experiences seemingly away from populated centres (although actually photographed on the shores of Lake Ontario and the Ottawa River). Her meticulous choreography and staging reveal the fluidity of identity and experience. In *Consanguinity*, a sheet of light plastic shrouds and billows behind McMaster's body. Echoing the angle of the billowing plastic sheet, arrows appear shot into her back as she calmly holds the bow. For *Wind Play*, McMaster sewed 5000 long balloons to the garment and



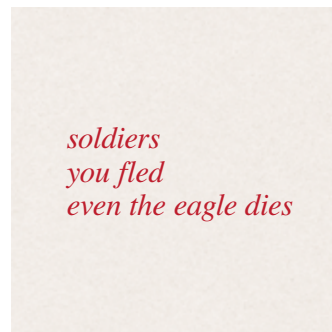
Qavavau Manumie, *Dark Fantasy*, 2008, etching and aquatint on paper. Courtesy of Dorset Fine Arts.



Faye HeavyShield, *slivers*, 2010, digital print on paper, wax, monofilament. Collection of Aboriginal Affairs and Northern Development Canada.



Scott Benesiinaabandan, *Psychic Histories*, 2014, video installation. Collection of the artist.



Rebecca Belmore, *song*, 2002, eagle feather, monofilament, vinyl text, fans (detail). Collection of Canadian Museum of History.

helmet, creating a feather-like fringe reminiscent of traditional regalia to give a sense of lightness in her celebratory dance.

At times, the most delicate movements offer opportunities for contemplation and self-reflection. Gentle air currents make the solitary eagle feather dance and fly in **Rebecca Belmore's** *song*; light casts four moving shadows upon the wall. Below the shadows are the words from a Sioux song found in Scott Momaday's *The Man Made of Words*:

*soldiers  
you fled  
even the eagle dies*

While this song laments the death of this powerful symbol, the movement of Belmore's feather suggests the potency and persistence of this icon of Indigenous sovereignty and self-determination.

In *slivers*, **Faye HeavyShield** celebrates the flow of rivers as agents of well-being and respect. She travelled throughout the country photographing surface waters of multiple rivers — the Oldman River, the Red and Assiniboine Rivers, the Fraser River, and the Ottawa River among others. The curtain of water for *slivers* is created from hundreds of digital images, folded like paper arrowheads. The soft reflection from the light and subtle movement from air flow creates a gentle rippling effect that evokes both the strength and fragility of rivers. Born and raised in southern Alberta among grasslands, coulees and wind, river imagery informs much of HeavyShield's most recent artistic practice.

Among the second generation of Inuit artists to attract critical acclaim from a contemporary arts audience in the south, **Qavavau Manumie's** prints, *Airlift* and *Dark Fantasy*, are simultaneously playful and disorientating. Otherworldly in content, *Dark Fantasy* depicts the gruesome scene in which a giant squid has its tentacles tightly wrapped around a small kayak, its accessories and a man's lifeless body. This powerful

image reinforces the relative powerlessness of humans in the face of the natural world. In contrast, *Airlift* suggests a fantastical flight in which hunter and giant bird cooperate as they depart for the hunt.

In her neon installation, *Year of the Indian*, **Nadia Myre** provides a metaphor for the recent collective movement within First Nations' communities — like the communities, the feathers flicker and glow, always in perpetual motion. Her design originates from artist Greg Hill's *Welcome to Kanata* performance project that featured the image as an official Canadian flag. Myre's neon feathers are actually an 'illustrator tracing' from a photographic still of a 2004 video performance in which she had the same design tattooed on her arm. Myre's work celebrates the momentum generated by the Idle No More movement, as well as the First Nations-oriented cultural programming this movement may have helped generate in Quebec and throughout Canada.

**Scott Benesiinaabandan** creates an experiential installation, *Psychic Histories*, where audio and visual merge within an unfolding "psychic ecology." Using exploratory audio captured from sounds collected over the past year, the pairing of low and high frequencies and the increasing volume creates tension as the crescendo builds. Slowly mesmerizing, almost hypnotic, rotations in the video projection suggest the use of hypnotism to "massively influence and re-educate mainstream consciousness around Indigenous issues." In Benesiinaabandan's work, the dual stimulation of our senses reveals a vision of Indigenous collective subconsciousness and offers multiple opportunities for self-reflection.

Art exists in time and space; time implies change and movement; movement implies the passage of time. The works in this exhibition encircle the language, concepts, and the aesthetics of motion toward their own evocative ends.

— Lee-Ann Martin

\*My sincere appreciation to David Kanatawakhon-Maracle for his advice and assistance with the Kanien'kehaka (Mohawk) language.



**Lee-Ann Martin** is an independent curator, living in Ottawa. She is the former Curator of Contemporary Canadian Aboriginal Art at the Canadian Museum of Civilization in Gatineau, Quebec and the former Head Curator of the MacKenzie Art Gallery in Regina. She has curated, written and lectured extensively on contemporary Aboriginal art both nationally and internationally over the past 25 years. Her writing has been published by Oxford University Press, University of Washington Press, Banff Centre Press, and National Museum of the American Indian. Martin's recent curatorial projects include *Close Encounters: The Next 500 Years for Plug In ICA* in Winnipeg and the nationally touring exhibition, *Bob Boyer: His Life's Work*, for the MacKenzie Art Gallery.

**Rebecca Belmore** is an Anishinabe multi-disciplinary artist who is internationally recognized for her performance and installation art, photography, video and sculpture. She has received numerous awards including the Governor General's Award in Visual and Media Arts (2013) and the Hnatyshyn Visual Arts Award (2009). Belmore was Canada's official representative at the 51st Venice Biennale (2005). Most recently, her work was featured in the exhibition, *Kwe: Rebecca Belmore at the Justina M. Barnicke Gallery*, and is included in the collections of the National Gallery of Canada, the Art Gallery of Ontario, and the Canadian Museum of History. Belmore's large-scale installation, *Trace*, will be unveiled at the opening of the Canadian Museum of Human Rights in September 2014.

**Scott Benesiinaabandan** is an Anishinabe intermedia artist who works primarily in photography, video, audio and printmaking. He has completed two residencies in Australia, the University of Lethbridge/Royal Institute of Technology iAIR residency (2013) and the Parramatta Artist Studios (2012) as well as at the Context Gallery in Derry, North Ireland (2010). He has participated in numerous international collaborative projects in both the U.K and Ireland. His work was included in several group exhibitions, including *GHOSTDANCE* at Ryerson Image Centre (2013) and *Subconscious City*, Winnipeg Art Gallery (2008). His solo exhibitions include *Blood Memories*, Melbourne (2013), *Mii Omaa Ayaad/Oshiki Inenemowin*, Sydney (2012), and *unSacred*, Gallery 1C03 (2011).

**Faye HeavyShield** was born and raised on the Blood Reserve in Alberta and studied at the Alberta College of Art and Design and the University of Calgary. Her work has been exhibited throughout Canada, including *90x90: Celebrating Art in Alberta*, Art Gallery of Alberta (2014), now and then, *Public Art Project*, Edmonton (2012-2015), *Witnesses. Art and Canada's Indian Residential Schools*, Belkin Gallery, University of British Columbia (2013) and *Land, Spirit, Power*, National Gallery of Canada (1992). HeavyShield is represented in public and private collections throughout North America, including the National Gallery of Canada, the Kelowna Art Gallery, the MacKenzie Art Gallery and the Heard Museum.

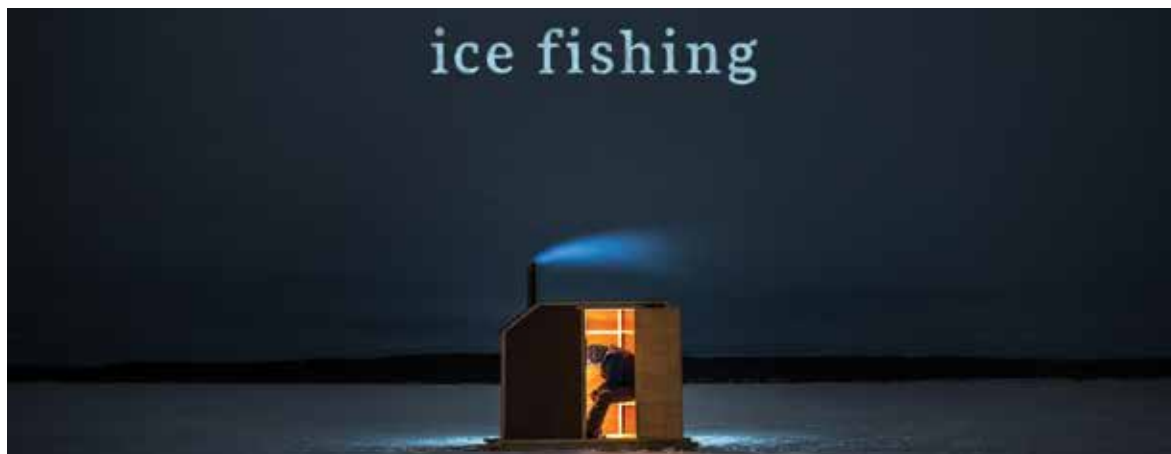
**Qavavau Manumie** was born in Brandon, Manitoba. In the early 1980s, he began working as a printmaker for the West Baffin Eskimo Cooperative in Cape Dorset and started making his own drawings while he was still in his teens. Part of a new generation of contemporary Cape Dorset artists who are reshaping the community's expressive traditions, Manumie continues to work both as a printmaker and on his drawing. His work was included in *Close Encounters: The Next 500 Years*, *Plug In Institute of*

*Contemporary Art* (2011) and *The Drawing Room*, Pendulum Gallery Vancouver (2010). He is represented in the collections of the Art Gallery of Ontario and the National Gallery of Canada.

**Meryl McMaster** is a BFA graduate from the Ontario College of Art and Design University (2010). She is the recipient of various awards and scholarships including the Eiteljorg Contemporary Art Fellowship, the OCAD Medal, and the Doris McCarthy Scholarship. McMaster was named Art Bank of Canada's artist of the year 2012 and has exhibited in various galleries including the Museum of Contemporary Canadian Art, Eiteljorg Museum, the Art Gallery of Ontario, the Ottawa Art Gallery, McMichael Canadian Art Collection and the Harbourfront Centre. Her work is in various private and public collections, including the Art Gallery of Ontario, Canada Council Art Bank, the Eiteljorg Museum and the Donovan Collection.

**Nadia Myre** is a visual artist and a member of the Kitigan Zibi Anishnabeg. Her practice is often inspired by participant involvement and themes of identity, language, longing and loss. Myre earned an MFA from Concordia University (2002) and is a recipient of numerous grants and awards, notably: Pratt & Whitney Canada's 'Les Elles de l'art' for the Conseil des arts de Montréal (2011) and Quebec Arts Council's Prix à la création artistique pour la région des Laurentides (2009). Her work has been included in numerous solo and group exhibitions, including *Sakahan: International Indigenous Art at the National Gallery of Canada* (2013). Her work was selected for the 2011 and 2014 Montréal Biennale, the 2012 Sydney Biennial, and will be presented at the 2014 Shanghai Biennale.

**Jeffrey Thomas** is a self-taught photo-based artist and curator whose work confronts both photo-based stereotypes and absences of Indigenous people. His most recent solo exhibition, *Mapping Iroquoia: Cold City Frieze*, was shown at the McMaster Museum of Art (2013). His work was featured in a survey exhibition, *Drive By: A Road Trip with Jeff Thomas*, at the University of Toronto Art Centre (2008) and in a nationally touring solo exhibition, *Jeff Thomas: A Study of Indian-ness*, circulated by Gallery 44 Centre for Contemporary Photography (2004). Thomas' work is included in many national and international collections including the Canadian Museum of History, National Museum of the American Indian, and The British Museum. In 1998, he was awarded the Canada Council's prestigious Duke and Duchess of York Award in Photography and in 2008 he received the Karsh Award in photography.



## ICE FISHING

By Jordan Bennett  
Co-created with the **NFB Digital Studio in Vancouver**  
Trinity Square Video  
401 Richmond Street West, Suite 376

Exhibition Premiere  
October 22–31, 2014  
Opening Reception:  
Friday, October 24, 5:30–7:30pm  
Artist Talk: 6:30pm, as part of the Art Crawl (pg 33)

The imagineNATIVE Film + Media Arts Festival, the National Film Board of Canada (NFB) and Trinity Square Video are excited to announce *ICE FISHING*, the installation exhibition premiere.

Mi'kmaq artist Jordan Bennett's art career is in rapid ascent. Recently named the BMO Artist of the Year by the Newfoundland and Labrador Arts Council, he's shown his multidisciplinary work in Australia and New York, and in major galleries all over Canada. But for this project, Bennett returns to the tiny town he grew up in, Stephenville Crossing, Newfoundland, and the traditional territory of the Qalipu Mi'kmaq. His goal: to build an ice fishing shack with his father, something he has not done for many years.

Everything about the experience feels familiar: the warm interior of the garage with the radio playing the local station, old tools that belonged to his grandfather who lived on this very same bay, even the unpredictable weather. Everything brings back memories and stories of ice fishing in the past.

These stories now find their way into Bennett's *ICE FISHING*, an interactive installation where virtual ice fishing holes turn the gallery floor into a rich fishing ground for story. Immersive audio, video, programmatic animation and photography round out this unique documentary experiment that brings ice fishing in rural Newfoundland to an urban gallery environment.

*ICE FISHING* explores aspects of Qalipu Mi'kmaq culture in relation to the culture at large, at a time when this "new" Indigenous nation is re-examining itself under its recently acquired official status (the Qalipu First Nation was only legally recognized in 2011). Most importantly, the installation highlights the connection between traditional skills and personal strength, a message Bennett hopes to share with his audience.

Produced by: **The National Film Board of Canada**



Presented by:



original. indigenous



Working closely with his father on the shack, sitting side by side overtop of a hole in the ice, frying fish in the family kitchen, Bennett ultimately realizes that there is comfort and strength in doing a thing well, and doing it the way it has always been done.

*ICE FISHING* is the third project produced by the National Film Board of Canada as part of the NFB/ imagineNATIVE Digital Partnership, which aims to support new forms of Indigenous artistic expression. Previous projects under this partnership include Tyler Hagan's *In the Similkameen/Similkameen Crossroads* and ITWE Collective's *De Nort*. Produced by Jennifer Moss, Dana Dansereau and the NFB Digital Studio. Executive Producer: Loc Dao. *ICE FISHING* will represent Newfoundland and Labrador at the 2015 Venice Biennale.

*Jordan Bennett (Mi'kmaq) is a multi-disciplinary visual artist from Stephenville Crossing, NL. Jordan has shown extensively over the past few years across Canada and abroad, in places such as the Museum of Art and Design (New York), the Power Plant (Toronto) and the Vancouver Art Gallery, among many others. His work is derived from a combination of observations and influences from historical and popular culture, new media, traditional craft, political issues and his own cultural practices. Through the processes of sculpture, digital media, text-based media, installation, painting, endurance performance and various others, he strives to push boundaries and play with the ideas of re-appropriation, reclamation, participation and the artifact within traditional Aboriginal craft, ceremony and contemporary culture.*

## RECAST

By Bev Koski, Christian Chapman, including new edited works by Sébastien Aubin and Caroline Monnet, Marja Bâl Nango and Nathan Young

Curated by Lisa Myers  
Gallery 44  
401 Richmond Street West, Suite 120

Exhibition Premiere

October 24 – November 22, 2014  
Opening Reception:  
Friday, October 24, 6:00–8:00pm  
Artists & Curator Talk: 7:00pm,  
as part of the Art Crawl (pg 33)

Presented  
by:

G44

Co-presenter and  
Commission Partner:

**Imagine  
NATIVE**  
original. indigenous.



“Recasting” in the context of film or theatre means reassigning an already established role. Christian Chapman and Bev Koski create new roles for the protagonists in their video and photographic work.

“Recast” suggests the changing of roles often associated with theatre or film, or the remaking of something. This exhibition presents Christian Chapman’s video collaboration and Bev Koski’s photographic series to consider how meaning shifts with the recasting of narrative and objects.

Chapman invites Sébastien Aubin and Caroline Monnet’s media art collective, AM, filmmaker Marja Bâl Nango and artist Nathan Young to join him as each edits Super 8 footage of a self-taught Woodland painter living in the bush. This experiment of outcomes reveals the multiple roles an artist plays.



Koski’s photographs of tourist kitsch figurines peering out from under beaded covers creates new persona for caricature depictions of Indigenous North Americans. These larger-than-life portraits give new meaning to the objects they represent, performing new roles and declaring unexpected presence.

*Lisa Myers is of Anishnaabe ancestry from Beausoleil First Nation and the Georgian Bay region. Myers earned her Master of Fine Arts in criticism and curatorial practice at OCAD University and continues her research as an independent curator. She is the curator and presenter of this year’s indigiTALKS (pg 67).*

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### Trove: Unearthing the Embargo Collective II

By Alethea Arnaquq-Baril, Zoe Leigh Hopkins, Lisa Jackson, Caroline Monnet and Elle-Máijá Tailfeathers  
Curated by Rebecca Baird

Women's Art Resource Centre (WARC) Gallery,  
401 Richmond Street West, Suite 122

October 18 to November 15, 2014

Opening Reception:

Friday, October 24, 6:30–8:30pm

Artists & Curator Talk: 7:30pm  
as part of the Art Crawl (pg.33)

Exhibition Premiere

Curator Rebecca Baird unearths the unknown creative outlets, passions and preoccupations found within the multidisciplinary works of the five Canadian Indigenous filmmakers who comprise The Embargo Collective II, the returning and award-winning commissioning program in celebration of imagineNATIVE's 15th anniversary.

Presented by:



See pg. 96 for more about The Embargo Collective II and Closing Night Gala.

*Trove: Unearthing the Embargo Collective II* traverses the creative visions of five Indigenous female filmmakers who are part of The Embargo Collective II. Inspired by historical, contemporary and personal struggles, artists Alethea Arnaquq-Baril, Zoe Hopkins, Lisa Jackson, Caroline Monnet and Elle-Máijá Tailfeathers investigate compelling perspectives of lived experiences. The five works featured in the exhibition include three film shorts, a sound piece and a sculptural installation.

Alethea Arnaquq-Baril's film, *Tunniit: Retracing the Lines of Inuit Tattoos*, tells of her journey to learn about the tradition of Inuit women's face tattoos. Lisa Jackson's musical, *SAVAGE*, explores residential school experiences, while Elle-Máijá Tailfeathers film, *Bloodland*, speaks to the critical issue of fracking in Indigenous territories.

Zoe Hopkins's sound piece, *Karenniyohston – Old Songs Made Good*, fuses Mohawk oral language techniques and musical composition in her creative adaptations of national and cultural anthems of Canada, the United Kingdom and the USA. Caroline Monnet's minimalist, provocative installation piece, *La.*, disrupts conventional ideas of transformation.

Collectively, the artists present an Indigenous dialogue that speaks to personal identity, community and the responsibility of "remembering." Their artistic visions create a reflective solidarity, defined by scholar Jodi Dean as a form of solidarity in which we can mirror our own experiences.



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• Candy Palmater is the creator and star of the APTN variety series *The Candy Show*.

[www.actra.ca](http://www.actra.ca)

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*Still on the set of Adrienne Marcus Raja's Soli, the LIFT / ImagineNATIVE 2013 Mentorship Project  
Photo by Michael Barker, acmeartanddesign.com*

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imagineNATIVE's series of commissions expanded in 2014 through new and existing partnerships with artist-run centres and the National Film Board. Thanks again to all our partners and funders for making our commissioning series a continued success.

Misaabe



Tracing Blood

The Story of Two Wolves



Year of the Indian

ICE FISHING



RECAST



Morning Star Írha

## Misaabe

by Susan Blight (pg 69)

The 4th annual CSV/imagineNATIVE Residency provides production support and services to a mid-career artist working in new video production.



## Tracing Blood

by Lisa Jodoin (pg 81)

This commission, part of the second New Brunswick Filmmakers' Co-op/ imagineNATIVE Mentorship, is one of two new commissions from the Atlantic region of Canada.



## The Story of Two Wolves

by Shane Snook (pg 50)

This commission, part of the No'kmaq Village/imagineNATIVE Mentorship, is the second produced in this region of Newfoundland.



No'kmaq Village

## Year of the Indian

by Nadia Myre (pg 34)

Inspired by Greg Hill's *Welcome to Kanata* performance project, this exciting commission is part of imagineNATIVE's 15th anniversary group exhibition, *i:ke – I have motion* at A Space Gallery.



## ICE FISHING

by Jordan Bennett (pg 38)

The third project as part of the NFB/ imagineNATIVE Digital Partnership, this is an application-based collaboration where one selected Indigenous Canadian artist or team brings their interactive concept to life through a production grant and producing support from the NFB, and presentation at imagineNATIVE and Trinity Square Video.



## RECAST – Edit Commissions (pg 39)

RECAST featured artist Christian Chapman invites Sébastien Aubin and Caroline Monnet's media art collective AM, filmmaker Marja Bâl Nango and artist Nathan Young to join him as each edits Super 8 footage of a self-taught Woodland painter living in the bush. This experiment of outcomes reveals the multiple roles an artist plays.

## G44

## Morning Star Írha (Morning Star Shine)

by Jarret Twoyoungmen (pg 50)

In this first annual commission, the CSIF/imagineNATIVE Mentorship supports a southern Albertan Indigenous artist with production support and resources for their first short film.





All web-based new media works are exhibited on [www.imagineNATIVE.org](http://www.imagineNATIVE.org) and at the Audio + New Media Lounge, 2nd Floor, TIFF Bell Lightbox, Thurs. Oct 23 – Sat. Oct 25, 10am – 6pm, & Sun. Oct 26, 12 – 5pm

Artists of these works attending imagineNATIVE will present their work at imagineNATIVE's Art Crawl on Friday, October 24, 8:00pm at Urbanspace Gallery. See pg. 33 for details.

Augmented Reality Neuro Project



The Awakening

The Responsive-Hive City



Warrior Women Series I: The Beginning

leniën:te and the Peacemaker's Wampum



Uhke



Superhighway across the Sky

## Augmented Reality Neuro Project

Artist: Sean Muir (Cree)

Canada • Augmented Reality • 2014

See posters and engage at the Audio + New Media Lounge and 401 Richmond Street West.

The Healthy Aboriginal Network created an Augmented Reality (AR) poster project for the Native Women's Association of Canada. The concept was to entice youth to learn more about neurological conditions by downloading the free Layar App, which triggers the corresponding video with imagine recognition software. Through this scan, the poster comes alive with video and a narrative of the challenges a woman is facing with an unresolved brain injury treatment. imagineNATIVE is excited to bring this first Indigenous-created augmented reality concept to audiences through Sean Muir's playful yet resonant piece.

Sean Muir is the founder and executive director of the Healthy Aboriginal Network. HAN creates knowledge translation resources on health and social issues for youth.

## The Awakening

Artist: Theresa Stevenson (Cree)

Canada • Interactive Multi-Platform

Site • 2014

<http://indigenousroutes.ca>

*The Awakening* is an interactive interpretation of the Idle No More movement. Using the concept of a three act-play, the user interacts using direct mouse actions on three canvases that strike unique emotional chords through their unique use of imagery and icons. Stevenson creates a dynamic and truly artistic interactive piece, bringing histories of Canadian Indigenous peoples and colonialism into a unique visual experience.

*Theresa Stevenson is a member of Fisher River, Manitoba. She has travelled extensively across Canada, allowing her to discover an array of creative fields.*

## leniën:te and the Peacemaker's Wampum

Artists: Skins 4.0 Collective (Mohawk)

Canada • Game • 2013

URL to download game and instructions:

[http://skins.abtec.org/game\\_.html](http://skins.abtec.org/game_.html)

*leniën:te and the Peacemaker's Wampum* is an insightful, sophisticated and conceptually redefining video game that follows leniën:te (yeh-YAWN-day), fresh home from her reserve with an archaeology degree. Visited by a dream spirit who tells her of evil wrongdoings nearby that only she can set right, this heroine must combine both school smarts and her grandmother's traditional knowledge to avoid security guards' flashlights and puzzles to reach an ancient sacred and powerful artifact – the Peacemaker's original wampum – stolen by her evil archaeology professor, who is using its power to fuel his own immortality. Only by rediscovering her culture and returning the artifact can she foil the corporate aspirations of world domination and protect the world from the powerful ancient evils that have been carelessly unleashed.

*The Skins 4.0 Collective created leniën:te and the Peacemaker's Wampum during a three-week intensive workshop run by Aboriginal Territories in Cyberspace at Concordia University in Montreal. Mohawk artists Jeremy Alvarez, Wahsontio Cross, Tehoniehtatthe Delisle, Darian Jacobs, Jake Lazore, Travis Mercredi and Quintin Rice-Marquis with mentorship from*



*Owisokon Lahache and Skawennati, developed the concept of a modern Mohawk woman dealing with ancient forces. Along with a dedicated team of computation arts students, they used Construct 2, Blender and other software applications to create this game.*

### The Response-Hive City

Artist: Jude Norris (Métis)  
Canada • Interactive Multi-Platform  
Site • 2014  
[www.responsehivecity.com](http://www.responsehivecity.com)

Liberty Village is a special spot in the Response-Hive City. Its four-dimensional landscape exists in parallel plains of existence, constantly unfolding, developing and remembering by visioning and dreaming through interactions between the artist and audiences. Users traverse these realities, their artifacts, icons and histories through four different scenarios, which delve into a dream-like, hyper reality of place, time and culture. Norris takes her moving image and photography into a new realm of consciousness through this evocative and magical stroll through a unique pocket of this city of imagination.

*Jude Norris (aka Tatakwan) is a multi-disciplinary Métis (Cree/Anishnawbe/ Russian/ Scottish Gypsy) artist of Plains Cree cultural affiliation. Jude's work focuses on complex multi-relationships and the placement of those relationships in contemporary situations.*

### Superhighway across the Sky

Artist(s): The Blackout Collective  
Australia • Interactive Website • 2014  
<http://dotayu.wix.com/superhighway>

*Superhighway across the Sky* is an online Indigenous media arts project presented by Blackout Collective artists Jenny Fraser (Yugambah) as curator, Michelle Blackeney (Yaegl /Wiradjuri), Jason Davidson (Gurindji/Mara/Nalakarn) and Christine Peacock (Erub).

A communication from Indigenous Australia to Indigenous Canada, *Superhighway across the Sky* puts Indigenous Australian media artists back into the picture (literally) through work in a culturally safe environment, towards stronger cultural maintenance and representation. This creative, barrier-free portal to a collection of video, written and interactive projects (created and

commissioned through online residencies) offers intriguing and eclectic alternative media creative perspectives. Where media arts are both an outcome and a facilitator of major cultural and social shifts, not merely an additional creative tool, this interactive project builds a creative playing field and unique exhibition presence that circumvents Australia's traditional, institutional and exclusionary new media arts exhibitions with Indigenous strength, tenacity and freedom.

*The Blackout Collective was formed in 1999 when collectively gathered for the inaugural National Indigenous School of New Media Arts in Darwin, Northern Territory. These creators from all over Australia fluidly communicate and contribute towards screen-based culture in a big brown land.*

### Uhke

Artist: Cheyenne Scott (Tsawout)  
Canada • Interactive Multi-Platform  
Site • 2014  
<http://indigenousroutes.ca/>

This interactive web-based audio/visual piece poetically comments on Canadian landscape paintings as a declaration of property and a tool for developing a national identity that fails to acknowledge an Indigenous presence. Built with Processing and Processing.js, the project examines the use of landscapes through development, the Idle No More movement, the Group of Seven paintings and the *Indian Act* definition of lands and reserves. Rising media artist Cheyenne Scott subtly places herself in the landscape to reclaim the land and make a statement that "I am here." Audio transitions respond to the change in visual images as the user types in one line of a poem at a time. This media piece is a celebration and exploration of Indigenous heritage through impactful personal expression and storytelling.

*Cheyenne Scott is an emerging multidisciplinary artist based in Toronto. A participant of the Indigenous Routes Collective, Scott created this interactive audio/visual piece using Processing software. In 2012, she developed a video series that was included in Resonate at Gallery 44, presented during imagineNATIVE 2013.*


### Warrior Women Series I:

#### The Beginning

Artist: Lily Ginnish-LaValley (Mi'kmaq)  
Canada • Video Game • 2014  
Available at the Audio + New Media Lounge

The first of the *Warrior Women* video game series is a 3-D side-scrolling web-based Indigenous game, based in the Unity Game Engine, and is meant to promote Indigenous culture in a contemporary platform. Arcade-styled heroine Jusen (Tornado) must gather as many elemental clay-fired pots as possible to get a high score and lose as few lives as possible in the process. Retro in look but contemporary in application and message, this project is the first of an evolving series by an up-and-coming video game artist from the East Coast.

*Lily Ginnish-LaValley (spiritual name Jusen [Tornado]) is a youth video game designer hailing from Eel Ground First Nation in New Brunswick. Her goal is to derive the highest quality of Indigenous-based storytelling possible from her traditional cultural foundation transposed to mainstream media and production avenues.*



**Supporting Our Youth (SOY)**  
A Program of Sherbourne Health Centre

**Supporting Our Youth (SOY)** seeks to improve the quality of life for LGBT youth (up to 29) through the active involvement of adults working together with youth. Working within an anti-oppression framework, SOY develops initiatives that build skills and capacities, provide mentoring and support, and nurture a sense of identity and belonging.

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## radio iN

All audio works are available to the public free-of-charge at imagineNATIVE's Audio + New Media Lounge, on our website and through imagineNATIVE's free App.

In partnership with New Adventures in Sound Art, RADIO imagineNATIVE hits the digital airwaves!

Join a selection of this year's Audio artists as they discuss their work at the free Audio Showcase, Friday, October 24 at 1:45pm to 3:00pm at the Audio + New Media Lounge at the TIFF Bell Lightbox.

Presented by:

**Bell**Media

As part of this year's selection of Indigenous-produced works made for radio, imagineNATIVE presents insightful documentaries, experimental narratives and a collection of Australian-made docudramas and arts documentary programs. Radio remains a vital medium for entertainment, communication and education for many Indigenous communities, and imagineNATIVE remains committed to presenting audio works at the Festival.

The NAISA Radio/Radio imagineNATIVE project brings all of imagineNATIVE's programmed audio works to listeners from October 20–26, 2014. Tune in online to [naisa.ca/naisa-radio/](http://naisa.ca/naisa-radio/) from 1–4pm daily to hear three specially curated programs during the Festival this year. With introductions, listen and learn about the Indigenous experience at home, on-site or in the rush line!

For complete radio imagineNATIVE listings visit [www.imagenative.org](http://www.imagenative.org) or [naisa.ca/naisa-radio](http://naisa.ca/naisa-radio).

### Forgotten Voices

Producer: Irkar Beljaars (Métis)  
Canada • 30 min • 2013

*Forgotten Voices* is part of the Resonating Reconciliation program of the National Campus Radio Association. Using interviews, quotes and music from residential school survivors, together



Forgotten Voices

they tell the story of the residential school system and those affected by it.

*Montreal-based Irkar Beljaars has produced and hosted Native Solidarity News on CKUT-FM for six years. His latest project is a podcast called Red Power Radio.*

### Speakers of the Heart

Producer: Crystal Favel (Cree/Métis)  
Canada • 30 min • 2013

*Speakers of the Heart* is an experimental, spoken-word glimpse into the world of a young mixed-blood with the heart of a female warrior. Cedar Woman is haunted by the memories of her torturous youth while suffering horrific family sexual abuse. This anti-bullying message is based on the author's life experiences; each carrying the weight of the world, yet with the resiliency to overcome adversity and to shine.

*Crystal Favel (aka DJ Kwe) has 20 years of multimedia experience and has been deemed as "Blazing Trails" by the Aboriginal Business Quarterly as a DJ/music producer of ten years. She also writes and voices prose and DJ stingers for producers worldwide.*

### With This, We Blanket the People

Producer: Janet Rogers (Mohawk/  
Tuscarora)  
Canada • 28 min • 2014

This masterfully-crafted radio documentary focuses on artists who respond to, are informed by and inspired by the residential school

Resonating Reconciliation:  
From Ryerson to Shingwauk



With This, We Blanket  
the People



experience in their art forms, including Peter Morin, Cowboy SmithX, Brian Sampson and Carey Newman.

*Janet Rogers was the co-recipient of imagineNATIVE's first sound art commission in 2011 and won the Best Radio Award in 2011 and 2013.*

### Resonating Reconciliation: From Ryerson to Shingwauk

Producer: Pamela Matthews (Cree)  
Canada • 36 min • 2014

Multidisciplinary artist and radio host Pamela Matthews addresses the impact of residential schools and their conceptual foundation by Egerton Ryerson through music and a touching interview with Dr. Cynthia Wesley.

*Pamela Matthews creates work both in front of and behind the camera in a variety of arts fields. She has won awards across Canada for her work and is active in youth community-building projects.*



## Australian Spotlight Radio Works



The Soul of Darwin: The Centenary of the Kahlina Compound

### A Want of Sympathy: The Letters of Percy and Lucy Pepper

Producer: Lorena Allam  
(Gamilarai-Yawalaraay)  
Australia • 45 min • 2014

This riveting and impactful feature brings the vivid recounting of the personal letters of the Pepper family during Australia's "Protection Era," when laws controlled where Indigenous people lived and worked, and gave them legally-binding definitions as "half-castes" or "full-bloods." The Pepper family story is told through letters read by some of Australia's finest actors, Indigenous and non-Indigenous.

*Lorena Allam is from northwest New South Wales, and grew up listening to stories (tall and short) of her family and cultural history. She presented and produced Away! for 14 years and currently is history feature-maker and presenter of the program Hindsight.*

### Beyond Unaipon

Producer: Rhianna Patrick  
(Torres Strait Islander)  
Australia • 45 min • 2014

It's been 26 years since the David Unaipon Award for Unpublished Indigenous Writers was established in Brisbane, Australia. This documentary looks at the new genres being explored by Aboriginal and Torres Strait Islander authors and the legacy of this national award that has seen a wealth of literary works now being produced by Australia's first peoples.

Beyond Unaipon



When We Walked: Irritilatju Tjina Anangi

*Rhianna Patrick has worked with the Australian Broadcasting Corporation (ABC) for almost ten years. She has been the host and producer of ABC's national Indigenous radio program, Speaking Out, since 2008.*

### From Chooky to Djuki

Producer: Rico Adjrún (Larrakia/  
Jawoyn/Kungarakun/Gurindji)  
Australia • 54 min • 2014

Years after bursting onto the scene, the now famous Chooky Dancer of Elcho Island is instantly recognizable to many in Australia, but the rest of the world still doesn't know much about this collective and how they came to be. This documentary gives voice to the performers to tell their stories: who they are, where they came from, and why they do what they do.

*Rico Adjrún started his radio career in community radio in 2000, working his way into the larger Indigenous radio station landscape. In 2010, Rico joined the Away! team as a co-producer. Rico and the rest of the Away! team is committed to representing the depth, vitality and diversity of Indigenous art and culture*

### The Soul of Darwin: The Centenary of the Kahlina Compound

Producer: Lorena Allam  
(Gamilarai-Yawalaraay)  
Australia • 45 min • 2013

A hundred years ago, the Northern Territory Protector of Aborigines decided, with a stroke of his pen, to solve what he called

A Want of Sympathy: The Letters of Percy and Lucy Pepper



From Chooky to Djuki

the "half-caste problem" by rounding up hundreds of Indigenous children and enclosing them in a place called Kahlina Compound. Years later, the oldest living survivors of Kahlina tell us their stories, some for the first time.

*Lorena Allam is from northwest New South Wales, and grew up listening to stories (tall and short) of her family and cultural history. She presented and produced Away! for 14 years and currently history feature-maker and presenter of the program Hindsight.*

### When We Walked: Irritilatju Tjina Anangi

Producer: Dennis Charles (Anmatjere)  
Australia • 45 min • 2014

This is the story of old man Jack Jangala Cook going back to the bush. He joins a group of people walking across Pintubi and Luritja land in Central Australia. They are following their ancestor's footsteps – some of the most terrestrial of Indigenous groups in the world – and many for the first time. Jack's grandson Dennis Jupurrula Charles tells the story.

*Dennis Jupurrula Charles is a community media worker specialising in radio broadcasting. He broadcasts daily from Yuelamu, an Anmatjere community in central Australia, where he presents local music, interviews, community news and weather reports.*





## Welcome Gathering

Presented by:



Native Canadian Centre of Toronto,  
16 Spadina Road  
Wednesday, October 22, 2pm–4pm  
FREE and open to the public  
(Auditorium entry based on legal capacity)

Join us for our annual Welcome Gathering to kick off imagineNATIVE's milestone 15th anniversary and enjoy an array of speeches, performances, food and an Indigenous arts and crafts market! The Gathering is a great opportunity to meet with friends old and new, international guests, local artists and fellow community members.

## Opening Night Gala

Screening Presenter:

**NBCUniversal**

Doors open at 6pm and the program begins promptly at 7pm. Opening Night Screening invite holders must first exchange their invitations for a screening ticket at the box office on a first-come, first-seated basis. Come early to avoid disappointment!

## Opening Night Party

Presented by :



The Everleigh, 580 King Street West  
Wednesday, October 22, 9pm–2am  
\$12 or FREE to Opening Night Screening ticket holders and Festival pass holders

Following the Opening Night Gala presentation of *What We Do in the Shadows*, join us for dancing and good times at the Opening Night Party! Three TTC buses will be available following the Opening Night Gala screening to shuttle guests to The Everleigh on a first-come, first-seated (or standing) basis. Shuttle buses depart at 9:10pm, 9:20pm and 9:30pm. Guests may take the southbound Bathurst streetcar (tram) steps from the Bloor Hot Docs Cinema and alight at King Street (The Everleigh is a short five-minute walk east from the intersection of Bathurst and King).





## BLOOR HOT DOCS CINEMA

Presented by

NBCUniversal

**What We Do in the Shadows**

Director: Taika Waititi (Te Whanau Apanui) and Jemaine Clement (Maori)

Producer: Chelsea Winstanley (Ngati Ranginui)

USA/Aotearoa New Zealand • 86 min • 2014



Deep in the heart of Wellington, New Zealand, lies a house like many others, but within lives a group of housemates unlike any you've seen. Join a documentary crew as they're given unparalleled access into the lives of a posse of vampires – the sweet Viago (Waititi), badboy Deacon (Jonathan Brugh), the lust-filled Vladislav (Clement) and the 8,000-year-old Petyr (Ben Fransham) – as they quarrel over dirty dishes, discuss fashion and hit the party circuit. When Petyr turns hipster Nick (Cori Gonzales Macuer) into a vamp, the guys must show him the ropes – and rules – of eternal life. Festival favourite Taika Waititi returns to imagineNATIVE with his latest blockbuster film, co-directed by cult icon Jemaine Clement (*Flight of the Conchords*). Grab your garlic and wear your crucifix, *What We Do in the Shadows* is a dark – and deadly funny – romp with the undead. Winner of TIFF's 2014 People's Choice award for Midnight Madness.

*Taika Waititi is one of Indigenous cinema's most acclaimed filmmakers. Hailing from the Raukokore region of Aotearoa, Waititi has been nominated for an Academy Award, performed as an actor and comedian on stage and screen, and has exhibited his paintings and photography internationally. His highly successful feature film, the much-loved Boy, set box office records in New Zealand and opened imagineNATIVE in 2010.*

*Jemaine Clement is a familiar face to many for his role on the hit series Flight of the Conchords (for which he was nominated for seven Primetime Emmy Awards in two years). A comedy legend in his native New Zealand, Clement studied drama and film at Victoria University of Wellington, where he met long-time friend and collaborator Taika Waititi and starred in his first feature film, Eagle vs. Shark.*

**PRE-SCREENING SHHHORT!: DANCE**

Director: Steven Paul Judd (Kiowa/Choctaw)

USA • 30 sec • 2014

**World Premiere**

Filmmaker Steve Judd returns with the sequel to 2013's "Shhhh!" This hilarious short will play before each imagineNATIVE screening.

*Steven Paul Judd is known primarily as a filmmaker, but is also a prolific visual artist whose mashups of Native experiences and disposable American pop culture are sly and often downright funny. His creations include paintings, prints, poster art, photography, and t-shirt designs.*

[www.etsy.com/shop/TheArtofStevenJudd](http://www.etsy.com/shop/TheArtofStevenJudd)

## TIFF BELL LIGHTBOX CINEMA 3



The Divide



The Big Lemming



Morning Star Îrha (Morning Star Shine)



The Story of Two Wolves



My Uncle Antoine  
(My Uncle Antoine)



Kuekuatsheu Mak Muak  
(The Wolverine and Loon)

### The Divide

Director: Myesha Collins (Anishinaabe)  
Canada • 6.5 min • 2014  
World Premiere

Winner of this year's imagineNATIVE Film + Video Tour's youth videomaking contest, *The Divide* takes a personal and honest look at the cultural rifts that exist among students at Parry Sound High School.

*Myesha Emma-Lee Collins is a young filmmaker who attends Parry Sound High School. Her short documentary was created as part of imagineNATIVE's annual tour and also recently won Most Inspirational Award at The Pawscars XXVIII Video Awards.*

### Kuekuatsheu Mak Muak (The Wolverine and Loon)

Director: Christine Poker (Mushuau Innu)  
Canada • 6.5 min • 2014  
Innu Aimun with English Subtitles  
Ontario Premiere

Innu elder Mani Katnen Nuna shares an ancient legend of the wolverine and the loon with Sheshatshiu community members. As the story unfolds, youth enact the roles of the animals in this magical and artfully crafted film.

*For filmmaker Christine Poker, healing comes through telling the stories of her people and through her role as president of Next Generation Guardian, an Innu woman's group.*

### The Big Lemming

Director: Mosha Folger (Inuk)  
Canada • 3.5 min • 2014  
World Premiere

Inspired by the work of Pudlo Pudlat this beautifully constructed stop-motion short tells the story of a male owl, driven by hunger, as he goes in search of food in a late-spring snowstorm – but in his pursuit he may have met his match.

*Award-winning stop-motion artist Mosha Folger is a writer, director and performer originally from Iqaluit and now living in Ottawa.*

### Morning Star Îrha (Morning Star Shine)

Director: Jarret Twoyoungmen (Stoney Nakota)  
Canada • 9 min • 2014  
English and Stoney Nakota with English Subtitles  
World Premiere

A young girl plays mother to her siblings, and has a moment that gives her a glimpse of the life she should have lived in this exciting debut short.

*Jarret Twoyoungmen was raised on Morley Reserve, Alberta, where he has lived all his life. His first language is Stoney and he uses film to inspire members of his community. This film is the result of the inaugural CSIF/ imagineNATIVE Mentorship.*

### The Story of Two Wolves

Director: Shane Snook (Mi'kmaq)  
Canada • 3 min • 2014  
World Premiere

A young girl's father uses her outburst as an opportunity to share with her the tales story of two wolves in this live-action animated film from Newfoundland's east coast.

*Shane Snook grew up in Flat Bay, Newfoundland. After graduation he served three years in the military before pursuing a number of different career choices and locations. This short is the second commissioned as part of the No'kmaq Village/imagineNATIVE Mentorship.*

### Mon Oncle Antoine (My Uncle Antoine)

Director: Delia Gunn and Gracy Brazeau (Anishinaabe)  
Canada • 5.5 min • 2014  
French and Anishinaabe with English subtitles  
Ontario Premiere

Delia's Uncle Antoine only speaks Anishnaabe and when she learns he has only a short time to live, she poignantly captures in film what she imagines his last thoughts would be.

*Born in Kitchisakik, Delia Gunn is an upcoming filmmaker who has actively worked with Wapikoni Mobile in her community. Gracy Brazeau likes walking around her community and enjoying the outdoors with her friends and family. Mon Oncle Antoine is their first film.*



Fin De (End of)

Huitzilopochtli (Hummingbird)



Slikebal (The Beginning)

## Fin De (End Of)

Director: Federico Cuatlacuati (Cholulteca)

USA • 3.5 min • 2013

International Premiere

In this colourfully animated and poignant short, Jacobo, a premature bird, desires to fly but his failed attempts are unknowingly watched by a mythological Aztec bird who has the power to grant Jacobo's wish.

*Born in Puebla, Mexico, Federico Cuatlacuati's works focuses on weaving together the old with the new by referencing his cultural roots as well as incorporating contemporary design elements.*

## Huitzilopochtli (Hummingbird)

Director: Tracy Rector (Seminole/Choctaw)

USA • 4.5 min • 2012

Nahuatl with English Subtitles

International Premiere

In this mesmerizing short film, the hummingbird dives and darts with great agility, representing fertility and joy. *Huitzilopochtli* is an expression of willpower, strength and survival carried forward through dance.

*Co-founder of Longhouse Media and a recent Sundance Institute Lab Fellow, Tracy Rector's work has been featured at the Cannes Film Festival, imagineNATIVE, and in the Smithsonian's Museum of the American Indian.*

## Slikebal (The Beginning)

Director: Bernardino de Jesús López de la Cruz (Tzotzil)

Mexico • 20 min • 2013

Spanish and Tzotzil with English Subtitles

International Premiere

In this touching film, Victor, a child of 12 working as a shoeshine boy, finds himself caught in a cultural struggle around the acceptance of child labour in Mexico.

*Slikebal is Bernardino de Jesús López de la Cruz's second audiovisual project. He is currently studying intercultural communication in San Cristobal de Las Casas.*

Co-presented by:



DOCUMENTARY CULTURE

# POV

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TIFF BELL LIGHTBOX CINEMA 3



## Wapikoni 10 ans / years

Afin de célébrer le 10<sup>e</sup> anniversaire du Wapikoni Mobile, le festival imagineNATIVE présente une sélection d'œuvres organisées et préparées par l'artiste Caroline Monnet (Algonquienne). Le festival imagineNATIVE s'associe depuis longtemps avec Wapikoni, et de nombreux films produits grâce à cette initiative sont projetés chaque année au festival. En tant que plus important producteur mondial de courts-métrages d'artistes autochtones francophones – beaucoup d'entre eux étant réalisés par des jeunes Autochtones – Wapikoni apporte au cinéma international autochtone des créations incontournables et significatives.

Après la discussion réunissant des artistes, des programmeurs et la fondatrice du Wapikoni Mobile, Manon Barbeau, un groupe de discussion examinera en profondeur l'univers des artistes en arts médiatiques autochtones francophones au Canada. La projection et la discussion de groupe seront présentées entièrement en français. Des appareils de traduction simultanée seront offerts gratuitement à l'entrée du cinéma. Veuillez arriver tôt pour réserver votre appareil.

In celebration of Wapikoni Mobile's 10th anniversary, imagineNATIVE presents a selection of works curated by artist Caroline Monnet (Algonquin). imagineNATIVE has a long history with Wapikoni and many of the films produced through this initiative have screened annually at the Festival. As the world's largest producer of short films made by francophone Indigenous artists – many of whom are youth – Wapikoni contributes a vital and significant body of work to international Indigenous cinema.

An in-depth panel discussion focusing on francophone Indigenous media artists in Canada follows the discussion, featuring artists, programmers and the founder of Wapikoni Mobile, Manon Barbeau.

This screening and panel will be presented entirely in French. Simultaneous translation devices will be provided for free at the entrance to the cinema. Please arrive early to sign in for these devices.

With Support from:

Co-presented by:







## WAPIKONI 10 ANS

Caroline Monnet

Les communautés autochtones du Québec font face à une double solitude au Canada. L'isolement des réserves est une chose, mais les communautés autochtones au Québec sont aussi majoritairement francophones, ce qui les place parfois en marge des Autochtones des autres provinces.

Depuis 2004, Manon Barbeau et son équipe du Wapikoni mobile font un travail colossal auprès des communautés autochtones du Québec et d'ailleurs. Grâce à son studio ambulant qui se promène de communauté en communauté, le Wapikoni mobile offre aux jeunes Autochtones un accès direct à la création audiovisuelle faisant éclore un peu partout de réels talents. C'est durant la dernière décennie qu'on a pu assister à l'émergence et à la montée d'une nouvelle génération de cinéastes autochtones au Québec. La collection impressionnante de courts-métrages réalisés dans le cadre du Wapikoni mobile est venue non seulement combler un vide dans le paysage du cinéma autochtone francophone, mais a également permis de briser l'isolement en créant un réseau d'échanges entre les communautés autochtones francophones et anglophones.

«Coureurs de nuit» est un des premiers films réalisés dans le cadre du Wapikoni mobile et déjà on peut y sentir la couleur que prennent les œuvres. La forme expérimentale imbriquée au documentaire devient un choix de style récurrent, et c'est à se demander si cette nouvelle forme ne serait pas privilégiée par beaucoup de cinéastes autochtones au Canada. Tout comme «Coureurs de nuits», le film «Nodin», est contemporain par son utilisation de la technologie et du traitement de l'image. Wawatie trafique l'image pour un rendu esthétiquement moderne. À travers ces deux films, on comprend clairement que les Premières Nations du Québec ne sont pas figées dans le temps, qu'elles sont fières et bien vivantes.

Le temps qui passe et le creux entre les générations sont des thèmes qui reviennent souvent. «L'amendement», de Kevin Papatie, est un des films les plus réussis sur les conséquences des pensionnats indiens sur les générations qui suivent. La juxtaposition de la voix hors champ en Algonquin et la portée sociale du film en font un message percutant. Papatie est un des premiers participants du Wapikoni mobile. Il a prouvé à maintes reprises son talent et compte une dizaine de courts-métrages à son actif. Ses films sont poétiques, engagés et concis. Il utilise très souvent la forme expérimentale pour véhiculer son message, mais c'est en juxtaposant une voix hors champ chuchotée qu'il impose son style et demande au spectateur d'être attentif au discours. Cherilyn Papatie, autre cinéaste qui émerge de Kitcisakik, nous amène du rire aux larmes avec son film «Le rêve d'une mère», où elle dresse le portrait d'une mère qui se rend dans une foire pour retrouver ses enfants placés en famille d'accueil. La qualité du film réside dans sa capacité à montrer une réalité en image sans l'utilisation de mots. La magnitude sociale et émotionnelle est encore une fois au cœur du récit.

Les films réalisés dans le cadre du Wapikoni prennent souvent la forme de témoignage. L'approche y est personnelle et introspective, ce qui amène une authenticité autochtone

nécessaire. «Ne le dis pas» de Jani Bellefleur, est un témoignage touchant qui lève le voile sur l'effet dévastateur des rumeurs, mais semble surtout servir d'appel à s'exprimer. La narration sur un fond d'images de la communauté de Nutashkuan ainsi que sa façon circulaire de filmer suggère une volonté d'avancer et de faire la paix avec le passé. Cette volonté d'expression, elle se fait sentir dans la majorité des films du Wapikoni et semble contribuer à une affirmation identitaire. C'est le cas des nouveaux venus Craig Commanda et Russell Ratt dont les témoignages sont aussi touchants que professionnels. Il y a chez eux une volonté de pousser leur langage cinématographique que ce soit au niveau du récit ou de la technique. Une autre belle surprise est le film «Traditional Healing» de Raymond Caplin qui accroche par la qualité de ses dessins et ses techniques d'animation. Le Wapikoni mobile prend ici tout son sens et représente un réel tremplin pour accéder à de plus grandes opportunités. En exposant ces jeunes aux possibilités de carrière dans le milieu de l'audiovisuel, le Wapikoni contribue à créer et à encourager des talents véritables chez les jeunes des Premières Nations.

Une des cinéastes qui se démarque du lot est sans aucun doute Marie Pier Ottawa. Déjà en 2009, son film «La tonsure» impressionne par sa maturité cinématographique et son esthétisme. Il y a une volonté de créer chez Ottawa qui se fait sentir à travers ses films. Elle combine merveilleusement bien le son et l'image afin de créer des œuvres uniques et originales qui vacillent souvent entre le cinéma et la vidéo d'art. Cette simplicité désarmante présente dans les œuvres d'Ottawa est aussi retrouvée, bien que différemment, chez Allison Coon-Come avec son film «My Box». En braquant sa caméra d'un plan fixe sur son jeune frère, Coon-Come arrive à dévoiler tout le malaise de son sujet. Le manque de confiance en soi, l'intimidation et le rejet sont des thèmes qui reviennent et c'est dans cette optique que l'organisme cherche à offrir un accès à de l'équipement audiovisuel afin de rehausser l'estime de soi et apporter un sentiment de valorisation chez les jeunes des communautés.

Le Wapikoni mobile se veut avant tout une formation soutenue plutôt qu'une simple activité de loisir. Réal Junior Leblanc a rapidement compris que le documentaire est un outil puissant pour éduquer et communiquer. C'est le cas de «Blocus 138 – La Résistance innue», où le cinéaste s'implique socialement et politiquement en cataloguant d'importantes revendications autochtones. Dans la même lignée, Kevin Bellefleur s'est donné comme mission de cataloguer les traditions de ses ancêtres et la parole des aînés. C'est dans ce contexte que son film «Aitun» prend toute son importance. En donnant aux jeunes les ressources et des connaissances en audiovisuel, ceux-ci peuvent par la suite contribuer directement à leur communauté.

Avec plus de 500 courts-métrages sous son aile, le Wapikoni mobile a réussi à offrir les outils nécessaires pour se faire entendre à toute une panoplie de jeunes Autochtones aux quatre coins du Québec. À travers leurs films, ces jeunes des Premières Nations sont devenus les ambassadeurs d'une culture contemporaine riche, vivante et trop souvent méconnue. Leur succès est la preuve du talent indéniable présent dans nos communautés.



**WAPIKONI 10 YEARS**  
Caroline Monnet

The Indigenous communities of Quebec face a double solitude in Canada. The isolation of many of the reserves is one thing, but Indigenous communities in Quebec are also for the most part French-speaking, which sometimes keeps them apart from Indigenous communities in other provinces.

Since 2004, Manon Barbeau and her team at Wapikoni Mobile have done tremendous work among the Indigenous communities of Quebec and elsewhere. With its travelling studio moving from community to community, Wapikoni provides Indigenous youth – most of whom are francophone – with direct access to audiovisual creation and allows real talent to bloom. This past decade has seen the emergence and rise of a new generation of Indigenous filmmakers in Quebec. The impressive collection of short films produced through Wapikoni has not only filled a void in the landscape of francophone Indigenous cinema – and in international Indigenous cinema – it has also created a network of exchanges between French- and English-speaking Indigenous communities that has broken the former's relative isolation.

*Coueurs de nuit (Night Runners)* is one of the first films produced through Wapikoni Mobile and already one can sense the characteristic traits of these films. The experimental form allied to a documentary style becomes a recurrent feature for Wapikoni, and one might well think this new form has become predominant with many Indigenous filmmakers in Canada. Just like *Coueurs de nuit*, the film *Nodin (Wind)* is contemporary in its use of technology and its treatment of image. Director Nodin Wawatie manipulates image to give an aesthetically modern rendering. Both of these films clearly show that the First Nations of Quebec are not frozen in time, but are proud and very much alive.

The idea of the passage of time and the gap between generations are recurring themes. *L'amendement (The Amendment)*, by Kevin Papatie, is one of the most successful films on the impact of residential schools on subsequent generations. The juxtaposition of the off-screen voice in Algonquin and the social impact of the film make it a forceful message. Papatie is one of the first participants in Wapikoni. His films are poetic, politically engaged and concise. He very often uses the experimental form to communicate his message, but it is through the contrast of an off-screen whispered voice that he imposes his personal style and commands the viewer's attention to his discourse. Cherylyn Papatie, another filmmaker from Kitcisakik, takes us from laughter to tears with her film *Le rêve d'une mère (A Mother's Dream)*, where she paints the portrait of a mother who goes to a fair to find her children, who are in foster care. The quality of the film lies in its ability to convey reality visually without the use of words. Once again, issues of great social and emotional magnitude are at the heart of the story.

The films produced through Wapikoni often take the form of first-person accounts. The personal, introspective approach brings a necessary authenticity to these films. *Ne le dis pas (Do Not Tell)*, by Jani Bellefleur, is a touching account that exposes the devastating effect of rumour while primarily serving as a call to personal expression. The narration on a background of

images of the community of Nutashkuan and Bellefleur's circular manner of filming suggest a desire to move forward and make peace with the past. This desire for self-expression can be felt in most of the Wapikoni films and seems to contribute to a general affirmation of identity. That is true for newcomers Craig Commanda and Russell Ratt, whose personal accounts are as touching as they are professional. With them, one finds a desire to develop their cinematic language both in terms of narrative and of technique. Another nice surprise is the film *Traditional Healing*, by Raymond Caplin, which attracts by the quality of its animation and techniques. It is here that the full importance of Wapikoni Mobile becomes apparent as a launching pad to greater opportunities. By exposing young people to career opportunities in the world of audiovisual creation, Wapikoni helps create and encourage real talent among First Nations youth.

One filmmaker who stands out from the crowd is Marie Pier Ottawa. One of her first films, 2009's *La tonsure (Tonsure)*, was impressive by its cinematic maturity and its aesthetic quality. Ottawa's desire to create comes through in her films. She combines sound and image marvellously well to create unique and original works that often waiver between cinematography and artistic videography. The disarming simplicity of Ottawa's films can also be found, albeit differently, in Allison Coon-Come's film *My Box*. By pointing her camera fixedly at her young brother, Coon-Come succeeds in revealing the malaise of her subject. The lack of self-confidence, intimidation and rejection are recurring themes and it is for that reason that the organization seeks to give access to audiovisual equipment in order to boost self-esteem and bring a sense a worth to the youth.

Wapikoni Mobile is intended as serious training rather than a simple hobby. Réal Junior Leblanc quickly understood that the documentary form is a powerful tool for education and communication. That is the case with *Blocus 138 – La Résistance innue (Blockade 138 - Innu Resistance)*, in which the socially and politically engaged filmmaker catalogues important Indigenous claims. In the same line, Kevin Bellefleur has set out to catalogue the traditions of his ancestors and the words of elders. In this context, his film *Aitun (Traditions)* takes on its full importance. Giving young people the resources and skills necessary for audiovisual creation allows them to make a direct contribution to their communities.

With over 500 short films under its belt, Wapikoni Mobile has succeeded in providing the tools needed to be heard to a wide range of young Indigenous people from all over Quebec. Through their films, these young First Nations people have become the ambassadors of a rich, living contemporary culture that is all too often overlooked or underappreciated. Their success is proof of the undeniable talent that exists in our communities.

(English translation by Hugo Choquette)

## TIFF BELL LIGHTBOX CINEMA 3

Tonsure

Le Rêve d'une Mère  
(A Mother's Dream)

Micta



Ne Le Dis Pas (Do Not Tell)



The Weight

L'amendement (The Amendment)

**La tonsure (Tonsure)**

Director: Marie-Pier Ottawa (Atikamekw)  
Canada • 4 min • 2009  
Atikamekw with English subtitles

A stormy day. A simple gesture that connects with the past. A startling film.

*Marie-Pier (Mecky) Ottawa is Atikamekw from Manawan First Nation in Quebec and a long-time participant in Wapikoni Mobile productions. Her works include Pearl, Red Rockerz – This Ain't The Ending, Les Petits Bonheurs (The Small Pleasures) and Elle et Moi (She and I). imagineNATIVE programmed works include Tonsure and Micta.*

**L'amendement (The Amendment)**

Director: Kevin Papatie (Anishinabe)  
Canada • 5 min • 2007  
Algonquin and French with English subtitles

Inspired by the filmmaker's own experience, this elegant and personal documentary explores the impact of government assimilation and residential schooling on four generations of family.

*Kevin Papatie is from Kitcisakik, an Algonquin community located in Abitibi region of Quebec. Over the years he has been a participant, director, cameraman, soundman, musician and coordinator with Wapikoni Mobile. His short film L'amendement won Best Aboriginal Language at imagineNATIVE in 2008.*

**Le rêve d'une mère (A Mother's Dream)**

Director: Cheryl Papatie (Anishinabe)  
Canada • 6 min • 2007  
Algonquin and French with English subtitles

A mother goes to Val-d'Or with her kokom to pick up her children at the foster family and take them to the fair.

*Cheryl Papatie is Anishinabe from Kitcisakik First Nation. Her first short film with Wapikoni Mobile, Le rêve d'une mère (A Mother's Dream) won Best Short Film at imagineNATIVE in 2008.*

**Micta**

Directors: Éliisa Moar (Atikamekw) and Mecky Ottawa (Atikamekw)  
Canada • 1 min • 2012

"And since it is beautiful, it is truly useful."  
-The Little Prince, Antoine de Saint-Exupéry

Éliisa Moar is from Manawan. She completed college studies in photography. A fan of special effects and image transformations, she intends to bring us into strange and fantastical worlds. She made her first experimental film, *Tides* in 2012, soon followed by the very poetic *Micta*.

*Marie-Pier (Mecky) Ottawa is Atikamekw from Manawan First Nation in Quebec and a long-time participant in Wapikoni Mobile productions. Her works include Pearl, Red Rockerz – This Ain't The Ending, Les Petits Bonheurs (The Small Pleasures) and Elle et Moi (She and I). imagineNATIVE programmed works include Tonsure and Micta.*

**Ne le dis pas (Do Not Tell)**

Director: Jani Bellefleur-Kaltush (Innu)  
Canada • 5.5 min • 2009  
French subtitled in English

A rumour is like a knife. It can cut in places that will hurt.

*Jani Bellefleur-Kaltush embraced the Wapikoni Mobile with open arms when this traveling studio of training and musical entertainment went for the first time to her Nutashquan Innu community. Ne le dis pas (Do Not Tell) screened at the Rencontres Internationales du Documentaire de Montréal (RIDM), the Rendez-vous du Cinéma Québécois in Montreal and the Festival Regard sur le Court Métrage au Saguenay with resounding success.*

**The Weight**

Director: Craig Commanda (Anishnabe)  
Canada • 4 min • 2014  
Ontario Premiere

A deeply personal and moving reflection on how depression consumes one's life and the journey one takes to recover.

*Craig Commanda is from Kitigan Zibi. He works at Indigenous Culture and Media Innovations and plays guitar and bass.*

## TIFF BELL LIGHTBOX CINEMA 3

My Box



Blocus 138



Coureurs de Nuits (Night Runners)



The Hearing



con't



Nodin



Aitun (Traditions)



Traditional Healing

**My Box**

Director: Allison Coon-Come (Cree)  
Canada • 5 min • 2012  
French with English subtitles

A moving portrait of David, the director's younger brother, who reveals his unease and the sense of exclusion exacerbated by his classmates.

At age 18, Allison Coon-Come has an extremely mature and brave approach to the challenges she faces. She continually demonstrates her talent and dedication through her participation with Wapikoni each year. In 2013, she directed her fourth film, Eddie, with Wapikoni and was hired as the local coordinator on the project, and was chosen to participate in a specialized workshop in editing at UQAM in Montreal and presented her last film at the Wapikoni Annual Screening, gathering 400 people.

**Nodin (Wind)**

Director: Nodin Wawatie (Anishnabe)  
Canada • 3 min • 2010  
Algonquin with English Subtitles

Nodin expresses his Anishnabe cultural pride by dancing.

Nodin Wawatie is Anishnabe from Kitigan Zibi. His works with Wapikoni Mobile include Nimiwin Minisino (Dance Warrior), Running Free, and Nodin (Wind) which won the Télé-Québec Emerging Talent Award at the First Peoples Festival in 2011.

**Blocus 138**

Director: Réal Junior Leblanc (Innu)  
Canada • 7 min • 2012  
French and Innu with English subtitles

The Innu people's resistance to another exploitation of their territory is passionately defended by the community and visually translated through a young filmmaker's eyes.

Réal Junior Leblanc was born in Uashat. His first film, Nanameshkueu, was awarded prizes at the First People's Festival (Montréal, 2011) and at Planet in Focus (Toronto, 2011).

**Coureurs de nuits (Night Runners)**

Director: Chanouk Newashish (Atikamekw)  
Canada • 2.5 min • 2005  
French with English Subtitles

No longer able to hunt their prey the way their ancestors did, the young Wemotaci have become night runners through the deserted village. And can they ever run! They run for fun or just to exhaust themselves – until the police go after them. A fresh and lively filmmaking feat.

Chanouk Newashish is Atikamekw from Wemotaci First Nation. His works with Wapikoni Mobile include Coureurs de nuit (Night Runners) and The Dream.

**Aitun (Traditions)**

Director: Kévin Bellefleur (Innu)  
Canada • 6 min • 2011  
Innu with English subtitles

Josephis and Nashtash, an elderly couple from La Romaine, share their knowledge of Innu culture through the practice of plucking and preparing eider ducks. *Kévin Bellefleur is Innu from La Romaine First Nation in Quebec. Aitun (Traditions) is his first Wapikoni film.*

**The Hearing**

Director: Russell Ratt-Brascoupe (Anishnabe)  
Canada • 4 min • 2014  
Ontario Premiere

At 13 years old, filmmaker Russell Ratt-Brascoupe creates a deeply reflective portrait on coping with his loss of hearing and his struggle to gain reassurance in other aspects of his life.

Russell Ratt-Brascoupe is from both Kitigan Zibi and Rapid Lake, where he lives with his father and grandmother. His passions include school, makeup and hairstyling

**Traditional Healing**

Director: Ray Caplin (Mi'kmaq)  
Canada • 2.5 min • 2013  
Ontario Premiere

In this beautifully animated film, a woman's sacred healing dance causes a miracle to occur in an otherwise bleak and devastated environment.

Ray Caplin is a talented illustrator with a passion for animation. His first movie, In Your Heart, was presented at the 2012 Montreal First People Festival and the Festival du nouveau cinema.



OCT 23

THURS  
3:00 PM

australia spotlight i

15 YEARS



TIFF BELL LIGHTBOX CINEMA 3



Night Cries – A Rural Tragedy

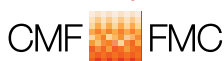


Plains Empty



Wind

Presented by



Co-presented by

**Curated by Rachel Perkins**

Power is the lifeblood of these three compelling short films. Although stylistically distinct and set in different times – one in the past, another in a timeless world, and the final film in our present – they are unified by the tension created when race and power intersect. *Wind* is Ivan Sen's elegant tale of a young Aboriginal tracker who must choose between his white superior officer and a senior warrior he tracks. Tracey Moffatt's now iconic film *Night Cries – A Rural Tragedy*, depicts a middle-aged Aboriginal woman and her invalid white mother, suspended in cycle of co-dependence that borders on horror. Beck Cole's *Plains Empty* invokes the presence of a young girl, whose mysterious death and relationship with an older white miner come back to haunt an Aboriginal woman who finds herself stuck in a dead-end mining town. With razor-like insight, all three films personalize the power at play in a post-colonial society.

– Rachel Perkins

**Night Cries – A Rural Tragedy**

Director: Tracey Moffatt (Aboriginal/Irish Australian)  
Australia • 19 min • 1990

A middle-aged Aboriginal woman and her invalid white mother are suspended in a soundscape. 'A Rural Tragedy', says the subtitle... "A horror film", says the subtext.

*Tracey Moffatt is one of Australia's most acclaimed artists. Her first feature film is also playing at this year's Festival (see pg 66).*

See pg 30 for complete details of the Australia Spotlight.

**Plains Empty**

Director: Beck Cole (Luritja Warramungu)  
Producer: Kath Shelper  
Australia • 28 min • 2005

A woman living in a deserted mining camp might not be the only person hiding out there.

*Beck Cole is a writer and director living in Alice Springs, Australia. Her first feature film, Here I Am, won the Best Dramatic Feature prize at imagineNATIVE 2011.*

**Wind**

Director: Ivan Sen (Gamilaroi)  
Australia • 24 min • 2002

Australia, 1857. In the cold, bleak terrain of the high country, a young Indigenous tracker, Jess, and his elderly settler sergeant move in on the trail of a killer, a traditional Indigenous man.

*Ivan Sen's works have screened at major festivals internationally. His last feature film, Mystery Road, opened imagineNATIVE 2013.*

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5:15 PM

the lodge



TIFF BELL LIGHTBOX CINEMA 3



### Indigo

Director: Amanda Strong (Métis)  
Canada • 9 min • 2014

After years of repression, an old woman's common sense goes head-to-head with the fantastic imagination of her inner child, who yearns to be free.

*The work of Amanda Strong comes from a highly personal space, exploring ideas of memory, tragedy and salvation.*

### The Lodge

Director: Terril Calder (Métis)  
Canada • 73 min • 2014  
World Premiere

In her feature-length debut, acclaimed filmmaker and animator Terril Calder presents a surreal fairytale recalling equal parts *Goldilocks and the Three Bears* and the traditional Anishnaabe legend of the Dandelion. In *The Lodge*, we follow Pearl Bailey, a British war bride who has come to live in the Canadian wilderness with her Métis husband. Pearl self-righteously positions herself as superior to the "animals" she now finds herself surrounded by – a "Queen" in a "savage land." The Manitou, on the other hand, have a plan of their own and her fate falls into their hands. Rendered in stunning stop-motion animation, *The Lodge* interrogates colonial concepts of savagery, critiques the de-humanizing of Indigenous peoples and explores the powerful medicine of our animal relations.

*Terril Calder was born in Fort Frances and currently resides in Toronto. Her short animated films have played imagineNATIVE over the years and at festivals worldwide, including Oberhausen and Rotterdam. Terril is also a participant in this year's Storytellers Screening, paired with author Joseph Boyden on a special multimedia presentation (see pg 82).*

Co-presented by:





TIFF BELL LIGHTBOX CINEMA 3



La Tiricia o Cómo Curar la Tristeza  
(The Doldrums or How to Cure Sadness)



Tramas Y Trascendencias (Resilience)



Good Medicine: Madeline Hodge



Kaha:wi: The Cycle of Life

## La Tiricia o Cómo Curar la Tristeza (The Doldrums or How to Cure Sadness)

Director: Ángeles Cruz (Mixteca)

Canada • 12 min • 2012

Spanish with English Subtitles

Canadian Premiere

One woman chooses to cure her sadness by breaking the painful cycle of intergenerational sexual abuse in her family and refusing to see it passed on to her children.

*Born in Tlaxiaco, Oaxaca, Mexico, Ángeles Cruz is an actress and film director.*

## Tramas Y Trascendencias (Resilience)

Director: Flor de María Álvarez Medrano (Maya-K'iche')

Mexico • 12 min • 2012

Spanish with English Subtitles

International Premiere

A documentary that shows the trauma of sexual abuse through the testimonies of three women who recount the emotions and negative thoughts that block their relationships with their bodies and souls.

*Flor de María Álvarez Medrano was born in Santa Cruz del Quiche in Quiche, Guatemala, and is of Mayan-Quiche origin. She is a social therapist and works in the group Mayan Women Kaqla.*

## Good Medicine: Madeline Hodge

Director: Jenny Fraser (Yugambah)

Australia • 6.5 min • 2014

Spanish with English Subtitles

International Premiere

Filmmaker Jenny Fraser brings us the first instalment in an ongoing series of Indigenous Australian artist portraits focusing on the life, work and healing journey of Gold Coast-based artist Madeline Hodge.

*Jenny Fraser's works have been exhibited and screened internationally, including at the Interactiva Biennale of Electronic Art in Mexico. She received an Honourable Mention at imagineNATIVE in 2007 for her online artwork unsettled.*

## Kaha:wi: The Cycle of Life

Director: Shane Belcourt (Métis)

Producers: Jim Compton (Ojibwe) and

Cynthia Lickers-Sage (Mohawk)

Writer: Santee Smith (Mohawk)

Canada • 45 min • 2014

English and Mohawk with English Subtitles

World Premiere

Celebrated performer, choreographer and artist Santee Smith interprets traditional Iroquois legends through contemporary dance in her newest solo production, *Neoindigena*. In this touching documentary, a gorgeous and transformative performance is translated effortlessly to the screen, telling us of sacred portals between the Sky World, the Earth World and the Under World.

*Shane Belcourt is an award-winning Métis filmmaker, writer and musician based in Toronto. Raised with a deep respect for the traditions and knowledge of Aboriginal people, the majority of Shane's work explores and celebrates Indigenous issues and culture. His debut feature film, entitled Tkaronto, has played many international film festivals, winning in 2008 the Best Director Prize at both the Dreamspeakers and the Talking Stick film festivals.*

Co-presented by:





OCT 23

THURS  
8:00 PM

drunktown's finest



TIFF BELL LIGHTBOX CINEMA 4



### Just Dandy

Director: Thirza Cuthand (Plains Cree)

Canada • 7.5 min • 2013

Ontario Premiere

A tongue-in-cheek recounting of an Indigenous person's one night stand with the Monarch and the messy aftermath that follows.

*Since 1995 Thirza Cuthand has been making videos and films that have screened at festivals internationally, including Mix Brasil, Festival of Sexual Diversity, Hot Docs, Tribeca Film Festival and Oberhausen International Short Film Festival, where her short Helpless Maiden Makes an "I" Statement won honourable mention.*

### Drunktown's Finest

Director: Sydney Freeland (Navajo)

USA • 85 min • 2014

Set among the landscape of the Navajo Reservation, *Drunktown's Finest* takes us on a journey of exploration into the lives of three young Navajo people. Unfolding over a few days in the lives of the three protagonists – who represent the three genders – we follow Luther, a father-to-be trying to stay out of trouble in order to be accepted into the military; Felixia, a beautiful transgendered woman who aspires to be Miss Navajo; and Nizhoni, an adoptee who defies her White parents by searching for her birth family before leaving for university. All three characters navigate the realities of life on their rez and struggle to balance the formation of their own identities with traditional Navajo values and familial pressures.

*Currently based in Los Angeles, Sydney Freeland is an independent filmmaker and a recipient of numerous fellowships with the Sundance Institute, through which this film was developed. Drunktown's Finest is Freeland's feature film debut.*

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**Ealli Guoddá Joavkkus (Leaving the herd)**

Director: Egil Pedersen (Sámi)  
 Sápmi/Norway • 5 min • 2013  
 Sámi with English subtitles  
 International Premiere

Hearing his own calling, a man attempts to leave his group of friends only to get brought back home and punished in this experimental rendition of a Sámi universe in northern Norway.

*Egil Pedersen has been working in film since his teens. A graduate of the Norwegian Film School, he has directed numerous music videos, commercials, corporate and short films while developing feature film scripts.*

**Kajutaijuq: The Spirit That Knocks In The Night**

Director: Scott Brachmayer  
 Producer: Nyla Innuksuk (Inuk)  
 Canada • 15 min • 2014  
 Inuktitut with English subtitles

A hunter in the Arctic wilderness tries to live by the traditional survival skills passed on to him by his grandfather —a costly failure if not applied correctly by a modern man.

*Native to Iqaluit, Nyla Innuksuk attended Ryerson University's School of Image Arts and has worked with the National Film Board directing film and interactive work.*

**A White Day**

Director: Michail Lukachevskyi (Yakut)  
 Russia • 81 min • 2014  
 Sakha with English subtitles  
 International Premiere

On a frozen dark night in remote Siberia, a group of strangers travel home together in a van. When the driver refuses to stop for an elder, a darkening shadow looms over what could possibly be the most tragic night of their lives. This dramatic and thrilling feature with its poetic pacing and exquisite cinematography is easily one of Lukachevskyi's finest works.

*Born 1986 in the Yakutia village of Borogontsu, Michail Lukachevskyi studied at Nikolai Obukhovich studio at the St. Petersburg Film and Television University. His collection of short films include Ergiir (2007), Kuoratchut (2008), Krulya Wings (2009) and Olokh Kuhata (2010).*

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## TIFF BELL LIGHTBOX CINEMA 3

The Orphan &amp; the Polar Bear



Clan



Áigin



Ross &amp; Beth

Giving Up the Ghost



Softly Spoken



Ways of Yesterday



Bloodlines

**The Orphan & the Polar Bear**

Director: Neil Christopher

Producer: Louise Flaherty (Inuk)

Canada • 9 min • 2013

A young orphan, mistreated by his community, is adopted by an old polar bear who teaches him the ways to survive in the Arctic.

*Louise Flaherty promotes Inuktitut literacy and is program manager of the Nunavut Teacher Education Program at Nunavut Arctic College. She was co-producer of Amaqut Nunaat, which opened imagineNATIVE 2011.*

**Clan**

Director: Larissa Behrendt (Gamilaroi)

Australia • 7 min • 2013

Canadian Premiere

James Saunders, a young two-spirited man rejected by his family, rebuilds a new life – and finds renewed strength – after joining The Convicts Rugby Club.

*Larissa Behrendt is an award-winning author of fiction and non-fiction. She is currently professor of Indigenous research at the University of Technology, Sydney.*

**Áigin**

Director: Jouni West (Sámi)

Sápmi/Finland/Norway • 10 min • 2014

Sámi with English subtitles

Toronto Premiere

In this animated comedy, a boy finds himself face to face with a merciless group of bandits, but soon he realizes that his toughest opponent just might be his little sister.

*Born in Utsjoki, Finland, Jouni West studied media and film at the Sámi Education Institute and teaches children's workshops in film and animation.*

**Giving Up the Ghost**

Directors: Michael Keshane (Ojibway)

Canada • 5 min • 2013

World Premiere

In this touching film, a grandson reflects on his strong bond with his grandmother and how her influence helped him to sobriety and a reconnection to self.

*Michael Keshane is from Keeseekoose First Nation. He lived a high-risk life until 2010, when he found out he was HIV positive. He now walks the Red Road working as a storyteller and an activist around HIV prevention in communities in Saskatchewan and Toronto.*

**Softly Spoken**

Director: Aajeni Twenish (Anishnabe)

Canada • 2 min • 2014

World Premiere

As a boy wanders lost in the woods, a man recounts his struggles with addiction; through the echo of their voices, a powerful poetic journey of hope is created.

*Aajeni Twenish, also known as Deedums, is a filmmaker who, at 14, joined the Kitigan Zibi After School Media Arts Project, where she learned the basic skills of fiction filmmaking. Now at 16 she continues making films with a passion for the arts, writing and storytelling.*

**Ways of Yesterday**

Director: Elliott Simon (Ojibway)

Canada • 6 min • 2014

World Premiere

In this exceptionally inspirational film, rapper Elliott Simon and B-Boy Curtis Kagige share their life experiences as they motivate youth to follow their dreams.

*Elliott Simon is from Wikwemikong, Ontario. He creates beats and produces music.*

**Ross & Beth**

Director: Hamish Bennett (Te Arawa, Ngapuhi, Kai Tahu)

Producer: Stewart Orlando (Maori)

Aotearoa New Zealand • 16 min • 2014

North American Premiere

An unlikely saviour steps in when an elderly farming couple's life is suddenly changed forever in this heart-warming story.

*Hamish Bennett is a New Zealand-based filmmaker and school teacher. His films have been screened at numerous film festivals around the world and he is currently working on a feature film called Expat.*

**Bloodlines**

Director: Christopher Cegielski (Navajo)

USA • 11 min • 2014

World Premiere

When a wolf eats a calf on their ranch, young Dustin and his brother hope that by killing the wolf they will win the praise of their stern father, but when Dustin has the wolf in his gun's sight, everything changes.

*Christopher Cegielski, a recent graduate from the University of Arizona's B.F.A. Theatre, Film and Television program, works on features, shorts, documentaries and music videos, and he is the visual effects pipeline manager at Dark Fusion.*

Co-presented by:

**EMPOWER**



# this may be the last time

OCT 24

FRI  
11:00 AM

TIFF BELL LIGHTBOX CINEMA 4



## **This May Be the Last Time**

Directed: Sterlin Harjo (Seminole Creek)

USA • 90 min • 2013

English and Mvskoke with English Subtitles

Canadian Premiere

Sterlin Harjo returns to imagineNATIVE with his first feature-length documentary. With the phenomenon of the Muscogee (Creek) church hymns as an intriguing backdrop, Harjo explores the mysterious 1962 disappearance of his grandfather. This unique singing style has a fascinating origin with ties to White Appalachia spirituals and enslaved African American field hollers. Harjo's blend of archival footage, gorgeous shots of the Oklahoma landscape and touching interviews with family and community members result in an emotional tribute to both his grandfather's memory and the healing power of song.

*Critically-acclaimed filmmaker Sterlin Harjo's films have been seen throughout the world. At 23, Harjo was accepted into the Sundance Institute's Filmmakers Lab and spent a year developing his first film, Four Sheets to the Wind, which screened at imagineNATIVE and internationally. He is a member of the 1491s.*

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makes you think





TIFF BELL LIGHTBOX CINEMA 3



Haida Raid 3: Save Our Waters



Guardians of the Waters

Kewekapawetan:  
Return After the Flood

Treading Water

**Haida Raid 3: Save Our Waters**

Director: Amanda Strong (Métis)  
Canada • 4.5 min • 2014  
World Premiere

A biting and musical response to the federal government's approval of the Enbridge Northern Gateway Pipeline.

*The work of Amanda Strong comes from a highly personal space and explores ideas of memory, tragedy and salvation.*

**Guardians of the Waters**

Director: Mateo Hinojosa (Mestizo, Aymara/Quechua)  
and the Guardians of the Waters Youth Collective  
(Purepecha, Apache, Ohlone)  
USA • 6.42 min • 2013  
World Premiere

A diverse group of young Indigenous women from around the world come together and are empowered as they learn from both elders and scholars about traditional forms of water stewardship.

*Mateo Hinojosa is a documentarian, artist and educator. He works worldwide, exploring issues of social justice and education.*

**Kewekapawetan: Return After the Flood**

Director: Jennifer Dysart (Cree)  
Canada • 29 min • 2014  
World Premiere

The damming of South Indian Lake by Manitoba Hydro caused immense environmental degradation and social upheaval for the surrounding Cree community, who were displaced as a result of the flooding. This deeply powerful documentary draws upon archival footage as well as the filmmaker's personal experiences of displacement to tell a story of a resilient community still suffering decades after the initial devastation.

*Jennifer Dysart's films have screened at festivals including imagineNATIVE, and have been broadcast nationally and*

*internationally. Kewekapawetan: Return After the Flood won the university-wide thesis award at York University.*

**Treading Water**

Director: Jérémie Wookey (Métis) and Janelle Wookey (Métis)  
Canada • 48 min • 2014  
World Premiere

In the spring of 2011, a so-called once-in-300-years flood consumed southern Manitoba and threatened the city of Winnipeg and surrounding communities. In an effort to protect this land, the provincial government purposefully flooded the area around Lake St. Martin, displacing thousands of First Nations people. Forced from their homes and placed in temporary accommodations, the members of the Lake St. Martin First Nation initially thought they would be gone for a few weeks. Three years later, they still haven't returned home. *Treading Water* takes us on a journey to the Lake St. Martin First Nation – and the Winnipeg hotels where many still reside – and explores the political spider web that has entangled this community and prevents the residents from going home.

*A brother-sister filmmaking team, Jérémie and Janelle Wookey were raised on the Canadian prairies. Their first independent documentary, Mémère Métisse, garnered national attention, premiering on opening night of imagineNATIVE 2008.*

Co-presented by:



TIFF BELL LIGHTBOX CINEMA 4

**Bedevil**

Director: Tracey Moffatt  
Australia • 90 min • 1993

*Bedevil* is the stunning debut feature from Tracey Moffatt (whose *Night Cries—A Rural Tragedy* is also playing in this year's Festival) and the first feature directed by an Australian Aboriginal woman. Inspired by ghost stories she heard as a child from both her extended Aboriginal and Irish Australian families, Tracey Moffatt has constructed a sublime trilogy in which characters are haunted by the past and bewitched by memories.

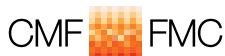
All three stories are set in Moffatt's highly stylized, hyper-real, hyper-imaginary Australian landscape. In the first story, *Mister Chuck*, a young boy is fascinated and terrified by a swamp that is haunted by the ghost of an American G.I. *Choo Choo Choo* finds a family living by railroad tracks haunted by strange happenings. The mother (played by Moffatt) is drawn to the tracks at night as she senses the horror of a past tragedy. The final story, *Lovin' the Spin I'm In*, follows a woman who resists eviction attempts by her landlord so she can keep vigil for her dead son.

Tracey Moffatt is a filmmaker, video artist and photographer. She is one of Australia's most acclaimed artists. Her films and work have been presented internationally, including a self-titled exhibition at the Montreal Museum of Fine Arts (2005) and a film spotlight at the Museum of Modern Art in New York City (2012). *Bedevil* screened in *Un Certain Regard* at the 1993 Festival de Cannes and at festivals the world over. Her works draw upon both popular culture and her own background, examining subjects such as Aboriginal subjugation, maternal domination, gender stereotypes and class division.

See [www.imagineNATIVE.org](http://www.imagineNATIVE.org) for ratings information

See pg 30 for the complete details of the Australia Spotlight.

Presented by



Co-presented by



## TIFF BELL LIGHTBOX CINEMA 3



Rat Art

Aboriginal Film & Video Alliance Self Government: Talk About It Turtle Island – Take 'em All



I Want to Know Why



Through the Looking Glass



From Another Time Comes One... (Into a new time becomes a brother)

## indigiTALKS: Following that Moment

Curated by Lisa Myers

Considering the context of performance and new media work made by Indigenous artists in the 1990s, *Following that Moment* looks back at video art before the first imagineNATIVE Festival in 2000. This experimental video program brings together works by Dana Claxton, Thirza Cuthand, Joane Cardinal Schubert, Zachery Longboy and Mike MacDonald and follows moments in the '90s where web, performance and media art flourished in Indigenous art practice.

These artists assert an aesthetic exploration and question video as a medium while harnessing and pushing its visual and material parameters. Known more for his multi-channel video installations such as *Seven Sisters* (1989) or *Electronic Totem* (1987), Mike MacDonald's video work demands us to think about the environment and our connection to all living things. This program presents his single channel work *Rat Art* (1990), where the trap and rat are at odds. *Rat Art* provides a troubling outsider perspective on the imminent danger for a cautious rat. Similarly, Joane Cardinal Schubert's animated short presents a stand-off: *Turtle Island – Take 'em All* (1994) animates tension between a crown and a turtle, symbolizing the two sides of a treaty and politics of colonization.

Experimental video art of the 1990s also reflects on the social and political implications of indigenous experiences from personal perspectives. In her video *I Want to Know Why?* (1994), Dana Claxton layers imagery of "indian"\* iconography with urban architectural settings to respond to traumatic injustices endured by her ancestors. Zachery Longboy, in his video *From Another Time Comes One ... (Into a new time becomes a brother)* (1990), also reflects on family experiences by questioning constructed and rigid identities inscribed as a result of the colonial legacy in Canada. The program ends with Thirza Cuthand's *Through the Looking Glass* (1999), which seeks to resolve her sense of identity by consulting a red

queen and white queen. This humorous play on the binary of "being one or the other" exposes the complexity of identity as unfixed and always shifting. Each video reveals different chapters of this decade of video and media art as Indigenous artists raise urgent questions through critical and personal expression.

### Rat Art

Director: Mike MacDonald  
Canada • 10 min • 1990

### Turtle Island – Take 'em All (Aboriginal Film and Video Alliance Self Government: Talk About It)

Director: Joane Cardinal Schubert  
Canada • 30 sec • 1994

### I Want to Know Why

Director: Dana Claxton  
Canada • 6 min • 1994

### From Another Time Comes One ... (Into a new time becomes a brother)

Director: Zachery Longboy  
Canada • 10 min • 1990

### Through the Looking Glass

Director: Thirza Cuthand  
Canada • 13 min • 1999

\*Gerald Vizenor uses the spelling of indian with a small 'i' to express the absence of Indigenous people, as a simulation or imagined identity. Gerald Vizenor, *Fugitive Poses: Native American Indian Scenes of Absence and Presence* (Lincoln: University of Nebraska Press, 1998), 15.

Co-presented by:

**V tape**  
www.vtape.org



TIFF BELL LIGHTBOX CINEMA 4



## HIDE

Director: Sébastien Aubin (Cree)  
Canada • 4.5 min • 2014  
World Premiere

Combining the imagery of a hide with an original composition by Jean-Philippe Sylvestre, this experimental work comments on the cacophony of intercultural collaboration.

*Sébastien Aubin has a degree in fine arts from the University of Quebec and is a founding member of the ITWE Collective, dedicated to research, creation, production and education of Indigenous digital culture.*

## The Silence

Director: Echota Killsnight (Northern Cheyenne / Cherokee Keetoowah)  
USA • 5 min • 2013  
International Premiere

Based on a true story, this beautifully-shot short drama tells the story of two brothers lost to one another through tragedy.

*Echota Killsnight is currently studying cinematic arts and technology at the Institute of American Indian Arts in Santa Fe, New Mexico.*

## Sol

Directors: Susan Avingaq (Inuk),  
Marie Hélène Cousineau  
Canada • 75 min • 2014  
English and Inuktitut with English Subtitles  
World Premiere

When Solomon Uyurasuk, a young Inuk man filled with talent and promise, is found dead while in RCMP custody, the police claim suicide but the community suspects murder. *Sol* is a riveting and emotional documentary that explores the underlying issues of youth suicide in Canada's North while investigating the truth behind Solomon's tragic death.

*Susan Avingaq is part of the Arnait Video Collective with Marie-Hélène Cousineau. She was a key member of the production team for Qulliq, Attaqutaaluk Starvation and Piujuq and Angutautuq as writer, actor and musician, and she was the art director for Before Tomorrow and Uvanga, co-directed by Cousineau. Avingaq is also a renowned seamstress/artist in the Baffin region and is active locally in teaching sewing traditions to younger Inuit women.*

Co-presented by:



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INUIT TAPIIRIT KANATAMI



OCT 24

FRI  
6:00 PM

## new wave: canadian shorts

15 YEARS



TIFF BELL LIGHTBOX CINEMA 3

facebook

Noah Lennox  
Edit Profile

Noah



Misaabe



Rattlesnake

The Underground

La Mallette Noire  
(The Black Case)**Noah**Directors: Walter Woodman (Mohawk), Patrick Cederberg  
Canada • 17 min • 2013

In a unique story that plays out entirely on a teenager's computer screen, *Noah* follows its eponymous protagonist as his relationship takes a rapid turn for the worse in this fascinating study of behaviour (and romance) in the digital age.

*Walter grew up in Toronto. This debut feature premiered at TIFF 2013 and won their coveted Best Short Film Award.*

**Misaabe**Director: Susan Blight (Anishinaabe)  
Canada • 8 min • 2014  
English and Anishinaabemowin with English Subtitles  
World Premiere

An Anishinaabe man travelling from the city to his family's home in a First Nation community has an extraordinary encounter that changes his perspective.

*Susan Blight is from Couchiching First Nation. A visual artist, filmmaker, writer and co-founder of the Ogimaa Miikana Project, Susan's films and video work have been screened nationally.*

**The Underground**Director: Michelle Latimer (Métis)  
Canada • 14 min • 2014

In this powerful short based on the novel *Cockroach* by acclaimed author Rawi Hage, an Iranian refugee experiences North American life by imagining himself as a cockroach, the only living creature that will survive after humanity perishes in the apocalypse.

*Award-winning filmmaker Michelle Latimer is a director, producer, actor and festival programmer. Her short and feature works have screened at imagineNATIVE and at festivals internationally, including Berlin and Cannes.*

**La Mallette Noire (The Black Case)**Director: Caroline Monnet (Algonquin)  
Canada • 13 min • 2014  
Cree subtitled in English  
World Premiere

In this haunting and artistically-crafted short drama, an eight-year-old girl and her infant cousin endure a traumatic experience while quarantined in the infirmary of a residential school.

*Caroline Monnet works with film/video, print and painting, exploring themes of history and counter-memory within her own cultural and social identities*

**Rattlesnake**Director: Kelvin Redvers (Dené-Chipewyan)  
Canada • 18 min • 2014  
Ontario Premiere

Stunningly cinematic, *Rattlesnake* tells the story of a 10-year-old girl left alone in a desert canyon after her father dies from a rattlesnake bite. Standing beside his body, she struggles with his loss and her desperate need for survival.

*Kelvin Redvers began his film career at age 15. Originally from the Northwest Territories, his work has screened at Toronto International Film Festival, Oldenburg International Film Festival and several other festivals. He is currently writing his first feature.*

Co-presented by:



tiff.



TIFF BELL LIGHTBOX CINEMA 4



Olga – To My Friends

### Ahpi (Wide As Oceans)

Director: Oskar Östergren (Sámi)

Sápmi/Sweden • 4 min • 2013

Swedish

North American Premiere

Addressing land exploitation and societal pressures, this musical collaboration between Sofia Jannok and Oskar Östergren gives memory to Sámi youth who have taken their lives.

*Filmmaker Oskar Östergren directs and produces both fiction and documentary. He is based in Tärnaby and is the director of Dellie Maa, Sápmi Indigenous Film & Arts Festival in Sweden.*

### Olga – To My Friends

Director: Paul-Anders Simma (Sámi)

Sápmi/Finland/Sweden/Norway • 57 min • 2013

Russian with English Subtitles

In one of the northernmost tips of Russia, where temperatures drop to the negative double digits, Olga is left alone to watch over the rations of the reindeer herders who won't return until spring. She is the only woman in the Reindeer Brigade, an often treacherous life of isolation but the only one she truly knows and wants. *Olga – To My Friends* is a masterful documentary and a captivating story of a strong and complex woman whose only way of life is threatened as rumours spread that the brigade could shut down.

*Paul-Anders Simma was educated at the Swedish Film Institute. His films include Let's Dance! (1991), a humorous story about a Sámi boy going to his first dance, The Minister of State (1997) and The Legacy of the Tundra (1995), which explores the psychological dimensions of reindeer herding, and his celebrated work, Us Our Skeletons! (1999), about Sámi activist Nils Somby.*

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CIT would like to acknowledge the continued support of the Department of Canadian Heritage, Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Miziwe Biik Employment and Training, Suncor Energy, BMO, CIBC, and Baagwating Community Association.

OCT 24

FRI  
8:45 PM

# australia spotlight iii - the darkside

15 YEARS



TIFF BELL LIGHTBOX CINEMA 3



## The Darkside

Director: Warwick Thornton (Katej)  
Australia • 74 min • 2014



Gorgeously atmospheric and seductively paced, *The Darkside* is a strikingly unique cinematic gem straddling documentary and drama. Presented as a series of vignettes, a diverse roster of characters deliver unsettling, touching and deeply personal monologues, describing real-life accounts of supernatural experiences. Visionary filmmaker Warwick Thornton returns to imagineNATIVE with a stunning ode to the spiritual realities of Indigenous peoples. Much more than simply “ghost stories,” *The Darkside* is a remarkable glimpse into the blurred borders between this world and the “other side.”

*Born in Alice Springs, Warwick Thornton is one of Australia's most celebrated filmmakers. He has written and directed a number of shorts films, including Green Bush, which played at imagineNATIVE and won Best Short at the Berlin Film Festival. His first feature film, Samson & Delilah, won the Camera d'Or at the Cannes Film Festival and swept Australia's national film awards.*

Co-presented by:

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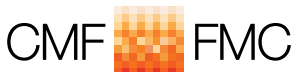


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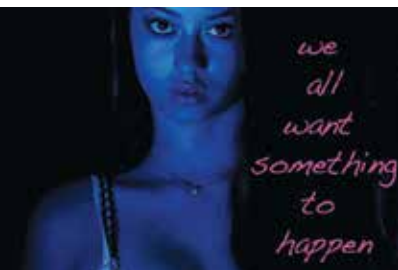
Co-presented by



Join us for the Masterclass Warwick Thornton:  
The Complete Storyteller on Saturday,  
October 25 at 1:30pm (see pg 103).

See pg 30 for complete details of the Australia Spotlight.

TIFF BELL LIGHTBOX CINEMA 3

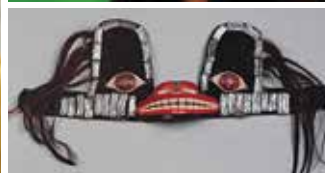


#nightstikethis



Kepler X-47

The Last Deaths of Joe



We Become Them



Fusion

**#nightstikethese**

Directors: Amber Midthunder (Assiniboine-Sioux), Shay Eyre (Cheyenne / Arapaho), Hannah Macpherson  
USA • 10 min • 2014  
International Premiere

A night of sneaking out for fun and selfies takes a dark and ultimately dangerous turn for two teenage girls.

*Amber Midthunder is an enrolled tribal member of the Ft. Peck Sioux Indian Reservation.*

*Shay Eyre is an actress and director, best known for Empire of Dirt (2013) and Imprint.*

**Kepler X-47**

Producer: Kaz Kipp (Nez Perce / Umatilla)  
USA • 13 min • 2014  
International Premiere

A woman is exhibited as part of a human zoo in this unsettling science fiction short.

*Born and raised in Los Angeles, Kaz Kipp has produced award-winning short films and multimedia content features on Comedy Central's atom.com, IFC and the Sundance Channel.*

**The Last Deaths of Joe**

Director: Adonay Guerrero (Teenek-Huasteco)  
Canada • 10 min • 2012  
World Premiere

Frustrated at always being cast to play stereotypical Indians in westerns, actor Joe Whitehorse decides to take matters into his own hands.

*Adonay Guerrero is a Mexican-Tenek filmmaker based in Fredericton, New Brunswick. Guerrero has developed several works in film and video.*

**Fusion**

Director: Allan George (Maori)  
Aotearoa New Zealand • 6.5 min • 2013  
International Premiere

An aspiring inventor just can't seem to catch a break in this absurdist comedy.

*Based in Rotorua, Allan George won the Best Maori Director Award at Tropfest New Zealand 2014 with his film On The Rocks.*

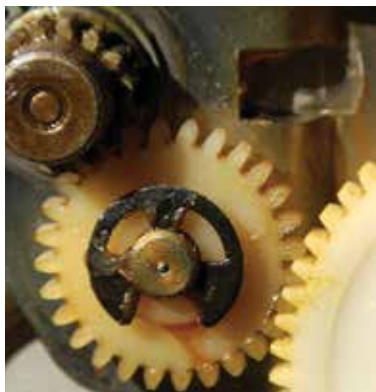
**We Become Them**

Director: James Luna (Luiseno)  
USA • 5 min • 2014  
World Premiere

Performance artist James Luna recreates the facial expressions found on a series of traditional masks.

*Acclaimed performance artist James Luna's works address the mythology of what it means to be "Indian" in contemporary American society.*





George Bassler's Perpetual Motion Machine

## George Bassler's Perpetual Motion Machine

Director: Berny Hi (Mi'kmaq)  
Canada • 3.5 min • 2014  
World Premiere

A brilliant but obsessive inventor uses his wealth to create a perpetual motion machine that transcends time.

*Berny Hi is endlessly fascinated by nature, from the macro- to the microcosmic levels, and aspects of the human experience: beauty, sensation and our unique perception of time and space.*



O Homem Que Matou Deus (The Man Who Killed God)

## O Homem Que Matou Deus (The Man Who Killed God)

Director: Noé Vitoux  
Writer: Wao Xinto (Oro Wari)  
Brazil • 15 min • 2013  
Portuguese with English Subtitles  
Canadian Premiere

After foreign incursion into his territory kills off the wildlife his community survived on, a young Amazonian warrior starts hunting a new prey: white men.

*Born in 1988, Wao Xinto is from the Oro Wari tribe in the village of Sagarana in Brazilian Amazonia. Wao Xinto is now working on his first fiction short film as a director.*



Mamu (Ghost)

## Mamu (Ghost)

Director: Curtis Taylor (Martu)  
Australia • 10 min • 2012  
Martu with English Subtitles  
North American Premiere

A young disillusioned Martu man breaks cultural protocol by sharing photos of powerful rock paintings on Facebook and now must face the frightening consequences.

*In 2009, Curtis Taylor began training and working with Martu Media and has gone on to make a number of short films.*

Co-presented by:

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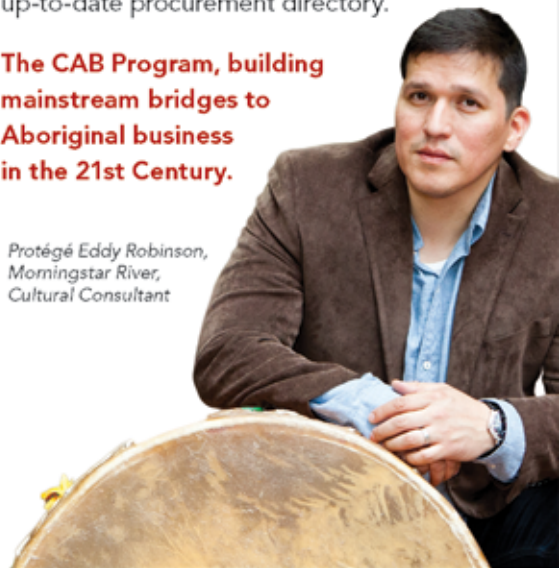
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OCT 25

SAT  
10:00 AM

my legacy



TIFF BELL LIGHTBOX CINEMA 3



### Leaks

Director: Cara Mumford (Métis)  
Writer: Leanne Simpson (Anishinaabe)  
Canada • 7 min • 2013  
World Premiere

After her daughter experiences overt racism for the first time, a mother realizes that although she can't protect her daughter from these types of experiences, she can still teach her to be strong.

*Cara Mumford has written, produced and directed several short films, including When It Rains, a one-minute film commissioned as part of imagineNATIVE's Stolen Sisters Digital Initiative in 2012.*

### Alice and Kevin

Director: Sam Vint (Métis)  
Canada • 12 min • 2014  
Oji-Cree with English Subtitles  
Ontario Premiere

Status First Nations people were only granted the right to file complaints to the Canadian Human Rights Commission in 2008. Alice Taylor, of St. Theresa Point First Nation, filed one in an attempt to get more on-reserve care for her son, who was born with cerebral palsy. *Alice and Kevin* is a touching tribute to a mother's love and a son's strength.

*Sam Vint is a life-long Winnipegger and has worked in various roles in the film and television industry.*

### My Legacy

Director: Helen Haig-Brown (Tsilhqot'in)  
Canada • 60 min • 2014  
English and Tsilhqot'in with English Subtitles  
World Premiere

In this beautiful and highly personal experimental documentary, Helen Haig-Brown unravels the ways in which her own painful childhood is directly connected to her mother's residential school experiences. The intergenerational effects of this devastating system on Helen's family resulted in deeply ingrained beliefs about being unworthy of love. Through an evocative blend of animation and live action, the filmmaker shares her story of pain, anger and forgiveness that ultimately leads to hope and healing.

*Helen Haig-Brown is an award-winning director and a leading talent in experimental documentary. Her work is broad-ranging, from intimate autobiographies to forays into science fiction. Her short film ?E?anx (The Cave), commissioned by imagineNATIVE as part of the first Embargo Collective in 2009, was named to Canada's Top Ten Shorts by TIFF and was an Official Selection at Sundance.*

Co-presented by:



nsi  
national screen institute



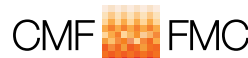
TIFF BELL LIGHTBOX CINEMA 6



## Digital Dreamtime

Curated by Jenny Fraser (Yugambah), cyberTribe  
digitaldreamtime.net

Presented by



An online exhibition and in-cinema screening featuring work by the following Digital Natives: Michael Riley (1960–2004), re a, June Mills, Luke Briscoe, Maree Clarke, Michelle Blakeney, Rebekah Pitt, John Graham and Christine Peacock, Gilimbai, Ross Watson (1944–2013), Sam Watson and Helen Kassila, Zane Saunders with File\_Error? and artist / curator Jenny Fraser

An elder once said: “When we dream alone we’re only dreaming. When we dream together we create reality.”

For Aboriginal Australia, the arts are the most powerful platform for the voice of our people. The *Digital Dreamtime* is a place beyond time and space in which the past, present and future exist wholly as one. The everyman and everywoman can enter this alternate universe with more freedom. Not unlike the Dreamtime as told by our ancestors, this new time of creation is the work of culture heroes who travel across a formless land, creating sites and significant places of interest in their travels.

*Digital Dreamtime* is presented by cyberTribe especially for the Australia Spotlight as part of the 15th anniversary imagineNATIVE Film + Media Arts Festival. cyberTribe – an online gallery that promotes the work of Indigenous artists internationally – is also marking 15 years of exhibitions and events. Digital Dreamtime has been shaped to showcase and enhance the local and national wealth of Aboriginal and Torres Strait Islander creative talent in the variety of art forms made for the screen. We are proud to represent alongside our Indigenous brothers and sisters in the international community.

What we present here digitally with this online exhibition and screening for imagineNATIVE re-tells and documents stories of grief and loss, along with those of protest, reclamation, revitalisation, cultural maintenance, healing and rebirth. Digital Natives are resistance fighters in the culture war and can explore possibilities in promoting culture, while also defending and spearheading strategic public and private responses to apartheid

and neo-colonial regimes.

The *Digital Dreamtime* exhibition is the richer for the inclusion of key groundbreaking work, which was pre-digital yet laid down a pattern for storytelling and screen culture occurring now. We acknowledge the creators in the decades before us, who laid a track in the collective contemporary re-Dreaming, which works to reinforce existing ideas by connecting ancient storytelling traditions and sophisticated visual literacy with gadget ingenuity.

The simultaneous sense of time, past and present is the underlying approach in the Digital Dreamtime, which is about striving to honour the past as our teacher, honour the present as our creation and honour the future as our inspiration ... this is “Dreaming” in action.

We have survived, and we remember them.

– Jenny Fraser, cyberTribe

Exhibition website: digitaldreamtime.net

Co-presented by



See [www.imagineNATIVE.org](http://www.imagineNATIVE.org) for ratings information.

See pg 30 for complete details of the Australia Spotlight





TIFF BELL LIGHTBOX CINEMA 6

**Empire**

Director: Michael Riley  
(Wiradjuri/Kamilaroi)  
Australia • 30 min • 1997

A grand and evocative musical score encompasses visions of the landscape and the effects of missions and Christianity on Aboriginal culture in rural Australia in this visual essay.

*Michael Riley (1960–2004) was born on the Talbragar Reserve outside of Dubbo in New South Wales. In his work, he interpreted the unique truths of an Indigenous society.*

**unsettled**

Director: Jenny Fraser (Yugambeh)  
Australia • 5 min • 2007  
Yugambeh / Wanjerriburra

An online interactive project that digitally retells nine stories of the old people through a mix of oral history and ongoing research, celebrating the people and place of Yugambeh and movements beyond.

*Jenny Fraser is a Murri Digital Native working within a fluid screen-based practice and acts a spearhead for Aboriginal media arts, founding cyberTribe online gallery in 1999 and the Blackout Collective in 2002.*

**Poles Apart**

Director: r e a (Gamilaraay/Wailwan)  
Australia • 7 min • 2009

A lyrical work with the qualities and virtues of a silent film; each frame acts as a window through which we bear witness to the mysterious woman's unfolding drama.

*r e a is an artist, curator, activist, academic, cultural educator, and creative thinker who is engaged in an artist-led, research-based practice from the central western region of New South Wales.*

**A Lot of Lost Survivors**

Director: Michelle Blakeney (Yaegl)  
Australia • 3.5 min • 2013

Aboriginal families are only now recovering members from forced separations; photography provides a link from the past to the present that is immediate and powerful.

*Michelle Blakeney is a Sydney-based Yaegl woman from the Far North Coast of New South Wales, and her continuing passion and ambition is to document her own people's unique culture and history.*

**Being a Medium: Throne**

Artist: Zane Saunders (Bajala)  
Director: File\_Error  
Australia • 1.5 min • 2007

An exploratory journey of ritual and absurdity.

*Zane Saunders is a performance artist born in Far North Queensland, Australia, and he identifies with the Butchulla (Bajala) of Fraser Island, some 1,500km to the south.*

**Murri Girl**

Director: Ross Watson (Murri)  
Australia • 4.5 min • 2005

The word Murri is a self-identified term naming Aboriginal people that traditionally occupied most of modern-day Queensland and Murri Girl is an independent work written and directed by Ross Watson and animated by Shane Togo.

*Ross Watson (1944–2013) was a Dawson River Murri born in Queensland. In the 1980s Ross was very active in the political plight of Aboriginal people and a front-line activist during the 1982 Commonwealth Games.*

**Warruwi Basket Weavers**

Director: June Mills (Larrakia)  
Australia • 7 min • 2010  
Kunwinjku and English

A day's outing at Warruwi, Goulburn Island, collecting materials for basket weaving.

*June Mills, also known as Gunluckii Nimul, is an Aboriginal artist and Larrakia Traditional Owner for Darwin in the Northern Territory.*

**Jhindu**

Director: Luke Briscoe (Kuku Yalanji)  
Australia • 10.35 min • 2009  
English and Kuku Yalanji

Jhindu is a young Yalanji man who is dealing with the death of his granddad, from whom he was passed his Yalanji culture.


*Luke Briscoe is a Sydney-based filmmaker and musician who has over 18 years' experience within the music, arts and media industries.*

**Boy and Moth**

Co-Directors : Rebekah Pitt (Yidinji), John Graham (Kombumerri) and Christine Peacock (Erub)  
Australia • 3.5 min • 2005

A contemporary myth, or re-Dreaming, which works to reinforce existing ideas – about secret words and sacred knowledge – by connecting ancient storytelling traditions with contemporary animation and literary practice.

*Rebekah Pitt is a Yidinji woman from the Atherton Tablelands in Far North Queensland. Award-winning published poet John Graham, Kombumerri, lives on the Gold Coast. Christine Peacock is a descendent of Erub in the Torres Strait Islands. She is a writer, producer and director for Brisbane-based arts media organization Uniikup Productions.*

con't 

TIFF BELL LIGHTBOX CINEMA 6



Born of the Land



...continued from previous page

### The Story of the Healing Foundation

Director: Gilimbaa (Murri)  
Australia • 3.5 min • 2013

To tell this story, Gilimbaa realized delicate content about colonization, loss of culture and past government policies had to be explored and presented in a way that both Indigenous and non-Indigenous people of varying education levels would respond to.

*Gilimbaa is a creative agency, with the name from a Wakka Wakka language meaning "today," was born out of a passion for the role Aboriginal and Torres Strait Islander culture could and should play in contemporary storytelling, design and communication.*

### Born of the Land

Director: Maree Clarke (Mutti Mutti/Yorta Yorta/BoonWrung)  
Australia • 2.5 min • 2014

Born of the Land is a video installation designed to represent relationship with the land. "We are all born of the land and we will go back to the land. This work is also about mourning and loss."

*Maree Clarke, a Mutti Mutti, Yorta Yorta, BoonWrung woman from northwest Victoria, began working as an Aboriginal educator in her hometown of Mildura and this work experience provided a solid base from which to begin her career in supporting and promoting southeast Australian Aboriginal histories, culture and knowledge.*



OCT 25

SAT  
12:00 PM

# script lab live reading

15 YEARS

TIFF BELL LIGHTBOX CINEMA 1



This event is free; tickets are available at the TIFF Bell Lightbox box office starting on Friday, October 24 on a first-come, first-served basis.

Co-presented by



THE HAROLD  
GREENBERG  
FUND



Come and get a unique sneak-peak at future Indigenous movies and gain an insider's perspective on developing a feature film script at this special 15th anniversary event!

imagineNATIVE's inaugural Script Development Lab in May 2014 brought together high-profile creative mentors and four Canadian Indigenous artists for an intensive writer-driven program that focused on the initial stages of narrative feature script development – from treatment to first draft – within Indigenous contexts.

Inspired, motivated and focused, following the retreat on the Atikameksheng Anishnawbek First Nation, the four participants spent the following months writing their first full screenplay draft and have now come to imagineNATIVE to give audiences a taste of their future films!

In this live script-reading event, actors will present scenes from each script, bringing the writers' words to life for the first time. In the audience will be a panel of esteemed screenwriters, directors and producers who will provide development feedback to the writers following each reading.

Stay tuned to the imagineNATIVE website for updates on participating readers and panellists.

The four writers and projects presented are:



**Michelle Latimer (Métis)**

*Forgotten*  
(Drama)

Canada's only female Dangerous Offender fights to reconcile the loss of her daughter while struggling to retain her humanity within the solitary confinement of prison. Based on entirely true events, the filmmaker has been given unprecedented access into the life of one of Canada's most notorious inmates.



**Ryan McMahon (Anishinaabe/Métis)**

*Bamaapii – See You Later!*  
(Comedy)

Jimmy Small Chief leaves the rez to chase his childhood dreams. While working at a seedy bar, Jimmy ends up on the wrong side of a business deal with an underground mafia and is forced to call on the help of his relatives from the reserve to help him out of his mess.



**Craig Lauzon (Ojibway/French),**

*At the End of the Day*  
(Romantic Comedy)

Mike and Fran are the Ojibway "it" couple, the ones everyone wishes they were like. Or so they think. When Mike is diagnosed with a terminal disease, their relationship is thrown into a tailspin and the romanticized notion of "true love" is put to the test.



**Kaherawaks Thompson (Mohawk)**

*Thank You, Lu*  
(Drama)

Unable to go through with her planned suicide, Luella experiences a mental break and decides to vanish. While her family fears the worst, Luella stumbles into a new life, far away.

The imagineNATIVE Script Development Lab was made possible through support from the Canada Council for the Arts and through the partnership of Pine Needle Productions. We'd like to acknowledge the talent and commitment of project coordinator Danis Goulet, Darlene Naponse and the lab mentors: Briar Grace Smith, Shereen Jerrett and Shannon Masters.

## TIFF BELL LIGHTBOX CINEMA 3



Kay Pacha (One Picture)



Tama (Son)



One Fine Day

Home



Jorindas Resa (Jorinda's Journey)



Bonki

### Kay Pacha (One Picture)

Director: Alvaro Sarmiento (Quechua)  
Producer: Diego Sarmiento (Quechua)  
Peru • 13 min • 2013  
Spanish and Quechua with English Subtitles  
Toronto Premiere

While young Maribel and her friend Carmencita earn money in Cuzco Central Square, pressure builds at home as Maribel's unemployed and abusive father pushes her mother to the brink.

*Alvaro Sarmiento is engaged in the production of films in defence of Indigenous rights in the Andes and the Amazon of Peru. He is an Indigenous Film Circle Fellow of the Sámi Film Centre (Norway) and a Berlinale Talent Campus alumni.*

### Tama (Son)

Director: Ryan Alexander Lloyd (Ngai Tahu, Maori)  
Aotearoa New Zealand • 10 min • 2014  
World Premiere

With a beautiful treatment of archival footage, Lloyd recreates an emotional, honest and unconventional portrait of a father and his middle-aged son exploring memories, feelings of loss and the presence of hope.

*Award-winning filmmaker Ryan Alexander Lloyd is primarily a director of photography whose work has been seen at festivals, including Vienna, Melbourne and New Zealand.*

### One Fine Day

Director: Kelli Cross (Nyoongar / Malgana)  
Australia • 10 min • 2014  
International Premiere

When heartbreaking news forces a woman to realize that some things in life are beyond her control, she learns all that is left is love and hope in this deeply moving film.

*Kelli Cross was raised in the Fremantle area of Perth, Western Australia. Her pursuit for a career in the arts was put on hold to raise a family but now she has stepped behind the camera, writing, directing and storytelling.*

### Home

Director: Chris Molloy (Maori),  
Producers: Aroha Awarau (Maori / Ngati Maru / Ngati Porou) and Mina Mathieson (Maori)  
Writer: Aroha Awarau  
Aotearoa New Zealand • 14 min • 2014  
International Premiere

A close-knit family is torn apart when a mother uncovers the truth about her two boys and she must make the most difficult decision of her life.

*Chris Molloy has worked consistently in New Zealand film, television and theater for the past 10 years, since graduating from The School of Performing and Screen Arts at Unitec in Auckland, then the University of Auckland, completing a Masters of Arts in 2010.*

### Jorindas Resa (Jorinda's Journey)

Director: Liselotte Wajstedt (Sámi)  
Sápmi/Sweden/Norway/Finland • 16 min • 2014  
Sámi with English Subtitles  
International Premiere

Inspired by Ann-Marie Ljungberg's book *Resan till Kautokeino (The Journey to Kautokeino)*, this captivating film intertwines Butoh and Sámi joik, capturing a young girl's journey through a frozen – and often threatening – landscape.

*Filmmaker Liselotte Wajstedt was born 1973 in Kiruna, Sweden. She has a background in visual arts as well as animation and experimental filmmaking, with special emphasis on documentary storytelling and scriptwriting.*

### Bonki

Director: Siljá Somby (Sámi)  
Producer: Odd Levi Paulsen (Sámi)  
Sápmi/Norway • 19 min • 2014  
Northern Sámi and Norwegian with English Subtitles  
World Premiere

An elderly patient's plea to a young nurse sends her on an unexpected journey that will change both their lives forever.

*Siljá Somby has directed short films, manages youth workshops, holds board positions in the Sámi Film Association and the North Norwegian Film Centre, and is currently writing and developing her first feature film.*

Co-presented by:





OCT 25

SAT  
2:30 PM

available light: shorts program

15 YEARS



TIFF BELL LIGHTBOX CINEMA 3



Tracing Blood

### Tracing Blood

Director: Lisa Jodoin (Innu)  
Canada • 5 min • 2014  
World Premiere

In this experimental film-made debut, *Tracing Blood* tells the story of one woman's search for family and the deep-rooted connectedness that she finds instead.

*Lisa Jodoin is completing a Ph.D. in English at the University of New Brunswick. Tracing Blood is her first film.*



Várjjatvuotnalaččat  
(Portraits from Varangerfjord)

### Várjjatvuotnalaččat (Portraits from Varangerfjord)

Director: Egil Pedersen (Sámi)  
Sápmi/Norway • 13 min • 2013  
Sámi and Norwegian with English Subtitles  
Ontario Premiere

With beautiful cinematography, this touching portrait from Nesseby, Finnmark, shows the strong connections to nature and Sámi traditions held by those who live in the small community.

*Egil Pedersen has been working in film since his teens. A graduate of the Norwegian Film School, he has directed numerous music videos, commercials, corporate and short films while developing feature film scripts.*



8 Seasons

### 8 Seasons

Director: Oskar Östergren (Sámi)  
Sápmi/Sweden • 43 min • 2014  
Swedish with English Subtitles  
Canadian Premiere

Through the backdrop of endlessly shifting seasons, eight Sámi artists discuss their relationship to their practice, land and nature while revealing glimpses into Sámi culture, past and present. This stunning film uses the eight-season Sámi calendar as the framework to explore the land, culture and climates of Sápmi and takes viewer through an unforgettable journey to a deeply Indigenous landscape. *8 Seasons* is a feast for the senses and the soul.

*Filmmaker Oskar Östergren directs and produces both fiction and documentary. He is based in Tärnaby and is the director of Dellie Maa, Sápmi Indigenous Film & Arts Festival in Sweden.*

Co-presented by:



TIFF BELL LIGHTBOX CINEMA 1



Apikiwiyak (Coming Home)



SNIP

## Storytellers Screening

Presented by:



World Premiere

Experience cinema-based storytelling in a new way at this remarkable, not-to-be missed presentation. In celebration of imagineNATIVE's 15th anniversary, two pairs of artists – each comprising one author and one filmmaker – collaborated to create a “storyteller screening”: a screen-based video work that accompanies a live reading. For each of the two presentations, the author will read a new short story written especially for this event as the filmmaker's new video work plays simultaneously, creating a multimedia performance that transcends the screen and stage.

Legendary author, artist and activist Maria Campbell shares a new short story created in collaboration with Shane Belcourt, one of the leading filmmakers in Canadian Indigenous cinema. Their counterparts are Joseph Boyden, one of Canada's true literary stars, who presents a new work with Terril Calder, a master of animation. Together these artists – each from a Métis or mixed culture – combine craft, transcend media and explore new territory to tell a story unlike any other.



This special presentation includes an in-depth panel discussion with the artists immediately following the stories, hosted by Connie Walker, reporter and producer for the CBC.

Out of respect for the nature and spirit of these live performances, we kindly require that all audience members be seated and stay seated for the duration of each performance. Once each performance begins, latecomers will not be seated until an appropriate interval. Please arrive early to avoid disappointment. If you need to leave once seated, please leave only after each performance is completed. Each performance is approximately 15 minutes in length.

Funded by:



***This program is not rated.***

***Due to the sensitive nature of this program, imagineNATIVE recommends viewer discretion for survivors of residential schools and their families. Health support workers specifically trained to address residential school trauma will be on hand.***

## TIFF BELL LIGHTBOX CINEMA 1

**Apikiwiyak (Coming Home)**

Storytellers: Maria Campbell (Cree/French/Scottish) and Shane Belcourt (Métis)

Violence against Indigenous women is something we'd all like to sweep under the rug ... both in mainstream Canadian society and within Indigenous families ourselves. It's occurred for hundreds of years and is now ever present, and it is brutal and disgusting. Maria Campbell, an acclaimed Métis author from Saskatchewan, knows much about this sad reality in our communities. In this work, she sets out to hold a mirror out for Indigenous people, and for non-Indigenous people to peer into the never-ending legacy of colonial violence. In collaboration with Shane Belcourt, the video component is a series of heartbreaking vignettes, all wrapped around the imagery of a woman in ceremony looking for hope and calling for the ancestors to help us all get back on the good road.



Maria Campbell is a community worker, storyteller and filmmaker whose bestselling autobiography, *Halfbreed – an important document on ethnic relations in Canada* – encouraged many First Nations people to become writers. In

addition to her many other publications, she has also written or directed stage plays, films and videos. Campbell has been guest speaker at numerous conferences and universities across Canada, the United States and Australia on issues related to justice, women and youth in crisis, and community development. She is currently an associate professor at the University of Saskatchewan.



Shane Belcourt is an award-winning filmmaker, writer and musician based in Toronto. Raised with a deep respect for the traditions and knowledge of Indigenous people, the majority of Shane's work explores and celebrates Indigenous

issues and culture. His debut feature film, entitled *Tkaronto*, closed *imagineNATIVE* in 2007 and has screened at film festivals worldwide, winning in 2008 the Best Director Prize at both the *Dreamspeakers* and the *Talking Stick* film festivals. Shane has written and directed many short films, including *Boxed In*, a short film produced by the NFB that was included in the Canadian Pavilion at the 2010 Winter Olympics, and most recently *A Common Experience*, which was chosen by *Telefilm* for the 2013 Cannes Film Festival Market.

**SNIP**

Storytellers: Joseph Boyden (Irish/Scottish/Ojibwe) and Terril Calder (Métis)

An exciting reinterpretation of Joseph Boyden's ballet debut, *Going Home Star – Truth and Reconciliation*, this animated 3D visual exploration reclaims history, literally cutting it out of past ideologies and history confined between oral and written methods of storytelling. Through following young protagonists Charlie and Niska, two children caught in the residential school system, this work frees them from their confines into an organic living truth into the cinema.



A Canadian Métis of Irish, Scottish and Ojibwe heritage, Joseph Boyden has written a collection of stories, *Born with a Tooth*; three novels, *Three Day Road*, *Through Black Spruce* and *The Orenda*; and a historical biography, *Louis Riel and Gabriel*

Dumont. *Through Black Spruce* has been published internationally in a dozen languages, and in 2008 it won Canada's most prestigious literary prize, the *ScotiaBank Giller*, as well as the *Libris Book of the Year* and *Author of the Year* awards. *The Orenda*, published in September 2013, was shortlisted for the *Giller Prize* and won *CBC's 2014 Canada Reads*. Most recently, Joseph wrote the ballet *Going Home Star – Truth and Reconciliation*, part of the 75th-anniversary programming of the *Royal Winnipeg Ballet*.



Terril Calder is a visual and performance artist, filmmaker and animator born in Fort Frances and currently residing in Toronto. She has lectured and taught art through the years with various organizations that include the *National Ballet School of Canada*, the

*University of Manitoba*, *Indigenous Roots* and *imagineNATIVE's Cultural Exchange Program* with South Africa. Her films have screened internationally, having received an *Honorable Mention* at the *Sundance Film Festival* and a *Canadian Genie Award Nomination*, as well as *TIFF's Top Ten List* in 2011 for *Choke*, a short she co-created with Michelle Latimer.

TIFF BELL LIGHTBOX CINEMA 3



### The Road to Whakarae

Director: Tim Worrall (Ngai Tūhoe)  
Aotearoa New Zealand • 3 min • 2014  
Maori with English Subtitles  
International Premiere

A Maori elder sings a song of home in this touching and loving portrait of a Ngai Tūhoe community.

*Tim Worrall is an artist from Ngai Tūhoe and works in film, ta moko, graphics, carving, design and painting.*

### The Pā Boys

Director: Himiona Grace (Ngāti Toa, Ngāti Porou)  
Producer: Ainsley Gardiner (Maori)  
Aotearoa New Zealand • 93 min • 2014  
English and Maori with English Subtitles  
Canadian Premiere

Driven by a hot reggae soundtrack, the energetic and celebratory tone of this road movie is impossible to resist. Three Maori flatmates – all musicians – decide to form a band and embark on a pub tour “Down North” to Cape Reinga in Aotearoa. Along the way, laughs and adventures are had, but tensions also rise as friendships are tested. Themes of Indigenous masculinity, love, life and death are explored. At its heart *The Pa Boys* is a story about the bonds of friendship, a love of reggae music, and the importance of knowing where you come from. Starring Fran Kora (from the band KORA) and Matariki Whatarau (*Go Girls*, *The Almighty Johnsons*).

*Himiona Grace learnt about filmmaking at Wellington's legendary Pacific Films. Former poutakawaenga (Māori liaison officer) at the Film Archive, Himiona has composed music for a variety of shorts and television programmes; the longtime photographer has also won awards for his stills. The Pā Boys is his first feature film.*

Co-presented by:



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*We will honor this discount if you present us with  
any literature or ticket regarding the festival!*



OCT 25

SAT  
5:30 PM

trick or treaty?

15 YEARS



TIFF BELL LIGHTBOX CINEMA 1



### Trick or Treaty?

Director: Alanis Obomsawin (Abenaki)

Canada • 90 min • 2014

English and Cree with English Subtitles

With the arrival of European settlers and the establishment of Western forms of governance on Indigenous territories, several treaties were signed – as nation-to-nation agreements – between the Crown and many First Nations. Over a century later, these treaties remain an often contentious – and highly misunderstood – aspect of Canadian reality. With her latest work, Alanis Obomsawin – one of Canada's most acclaimed and important documentary filmmakers – turns her lens to the people of Treaty 9, whose leaders fight for justice and their treaty rights. Enlightening as it is emotional, *Trick or Treaty?* succinctly and powerfully portrays the community's struggle to retain treaty rights and protect the land of their descendants. While providing an examination into contemporary treaty issues, the film ultimately points to an inalienable truth: that all Canadians are treaty people and we are all part of the solution.

*Alanis Obomsawin has been making documentary films since the 1960s. One of Canada's most celebrated artists, Alanis is committed to conveying Indigenous perspectives and stories in her body of work, which includes over 40 films and videos. At the inspirational age of 82, Alanis remains a vital and leading voice in international Indigenous Cinema.*

Co-presented by:

Idle No More Ontario



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ONTARIO

directors second unit directors first assistant  
directors second assistant directors third assistant  
directors trainee assistant directors production  
assistants production managers unit managers  
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coordinators assistant production coordinators  
trainee production coordinators technical  
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department coordinators art department trainees  
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trainee location managers picture editors first  
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assistant sound editors second assistant sound  
editors trainee assistant sound editors production  
accountants first assistant accountants second  
assistant accountants accounting clerks trainee  
accountants

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## SUN

### Libby Hakaraia



Libby Hakaraia (Maori) is a producer, filmmaker and the director of the Maoriland Film

Festival in Aotearoa New Zealand. She has over 25 years' experience in broadcasting and journalism and has been a key participant in the independent film and television production industry. An active member of the global Indigenous media arts industry, Libby has won a number of awards, travelled widely internationally and is the producer and director of *Hawaikii*, *Kehua* and *The Lawnmower Men of Kapu*, which screened at imagineNATIVE in 2013 as part of the International Spotlight on the Maori Nation. She is currently based in Otaki, Aotearoa New Zealand, where Maoriland is presented.

### John G. Hampton



John G. Hampton (Chickasaw) is a curator and artist from Regina, currently based in Toronto. He

is the programming director of Trinity Square Video, the curator in residence at the Justina M. Barnicke, and a member of the artist collective Turner Prize\*. John has exhibited performance and new media work widely across Canada and the United States and has curated exhibitions and programs for the Jackman Humanities Institute (Toronto), Neutral Ground Contemporary Art Forum (Regina), and the FKX Festival (Fellbach, Germany). In 2012, he presented his curated program *Unsettling Sex* at imagineNATIVE.

### Cheryl L'Hirondelle



Cheryl L'Hirondelle is a community-engaged Indigenous (Cree/ Métis/German) interdisciplinary artist,

singer/songwriter and new media curator from the land now known as Canada. Her creative practice is an investigation of the junction of a Cree worldview (nêhiyawin) in contemporary time space. She is the past recipient of two imagineNATIVE New Media Awards (2005, 2006), received honourable mention for her net.art project [vancouver.songsline.ca](http://vancouver.songsline.ca) from the 13th Annual Webby Awards and is a recipient of two Canadian Aboriginal Music Awards (2006, 2007). She is the past new media advisor and curator for imagineNATIVE Film + Media Arts Festival (2009–2011) and is a member of OCADU's Indigenous Education Advisory Council.

## MOON

### João Garção Borges



João Garção Borges (Portuguese) is a cinema and TV programmer, director, producer, screenwriter,

editor and film critic. In 1979 João joined RTP (Rádio e Televisão de Portugal), where he developed several fiction and documentary projects and was also responsible for all fiction production, co-production and programming. In 1996 he created Onda Curta, a special format for short films selected from all over the world. In this context, he established several partnerships and founded the Onda Curta Awards. He is currently developing a documentary project in South America about an old trail that linked the Atlantic coast of Brazil to the Inca Empire in Peru. One of the European short film festival circuit's most established and recognizable programmers, João has been a regular attendee at imagineNATIVE for the past decade and has acquired numerous works for broadcast.

### Michelle DeRosier



Michelle DeRosier (Ojibway) has been the co-owner of Thunderstone Pictures Inc. since

the company was founded in 2006. She is also the co-founder and past festival director of the Biindigaate Indigenous Film Festival in Thunder Bay, Ontario. She is an award-winning filmmaker (whose works have screened at imagineNATIVE) who brings her 12 years of experience as a front-line social worker to bear on her drama and documentary film work. Michelle lives in Thunder Bay, but is originally from Migisi Sahgaigan (Eagle Lake First Nation) in northwestern Ontario. She is the mother of three beautiful daughters and has two grandchildren. Currently, Michelle is in development of her first feature-length screenplay and is working on an animated short film called *The Grandfather Drum*.

### Travis Shilling



Travis Shilling (Ojibway) is an acclaimed visual artist, filmmaker and playwright

whose short films have screened at imagineNATIVE and at festivals across the continent. Travis's work reflects a rich imagination and exceptional skill. His recent paintings juxtapose civilization and the animal world in a narrative dreamscape. Travis was born in Rama, Ontario, and is the second of two artist sons of celebrated Indigenous artist Arthur Shilling. Travis has exhibited since age 21 in Canada, Europe and the U.S. He travels between a studio in Rama and one in Toronto. His work can be seen in the landmark exhibition *Before and After the Horizon: Anishinaabe Artists of the Great Lakes* at the Art Gallery of Ontario (until November 25, 2014).



**OCT 25**

SAT  
8:00 PM  
Doors 7:30 PM

**awards show**

**15 YEARS**

## REVIVAL



Presented by:



Aboriginal Peoples  
Television Network

Join superstar comedian and Awards Show host **Candy Palmater** (of APTN's *The Candy Show*) as we announce the Juries' picks for this year's prizes! Two free shuttle buses to Revival are available and will depart the TIFF Bell Lightbox at 7:15pm and 7:30pm. After the Awards Show, two shuttle buses will depart from Revival to Hart House at 9:15pm and 9:30pm, the venue for imagineNATIVE's 15th Birthday Party! Shuttle transport is on a first-come, first seated basis.

Candy Palmater's performance supported in part by ACTRA National.

### Shaw Media Mentorship Program

Presented by Shaw Media  
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### Drama Pitch Prize

Presented by Aboriginal Peoples Television Network (APTN)

Supported by William F. White, Technicolor, National Film Board, Toronto International Film Festival (see pg 101 for prize details).



### Documentary Pitch Prize

Presented by Aboriginal Peoples Television Network (APTN) and Canadian Broadcasting Corporation (CBC)

Additional support by William F. White, The Story Lab, Technicolor, National Film Board, Hot Docs, Documentary Organization of Canada (see pg 101 for prize details).



### Best Music Video

Presented by Slaughter Music  
\$500 to Indigenous creative +  
\$500 cash award to musician



### Best Experimental

Presented by Images Festival and imagineNATIVE

\$1,000 cash award



### Best Canadian Short Drama

Presented by Canadian Media Production Association \$1,000 cash award



### Best Short Drama

Presented by Super Channel  
\$1,000 cash award



### Best Short Documentary

Presented by TVO  
\$1,000 cash award



makes you think

### Best Audio Work

Presented by Bell Media  
\$1,000 cash award



### Best New Media

Presented by NBC Universal  
\$1,000 cash award



### The Jane Glassco Award

for an Emerging Filmmaker  
Presented by CJ Foundation  
\$2,000 cash award



### The Cynthia Lickers-Sage Award for Emerging Talent

Presented by Vtape  
\$1,000 cash award



### Best Indigenous Language Production Award

Presented by imagineNATIVE  
\$1,000 cash award



### The Ellen Monague Award for Best Youth Work

Presented by RBC Royal Bank  
\$1,000 cash award



### Best Dramatic Feature

Presented by Bell Media  
\$2,000 cash award



### The Alanis Obomsawin Best Documentary Award

Presented by imagineNATIVE  
\$2,000 cash award



### The Audience Choice Award

Presented by Air Canada  
\$1,000 cash award  
(to be announced Monday, Oct 27)



### The Milestone Award

Presented by imagineNATIVE





# imagineNATIVE

## FILM + MEDIA ARTS FESTIVAL

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party!**





TIFF BELL LIGHTBOX CINEMA 4

**Run Like the Wind**

Directed: David Telles (Juaneno / Yaqui)

USA • 3.5 min • 2014

World Premiere

A strikingly beautiful warrior runs through the streets of L.A. in this energetic commentary on police brutality.

Originally from Berkeley, California, the now L.A.-based David Telles has produced, directed and edited music videos for artists who include Snoop Dogg and Wiz Khalifa.

**Sumé – Mumisitsinerup Nipaa (The Sound of a Revolution)**

Directed: Inuk Silis Høegh (Inuk)

Producer: Emile Hertling Peronard (Inuk)

Greenland • 73 min • 2014

Greenlandic and Danish with English Subtitles

International Premiere

As one of the most captivating – and rarely visited – nations on Earth, Greenland's history is not widely known. Perhaps less known – at least to those outside its stunning borders – is the rock band Sumé and their remarkable impact on the formation of contemporary Greenlandic identity. As the first band to record in the Greenlandic language, the Indigenous group recorded three albums in the early 1970s filled with political anthems that stirred the spirit and pride of their fellow Greenlanders. Their songs were a rallying cry against two and a half centuries of Danish colonization and remain a source of pride for Greenlanders today. *Sumé* is an entertaining, enlightening documentary that explores the power of language and song in shaping the destiny of an ancient nation.

*Inuk Silis Høegh is a film director and artist born in Qaqortoq, Greenland. He received his Master of Fine Arts at the Royal Danish School of Visual Arts and a Master of Arts in film and TV production at the University of Bristol. As an artist, he has had numerous exhibitions in Greenland, Denmark and internationally.*

Co-presented by:



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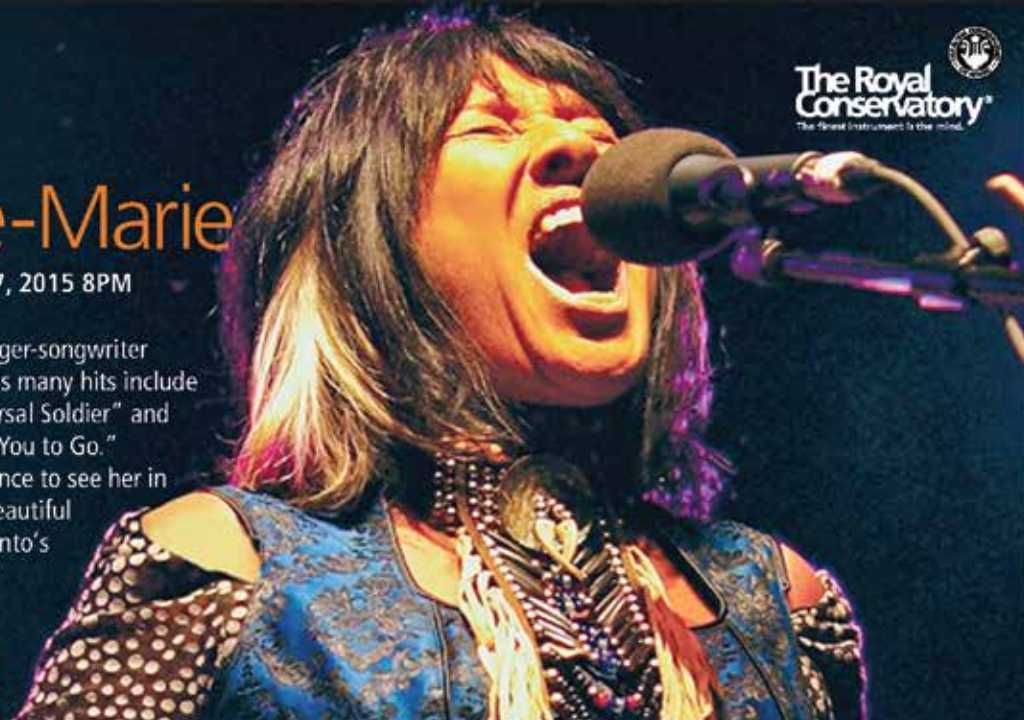
## Buffy Sainte-Marie

THURSDAY, MAY 7, 2015 8PM  
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**Canada**



OCT 26

SUN  
12:00 PM

action!:: activist shorts

15 YEARS



TIFF BELL LIGHTBOX CINEMA 3

Onickakw! (Wake Up!)



darg: construction



Covered



Ahi Ka (The Long Burning Fires of Occupation)



True Pride Reality

Nadie Especial  
(Nobody Special)



### Onickakw! (Wake Up!)

Directed: Sipi Flamand (Atikamekw)

Canada • 5.5 min • 2014

Atikamekw with English Subtitles

Ontario Premiere

Through an analysis of the relationship between Indigenous peoples and dominant Canadian settler society, this short is a call for action within Indigenous communities.

*Sipi Flamand was born in Manawan, in the Atikamekw-Nebirowisiv Nation. He is a student at the University of Laval in political sciences. He has been working with Wapikoni Mobile since 2010.*

### Covered

Writer: Tara Browne (Cree)

Canada • 7 min • 2014

World Premiere

Actors reinterpret a 1960s television interview with folk legend – and legendary activist – Buffy Sainte-Marie.

*Tara Browne is an actress, filmmaker and singer-songwriter. She directed the documentary short I Met A Man From Burma, which was accepted into the Berlin International Film Festival, Female Eye Film Festival and Toronto's Hot Docs.*

### darg: construction

Director: Lindsay McIntyre (Innu)

Canada • 3.5 min • 2013

World Premiere

Filmed in high-contrast black-and-white Super 8, we watch a construction crew tear up the earth.

*Lindsay McIntyre is a film artist from Edmonton, Alberta. Her work has been shown at Ann Arbor Film Festival, International Film Festival Rotterdam and Antimatter.*

### True Pride Reality

Director: Echota Killnight (Northern Cheyenne / Cherokee Keetoowah)

USA • 5 min • 2013

International Premiere

Set to music by Melodic Soul, life on the rez and struggles for decolonization are examined.

*Echota Killnight is currently studying Cinematic Arts and Technology at the Institute of American Indian Arts in Santa Fe, New Mexico.*

### Ahi Ka (The Long Burning Fires of Occupation)

Director: Richard Curtis (Te Arawa)

Producer: Jillian White (Ngai T hoe, Ngati Kahungunu)

Aotearoa New Zealand • 15 min • 2014

Maori with English Subtitles

North American Premiere

A young girl must rely on her inner strength and spirit helpers to protect the sovereignty of her people.

*With over 25 years of experience in the film and television industry, Richard Curtis is currently the director/DOP for Hunting Aotearoa, one of Maori Television's most successful series.*

### Nadie Especial (Nobody Special)

Director: Juan Alejandro Ramírez (Jaquaru)

Quechua with English Subtitles

Peru • 23 min • 2013

Canadian Premiere

With a subject matter that transcends borders, this powerful, lyrical work captures a woman's losing battle against poverty. While her resolve remains strong, she must fight constant challenges – and a perhaps inevitable fate – to restore the pieces of her dignity, long-eroded by poverty's curse.

*Juan Alejandro Ramírez writes, directs, shoots and edits his own film narratives while living and working in various parts of Africa, Asia and Latin America. His films have shown at the Museum of Modern Art in New York (MoMA), New York's Lincoln Center, Rotterdam, Sundance and the Centre Pompidou.*

Co-presented by  
Idle No More Ontario



CINEMA POLITICA  
SCREENING TRUTH TO POWER



TIFF BELL LIGHTBOX CINEMA 4



## Among Ravens

Co-Directors: Randy Redroad (Cherokee) and Russell Friedenberg  
Producers: Heather Rae (Cherokee) and Randy Redroad (Cherokee)  
USA • 103 min • 2014

Co-presented by



Set against the backdrop of an idyllic lakeside property, a well-to-do family reunites for their annual summer event. As their vacation unfolds, so do the complicated ties that tenuously hold them together as innocence and dreams become consumed by middle class desires. Yet when an eccentric stranger arrives and forms a friendship with the young daughter, a critical lens is placed on the adults' behaviour. Sometimes it takes a wild raven to spread her wings and teach us to fly above it all.

*Randy Redroad is a Los Angeles-based filmmaker and a leader in Native American cinema. In addition to directing, Randy has had a prolific career as a film editor and producer. His work includes Doe Boy, First Circle, Beautiful Wave, Ibid and the award-winning documentary Earth Meets Wind.*



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OCT 26

SUN  
1:55 PM

# australia spotlight V: black panther woman

15 YEARS



TIFF BELL LIGHTBOX CINEMA 3



## Black Panther Woman

Director: Rachel Perkins (Arrernte / Kalkadoon)

Australia • 52 min • 2014

International Premiere

Co-presented by

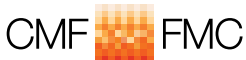


Marlene Cummins, an Indigenous teen full of political conviction, became a member Brisbane's chapter of the Black Panthers, one of many in Australia in the early 1970s. As she fell for the group's fiery founder, Dennis Walker, she soon learned that the Panther's speech for Black Power and equality was not fully extended to women. As this intense, powerful film reveals, many Indigenous women paid a hefty price for their loyalty to a cause they thought was about equality for all.

*Rachel Perkins is one of Australia's foremost filmmakers and one of Indigenous cinema's leading cinematic voices. She founded Blackfella Films in 1992, and has contributed extensively to the development of Indigenous filmmakers in Australia. She has won numerous awards and has screened her work internationally. Her recent film credits include Radiance, One Night the Moon and Bran Nue Dae, starring Academy Award-winner Geoffrey Rush.*

See pg 30 for complete details of the Australia Spotlight.

Presented by



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TIFF BELL LIGHTBOX CINEMA 4



### Curated by Pauline Clague

I have been fortunate to have been a part of the imagineNATIVE journey since the very beginning. It has been like a second home to me, a place where I could recharge and be inspired by the voices of other First Nations filmmakers from around the world.

For this film curation, I was asked by imagineNATIVE to select works produced by grassroots people making video content. This area is very close to my heart because often they don't have the same resources that others do and work with minimal support. Often grassroots productions are sometimes referred to as "low end productions." Yet they are enthusiastic, passionate and talented and they need to be to achieve what they do. I believe that "Story Is Story" regardless of whether you have a multi-million dollar budget to play with or have to rely on your own blood sweat and tears – if you don't have Story behind all the bells and whistles then you won't connect with your audience and that after all is what filmmaking is all about.

Over the years of visiting imagineNATIVE it has been my joy in watching its wide range of programs; from the playful children's programming, getting spooked by the Witching Hour, being captivated by the experimental works, the two spirits screenings and the exploratory Embargo Collective as well watching the amazing feature documentaries and drama screenings that have been shared.

Curating this made me think about some of my favourite genres and how could I map out a life in 75 minutes, of the differing aspects of a life and how we evolve and create a journey back to Mother Earth.

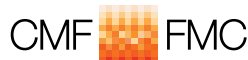
*Pauline Clague is from the Yaegl nation of the Far North Coast of New South Wales. She entered the industry via a television introduction course at the Australian Film and Television Radio School in 1994 and was part of the inaugural Indigenous Drama Initiative From Sand to Celluloid, producing Round Up by Rima Tamou and, since then, has produced twenty two short films*

*and various documentaries. Pauline runs her company Core Films with fellow filmmaker Rima Tamou as the other key creative, with dramas such as Saturday Night, Sunday Morning, Sa Black Thing and First Contact, but also helps to develop and mentor other filmmakers and their voices.*

*She has worked as a Series Producer and Executive Producer for ABC and mentored major initiatives in WA, QLD, NSW and NT. She has been a trainer at the Australian Film, Television and Radio school from 2009-2013.*

*She is currently NITV's Senior Commissioning Editor and Head for Internal Productions.*

Presented by



Co-presented by



See [www.imagineNATIVE.org](http://www.imagineNATIVE.org) for ratings information.

See pg. 30 for the complete details of the Australia Spotlight.

## Wadu Matyidi

Directors: Luke Jurevicius, Arthur Moody  
Producers: Sonja Vivienne, Marjo Stroud, Vishus Productions  
Australia • 8 min • 2010

Wadu Matyidi is set in Adnyamathanha country in the Flinders Ranges area of South Australia and tells the story of three Aboriginal children's journey through the Australian bush.

*Vishus Productions is a multifaceted studio with a special focus on animated film and TV.*

## Frankie's Story

Director & Writer: David Ngoombujara (Yamatji)  
Australia • 7 min • 2006

A young boy excluded from a school trip to the fire station brings the fire trucks to him.

*Winner of three Australian Film Institute Awards, the late David Ngoombujara was a director, writer, composer and actor who worked on numerous productions in Australia.*

## Jude

Director: Dylan McDonald (Kaytetye)  
Australia • 15 min • 2013

Hayden Jude is a young man living in Alice Springs. He is a very talented freestyle BMX rider who dreams of making it professionally. Being a young father and coming from a small town is not going to stop him.

*Dylan McDonald grew up surrounded by film and directed his first work Buckskin in 2013.*

## Destiny In The Dirt

Director & Writer: Ella Bancroft (Bundjalung)  
Australia • 10 min • 2013

Dylan is caught between a choice of two directions in life. He must decide the path and direction he wants his life to take and discovers that what you see is not always what you get. One decision will lead to his destiny.

*Ella Bancroft is a director, actor, writer and cinematographer.*

## Angel

Director & Writer: Adrian Wills (Wonnarua)  
Australia • 7 min • 2000

*Angel is a complex and multi-layered exploration of the effects of suicide. It is a strong and hauntingly delivered entreaty encouraging the denial of the spirit of self-annihilation and engaging with the transcendent power of self, family and the spirit of survival.*

*Adrian Wills is a director, writer and producer whose works have screened at imagineNATIVE.*

## Mabuji

Director: Tyson Mowarin (Ngarluma)  
Australia • 5 min • 2009

The legend of a ghost stockman appears to the stockman of today whenever they rear cattle. It's about the importance of our Ancestors and how their presence is often felt long after they've passed on.

*Tyson Mowarin is from Roebourne, Western Australia. Tyson's recent video Jurdi Jurdila was recognized at the National Remote Indigenous Media Festival in 2012, receiving the Troy Alberts Award for Excellence in Cinematography.*

## Freedom

Director: John Harvey (Samu / Ait Kadal)  
Australia • 4 min • 2014

Singer: Pat Mau featuring Archie Roach.

*John Harvey is a producer, writer and director who runs his production company Brown Cab Productions with his sister, Margaret Harvey.*

## Bubble Bubble

Director: PAW Media  
Australia • 2.5 min • 2011

Oral History – A story by Jack Cook with animation to tell the story.

*PAW Media & Communications services the Tanami region and is one of eight Remote Indigenous Media Organisations (RIMOs) in Australia.*

## Boss

Writer/Director: Revonna Urban (Jawoyn)  
Producer: Penny Smallacombe (Maramanindji)  
Australia • 5 min • 2009

TEABBA Victor Hood shares memories of moments in time that have worked to make him who he is now: The Boss of his Country.

*Revonna Urban is the manager of the Ghunmarn Culture Centre, Beswick.*

*Penny Smallacombe is the Head of Indigenous, Screen Australia and has a long history working with NITV.*

## Sugar Bag

Writer/Director: Gary Cooper (Wongutha)  
Australia • 8 min • 2004

70 year old Laurel Cooper tells of her childhood experience, when her parents resolved the dilemma of keeping their family together in the face of Australian Government Policy of removing fair skinned Aboriginal Children.

*Gary Cooper was the first Indigenous person to graduate with a degree in theatre from the Western Australia Academy of Performing Arts. He works in film, television and theatre.*

## Ngurra Wanggagu

Writer / Director: Tyson Mowarin (Ngarluma)  
Australia • 5 min • 2013

A poetic and intimately observed love story about a day in the life of a family and the country that nurtures them.

*Tyson Mowarin is from Roebourne, Western Australia. Tyson's recent video Jurdi Jurdila was recognized at the National Remote Indigenous Media Festival in 2012, receiving the Troy Alberts Award for Excellence in Cinematography.*

## TIFF BELL LIGHTBOX CINEMA 1



Screening Presenter



### The Embargo Collective II

Commissioned in celebration of imagineNATIVE's 15th anniversary, the Festival is thrilled to present as its Closing Night Gala, The Embargo Collective II, five short films created by five distinguished artists. Executive produced by Danis Goulet, these shorts push the creative boundaries of the participant filmmakers and invite viewers into new Indigenous cinematic landscapes. Based on Lars von Trier's *The Five Obstructions*, the first Embargo Collective – presented in celebration of imagineNATIVE's 10th anniversary in 2009 – was a landmark project in recent Indigenous Cinema and was celebrated and screened internationally. These new works – each created by a female Indigenous Canadian filmmaker – cross genres and themes as they collectively explore the spirit of filmmaking.

This not-to-be-missed screening will be followed by an in-depth, in-cinema panel featuring the artists and executive producer and project manager Danis Goulet.

With Support from:



Canada Council  
for the Arts

Conseil des arts  
du Canada



Roberta



Bihttoš (Rebel)



Skyworld



Aviliaq

#### Roberta

**Directed & Written by:** Caroline Monnet (Algonquin)  
**Produced by:** Catherine Chagnon  
Canada • 12 min • 2014  
French with English Subtitles

Housewife and grandmother Roberta struggles to fit the conformist society she lives in and turns to amphetamines to cure her boredom.

*Caroline Monnet is an award-winning filmmaker, multidisciplinary artist and a member of the ITWE Collective. She works in film/video, printmaking and installation, and has been exhibited in galleries and film festivals around the world. Her short videos Ikwé and Warchild were both selected for TIFF and her most recent short film, Gephyrophobia, was selected for Telefilm's Not Short on Talent showcase at Cannes.*

#### Aviliaq

**Directed by:** Alethea Arnaquq-Baril (Inuk)  
**Produced by:** Alethea Arnaquq-Baril, Ann-Marie Stuart & Miriam Levin-Gold  
Canada • 15 min • 2014  
French and Inuktitut with English Subtitles

Set in a 1950s Inuit community, *Aviliaq* tells the story of two Inuit lesbians struggling to stay together in a new world run by outsiders.

*Alethea Arnaquq-Baril is an award-winning filmmaker who works in documentary and animation. Her work has been broadcast on CBC and APTN and has travelled extensively to festivals including Hot Docs and imagineNATIVE. In 2010, her NFB animation Lumaajuug won the Best Canadian Short Drama at imagineNATIVE, and in 2011, her animated short film Sloth was selected*

*for Telefilm's Not Short on Talent showcase at Cannes. Most recently, she was an Executive Producer on the short film Throat Song, that screened at TIFF and also made the 2014 Academy Awards shortlist.*

#### Skyworld

**Directed & Written by:** Zoe Leigh Hopkins (Heiltsuk/Mohawk)  
**Produced by:** Lyvia Cohen & Jennifer Millington  
Canada • 8 min • 2014  
Mohawk with English Subtitles

A broken-hearted woman moves home to rebuild her life and give her young son roots through language and family.

*An alumnus of the Sundance Institute's Feature Film Program, Zoe Leigh Hopkins has made several short films that have screened around the world at festivals including Sundance, Worldwide Short Film Festival and Berlin. Her film The Garden won the NSI Online Festival Festival's A&E Short Filmmakers Award and her most recent short film Mohawk Midnight Runners won the Best Canadian Short Drama at imagineNATIVE 2013.*

#### Bihttoš (Rebel)

**Directed & Written by:** Elle-Maija Tailfeathers (Kitsicakik/Sámi)  
**Produced by:** Laura Good & Elle-Maija Tailfeathers  
Canada • 12 min • 2014

*Bihttoš is an unconventional documentary that explores the complex relationship between a father and daughter. Through animation, reenactments, and archival photos, Elle-Máijá Tailfeathers delves into the dissolution of her parents' somewhat mythic love story and how*





Intemperance

it relates to the dissolution of her relationship with her father.

*Elle-Máijá Tailfeathers is an emerging filmmaker, actor, and writer. Her films have screened at numerous international festivals including imagineNATIVE and the Vancouver International Film Festival. In 2012, her short film A Red Girl's Reasoning won the Best Canadian Short Drama at imagineNATIVE. In 2013, she was selected for the Indigenous Film Fellowship by the International Sámi Film Centre in Norway to develop her first feature-length screenplay. She is an alumnus of the Berlinale Talent Campus.*

### INTEMPERANCE

Directed & Written by: Lisa Jackson (Anishnaabe)  
Produced by: Lori Lozinski, Erica Landrock & Lisa Jackson  
Canada • 15 min • 2014

In 1850, George Copway was the first Indian to publish a history of his nation, the Ojibway. *INTEMPERANCE* is a satire that brings to life a morally complex story of his people living in changing times.

*Named one of Playback Magazine's 10 to Watch in 2012, Lisa Jackson's genre-blending films span documentary, animation and fiction. Her work has screened on most networks in Canada including CTV, CBC, TMN, and APTN and at major international festivals including Berlin, imagineNATIVE and SXSW. Her work has also garnered numerous awards and her film SAVAGE won the Genie award for Best Short Film in 2010. She is an alumnus of the Canadian Film Centre.*

See [www.imagineNATIVE.org](http://www.imagineNATIVE.org) for ratings information.

### The Embargo Collective II

In 2008, seven Indigenous filmmakers gathered at imagineNATIVE. Their task: push each other into new creative territory by imposing a set of rules and restrictions on each individual in the making of a short film. After an intensive collaborative process over five days, the filmmakers emerged with peer-imposed artistic obstructions, and The Embargo Collective was born.

The project resulted in seven new films, including *?E?anx (The Cave)* by Helen Haig-Brown, *Cepanvkuce Tutcenen (Three Little Boys)* by Sterlin Harjo, *Tsi tkahéhtayen (The Garden)* by Zoe Hopkins, *SAVAGE* by Lisa Jackson, *First Contact* by Rima Tamou, *b. dreams* by Blackhorse Lowe and *The White Tiger* by Taika Waititi. The series represented six Indigenous languages on screen including Tsilhqot'in, Mvskoke, Mohawk, Cree, Gírrimae and Navajo and premiered to a rapturous sold-out audience at the 2009 imagineNATIVE, in celebration of the Festival's 10th anniversary.

The project demonstrated the power of collectivity and began a vital dialogue on how Indigenous values change and inform the filmmaking process. Five years later, a new generation of the project began – The Embargo Collective II – and a group of artists were convened for an intensive process to dig deeper into these questions. The result of this collaboration is five new short films from rising Indigenous women artists in celebration of imagineNATIVE's 15th anniversary. Embargo Collective II expands on the notion of collectivity as a part of the process and explores the value of passing on knowledge. Two of the original Embargo members, Lisa Jackson (Anishnaabe) and Zoe Hopkins (Heiltsuk/Mohawk) are back to create new work, as well as three new artists: Caroline Monnet (Algonquin), Alethea Arnaquq-Baril (Inuk) and Elle-Máijá Tailfeathers (Blackfoot/Sámi).

In October 2013, this incredible group of women gathered at the Festival to collaboratively determine their restrictions and push each other's creative boundaries. The group's five days together were daunting, moving and inspiring.

To sum it up in a couple of words: utter fearlessness. In their previous work, each of these artists had directly put themselves on the line to create their work. All of the women had first-hand experience of the impacts of colonialism in their own lives, in their families and in their communities, and yet all of them had taken an unflinching stance in the face of the colonial disempowerment and marginalization that has plagued our communities for too long. In spite of their individual circumstances and struggles, together, as a collective, they dared to leap further into the unknown.

Three days into the process, the group determined a universal restriction based on mutual respect: that each filmmaker would make a new film drawing inspiration from the work and/or process of another filmmaker in the collective. For example, Zoe Hopkins was assigned to make a "Caroline Monnet film," and Elle-Máijá Tailfeathers was assigned to make a "Lisa Jackson film." The collective also determined to explore the theme of play throughout the creation process. In addition, the filmmakers created restrictions for each individual.

So, what exactly is The Embargo Collective II? It is an exploration of collectivity and passing on knowledge that values the notion that any one artist can rise to be a leader at any time, regardless of their years of experience. It is an examination of how Indigenous filmmakers self-determine new processes and pathways in cinema. It is the recognition of Indigenous women as leaders. And it is a project driven by fearlessness.

The Cree word *neepuhistumatowuk* means "they stand up for each other." For the Festival's 15th anniversary, we honour and celebrate this determined group of women who stand up for themselves, for their communities and for all of us.

– Danis Goulet



## award winners

OCT 26

SUN  
8:30 & 9:00 PM

TIFF BELL LIGHTBOX CINEMA 4 + CINEMA 6



imagineNATIVE showcases a selection of the Festival's award-winning films chosen at the Awards Night on Saturday, October 25. It's your chance to see for the first time (or again!), for FREE, these fantastic films, soon to travel the world on the festival circuit!

Selected works will be publicly announced late Saturday night via imagineNATIVE press release, social media and at the TIFF Bell Lightbox.

### Award Winners I

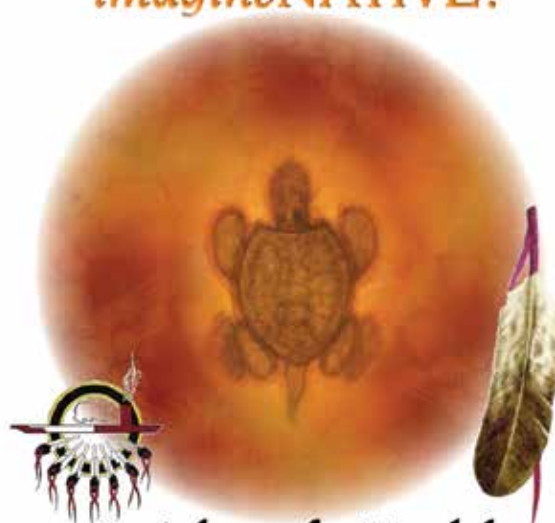
TIFF Bell Lightbox Cinema 6  
October 26, 8:30PM

### Award Winners II

TIFF Bell Lightbox Cinema 4  
October 26, 9:00PM

Note: Ratings to be announced at [www.imagineNATIVE.org](http://www.imagineNATIVE.org)

Happy 15<sup>th</sup> Birthday  
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Exchange Tower  
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[www.queensu.ca/fdasc/prospective\\_students](http://www.queensu.ca/fdasc/prospective_students)



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For more information, or to  
register, please contact:

Ashley Maracle  
Aboriginal Community  
Outreach Liaison  
613.533.6000 x77986  
[fdrecruiter@queensu.ca](mailto:fdrecruiter@queensu.ca)



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**OCT 23**THURS  
12:00 – 3:00 PM**industry series: free workshops & panels****15 YEARS****TIFF BELL LIGHTBOX CINEMA 4**

Sponsored by:

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GREENBERG  
FUND**

imagineNATIVE's FREE Industry Series brings together leading industry professionals from across Canada and around the world in an intimate setting designed to help advance your careers. We aim to strike a balance between art, commerce and critical thinking while creating a welcoming environment focused on advancing your career and practice. Come learn from and engage with some of the most respected and talented professionals working in the industry today.

Visit [www.imagineNATIVE.org](http://www.imagineNATIVE.org) or the imagineNATIVE Mobile App (Android & Apple) for the most updated panel information.

**IMAGINATIVE'S SHORT DOCUMENTARY  
PITCH COMPETITION****OCT 23**THURS  
12:00 – 1:15 PM**TIFF BELL LIGHTBOX  
CINEMA 4**

imagineNATIVE's incredibly popular documentary pitch competition is back! Experience the excitement of a live-pitch competition where four pre-selected pitch teams try to impress a jury of high-level industry professionals who will select one short doc project for \$2,000 cash from Aboriginal Peoples Television Network (APTN) and over \$3,000 in-kind production and networking prizes!

With Support from:

THE **DOC** STORY STUDIO**DOC** institute ▶**hotdocs**  
OUTSPOKEN. OUTSTANDING.**IMAGINATIVE'S SHORT DRAMA  
PITCH COMPETITION****OCT 23**THURS  
1:30 – 2:45 PM**TIFF BELL LIGHTBOX  
CINEMA 4**

In this drama-filled short pitch competition, four pre-selected teams pitch their projects to an industry jury of high-level professionals specializing in short films – and you're along for the ride! The Short Drama Pitch winner will take home a \$5,000 cash prize from Aboriginal Peoples Television Network (APTN) and over \$3,000 in-kind production and networking prizes!

With Support from:

**tiff.****YOUTH WORKSHOP: ONE DAY, ONE PHOTO, ONE STORY**

Available to pre-registered youth, the One Day, One Photo, One Story digital storytelling workshop begins with a storytelling circle, where each person shares a story from an image they bring, telling what is behind the image. Then participants work on a script, record their voice and learn video editing to create their digital story. The end product is a 2–4 minute video with a meaningful personal narrative that holds attention with a simple, compelling visual.

Presented by:





# industry series: free workshops & panels

**OCT 24**

FRI  
9:00 AM – 3:30 PM

## TELEFILM'S MICRO BUDGET PRODUCTION PROGRAM: FILMS IN PROGRESS!

**OCT 24**

FRI  
9:00 – 10:00 AM

TIFF BELL LIGHTBOX  
LEARNING STUDIOS  
A&B

Join Telefilm representatives and the creative teams behind the first feature film projects in production from the Aboriginal component of Telefilm's Micro-Budget Production Program for an exciting update and sneak peek on Canada's newest Indigenous features, including an insider's scoop on how to apply to the next deadline (January 2015)!

Presented by

**TELEFILM**  
C A N A D A

## DIGITAL CO-PRODUCTIONS: THE FUTURE OF INTERNATIONAL MEDIA ARTS COLLABORATIONS


**OCT 24**

FRI  
10:15 – 11:30 PM

TIFF BELL LIGHTBOX  
LEARNING STUDIOS  
A&B

The dawning of a digital age of co-productions is upon us! Join Canada Media Fund, international media funders and artists in a revealing introduction to the evolution of traditional co-production in the interactive realm. Featuring new initiatives between Canada and Australia specifically, get your art and business heads at the forefront of new funding and platforms in this thought-provoking discussion.

Presented by:

CMF  FMC

## MICRO MEETINGS NETWORKING EVENT

**OCT 24**

FRI  
2:00 – 3:30 PM

TIFF BELL LIGHTBOX  
LEARNING STUDIOS  
A&B

Exclusive to Delegate Pass Holders, imagineNATIVE's Micro Meetings connect you one-on-one with industry decision-makers, giving you valuable face-to-face time to discuss your project for acquisition, sale or development potential. Delegates who have missed the deadline for applications are welcome to apply during the Festival starting October 23 at the first Industry Series panel, until the end of the day, or at the event itself, pending availability. Apply early to secure your spot; spaces are limited!

An up-to-date list of attending buyers, broadcasters, distributors and programmers is available at [www.imagineNATIVE.org/Industry](http://www.imagineNATIVE.org/Industry).

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**OCT 25**SAT  
9:00 AM – 5:15 PM**industry series: free workshops & panels****15 YEARS****APTN TERMS OF TRADE: A NEW BUSINESS RELATIONSHIP****OCT 25**SAT  
9:00 – 10:00 AMTIFF BELL LIGHTBOX  
FOUNDERS LOUNGE  
4TH FLOOR

The Alliance of Aboriginal Media Professionals signed a terms of trade agreement with APTN this year on behalf of Canada's Aboriginal producers. Hear AAMP negotiating team members explain the process and how this landmark agreement will change the business relationship with this broadcaster.

**INDIGENOUS PRODUCTION MASTERCLASS****OCT 25**SAT  
10:30 – 11:30 AMTIFF BELL LIGHTBOX  
FOUNDERS LOUNGE  
4TH FLOOR

Starting, growing and maintaining a media arts production company in an ever-transforming industry is not for the faint of heart. Big Soul Productions from Canada and Blackfella Films from Australia have accomplished incredible feats since their inception and continue to push creative and business boundaries. Join the incredibly talented – and successful – respective heads of these companies, Laura Milliken and Rachel Perkins, in an in-depth conversation as they bring to you their expertise, advice, survival skills and best practices for ensuring a stable and growing Indigenous production company from start to future.

Presented by:

**MASTERCLASS: WARWICK THORNTON:  
THE COMPLETE STORYTELLER****OCT 25**SAT  
1:30 – 2:30 PMTIFF BELL LIGHTBOX  
FOUNDERS LOUNGE  
4TH FLOOR

imagineNATIVE proudly welcomes the return of Camera D'Or-winner Warwick Thornton, one of the world's most acclaimed Indigenous auteurs, in an insightful and art-redefining conversation with TIFF Head of Film Programmes, Jesse Wentz. In an enlightening (and bound to be entertaining) discussion, audiences gain insight into Warwick's unique artistic approaches – including his multiple roles as the director, editor, writer and cameraman on many of his productions – as we journey through his body of work (including his programmed new feature, *The Darkside* pg 71). A not-to-be missed panel!

Presented by:

**THE FUTURE OF INDIGENOUS SOCIAL JUSTICE DOCS****OCT 25**SAT  
4:15 – 5:15 PMTIFF BELL LIGHTBOX  
FOUNDERS LOUNGE  
4TH FLOOR

The documentaries of legendary Abenaki filmmaker Alanis Obomsawin have presented Indigenous Canadian perspectives through decades when these voices were actively ignored or silenced. Her body of work – primarily social justice documentaries – embodies a kind of filmmaking essential to Indigenous contemporary storytelling. With many Indigenous people continuing to battle social justice issues and raising their voice to be heard, the documentary continues to be a vital tool for our nations. With widespread cutbacks to documentary funding internationally – and to investigative and social justice documentaries in particular – this panel explores the challenges and action needed around this special and vital method of sovereign expression.

Join documentary filmmakers (including Alanis Obomsawin), producers and advocates in an electrifying discussion about the vital importance of this work and how the industry might and should respond to the need for creating opportunities to bring these stories to audiences.

Presented by:



makes you think



For updated information on the Industry Series, visit [www.imagenative.org/industry](http://www.imagenative.org/industry)

**SCRIPT DEVELOPMENT LAB: LIVE READING!****OCT 25**SAT  
12:00 PM - 1:30 PMTIFF BELL LIGHTBOX  
CINEMA 1

Come and get a unique sneak peak at future Indigenous movies and gain an insider's perspective on developing a feature film script at this special 15th anniversary event! Actors will read scenes from first-draft screenplays written by the four artists who took part in imagineNATIVE's inaugural Script Development Lab! An international panel of established feature filmmakers will provide feedback to the writers! This event is free; tickets are available at the TIFF Bell Lightbox starting on Friday, October 24 on a first-come, first-served basis. See page 79 for more information on this event.

Presented by:





**TIFF Bell Lightbox**  
**Reitman Square, 350 King St. W.**  
**NBC Universal Studio C**

Thursday, Oct 23 – Saturday, Oct 25  
 10:00 AM – 6:00 PM

Sunday, Oct 26  
 10:00 AM – 4:00 PM

For Mediatheque access, please check in at Guest Services Desk, TIFF Bell Lightbox Lobby.

**Please note that priority access is given to buyers, commissioning editors, acquisition executives, distributors, sales agents and festival programmers.**

The Mediatheque is open to Festival delegates only and provides access to the 2014 video library, viewing stations and the Internet.

The Mediatheque provides a video library on-demand videotheque facilities allowing Festival delegates to view all works submitted to the 2014 Festival. The Mediatheque allows buyers to preview works and offers filmmakers a unique opportunity to promote their work.



Again this year, imagineNATIVE is including TV series produced and led by Indigenous-owned production companies in the Mediatheque video library to acknowledge the medium as a vital creative and business outlet on the Indigenous media arts landscape. TV series will be listed as a separate section of the Mediatheque catalogue.

The Mediatheque catalogue is available to industry delegates only, upon presentation of their Delegate Pass. All productions housed in the Mediatheque are listed in the catalogue along with title, director, Indigenous affiliation, country and contact information for each film.

## INDIGENOUS ARTS ANNOUNCES A NEW PROGRAM AT THE BANFF CENTRE

### RE(CLAIM)

Indigenous Arts will embark on a new interdisciplinary program with a music focus called Re(Claim). Indigenous artists will reclaim the era of silent films made about Indigenous peoples through live performance, music, song, storytelling. This new program will subvert the gaze behind the camera, reclaim, and bring a fresh voice to an era on silence.

*Indigenous Arts at The Banff Centre congratulates imagineNATIVE on 15 years of outstanding success.*

**For more information:**  
[banffcentre.ca/indigenous-arts](http://banffcentre.ca/indigenous-arts)  
 403.763.6710 or 1.877.613.6725



## #nightsslikethese (pg. 72)

Directors: Amber Midthunder and Shay Eyre  
Print Source: Angelique Midthunder  
15 Crazy Rabbit Court  
Santa Fe, NM 87508  
USA  
+1 818 613 9208  
angeliquemidthunder@gmail.com  
www.nightslikethesemovie.com

## 8 Seasons (pg. 81)

Director: Oskar Östergren  
Print Source: Oskar Östergren  
Bautafilm  
Mittibacken 356  
S-92064 Tärnaby  
Sweden  
+46 70 555 13 17  
oskar@bautafilm.se  
www.bautafilm.se

## A

## Ahi Ka (The Long Burning Fires of Occupation) (pg. 91)

Director: Richard Curtis  
Print Source: Tim Hope  
New Zealand Film Commission  
119 Ghuznee Street, Level 3  
Wellington 6011  
New Zealand  
+64 4 891 1052  
tim@nzfilm.co.nz  
www.nzfilm.co.nz

## Ahpi (Wide As Oceans) (pg. 70)

Director: Oskar Östergren  
Print Source: Oskar Östergren  
Bautafilm  
Mittibacken 356  
S-92064 Tärnaby  
Sweden  
+46 70 555 13 17  
oskar@bautafilm.se  
www.bautafilm.se

## Äigin (pg. 63)

Director: Jouni West  
Print Source: Jukka Vidgren  
Mutant Koala Pictures  
Mäkelininkatu 15  
Oulu 90100  
Finland  
+358 44 333 0181  
jukka@mutantkoala.com  
www.mutantkoala.com

## Aitun (Traditions) (pg. 56)

Director: Kévin Bellefleur  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Alice and Kevin (pg. 75)

Director: Sam Vint  
Print Source: Devon Kerslake  
Winnipeg Film Group  
100 Arthur Street, Unit 300  
Winnipeg, MB R3B 1H3

## Canada

+1 204 925 3456 ext. 105  
distribution@winnipegfilmgroup.com  
www.winnipegfilmgroup.com

## Among Ravens (pg. 92)

Directors: Randy Redroad and Russell Friedenberg  
Print Source: TriCoast International  
11124 Washington Boulevard  
Culver City, CA 90232  
USA  
+1 310 458 7707  
www.tricoastworldwide.com

## Angel (pg. 95)

Director: Adrian Wills  
Print Source: David Opitz  
Metro Screen  
PO Box 299  
Paddington, NSW 2021  
Australia  
+61 2 9356 1818  
d.opitz@metroscreen.org.au  
www.metroscreen.org.au

## Apikiwiyaq (Coming Home) (pg. 83)

Director: Shane Belcourt  
Print Source: imagineNATIVE  
401 Richmond Street West, Suite 349  
Toronto, ON M5V 3A8  
Canada  
+1 416 585 2333  
info@imagenative.org  
www.imagenative.org

## Augmented Reality Neuro Project (pg. 44)

Artist: Sean Muir  
Print Source: Sean Muir  
sean@thehealthyaboriginal.net  
www.thehealthyaboriginal.net

## Aviliaq (pg. 96)

Director: Alethea Arnaquq-Baril  
Print Source: imagineNATIVE  
401 Richmond Street West, Suite 349  
Toronto, ON M5V 3A8  
Canada  
+1 416 585 2333  
info@imagenative.org  
www.imagenative.org

## Awakening, The (pg. 44)

Artist: Theresa Stevenson  
Print Source: Theresa Stevenson  
theresa.stevenson@gmail.com

## B

## Bedevil (pg. 66)

Director: Tracey Moffatt  
Print Source: Kristen Fitzpatrick  
Women Make Movies  
115 W 29th Street, Suite 1200  
New York, NY 10001  
USA  
+1 212 925 0606  
kf@wmm.com  
www.wmm.com

## Being a Medium: Throne (pg. 77)

Directors: Zane Saunders and Nicholas Mills  
Print Source: Zane Saunders and Nicholas Mills

## PO Box 1557

Cairns, Queensland 4870  
Australia  
+61 0 403 786 691  
zane@zanesaunders.com  
nicholas@thehouseoffalcon.com  
www.zanesaunders.com  
www.thehouseoffalcon.com

## Beyond Unaipon (pg. 47)

Producer: Rhianna Patrick  
Print Source: Rhianna Patrick  
ABC Ultimo Centre  
700 Harris Street  
Sydney, NSW 2001  
Australia  
+61 2 8333 4210  
www.abc.net.au/message

## Big Lemming, The (pg. 50)

Director: Mosha Folger  
Print Source: Mosha Folger  
265 Daly Avenue, Apt. 44  
Ottawa, ON K1N 6G4  
Canada  
+1 613 983 0523  
moshafolger@gmail.com

## Bihttoš (Rebel) (pg. 96)

Director: Elle-Máijá Tailfeathers  
Print Source: imagineNATIVE  
401 Richmond Street West, Suite 349  
Toronto, ON M5V 3A8  
Canada  
+1 416 585 2333  
info@imagenative.org  
www.imagenative.org

## Black Panther Woman (pg. 93)

Director: Rachel Perkins  
Print Source: Hayley Johnson  
Blackfella Films  
10 Cecil Street  
Paddington, NSW 2021  
Australia  
+61 2 9380 4000  
hayley@blackfellafilms.com.au  
www.blackfellafilms.com.au

## Blocus 138 (pg. 56)

Director: Réal Junior Leblanc  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Bloodlines (pg. 63)

Director: Christopher Cegielski  
Print Source: Christopher Cegielski  
The University of Arizona  
6696 N. Snowflake  
Flagstaff, AZ 86004  
USA  
+1 928 266 6534  
christopher.nataani@gmail.com

## Bonki (pg. 80)

Director: Siljá Somy  
Print Source: Arna Marie Bersaas  
Norwegian Film Institute  
Dronningens gt 16  
Oslo, N-0152  
Norway  
+47 22 47 45 00 x73  
amb@nfi.no  
www.norwegianfilms.no

## Born of the Land (pg. 78)

Director: Maree Clarke  
Print Source: Jenny Fraser  
dot\_ayu@yahoo.com.au

## Boss (pg. 95)

Director: Revonna Urban  
Print Source: Don Baylis  
Top End Aboriginal Bush Broadcasting  
Association  
(TEABBA)  
PO Box 41644  
Casuarina, NT 0829  
Australia  
+61 8 89390400  
don.baylis@teabba.com.au  
www.teabba.com.au

## Boy and Moth (pg. 77)

Directors: Rebekkah Pitt, John Graham and  
Christine Peacock  
Print Source: Christine Peacock  
P.O. Box 3230  
South Brisbane, Queensland 4101  
Australia  
+61 4737 9822  
colourise@internode.on.net  
www.colourise.com.au

## Bubble Bubble (pg. 95)

Director: PAW MEDIA  
Print Source: Indigenous Community  
Television Limited  
PO Box 4966  
Alice Springs, NT 0871  
Australia  
+61 8 8952 3118  
infor@ictv.net.au  
www.ictv.net.au

## C

## Clan (pg. 63)

Director: Larissa Behrendt  
Print Source: Kym Louise Barton  
AFTRS  
PO Box 2286  
Strawberry Hills, NSW 2012  
Australia  
+61 2 9805 6455  
kymbarton@aftrs.edu.au  
www.aftrs.edu.au

## Coueurs de nuits (Night Runners) (pg. 56)

Director: Chanouk Newashish  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Covered (pg. 91)

Writer: Tara Beier (Browne)  
Print Source: Dennis Beier  
Island Trail Films  
136 Avon Avenue  
Toronto, ON M6N 3W9  
Canada  
+1 647 969 4737  
dennis.beier@gmail.com  
www.dennisbeier.blogspot.ca

## D

## Dance (pg. 49)

Director: Steven Judd  
Print Source: Steven Judd  
425 24th Avenue North-West, Unit B  
Oklahoma City, OK 73069  
USA  
+1 310 691 6279  
steven@restless-natives.com

## darg : construction (pg. 91)

Director: Lindsay McIntyre  
Print Source: Lindsay McIntyre  
+1 438 580 6040  
email.linds@gmail.com

## Darkside, The (pg. 71)

Director: Warwick Thornton  
Print Source: Sata Cissokho  
Memento Films International  
9 cité Paradis  
Paris 75010  
France  
+33 153 349 033  
festival@memento-films.com

## Destiny In The Dirt (pg. 95)

Director: Ella Bancroft  
Print Source: David Opitz  
Metro Screen  
PO Box 299  
Paddington, NSW 2021  
Australia  
+61 2 9356 1818  
d.opitz@metroscreen.org.au

## Divide, The (pg. 50)

Director: Myesha Collins  
programming@imagineNATIVE.org

## Drunktown's Finest (pg. 61)

Director: Sydney Freeland  
Print Source: Lucas Verga  
The Film Sales Company  
165 Madison Ave, Suite 601  
New York, NY 10016  
USA  
+1 212 481 5020  
lucas.verga@filmsalecorp.com  
www.filmalecorp.com

## E

## Ealli Guoddá Joavkkus

## (Leaving The Herd) (pg. 62)

Director: Egil Pedersen  
Print Source: Egil Pedersen  
Snöfokk Film  
Ole Reistads veg 5E  
Jessheim 2067  
Norway  
+47 915 81 530  
post@egilpedersen.com  
www.egilpedersen.com

## Empire (pg. 77)

Director: Michael Riley  
Print Source: Jenny Fraser  
dot\_ayu@yahoo.com.au

## F

## Fin De (End Of) (pg. 51)

Director: Federico Cuatlatl  
Print Source: Federico Cuatlatl  
814 Freeman Drive  
Plymouth, IN 46563  
USA  
+1 574 933 4000  
fcuatla@bgsu.edu

## Following that Moment (pg. 66)

Curator/Presenter: Lisa Myers  
Print Source: VTape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
www.vtape.org

## Forgotten Voices (pg. 46)

Producer: Irkar Beljaars  
Print Source: Irkar Beljaars  
irkar1@gmail.com

## Frankie's Story (pg. 95)

Director: David Ngoombujarra  
Print Source: Ronin Films  
PO Box 680  
Mitchell ACT 2911  
Australia  
+61 2 6248 0851  
orders@roninfilms.com.au

## Freedom (pg. 95)

Director: John Harvey  
Print Source: Mike Justice  
mikejustice@gmail.com

## From Another Time Comes One... (Into A New Time Becomes A Brother) (pg. 67)

Director: Zachery Longboy  
Print Source: Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
distribution@vtape.org  
www.vtape.org

## From Chooky to Djuki (pg. 47)

Producer: Rico Adjrun  
Print Source: Rico Adjrun  
ABC Radio National  
GPO Box 9994  
Melbourne, VIC 3001  
Australia  
+61 8 8943 3137  
adjrun.rico@abc.net.au  
www.abc.net.au/rn

## Fusion (pg. 72)

Director: Allan George  
Print Source: Ben Fowler  
Sideways Productions  
26 Golf Road  
Epsom, AU 1023  
New Zealand  
+64 2 1234 4113  
ben@sidewaysproductions.co.nz

## G

### George Bassler's Perpetual Motion Machine (pg. 73)

Director: Berny Hi  
Print Source: Devon Kerslake  
Winnipeg Film Group  
100 Arthur Street, Unit 300  
Winnipeg, MB R3B 1H3  
Canada  
+1 204 925 3456 ext. 105  
distribution@winnipegfilmgroup.com  
www.winnipegfilmgroup.com

### Giving Up The Ghost (pg. 63)

Director: Michael Keshane  
Print Source: Michael Keshane  
1 647 760 8818  
michaelkeshane@yahoo.ca

### Good Medicine: Madeline Hodge (pg. 60)

Director: Jenny Fraser  
Print Source: Jenny Fraser  
12 Mott St, Unit 5  
Gaythorne, Q 4051  
Australia

### Guardians of the Waters (pg. 65)

Director: Guardians of the Waters Youth Collective  
Print Source: Mateo Hinojosa  
The Cultural Conservatory  
1016 Lincoln Boulevard  
Thoreau Center for Sustainability  
PO Box 29044  
San Francisco, CA 94129  
USA  
+1 847 644 5246  
mateo@nativeland.org  
www.nativeland.org

## H

### Haida Raid 3: Save Our Waters (pg. 65)

Director: Amanda Strong  
Print Source: Amanda Strong  
Spotted Fawn Productions  
3465 Glen Drive, Suite 204  
Vancouver, BC V5V 4S5  
Canada  
+1 905 617 6568  
amanda@amandastrong.com  
www.amandastrong.com

### Hearing, The (pg. 56)

Director: Russell Ratt-Brascoupe  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

### HIDE (pg. 68)

Director: Sébastien Aubin  
Print Source: Sébastien Aubin  
3655 boul St-Laurent, Unit 208  
Montréal, QC H2X 2V6  
+1 438 992 4861  
aubinsebastien@gmail.com

### Home (pg. 80)

Director: Chris Molloy

Print Source: Aroha Awarau  
Ebb and Flow Limited  
122A Newton Road  
Eden Terrace, AU 1010  
New Zealand  
+64 27 839 4390  
aawarau@hotmail.com

### Huitzilopochtli (Hummingbird) (pg. 51)

Director: Tracy Rector  
Print Source: Tracy Rector  
tracy@longhousemedia.org  
www.longhousemedia.org

## I

### ICE FISHING (pg. 38)

Artist: Jordan Bennett  
Print Source: Jennifer Moss  
j.moss@nfb.ca

### Ieniénte and the Peacemaker's Wampum (pg. 44)

Artists: Skins 4.0 Collective  
Print Source: Skawennati Fragnito  
skawennati@gmail.com

### Indigo (pg. 59)

Director: Amanda Strong  
Print Source: Amanda Strong  
Spotted Fawn Productions  
3465 Glen Drive, Suite 204  
Vancouver, BC V5V 4S5  
Canada  
+1 905 617 6568  
amanda@amandastrong.com  
www.amandastrong.com

### INTEMPERANCE (pg. 97)

Director: Lisa Jackson  
Print Source: imagineNATIVE  
401 Richmond Street West, Suite 349  
Toronto, ON M5V 3A8  
Canada  
+1 416 585 2333  
info@imagenative.org  
www.imagenative.org

### I Want To Know Why (pg. 67)

Director: Dana Claxton  
Print Source: Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
distribution@vtape.org  
www.vtape.org

## J

### Jhindu (pg. 77)

Director: Luke Briscoe  
Print Source: Jenny Fraser  
dot\_ayu@yahoo.com.au

### Jorinda's Resa (Jorinda's Journey) (pg. 80)

Director: Liselotte Wajstedt  
Print Source: Sirel Peensaar  
Filmpool Nord  
Adolf Hedinsvägen 51 D  
Kiruna 98133  
Sweden  
0046702603769  
sirel@fnp.se  
www.liselottewajstedt.com

### Jude (pg. 95)

Director: Dylan McDonald  
Print Source: Nick Lee  
Central Australian Aboriginal  
Media Association  
PO Box 2608  
101 Todd Street  
Alice Springs, NT 0871  
Australia  
+61 8 8951 9778  
n.lee@caama.com.au

### Just Dandy (pg. 61)

Director: Thirza Cuthand  
Print Source: Wanda Vanderstoop  
Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
distribution@vtape.org  
www.vtape.org

## K

### Kajutaijuq: The Spirit That Knocks in the Night (pg. 62)

Producer: Nyla Innuksuk  
Print Source: Nyla Innuksuk  
Innuksuk Productions  
39 Parliament Street, unit 311  
Toronto, ON  
M5A 4R2  
+1 647 286 4587  
Nyla.innuksuk@gmail.com  
www.kajutaijuqfilm.com

### Kaha:wi : The Cycle of Life (pg. 60)

Director: Shane Belcourt  
Print Source: Jeremy Edwardes  
Wabunganung Film Company Ltd.  
c/o Coptor Productions  
215 Spadina Avenue, Unit 400  
Toronto, ON M5T 2C7  
Canada  
+1 647 274 7401  
jedwardes@coptor.com  
www.coptor.com

### Kay Pacha (One Picture) (pg. 80)

Director: Alvaro Sarmiento  
Print Source: Diego Sarmiento  
HDPERU  
Jr. Salamanca 233 Pueblo Libre  
Lima 21  
Peru  
+51 988362267  
cinemaexpandido@gmail.com  
www.hdperu.com

### Kepler X-47 (pg. 72)

Producer: Kaz Kipp  
Print Source: Erin Li  
American Film Institute  
2021 N. Western Avenue  
Los Angeles, CA 90027  
USA  
+1 424 234 8847  
info@ErinLi.com  
www.ErinLi.com



## Kewekapawetan (Return After the Flood) (pg. 65)

Director: Jennifer Dysart  
Print Source: 168 Part Street South, Unit 11  
Hamilton, ON L8P 3E8  
Canada  
+1 289 682 0468  
jdysart99@gmail.com

## Kuekuatsheu Mak Muak (The Wolverine and the Loon) (pg. 50)

Directors: Christine Poker and Reneltha Arluk  
Print Source: Navarana Igloodiorte  
Anorae Productions  
9 Quarry Lane  
Sackville, NB  
Canada  
E4L 4G3  
+1 506 364 9285  
navarana9@gmail.com

## L

## L'amendement (The Amendment) (pg. 55)

Director: Kevin Papatie  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## La Mallette Noire (The Black Case) (pg. 69)

Director: Caroline Monnet  
Print Source: Caroline Monnet  
DESC  
3655 Boulevard Saint-Laurent, Unit 208  
Montréal, QC H2X 2V6  
Canada  
+1 438 992 4814  
coco.monnet@gmail.com  
carolinemonnet.ca

## La Tiricia O Cómo Curar la Tristeza (The Doldrums on How to Cure Sadness) (pg. 60)

Director: Ángeles Cruz  
Print Source: Vanessa Gutiérrez Toca  
Instituto Mexicano de Cinematografía  
Insurgentes Sur 674  
Col. Del Valle  
CP 03100, Benito Juárez, Distrito Federal  
México  
+52-55 5448 5339  
difuinte@imcine.gob.mx  
www.imcine.gob.mx

## Last Deaths of Joe, The (pg. 72)

Director: Adonay Guerrero Cortes  
Print Source: Adonay Guerrero Cortes  
80 Biggs Street, Unit 28  
Frederickton, NB E3B 6J6  
Canada  
+1 506 476 0723  
adonayguerrero@gmail.com  
adonayguerrero.wordpress.com

## Leaks (pg. 75)

Director: Cara Mumford  
Print Source: Wanda Vanderstoop  
Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317

distribution@vtape.org  
www.vtape.org

## Le rêve d'une mere (A Mother's Dream)(pg. 55)

Director: Cherylin Papatie  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Lodge, The (pg. 59)

Director: Terril Calder  
Print Source: Wanda Vanderstoop  
Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
distribution@vtape.org  
www.vtape.org

## Lot of Lost Survivors, A (pg. 77)

Director: Michelle Blakeney  
Print Source: Michelle Blakeney  
2 Albion Street  
Annandale, NSW 2038  
Australia  
+61 0416 059 721  
bellesphotos2000@yahoo.com

## M

## Mabuji (pg. 95)

Director: Tyson Mowarin  
Print Source: Ronin Films  
PO Box 680  
Mitchell ACT 2911  
Australia  
+61 2 6248 0851  
orders@roninfilms.com.au

## Mamu (Ghost) (pg. 73)

Director: Curtis Taylor  
Print Source: Mark Taylor  
1 Powerhouse Road  
Casula, NSW 2170  
Australia  
+61 2 9602 9568  
mark@curiousworks.com.au  
www.curiousworks.com.au

## Micta (pg. 55)

Director: Élisabeth Moar and Mecky Ottawa  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Misaabe (pg. 69)

Director: Susan Blight  
Print Source: Susan Blight  
74 Westmount Avenue  
Toronto, ON M6H 3K1  
+1 416 788 2154  
blightsusan@gmail.com  
www.susanblight.com

## Mon Oncle Antoine

## (My Uncle Antoine) (pg. 50)

Directors: Delia Gunn and Gracy Brazeau  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Morning Star Īrha (Morning Star Shine) (pg. 50)

Director: Jarret Twouyoungmen  
Print Source: CSIF  
CommunityWise Resource Centre  
223 12 Ave SW, Unit 103  
Calgary, AB T2R 0G9  
Canada  
+1 403 205 4747

## Murri Girl (pg. 77)

Director: Ross Watson  
Print Source: Christine Peacock  
P.O. Box 3230  
South Brisbane, Queensland 4101  
Australia  
+61 4737 9822  
colourise@internode.on.net  
www.colourise.com.au

## My Box (pg. 56)

Director: Allison Coon-Come  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## My Legacy (pg. 75)

Director: Helen Haig-Brown  
Print Source: Wanda Vanderstoop  
Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
distribution@vtape.org  
www.vtape.org

## N

## Nadie Especial (Nobody Special) (pg. 91)

Director: Juan Alejandro Ramirez  
Print Source: Juan Alejandro Ramirez  
30 Waterside Plaza, Unit 23J  
New York, NY 10010  
USA  
+1 212 706 8144  
Ramirez@otrotono.com  
www.otrotono.com

## Ne le dis pas (Do Not Tell) (pg. 55)

Director: Jani Bellefleur  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## **Ngurra Wanggagu (Country Talking) (pg. 95)**

Director: Tyson Mowarin  
Print Source: Geraldine Chia  
Joined Up Films  
PO Box 229  
Mount Lawley, WA 6929  
Australia  
+61 8 9227 1770  
Geraldine@joinedup.com.au  
www.joinedup.com.au

## **Night Cries: A Rural Tragedy (pg. 57)**

Director: Tracey Moffatt  
Print Source: Kristen Fitzpatrick  
Women Make Movies  
115 W 29th Street, Suite 1200  
New York, NY 10001  
USA  
+1 212 925 0606  
kf@wmm.com  
www.wmm.com

## **Noah (pg. 69)**

Directors: Walter Woodman and Patrick Cederberg  
Print Source: Walter Woodman  
Wallywood Inc.  
160 Baldwin Street  
Toronto, ON M5V 3K7  
Canada  
+1 416 899 0863  
walter@koalamotion.com

## **Nodin (Wind)(pg. 56)**

Director: Nodin Wawatie  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## **O**

## **O Homem Que Matou Deus (The Man Who Killed God) (pg. 73)**

Director: Noé Vitoux  
Print Source: Noé Vitoux  
Resistance Prod  
6A Rue D'Abon  
05000 Gap  
France  
+33681504206  
nocebo.ak@gmail.com  
www.noefilm.com

## **Olga - To My Friends (pg. 70)**

Director: Paul Anders Simma  
Print Source: Aleksander Govedarica  
Taskovski Films Ltd.  
7 Granard Business Centre, Bunns Lane  
London NW7 2DQ  
UK  
+387 66 405 623  
festivals@taskovskifilms.com  
www.taskovskifilms.com

## **One Fine Day (pg. 80)**

Director: Kelli Cross  
Print Source: Kelrick Martin  
Spear Point Productions  
PO Box 8400  
Perth BC WA 6849

Australia  
+61 427 191 113  
kelrick@spearpoint.com.au  
www.spearpoint.com.au

## **ONICKAKW! (WAKE UP!) (pg. 91)**

Director: Sipi Flamand  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## **Orphan and the Polar Bear, The (pg. 63)**

Producer: Louise Flaherty  
Print Source: Jessie Hale  
Taqqut Productions  
146A Orchard View Boulevard  
Toronto, ON M4R 1C3  
Canada  
+1 647 344 3540  
jessie@taqqut.com  
www.taqqut.com

## **P**

## **Pa Boys, The (pg. 84)**

Director: Himiona Grace  
Print Source: Jasmine McSweeney  
New Zealand Film Commission  
119 Ghuznee Street, Level 3  
Wellington 6011  
New Zealand  
+64 1 382 7682  
Jasmin@nzfilm.co.nz  
www.nzfilm.co.nz

## **Plains Empty (pg. 57)**

Director: Beck Cole  
Print Source: Kath Shelper  
Scarlett Pictures Pty Ltd  
268 Devonshire Street  
Surry Hills, NSW 2010  
Australia  
+61 4 2366 2987  
kath@scarlettpictures.com.au  
www.scarlettpictures.com.au

## **Poles Apart (pg. 77)**

Director: r e a  
Print Source: r e a  
P.O. Box 584  
Hazelbrook, NSW 2779  
Australia  
+ 61 (0) 449229425  
reanoir@gmail.com  
www.solidscreen.com.au  
www.flickr.com/photos/reanoir

## **R**

## **Rat Art (pg. 67)**

Director: Mike Macdonald  
Print Source: Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
distribution@vtape.org  
www.vtape.org

## **Rattlesnake (pg. 69)**

Director: Kelvin Redvers  
Print Source: Kelvin Redvers  
822 Homer Street, Unit 1006  
Vancouver, BC V6B 6M3  
Canada  
+1 778 835 6018  
kredvers@gmail.com

## **Response-Hive City, The (pg. 45)**

Artist: Jude Norris  
Print Source: Jude Norris  
mistatim4x@gmail.com

## **Resonating Reconciliation: From Ryerson to Shingwauk (pg. 46)**

Producer: Pamela Matthews  
Print Source: Pamela Matthews  
pamela\_matthews@sympatico.ca  
www.pamelamatthews.ca

## **Road to Whakarae, The (pg. 84)**

Director: Tim Worrall  
Print Source: Tim Worrall  
Smart As Productions  
1 Kuirau Street  
Ohinemutu, Rotorua 3010  
New Zealand  
+64 2 1176 4631  
timworrall@paradise.net.nz

## **Roberta (pg. 96)**

Director: Caroline Monnet  
Print Source: imagineNATIVE  
401 Richmond Street West, Suite 349  
Toronto, ON M5V 3A8  
Canada  
+1 416 585 2333  
info@imagenative.org  
www.imagenative.org

## **Ross and Beth (pg. 63)**

Director: Hammish Bennett  
Print Source: Tim Hope  
New Zealand Film Commission  
119 Ghuznee Street, Level 3  
Wellington 6011  
New Zealand  
+64 4 891 1052  
tim@nzfilm.co.nz  
www.nzfilm.co.nz

## **Run Like The Wind (pg. 89)**

Director: David Telles  
Print Source: Michelle Chan  
3389 Bennett Drive  
Los Angeles, CA 90068  
USA  
+1 415 378 3056  
mchanproductions84@gmail.com

## **S**

## **Silence, The (pg. 68)**

Director: Echota Killnight  
Print Source: Echota C. Killnight  
19807 East 763 Road  
Tahlequah, OK 74464  
USA  
+1 505 469 8051  
ekillnight@yahoo.com

## Skyworld (pg. 96)

Director: Zoe Leigh Hopkins  
Print Source: imagineNATIVE  
401 Richmond Street West, Suite 349  
Toronto, ON M5V 3A8  
Canada  
+1 416 585 2333  
info@imagenative.org  
www.imagenative.org

## Slikebal (The Beginning) (pg. 51)

Director: Bernardino de Jesús López de la Cruz  
Print Source: Carolina Coppel  
Ambulante Más Allá  
Chihuahua 97-B  
Colonia Roma Norte  
México D. F. 06700  
México  
+55 54 04 66 92  
coppel.carolina@gmail.com  
www.ambulante.com.mx

## SNIP (pg. 83)

Director: Terril Calder  
Print Source: imagineNATIVE  
401 Richmond Street West, Suite 349  
Toronto, ON M5V 3A8  
Canada  
+1 416 585 2333  
info@imagenative.org  
www.imagenative.org

## Softly Spoken (pg. 63)

Director: Aanjeni Twenish  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Sol (pg. 68)

Director: Susan Avingaq  
Print Source: Wanda Vanderstoop  
Vtape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
distribution@vtape.org  
www.vtape.org

## Soul of Darwin, The: The Centenary of the

**Kahlin Compound (pg. 47)**  
Print Source: Lorena Allam  
ABC Radio National  
GPO Box 9994  
Melbourne, VIC 3001  
Australia  
+64 3 9626 1350

## Speakers of the Heart (pg. 46)

Producer: Crystal Favel  
crystalfavel@gmail.com  
www.urbanindianproductions.com

## Story of the Healing Foundation, The (pg. 78)

Director: Gilimbaa  
Print Source: Jenny Fraser  
dot\_ayu@yahoo.com.au

## Story of Two Wolves, The (pg. 50)

Director: Shane Snook  
Print Source: N/A

## Sugar Bag (pg. 95)

Director: Gary Cooper  
Print Source: Pauline Clague  
PO Box 557  
Broadway, NSW 2007  
Australia  
pauline.clague@sbs.com.au

## Sumé - Mumisitsinerup Nipaa (Sumé - Sound of a Revolution) (pg. 89)

Director: Inuk Silis Høegh  
Print Source: Emile Peronard  
Wildersgade 32, 3. Sal  
DK - 1408 Copenhagen K  
Denmark  
+45 25 79 96 54  
emile@emileperonard.dk  
www.facebook.com/Sumefilmen

## Superhighway Across The Sky (pg. 45)

Artists: The Blackout Collective  
Print Source: Jenny Fraser  
dot\_ayu@yahoo.com.au

## T

## Tama (Son) (pg. 80)

Director: Ryan Alexander Lloyd  
Print Source: Ryan Alexander Lloyd  
Brothers Young Pictures  
90 Yarra Street  
Abbotsford, VIC 3067  
Australia  
+61 424 039 469  
ryan@brothersyoungpictures.com  
www.ryanalexanderlloyd.com

## This My Be The Last Time (pg. 64)

Director: Sterlin Harjo  
Print Source: Elliott Moore  
Bond Strategy & Influence  
42 Bond Street, 3rd floor  
New York, NY 10012  
USA  
+1 212 354 2135  
elliottm@bondinfluence.com  
www.bondinfluence.com

## Through the Looking Glass (pg. 67)

Director: Thirza Cuthand  
Print Source: VTape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
www.vtape.org

## Tonsure (pg. 55)

Director: Mecky Ottawa  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Tracing Blood (pg. 81)

Director: Lisa Jodoin  
Print Source: Lisa Jodoin  
193 Carney Street  
Fredericton, NB E3A 3A3  
Canada  
+1 506 454 9216  
lisa.jodoin@unb.ca

## Traditional Healing (pg. 56)

Director: Raymond Caplin  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

## Tramas Y Trascendencias (Resilience) (pg. 60)

Director: Flor de María Álvarez Medrano  
Print Source: Carolina Coppel  
Ambulante Más Allá  
Chihuahua 97-B  
Colonia Roma Norte  
México D. F. 06700  
México  
+55 54 04 66 92  
coppel.carolina@gmail.com  
www.ambulante.com.mx

## Treading Water (pg. 65)

Directors: Janelle and Jérémie Wookey  
Print Source: Devon Kerslake  
Winnipeg Film Group  
100 Arthur Street, Unit 300  
Winnipeg, MB R3B 1H3  
Canada  
+1 204 925 3456 ext. 105  
distribution@winnipegfilmgroup.com  
www.winnipegfilmgroup.com

## Trick or Treaty? (pg. 85)

Director: Alanis Obomsawin  
Print Source: Danielle Viau  
National Film Board of Canada  
3155 Côte-de-Liesse  
Montréal, QC H4N 2N4  
Canada  
d.viau@nfb.ca  
www.nfb.ca

## True Pride Reality (pg. 91)

Director: Echota Killnight  
Print Source: Echota C. Killnight  
19807 East 763 Road  
Tahlequah, OK 74464  
USA  
+1 505 469 8051  
ekillnight@yahoo.com

## Turtle Island - Take 'em All (pg. 67)

Director: Joane Cardinal Schubert  
Print Source: VTape  
401 Richmond Street West, Suite 452  
Toronto, ON M5V 3A8  
Canada  
+1 416 351 1317  
www.vtape.org

## U

### Uhke (pg. 45)

Artist: Cheyenne Scott  
Print Source: Cheyenne Scott  
cheyenne.scott04@gmail.com

### Underground, The (pg. 69)

Director: Michelle Latimer  
Print Source: Tara Woodbury  
1B Carling Avenue  
Toronto, ON M6G 3R9  
Canada  
+1 416 320 3498  
tara.woodbury@gmail.com

### unsettled (pg. 77)

Director: Jenny Fraser  
Print Source: Jenny Fraser  
12 Mott St, Unit 5  
Gaythorne, Q 4051  
Australia

## V

### Várjätvuotnalaččt (Portraits from Varangerfjord) (pg. 81)

Director: Egil Pedersen  
Print Source: Snøfokk Film  
Ole Reistads veg 5E  
Jessheim 2067  
Norway  
+47 915 81 530  
post@egilpedersen.com  
www.egilpedersen.com

## W

### Wadu Matyidi (pg. 95)

Writer: Kaurna Elders  
Print Source: Sonja Vivienne  
s.vivienne@uq.edu.au

### Want of Sympathy, A: The Letters of Percy and Lucy Pepper (pg. 47)

Producer: Lorena Allam  
Print Source: Lorena Allam  
ABC Radio National  
GPO Box 9994  
Melbourne, VIC 3001  
Australia  
+64 3 9626 1350

### Warrior Women Series I: The Beginning (pg. 45)

Artist: Lily Ginnish-Lavalley  
Print Source: Lily Ginnish-Lavalley  
sitamuk@hotmail.com

### Warruwi Basket Weavers (pg. 77)

Director: June Mills  
Print Source: Jenny Fraser  
dot\_ayu@yahoo.com.au

### Ways of Yesterday (pg. 63)

Director: Elliott Simon  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

### We Become Them (pg. 72)

Director: James Luna  
Print Source: James A. Luna  
150 Harolds Road  
La Jolla Indian Reservation  
Pauma Valley, CA 92061  
USA  
+1 619 991 8793  
jluna@palomar.edu  
www.jamesluna.com

### Weight, The (pg. 55)

Director: Craig Commanda  
Print Source: Christian Morrisette  
Wapikoni Mobile  
400 Avenue Atlantic, Office 101  
Montréal, QC H2V 1A5  
Canada  
+1 514 523 7317  
distribution@wapikoni.ca  
www.wapikoni.ca

### What We Do In The Shadows (pg. 49)

Directors: Taika Waititi and Jemaine Clement  
Print Source: Amanda Heatley  
Park Road Post Production  
141 Park Road  
Miramar, Wellington 6022  
New Zealand  
+64 4 909 7800  
aheatley@parkroad.co.nz  
www.parkroadpost.co.nz/contact-us/

### When We Walked: Irritilatju Tjina Anangi (pg. 47)

Producer: Dennis Charles  
Print Source: Laura McDowell  
Warlpiri Media Association  
Yuendumu LPO via Alice Springs, NT 0872  
Australia  
+64 8 8956 4024  
info@pawmedia.com.au

### White Day, A (pg. 62)

Director: Michail Lukachevskiy  
Print Source: Sardana Savvina  
Yakutsk International Film Festival  
12 Chernyshevskogo Street, Flat 79  
Yakutsk, Republic Sakha 677000  
Russia  
+79248689923  
ssardaana@gmail.com  
www.sakhamovies.com  
www.yktfilmfest.com

### Wind (pg. 57)

Director: Ivan Sen  
programming@imagineNATIVE.org

### With This, We Blanket The People (pg. 46)

Producer: Janet Rogers  
Print Source: Janet Rogers  
janetmarie@pacificcoast.net  
www.janetmarierogers.com



**A****Adjrún, Rico**

From Chooky to Djuki (pg. 47)

**Allam, Lorena**Soul of Darwin, The: The Centenary of the Kahlin Compound (pg. 47)  
Want of Sympathy: The Letters of Percy and Lucy Pepper (pg. 47)**Alvarez Medrano, Flor de Maria**

Tramas Y Trascendencias (Resilience) (pg. 60)

**Arluk, Reneltta**

Kuekuatsheu Mak Muak (The Wolverine and Loon) (pg. 50)

**Arnaquq-Baril, Alethea**

Aviliaq (pg. 96)

**Aubin, Sébastien**Hide (pg. 68)  
RECAST (pg. 39)**Avingaq, Susan**

Sol (pg. 68)

**Awarau, Aroha**

Home (pg. 80)

**B****Bâł Nango, Marja**

RECAST (pg. 39)

**Bancroft, Ella**

Destiny In The Dirt (pg. 95)

**Behrendt, Larissa**

Clan (pg. 63)

**Beier (Browne), Tara**

Covered (pg. 91)

**Belcourt, Shane**Apikiwiyak (Coming Home) (pg. 83)  
Kaha:wi : The Cycle of Life (Kaha:wi : The Cycle of Life) (pg. 60)**Beljaars, Irkar**

Forgotten Voices (pg. 46)

**Bellefleur, Jani**

Ne Le Dis Pas (Do Not Tell) (pg. 55)

**Bellefleur, Kévin**

Aitun (Traditions) (pg. 56)

**Belmore, Rebecca**

I:ke – I Have Motion (pg. 34)

**Benesiinaabandan, Scott**

I:ke – I Have Motion (pg. 34)

**Bennett, Hamish**

Ross &amp; Beth (pg. 63)

**Bennett, Jordan**

ICE FISHING (pg. 38)

**Blackout Collective**

Superhighway across The Sky (pg. 45)

**Blakeney, Michelle**

A Lot of Lost Survivors (pg. 77)

**Blight, Susan**

Misaabe (pg. 69)

**Boyden, Joseph**

Snip (pg. 83)

**Brazeau, Gracy**

Mon Oncle Antoine (My Uncle Antoine) (pg. 50)

**Briscoe, Luke**

Jhindu (pg. 77)

**C****Calder, Terri**Lodge, The (pg. 59)  
SNIP (pg. 83)**Campbell, Maria**

Apikiwiyak (Coming Home) (pg. 83)

**Caplin, Ray**

Traditional Healing (pg. 56)

**Cardinal Schubert, Joane**

Turtle Island – Take 'em All (pg. 67)

**Cegielski, Christopher**

Bloodlines (pg. 63)

**Chapman, Christian**

RECAST (pg. 39)

**Charles, Dennis**

When We Walked: Irritilatju Tjina Anangi (pg. 47)

**Clarke, Maree**

Born of the Land (pg. 78)

**Claxton, Dana**

I Want to Know Why (pg. 67)

**Clement, Jemaine**

What We Do In The Shadows (pg. 49)

**Cole, Beck**

Plains Empty (pg. 57)

**Collins, Myesha**

The Divide (pg. 50)

**Commanda, Craig**

The Weight (pg. 55)

**Compton, Jim**

Kaha:wi : The Cycle of Life (pg. 60)

**Coon-Come, Allison**

My Box (pg. 56)

**Cooper, Gary**

Sugar Bag (pg. 95)

**Cross, Kelli**

One Fine Day (pg. 80)

**Cruz, Ángeles**

La Tiricia o Cómo Curar la Tristeza (The Doldrums or How to Cure Sadness) (pg. 60)

**Cuatlacuati, Federico**

Fin De (End Of) (pg. 51)

**Curtis, Richard**

Ahi Ka (The Long Burning Fires of Occupation) (pg. 91)

**Cuthand, Thirza**Just Dandy (pg. 61)  
Through The Looking Glass (pg. 67)**D****Dysart, Jennifer**

Kewekapawetan: Return After the Flood (pg. 65)

**E****Elders, Kaurna**

Wadu Matyidi (pg. 95)

**Eyre, Shay**

#nightstlikethese (pg. 72)

**F****Favel, Crystal**

Speakers of the Heart (pg. 46)

**File\_Error**

Being a Medium: Throne (pg. 77)

**Flaherty, Louise**

Orphan and the Polar Bear, The (pg. 63)

**Flamand, Sipi**

ONICKAKW! (WAKE UP!) (pg. 91)

**Folger, Mosha**

The Big Lemming (pg. 50)

**Fowler, Ben**

Fusion (pg. 72)

**Fragnito, Skawennati**

Ienié:te and the Peacemaker's Wampum (pg. 44)

**Fraser, Jenny**Digital Dreamtime (pg. 76)  
Good Medicine: Madeline Hodge (pg. 60)  
Superhighway Across The Sky (pg. 45)  
unsettled (pg. 77)**Freeland, Sydney**

Among Ravens (pg. 92)

**G****Gardiner, Ainsley**

The Pa Boys (pg. 84)

**George, Allan**

Fusion (pg. 72)

**Gilimbaa**

Story of the Healing Foundation, The (pg. 78)

**Ginnish-Lavalley, Lily**

Warrior Women Series I – The Beginning (pg. 45)

**Grace, Himiona**

The Pa Boys (pg. 84)

**Graham, John**  
Boy and Moth (pg. 77)

**Guardians of the Waters Youth Collective**  
Guardians of the Waters (pg. 65)

**Guerrero, Adonay**  
The Last Deaths of Joe (pg. 72)

**Gunn, Delia**  
Mon Oncle Antoine (My Uncle Antoine) (pg. 50)

## H

**Haig-Brown, Helen**  
My Legacy (pg. 75)

**Harjo, Sterlin**  
This May Be The Last Time (pg. 64)

**Harvey, John**  
Freedom (pg. 95)

**Hertling Peronard, Emile**  
Sumé - Mumisitsinerup Nipaa  
(Sumé - The Sound of a Revolution) (pg. 89)

**HeavyShield, Faye**  
I:ke - I Have Motion (pg. 34)

**Hi, Berny**  
George Bassler's Perpetual Motion Machine  
(pg. 73)

**Hinojosa, Mateo**  
Guardians of the Waters (pg. 65)

**Høegh, Inuk Silis**  
Sumé - Mumisitsinerup Nipaa  
(Sumé - The Sound of a Revolution) (pg. 89)

**Hopkins, Zoe Leigh**  
Skyworld (pg. 96)

## I

**Innuksuk, Nyla:**  
Kajutaijuq: The Spirit that Knocks in the Night  
(pg. 62)

## J

**Jackson, Lisa**  
INTEMPERANCE (pg. 97)

**Jodoin, Lisa**  
Tracing Blood (pg. 81)

**Judd, Steven**  
Dance (pg. 49)

## K

**Keshane, Michael**  
Giving Up The Ghost (pg. 63)

**Killsnight, Echota**  
The Silence (pg. 68)  
True Pride Reality (pg. 91)

**Kipp, Kaz**  
Kepler X-47 (pg. 72)

**Koski, Bev**  
RECAST (pg. 39)

## L

**Latimer, Michelle**  
The Underground (pg. 69)

**Leblanc, Real Junior**  
Blocus 138 (pg. 56)

**Lickers-Sage, Cynthia**  
Kaha:wi : The Cycle of Life (pg. 60)

**Lloyd, Ryan Alexander**  
Tama (Son) (pg. 80)

**Longboy, Zachery**  
From Another Time Comes One... (Into A New  
Time Becomes a Brother) (pg. 67)

**López de la Cruz, Bernardino de Jesús**  
Slikebal (The Beginning) (pg. 51)

**Lukachevskyi, Michail**  
A White Day (pg. 62)

**Luna, James**  
We Become Them (pg. 72)

## M

**McDonald, Dylan**  
Jude (pg. 95)

**MacDonald, Mike**  
Rat Art (pg. 67)

**Manumie, Qavavau**  
I:ke - I Have Motion (pg. 34)

**Marias, Robyn**  
Sugar Bag (pg. 95)

**Martin, Lee-Ann**  
I:ke - I Have Motion (pg. 34)

**Matthews, Pamela**  
Resonating Reconciliation: From Ryerson to  
Shingwauk (pg. 46)

**McIntyre, Lindsay**  
darg : construction (pg. 91)

**McMaster, Meryl**  
I:ke - I Have Motion (pg. 34)

**Midthunder, Amber**  
#nightsslikethese (pg. 72)

**Mills, June**  
Warruwi Basket Weavers (pg. 77)

**Moar, Élisabeth**  
Micta (pg. 55)

**Moffatt, Tracey**  
Bedevil (pg. 66)  
Night Cries: A Rural Tragedy (pg. 57)

**Molloy, Chris**  
Home (pg. 80)

**Monnet, Caroline**  
La Mallette Noire (The Black Case) (pg. 69)  
RECAST (pg. 39)  
Roberta (pg. 96)  
Wapikoni 10 ans/Years (pg. 52)

**Mowarin, Tyson**  
Mabuji (pg. 95)  
Ngurra Wanggagu (pg. 95)

**Muir, Sean**  
Augmented Reality Neuro Project (pg. 44)

**Mumford, Cara**  
Leaks (pg. 75)

**Myers, Lisa**  
Following that Moment (pg. 67)  
RECAST (pg. 39)

**Myre, Nadia**  
Year of the Indian (pg. 34)  
I:ke - I Have Motion (pg. 34)

## N

**Newashish, Chanouk**  
Coureurs de nuits (Night Runners) (pg. 56)

**Ngoombujarra, David**  
Frankie's Story (pg. 95)

**Norris, Jude**  
The Response - Hive City (pg. 45)

## O

**Obomsawin, Alanis**  
Trick or Treaty? (pg. 85)

**Östergren, Oskar**  
8 Seasons (pg. 81)  
Ahpi (Wide As Oceans) (pg. 70)

**Ottawa, Mecky**  
Micta (pg. 55)  
Tonsure (pg. 55)

## P

**Papatie, Cherilyn**  
A Mother's Dream  
(Le rêve d'une mère) (pg. 55)

**Papatie, Kevin**  
L'ammendement  
(The Amendment) (pg. 55)

**Patrick, Rhianna**  
Beyond Unaipon (pg. 47)

**PAW MEDIA**  
Bubble Bubble (pg. 95)

**Peacock, Christine**  
Boy and Moth (pg. 77)

**Pedersen, Egil**  
Ealli Guoddá Joavkkus (Leaving the Herd) (pg. 62)  
Várjjatvuotnalaččat  
(Portraits from Varangerfjord) (pg. 81)

**Perkins, Rachel**  
Black Panther Woman (pg. 93)

**Pitt, Rebekah**  
Boy and Moth (pg. 77)

**Poker, Christine**  
Kuekuatsheu Mak Muak (The Wolverine and the Loon) (pg. 50)

## R

**Rae, Heather**  
Among Ravens (pg. 92)

**Ramírez, Juan Alejandro**  
Nadie Especial (Nobody Special) (pg. 91)

**Ratt-Brascoup, Russell**  
The Hearing (pg. 56)

**Rector, Tracy**  
Huitzilopochtli (Hummingbird) (pg. 51)

**r e a**  
Poles Apart (pg. 77)

**Redroad, Randy**  
Among Ravens (pg. 92)

**Redvers, Kelvin**  
Rattlesnake (pg. 69)

**Riley, Michael**  
Empire (pg. 77)

**Rogers, Janet**  
With This, We Blanket the People (pg. 46)

## S

**Sarmiento, Alvaro**  
Kay Pacha (One Picture) (pg. 80)

**Sarmiento, Diego**  
Kay Pacha (One Picture) (pg. 80)

**Scott, Cheyenne**  
Uhke (pg. 45)

**Sen, Ivan**  
Wind (pg. 57)

**Simma, Paul-Anders**  
Olga – To My Friends (pg. 70)

**Simon, Elliott**  
Ways of Yesterday (pg. 63)

**Simpson, Leanne**  
Leaks (pg. 75)

**Skins 4.0 Collective**  
Ienié:nte and the Peacemaker's Wampum (pg. 44)

**Smith, Santee**  
Kaha:wi : The Cycle of Life (pg. 60)

**Snook, Shane**  
The Story of Two Wolves (pg. 50)

**Somby, Siljá**  
Bonki (pg. 80)

**Stevenson, Theresa**  
The Awakening (pg. 44)

**Stewart, Orlando**  
Ross and Beth (pg. 65)

**Strong, Amanda**  
Haida Raid 3: Save Our Waters (pg. 65)  
Indigo (pg. 59)

**Swanson, Kerry**  
The Underground (pg. 69)

## T

**Tailfeathers, Elle-Máijá**  
Bihttoš (Rebel) (pg. 96)

**Taylor, Curtis**  
Mamu (Ghost) (pg. 73)

**Telles, David**  
Run Like The Wind (pg. 89)

**Thomas, Jeffrey**  
I:ke – I Have Motion (pg. 34)

**Thornton, Warwick**  
The Darkside (pg. 71)

**Twenish, Aanjeni**  
Softly Spoken (pg. 63)

**Twoyoungmen, Jarret**  
Morning Star Írha (Morning Star Shine) (pg. 50)

## U

**Urban, Revonna**  
Boss (pg. 95)

## V

**Vint, Sam**  
Alice and Kevin (pg. 75)

**Vishus Productions**  
Wadu Matyidi (pg. 95)

**Vitoux, Noe**  
O Homem Que Matou Deus  
(The Man Who Killed God) (pg. 73)

## W

**Waititi, Taika**  
What We Do In The Shadows (pg. 49)

**Wajstedt, Liselotte**  
Jorinda's Resa (Jorinda's Journey) (pg. 80)

**Watson, Ross**  
Murri Girl (pg. 77)

**Wawatie, Nodin**  
Nodin (pg. 56)

**West, Jouni**  
Áigin (pg. 63)

**White, Jillian**  
Ahi Ka (The Long Burning Fires of Occupation) (pg. 91)

**Whitebird, Wabs**  
Giving Up The Ghost (pg. 63)

**Wills, Adrian**  
Angel (pg. 95)

**Winstanley, Chelsey**  
What We Do In The Shadows (pg. 49)

**Woodman, Walter**  
Noah (pg. 69)

**Wookey, Janelle**  
Treading Water (pg. 65)

**Wookey, Jérémie**  
Treading Water (pg. 65)

**Worrall, Tim**  
The Road To Whakarae (pg. 84)

## X

**Xinto, Wao**  
O Homem Que Matou Deus  
(The Man Who Killed God) (pg. 73)

## Y

**Young, Nathan**  
RECAST (pg. 39)

## Aotearoa New Zealand

- Ahi Ka (The Long Burning Fires of Occupation) (pg. 91)
- Fusion (pg. 72)
- Home (pg. 80)
- Pa Boys, The (pg. 84)
- Road to Whakarae, The (pg. 84)
- Ross & Beth (pg. 63)
- Tama (Son) (pg. 80)
- What We Do In The Shadows (pg. 49)

## Australia

- Angel (pg. 95)
- Bedevil (pg. 66)
- Being a Medium: Throne (pg. 77)
- Beyond Unaipon (pg. 47)
- Black Panther Woman (pg. 93)
- Born of the Land (pg. 78)
- Boss (pg. 95)
- Boy and Moth (pg. 77)
- Bubble Bubble (pg. 95)
- Clan (pg. 63)
- Darkside, The (pg. 71)
- Destiny In The Dirt (pg. 95)
- Empire (pg. 77)
- Frankie's Story (pg. 95)
- Freedom (pg. 95)
- From Chooky to Djuki (pg. 47)
- Good Medicine: Madeline Hodge (pg.60)
- Jhindu (pg. 77)
- Jude (pg. 95)
- Lot of Lost Survivors, A (pg. 77)
- Mabuji (pg. 95)
- Mamu (Ghost) (pg. 73)
- Murri Girl (pg. 77)
- Ngurra Wanggagu (pg. 95)
- Night Cries: A Rural Tragedy (pg. 57)
- One Fine Day (pg. 80)
- Plains Empty (pg. 57)
- Poles Apart (pg. 77)
- Soul of Darwin, The: The Centenary of the Kahlin Compound (pg. 47)
- Story of the Healing Foundation, The (pg. 78)
- Sugar Bag (pg. 95)
- Superhighway across The Sky (pg. 45)
- unsettled (pg. 77)
- Wadu Matyidi (pg. 95)
- Want of Sympathy, A: The Letters of Percy and Lucy Pepper (pg. 47)
- Warruwi Basket Weavers (pg. 77)
- When We Walked: Irritilatju Tjina Anangi (pg. 47)
- Wind (pg. 57)

## Brazil

- O Homem Que Matou Deus (The Man Who Killed God) (pg. 73)

## Canada(by Province)

### Alberta

- darg: construction (pg. 91)
- Morning Star Írha (Morning Star Shine) (pg. 50)

### British Columbia

- Augmented Reality Neuro Project (pg. 44)
- Bihttoš (Rebel) (pg. 97)
- Haida Raid 3: Save Our Waters (pg. 65)
- Indigo (pg. 59)
- INTEMPERANCE (pg. 97)
- I Want to Know Why (pg. 67)
- My Legacy (pg. 75)
- Rattlesnake (pg. 69)
- Speakers of the Heart (pg. 46)
- With This, We Blanket The People (pg. 66)

### Manitoba

- Alice and Kevin (pg. 75)
- Treading Water (pg. 65)

### New Brunswick

- Last Deaths of Joe, The (pg. 72)
- Tracing Blood (pg. 81)
- Warrior Women Series I: The Beginning (pg. 45)

### Newfoundland & Labrador

- ICE FISHING (pg. 38)
- Kuekuatsheu Mak Muak (The Wolverine and the Loon) (pg. 50)
- Story of Two Wolves, The (pg. 60)

### Nunavut

- Aviliaq (pg. 96)
- Orphan and the Polar Bear, The (pg. 63)
- Sol (pg. 68)
- Kajutaijuq: The Spirit That Knocks in the Night (pg.62)

### Ontario

- Apikiwiyak (Coming Home) (pg. 83)
- Big Lemming, The (pg. 50)
- Covered (pg. 91)
- Divide, The (pg. 50)
- Giving Up The Ghost (pg. 63)
- Kaha:wi: The Cycle of Life (pg. 60)
- Kewekapawetan: Return After The Flood (pg. 65)
- Leaks (pg. 75)
- Lodge, The (pg. 59)
- Misaabe (pg. 69)

- Noah (pg. 69)
- Resonating Reconciliation: From Ryerson to Shingwauk (pg. 46)
- Response-Hive City, The (pg. 45)
- Skyworld (pg. 96)
- SNIP (pg. 83)
- Uhke (pg. 45)
- Underground, The (pg. 69)
- Ways of Yesterday (pg. 63)

### Quebec

- Aitun (Traditions) (pg. 56)
- Awakening, The (pg. 44)
- Blocus 138 (pg. 56)
- Coureurs de nuits (Night Runners) (pg. 56)
- Forgotten Voices (pg. 46)
- Hearing, The (pg. 56)
- HIDE (pg. 68)
- Ienién:te and the Peacemaker's Journey (pg. 44)
- L'amendement (pg. 55)
- La Mallette Noire (The Black Case) (pg. 69)
- Le rêve d'une mere (A Mother's Dream)(pg. 55)
- Micta (pg. 55)
- Mon Oncle Antoine (pg. 50)
- My Box (pg. 56)
- Ne le dis pas (Do Not Tell ) (pg. 55)
- Nodin (pg. 56)
- ONICKAKW! (WAKE UP!) (pg. 91)
- Roberta (pg. 96)
- Softly Spoken (pg. 63)
- Tonsure (pg. 55)
- Traditional Healing (pg. 56)
- Trick or Treaty? (pg. 85)
- Weight, The (pg. 55)
- Ways of Yesterday (pg. 63)
- Year of the Indian (pg. 34)

### Saskatchewan

- From Another Time Comes One... (Into a New Time Becomes a Brother) (Zachery Longboy) (pg. 67)
- George Bassler's Perpetual Motion Machine (pg. 73)
- Just Dandy (pg. 61)
- Rat Art (Mike MacDonald) (pg. 67)
- Through The Looking Glass (pg. 67)
- Turtle Island – Take 'em All (Joane Cardinal Schubert) (pg. 67)

### Finland

- Áigin (pg. 63)
- Olga – To My Friends (pg. 70)

### Greenland

- Sumé - Mumisitsinerup Nipaa (Sumé - The Sound of a Revolution) (pg. 89)



## México

- La Tiricia o Cómo Curar la Tristeza (The Doldrums or How to Cure Sadness) (pg. 60)
- Tramas Y Trascendencias (Resilience) (pg. 60)
- Slikebal (The Beginning) (pg. 51)

## Norway

- Áigin (pg. 63)
- Bonki (pg. 80)
- Ealli Guoddá Joavkkus (Leaving the Herd) (pg. 62)
- Jorinda's Resa (Jorinda's Journey) (pg. 80)
- RECAST (pg. 39)
- Várjajvuotnalaččat (Portraits from Varangerfjord) (pg. 81)

## Peru

- Kay Pacha (One Picture) (pg. 80)
- Nadie Especial (Nobody Special) (pg. 91)

## Russia

- White Day, A (pg. 62)

## Sweden

- 8 Seasons (pg. 81)
- Ahpi (Wide As Oceans) (pg. 70)
- Jorinda's Resa (Jorinda's Journey) (pg. 80)

## USA

- #nightstlikethese (pg. 72)
- Among Ravens (pg. 92)
- Bloodlines (pg. 63)
- Dance (pg. 49)
- Drunktown's Finest (pg. 61)
- Fin De (End Of) (pg. 51)
- Guardians of the Waters (pg. 65)
- Huitzilopochtli (Hummingbird) (pg. 51)
- Kepler X-47 (pg. 72)
- Run Like The Wind (pg. 89)
- Silence, The (pg. 68)
- This May Be The Last Time (pg. 64)
- True Pride Reality (pg. 91)
- We Become Them (pg. 72)



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NEW SERIES FALL 2014



Below is a list of festivals internationally that focus on Indigenous film/video and filmmakers or that have continuously shown a strong commitment to the inclusion of Indigenous works. If you know of an Indigenous media arts festival that is not currently on this list – or have updated information – we'd love to know about it; please contact us at [info@imagineNATIVE.org](mailto:info@imagineNATIVE.org).

## Canada

**ASINABKA FILM & MEDIA ARTS FESTIVAL**  
Ottawa, ON  
[www.asinabkafestival.org](http://www.asinabkafestival.org)

**BIINDIGAATE INDIGENOUS FILM FESTIVAL**  
Thunder Bay, ON  
[www.biindigaate.ca](http://www.biindigaate.ca)

**COWICHAN INTERNATIONAL ABORIGINAL FILM FESTIVAL**  
Duncan, BC  
[aff.cowichan.net](http://aff.cowichan.net)

**DREAMSPEAKERS FILM FESTIVAL**  
Edmonton, AB  
[www.dreamspeakers.org](http://www.dreamspeakers.org)

**imagineNATIVE Film + Media Arts Festival**  
Toronto, ON  
[www.imagineNATIVE.org](http://www.imagineNATIVE.org)

**PRÉSENCE AUTOCHTONE/FIRST PEOPLES FESTIVAL – FILM & VIDEO SHOWCASE**  
Montréal, QC  
[www.nativelynx.qc.ca](http://www.nativelynx.qc.ca)

**VANCOUVER INDIGENOUS MEDIA ARTS FESTIVAL**  
Vancouver, BC  
[www.vimaf.com](http://www.vimaf.com)

**WINNIPEG ABORIGINAL FILM FESTIVAL**  
Winnipeg, MB  
[www.waff.ca](http://www.waff.ca)

## International

**AMERICAN INDIAN FILM FESTIVAL**  
San Francisco, CA, USA  
[www.aifisf.com](http://www.aifisf.com)

**AUGSBURG COLLEGE NATIVE AMERICAN FILM SERIES**  
Minneapolis, MN, USA  
[www.augsburg.edu/filmseries/](http://www.augsburg.edu/filmseries/)

**BERLINALE/BERLIN INTERNATIONAL FILM FESTIVAL**  
Berlin, Germany  
[www.berlinale.de/en/das\\_festival/sektionen\\_sonderveranstaltungen/native/index.html](http://www.berlinale.de/en/das_festival/sektionen_sonderveranstaltungen/native/index.html)

**BIG SKY DOCUMENTARY FILM FESTIVAL**  
Missoula, MT, USA  
[www.bigskyfilmfest.org](http://www.bigskyfilmfest.org)

**BOOMERANG FESTIVAL**  
Biennial  
Tyagarah, Australia  
[www.boomerangfestival.com.au](http://www.boomerangfestival.com.au)

**CINE LAS AMERICAS INTERNATIONAL FILM FESTIVAL**  
Austin, TX, USA  
[www.cinelasamericas.org](http://www.cinelasamericas.org)

**CLACPI FESTIVAL INTERNACIONAL DE CINE Y VIDEO DE LOS PUEBLOS INDÍGENAS/ INTERNATIONAL FILM AND VIDEO FESTIVAL OF INDIGENOUS PEOPLES**

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[www.clacpi.org](http://www.clacpi.org)

**CORROBOREE SYDNEY FESTIVAL**  
Walsh Bay, Australia  
[www.corroboreesydney.com.au](http://www.corroboreesydney.com.au)

**CUMBRE CONTINENTAL DE COMUNICACIÓN INDÍGENA DEL ABYA YALA/ABYA YALA SUMMIT MEETING ON INDIGENOUS COMMUNICATION**  
Biennial in different countries of Latin America  
[www.comunicacionesabyayala.org](http://www.comunicacionesabyayala.org)  
<https://es-la.facebook.com/cccia13>

**DELLIE MAA I SAPMI INDIGENOUS FILM & ART FESTIVAL**  
Tärnaby & Umeå, Sweden  
[www.delliemaa.com](http://www.delliemaa.com)

**DERHUMALC I FESTIVAL INTERNACIONAL DE CINE DE DERECHOS HUMANOS/ INTERNATIONAL HUMAN RIGHTS FILM FESTIVAL**  
Buenos Aires, Argentina  
[www.imd.org.ar/festival](http://www.imd.org.ar/festival)

**ENCUENTRO HISPANOAMERICANO DE CINE Y VIDEO DOCUMENTAL INDEPENDIENTE: CONTRA EL SILENCIO TODAS LAS VOCES**  
Tlalpan, D.F., Mexico  
[encuentroviii.contraelsilencio.org](http://encuentroviii.contraelsilencio.org)

**ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL**  
Washington, D.C., USA  
[www.dcenvironmentalfilmfest.org](http://www.dcenvironmentalfilmfest.org)

**FESTIVAL CINE ALTER'NATIF**  
Nanterre, France  
[www.delaplumealecran.org](http://www.delaplumealecran.org)

**FESTIVAL DE CINE DE LOS PUEBLOS INDÍGENAS**  
Chaco, Argentina  
[festivaldecineindigenaenchaco.blogspot.com/2010/01/indigenous-peoples-film-festival.html](http://festivaldecineindigenaenchaco.blogspot.com/2010/01/indigenous-peoples-film-festival.html)

**FESTIVAL INTERNACIONAL DE CINE DE MORELIA**  
Morelia, Michoacán, Mexico  
[www.moreliafilmfest.com](http://www.moreliafilmfest.com)

**FESTIVAL INTERNATIONAL DU FILM D'AMIENS**  
Amiens, France  
[www.filmfestamiens.org](http://www.filmfestamiens.org)

**FIFO I OCEANIAN INTERNATIONAL DOCUMENTARY FILM FESTIVAL**  
Tahiti, French Polynesia  
[en.fifo-tahiti.com](http://en.fifo-tahiti.com)

**FIRST NATIONS I FIRST FEATURES: A SHOWCASE OF WORLD INDIGENOUS FILM AND MEDIA**  
New York and Washington, D.C., USA  
[www.moma.org/interactives/exhibitions/2005/fnff](http://www.moma.org/interactives/exhibitions/2005/fnff)

**HAWAII INTERNATIONAL FILM FESTIVAL**  
Honolulu, HI, USA  
[www.hiff.org](http://www.hiff.org)

**HOMEGROUND FESTIVAL**  
Sydney, Australia  
[www.sydneyoperahouse.com/about/homeground.aspx](http://www.sydneyoperahouse.com/about/homeground.aspx)

**INDIANER INUIT: NORTH AMERICAN NATIVE FILM FESTIVAL**  
Stuttgart, Germany  
[www.nordamerika-filmfestival.com](http://www.nordamerika-filmfestival.com)

**INDIGENOUS FILM AND ARTS FESTIVAL**  
Denver, CO, USA  
[www.iiirm.org](http://www.iiirm.org)

**INDIGENOUS WORLD FILM FESTIVAL**  
Anchorage, AK, USA  
[www.alaskanative.net/en/main-nav/events/indigenous-world-film-festival](http://www.alaskanative.net/en/main-nav/events/indigenous-world-film-festival)

**INTERNATIONAL FILM FESTIVAL ROTTERDAM**  
Rotterdam, Netherlands  
[www.filmfestivalrotterdam.com](http://www.filmfestivalrotterdam.com)

**INTERNATIONALE KURZFILMTAGE OBERHAUSEN**  
Oberhausen, Germany  
[www.kurzfilmtage.de](http://www.kurzfilmtage.de)

**INTERNATIONALE KURZFILMTAGE WINTERTHUR**  
Winterthur, Switzerland  
[www.kurzfilmtage.ch](http://www.kurzfilmtage.ch)

**LA SKINS FILM FESTIVAL**  
Los Angeles, CA, USA  
[www.laskinsfest.com](http://www.laskinsfest.com)

**MAORILAND FILM FESTIVAL**  
Otaki, Aotearoa New Zealand  
[www.maorilandfilm.co.nz](http://www.maorilandfilm.co.nz)

**MARGARET MEAD FILM & VIDEO FESTIVAL**  
New York, NY, USA  
[www.amnh.org/mead](http://www.amnh.org/mead)

**MICIV I INTERNATIONAL INDIGENOUS FILM SHOWCASE OF VENEZUELA**  
Maracaibo, Venezuela  
[miciv.blogspot.ca/2014/02/miciv-international-indigenous-film.html](http://miciv.blogspot.ca/2014/02/miciv-international-indigenous-film.html)

**NATIVE AMERICAN FILM + VIDEO FESTIVAL**  
New York, NY, USA  
[nmai.si.edu/explore/film-media/festival](http://nmai.si.edu/explore/film-media/festival)

**NATIVE CHAT FILM FESTIVAL**  
[nativechat2010@gmail.com](mailto:nativechat2010@gmail.com)

**NATIVE CINEMA SHOWCASE**  
Santa Fe, NM, USA  
Information: [fvc@si.edu](mailto:fvc@si.edu)

**NATIVE CROSSROADS FILM FESTIVAL AND SYMPOSIUM**  
Norman, OK, USA  
[cas.ou.edu/native-crossroads](http://cas.ou.edu/native-crossroads)

**NATIVE EYES FILM SHOWCASE**  
Tucson, AZ, USA  
[www.statemuseum.arizona.edu/public/native\\_eyes](http://www.statemuseum.arizona.edu/public/native_eyes)

**NATIVE FILMFEST**  
Palm Springs, CA, USA  
[www.accmuseum.org/Film-Festival](http://www.accmuseum.org/Film-Festival)

**NATIVE SPIRIT FILM FESTIVAL**  
London, UK  
[www.nativespiritfoundation.org](http://www.nativespiritfoundation.org)

**NEPAL INTERNATIONAL INDIGENOUS FILM FESTIVAL**  
Kathmandu, Nepal  
[www.ifanepal.org.np](http://www.ifanepal.org.np)



# festivals listing



## NMAI'S AT THE MOVIES SERIES/NEW YORK

New York, NY, USA  
[nmai.si.edu/explore/film-video/programs/](http://nmai.si.edu/explore/film-video/programs/)

## NMAI'S DINNER & A MOVIE SERIES/

WASHINGTON, D.C.  
 Washington, D.C., USA  
[nmai.si.edu/explore/film-video/programs/](http://nmai.si.edu/explore/film-video/programs/)

## ORIGINS: FESTIVAL OF FIRST NATIONS

Enfield, UK  
[originsfestival.bordercrossings.org.uk](http://originsfestival.bordercrossings.org.uk)

## PREMIO ANACONDA

Biennial in rotating Latin American countries. Organized by CLACPI – Coordinadora Latinoamericana de Cine y Comunicación de los Pueblos Indígenas  
[www.clacpi.org](http://www.clacpi.org)

## RED FORK NATIVE AMERICAN FILM FESTIVAL

Tulsa, OK, USA  
[www.facebook.com/redforknaff](http://www.facebook.com/redforknaff)

## RED NATION FILM FESTIVAL AND AWARD SHOW

Northridge, CA, USA  
[rednationfilmfestival.com](http://rednationfilmfestival.com)

## RED ROCKS ARTS & CRAFTS

FESTIVAL - FILM SHOWCASE  
 Zagreb, Croatia  
[cas.hr/red-rocks-arts-crafts-festival-2014](http://cas.hr/red-rocks-arts-crafts-festival-2014)

## SAN DIEGO AMERICAN INDIAN FILM FESTIVAL

San Marcos, CA, USA  
[www.sdaiff.com](http://www.sdaiff.com)

## SAPATQ'AYN CINEMA: NATIVE AMERICAN FILM FESTIVAL

Moscow, ID, USA  
[Websitepages.uidaho.edu/sapaatkayncinema/](http://Websitepages.uidaho.edu/sapaatkayncinema/)

## SKÁBMAGOVAT: INDIGENOUS PEOPLES' FILM AND TV PRODUCTION FESTIVAL

Inari, Finland  
[www.skabmagovat.fi](http://www.skabmagovat.fi)

## SUNDANCE FILM FESTIVAL

Park City, UT, USA  
[www.sundance.org](http://www.sundance.org)

## TAIWAN INTERNATIONAL ETHNOGRAPHIC FILM FESTIVAL

Nanking, Taipei, Taiwan  
[www.tieff.sinica.edu.tw](http://www.tieff.sinica.edu.tw)

## WAIROA MAORI FILM FESTIVAL

Wairoa, Aotearoa New Zealand  
[www.kiaora.tv](http://www.kiaora.tv)

## YAKUTSK INTERNATIONAL FILM FESTIVAL

Yakutsk, Sakha, Russia  
[www.facebook.com/pages/Yakutsk-International-Film-Festival/737564432927187](http://www.facebook.com/pages/Yakutsk-International-Film-Festival/737564432927187)

This listing is compiled with information provided by the Film and Video Center, Smithsonian National Museum of the American Indian:

<http://nmai.si.edu/explore/film-media/>

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We acknowledge the financial support of the Government of Canada through the Department of Canadian Heritage Canada Music Fund and of Canada's Private Radio Broadcasters.





# imagineNATIVE Year-Round!

Bring Indigenous-made films and videos to your community or venue through imagineNATIVE's year-round programming initiatives:

## **imagineNATIVE Film + Video Tour**

Entering its 11th year in 2015, the imagineNATIVE Film + Video Tour takes a selection of works from the Festival to communities throughout Ontario and across Canada! We visit primarily First Nations and communities with large Indigenous populations and always travel with an Indigenous artist.

On the Tour, we also offer an amazing two-day video-making workshop for Indigenous youth that uses equipment already available in your community. The videos made in the workshop are screened in your community and are put online for public voting. The youth filmmaker with the most votes has their video included in the upcoming Festival and has their travel and accommodation paid for to attend their screening!

Please email [info@imagineNATIVE.org](mailto:info@imagineNATIVE.org) for more info on the Tour.

## **indigiFLIX Community Screening Series**

indigiFLIX is imagineNATIVE's free bi-monthly event (December through June) that screens works from the Festival's archive at venues throughout the Greater Toronto Area! From Aboriginal community centres to libraries to multi-ethnic cultural centres, we bring a selection of Indigenous-made films and videos to your audiences. We pay the screening fees and you provide the venue!

Please email [programming@imagineNATIVE.org](mailto:programming@imagineNATIVE.org) for more info on indigiFLIX.

## **Co-Presentations**

imagineNATIVE partners with numerous festivals, organisations, and institutions across Canada and internationally each year! If you would like to co-present a screening of Indigenous-made films and videos, get in touch! We can provide ready-made programmes or create a bespoke programme to suit your interests or focus. Screening, programming and administrative fees may apply.

Please email [programming@imagineNATIVE.org](mailto:programming@imagineNATIVE.org) for more info on co-presentations.



## Take imagineNATIVE Home!

Visit the TIFF Shop on the ground floor of the TIFF Bell Lightbox for a selection of imagineNATIVE-branded products.

From T-shirts to posters, pick up your 2015 Festival merchandise today!

Members of the TIFF Bell Lightbox receive a discount!

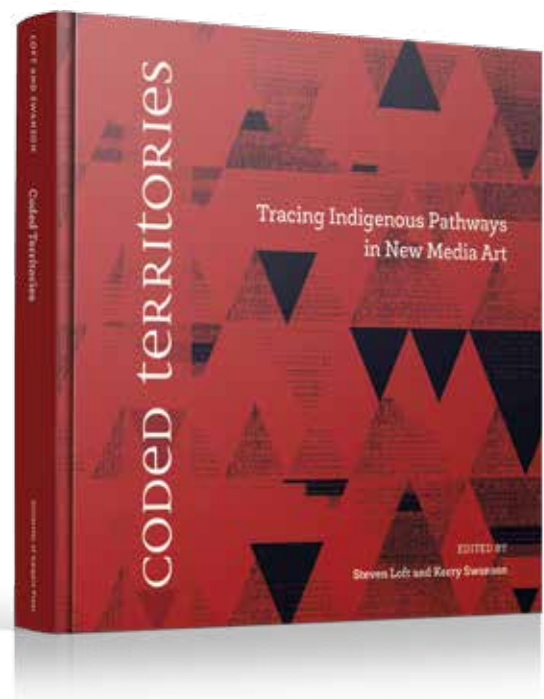
## imagineNATIVE's first book hits the stands! Pick up a copy today.

A fresh new collection that explores the historical context for Indigenous new media arts practise in Canada while at the same time illuminating the contemporary landscape.

*Published by the University of Calgary Press, Coded Territories: Tracing Indigenous Pathways in New Media Art was commissioned by imagineNATIVE and the Ryerson Image Centre.*

*Edited by Steven Loft and Kerry Swanson.*

*Featuring essays by Jackson 2Bears, Jason Edward Lewis, Steven Foster, Candice Hopkins, Cheryl L'Hirondelle, and Archer Pechawis.*



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