

THE FUTURE IS INDIGENOUS

the future imaginary symposium

November 28 –
December 2, 2017

abte.org/iif

wag Winnipeg Art Gallery

THE UNIVERSITY OF
WINNIPEG

TMK

iif Initiative for
Indigenous Futures

ABTEC

CONCORDIA MUSEUM OF CONTEMPORARY
ARTS



Social Sciences and Humanities
Research Council of Canada

Canada Council
for the Arts

SPEAKERS

TUESDAY, NOVEMBER 28

PANEL: Indigenous Virtual Spaces (*TimeTraveller™* Screening and Panel)

TIME: 19:00-21:00

Discussant: Dr. Julie Nagam

LOCATION: Winnipeg Art Gallery (300 Memorial Boulevard)



Dr. Julie Nagam (Host)

Dr. Julie Nagam (Metis, German/Syrian) is the Chair in the History of Indigenous Art in North America, a joint appointment between the University of Winnipeg and the Winnipeg Art Gallery. She is an Associate Professor in the faculty of History. Nagam has recently published, *Traveling soles: Tracing the footprints of our stolen sisters* (2017); *Deciphering the refusal of the digital and binary codes of sovereignty/self-determination and civilized/savage* (2016); *be polite....because the settlers might be listening and watching* (2016). Her current SSHRC funded projects include *The Transactive Memory Keepers: Indigenous Public Engagement in Digital and New Media Labs and Exhibitions* (www.transactivememorykeepers.org). She is co-editor of *Indigenous Art: New Media and the Digital*, a special issue of *PUBLIC* journal. Currently, Dr. Nagam is curating a public art installation for a Reconciliation walk at the Forks in Winnipeg, and leading a team that is creating an Indigenous App for Winnipeg's art, architectural, and place-based history, has created three new commissioned artworks in Winnipeg, Toronto and New York and co-curated *INSURGENCE/RESURGENCE* with Jaimie Isaac. Her artwork and research has been shown nationally and internationally.



Skawennati

Skawennati makes art that addresses history, the future, and change. Her pioneering new media projects include the online gallery/chat-space and mixed-reality event, *CyberPowWow* (1997-2004); a paper doll/time-travel journal, *Imagining Indians in the 25th Century* (2001); and *TimeTraveller™* (2008-2013), a multi-platform project featuring nine machinima episodes. These have been widely presented across North America in major exhibitions such as "Now? Now!" at the Biennale of the Americas; and "Looking Forward (L'Avenir)" at the Montreal Biennale. She has been honored to win imagineNative's 2009 Best New Media Award as well as a 2011 Eiteljorg Contemporary Art Fellowship. Her work in is included in both public and private collections.

Born in Kahnawake Mohawk Territory, Skawennati holds a BFA from Concordia University in Montreal, where she is based. She is Co-Director, with Jason E. Lewis, of Aboriginal Territories in Cyberspace (AbTeC), a research network of artists, academics and technologists investigating, creating and critiquing Indigenous virtual environments. She also co-directs their workshops in Aboriginal Storytelling and Digital Media, Skins. Skawennati is Partnership Coordinator of the Initiative for Indigenous Futures.



Jason Edward Lewis

Jason Edward Lewis is a digital media poet, artist, and software designer developing research/creation projects that explore computation as a creative and cultural material. Lewis' work has been featured at Ars Electronica, Elektra, and Urban Screens, among other venues, and has been recognized with the inaugural Robert Coover Award for Best Work of Electronic Literature, a Prix Ars Electronica Honorable Mention, several imagineNATIVE New Media awards and five solo exhibitions. He writes about mobile media, video game design, machinima and experimental pedagogy with Indigenous communities. Lewis is a Trudeau Fellow, and Research Chair in Computational Media and the Indigenous Future Imaginary as well as Professor of Computation Arts at Concordia University, Montreal. Born and raised in northern California, he is Cherokee, Hawaiian and Samoan.



Scott Benesiinaabandan

Scott Benesiinaabandan is an Anishinabe intermedia artist that works primarily in photography, video, audio and printmaking. Scott has completed an international residencies at Parramatta Artist Studios in Australia, Context Gallery in Derry, North of Ireland, and University Lethbridge/Royal Institute of Technology iAIR residency, along with international collaborative projects in both the U.K and Ireland. Scott is currently based in Montreal, where he completing a year-long Canada Council New Media Production grant through OBx Labs/AbTeC and Initiative for Indigenous Futures. Scott is currently investigating Virtual Reality as a medium and has recently completed an NFB-Ford Foundation intensive residency around VR.

In the past years, Benesiinaabandan has been awarded multiple grants from the Canada Council for the Arts, Manitoba Arts Council, Winnipeg Arts Council and Conseil des arts des lettre du Quebec. His work can be found in a number of provincial and national collections.

WEDNESDAY, NOVEMBER 29

PARTNERSHIP MEETING

THURSDAY, NOVEMBER 30

KEYNOTES



Dr. Duke Redbird

Dr. Duke Redbird is visionary, intellectual, poet, spoken word performer, painter, broadcaster, filmmaker and orator, Redbird brought his breadth of culture knowledge, political activism and artistic practice and beyond, bringing an Indigenous approach to art education that was rooted in his pioneering work with Tom Peltier at the Manitou Arts Foundation in Northern Ontario in 1973.

He began his career as an actor and poet at the height of the civil rights movement in the 1960s and quickly became socially active on behalf of Aboriginal and Métis human rights. He served as Vice-President of the Native Council of Canada from 1974 to 1976, and President of the Ontario Métis and Non-status Indian Association from 1980 to 1983. In addition to his public service, Redbird works as a multifaceted artist, practising across a number of disciplines including literature, painting, theatre, cinema and most recently rap poetry. A well-known broadcaster and television personality, he is in demand as a public speaker in university, community college and elementary school settings.

Redbird received his Master of Arts in Interdisciplinary Studies from York University in 1978, and he is a PhD candidate in Sociology at York University. His Master's thesis "We are Métis" was published in 1978 and continues to be a seminal text on the history and political aspirations of the Métis to this day. As a poet, essayist and screenwriter, Redbird has published and performed poetry readings, theatrical productions, video and film, both locally and internationally. His poem I am a Canadian was the inspiration for a multimedia musical production of his poetic work at a performance before Queen Elizabeth II. In 1985, Redbird represented Canada at the Valmiki World Poetry Festival in India, reading the opening address. He has written and directed many dramatic films and documentaries. In 1993, Redbird was presented the Silver Hugo Award at the Chicago Film Festival for a drama he produced for TVOntario. For 15 years, from 1994 to 2009, he was the familiar face of Aboriginal Toronto as the Arts & Entertainment reporter for CityTV. In the summer of 2012, Redbird moved to his property on Bark Lake, near Madawaska, Ontario, to begin work on the development of a "food forest" and a Centre for Compassionate Living. His interests in sustainable, just and conscientious human evolution continue to inspire and guide students and faculty at Universities, public schools and beyond.



Mary Courchene

Mary Courchene is a residential school survivor. Born and raised on the Sagkeeng First Nation and moved away in 1971 attaining degrees in Arts and Education from the University of Brandon and the University of Manitoba.

Mary's career journey is extensive, including teaching in elementary and high schools, working as a school counselor and later as a school administrator. She was also an Assistant Superintendent within the Department of Indian and Northern Affairs (INAC). During her years as the first Principal of Children of The Earth High School (the first urban Aboriginal high school), she was active in serving the urban community on various boards. She also was a founding member of Manitoba First Nation Education Resource Centre (MFNERC).

In 2000 Mary Courchene accepted the position of Dean of Aboriginal Education at Red River College which she held until retirement. The Aboriginal Circle of Educators recently awarded her with the Innovator Trailblazer Educators Award. Mary received a YMCA/YWCA Woman of the Year award and was the Aboriginal Community Educator of the Year in 2001. As well, Mary has been nominated twice for the National Aboriginal Achievement Awards. She is an honored grandmother of the Keep the Fires Burning, and was awarded with a sacred shawl with community recognition in 2008. Most recently, Mary received the Canadian Teachers' Federation 2014 Outstanding Aboriginal Educator Award. For the past 8 years, Mary has held the position of Elder in Residence for the Seven Oaks School Division.

Mary's gift is her ability to share her vast experience of over 40 years in the field of public education and working with numerous First Nations communities. She is a visionary and amazing elder who inspires all people she crosses paths with.

THURSDAY, NOVEMBER 30

PANEL: Dreaming of Our Future 7 Generations Ahead

TIME: 11:00-12:30

CHAIR: Niki Little

LOCATION: Winnipeg Art Gallery



Niki Little

Niki Little | Wabiska Maengun is a mother, softball coach, artist/observer, arts administrator and a founding member of The Ephemerals (random order). She is of Cree/English descent from Kistiganwacheeng, Garden Hill FN. Her interests lay in artistic and curatorial strategies that investigate cultural consumerism, gender politics, Indigeneity, cultural Diaspora with slightest hint of ambivalence. Little is a Committee member of the Public Arts Committee, Winnipeg Arts Council and a member of the Manitobah Mukluks Storyboot School Inc. Board of Directors. Currently, she is the Director of the National Indigenous Media Arts Alliance (national). From August 2015 to January 2016, Little was the Indigenous Curator in Residence, a partnership between by aceartinc and the Aboriginal Curatorial Collective, launching the group exhibition enendaman | anminigook (intention | worth).



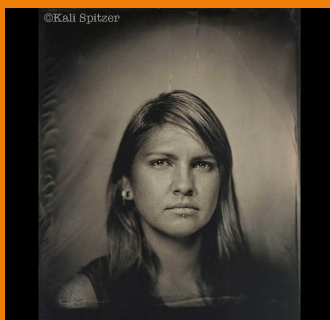
Candice Hopkins

Candice Hopkins is a curator, writer, and researcher who predominantly explores areas of history, art, and indigeneity, and their intersections. Hopkins is a curator for documenta 14 and has held curatorial positions at prestigious institutions including the Walter Phillips Gallery, Western Front Society, the National Gallery of Canada, and The Institute of American Indian Arts Museum of Contemporary Native Arts in Santa Fe, New Mexico.



Owisokon Lahache

I am from the Kahnawake Mohawk First Nations reserve outside of Montreal Quebec. I have been fortunate to have been honored and entrusted with teaching my community's teenage children for more than 31 years. I am an artist, a teacher, an Elder, a Grandmother and knowledgeable about Iroquoian history, ceremony, and community life. I have been creating art since I was a child and at 11 years old, I participated in a two day live drawing event at the Indian Pavilion at Expo '67- this event was the beginning of my love of creating art and today I am exploring new pathways dreaming about the future and exploring new medias.



Mandee McDonald

Mandee McDonald is a founding member of Dene Nahjo, and the former Program Director at Dechinta Centre for Research and Learning. She was Camp Director at Dene Nahjo's 2nd Annual Urban Hide Tanning Camp in Somba K'e in August 2017, and is currently working with Dene Nahjo to develop a series of Indigenous leadership workshops for delivery across the north. She has a B.A. in Political Science (Hon.) with a Minor in Indigenous Studies, and a M.A. in Indigenous Governance from the University of Victoria.

She is Maskikow (Swampy Cree), originally from from Mántéwisipihk (Churchill, MB), and has resided in Somba K'e (Yellowknife) for the past twenty years.



Wanda Nanibush

Wanda Nanibush is an Anishinaabe-kwe curator, image and word warrior, and community organizer from Beausoleil First Nation. Currently she is Inaugural Curator, Indigenous Art at the Art Gallery of Ontario. She has a master's in visual studies from the University of Toronto where she has taught graduate courses on Indigenous art, history and politics. Her curatorial credits include the exhibitions Toronto: Tributes + Tributaries, 1971-1989 (Art Gallery of Ontario, Toronto, Sept. 2016 – May 2017), Sovereign Acts II (Leonard & Bina Ellen Art Gallery, Ottawa, Jan. – April 2017), The Fifth World (Mendel Art Gallery, April 3 to June 7, 2015 touring) and the award winning KWE: The work of Rebecca Belmore (Justina M. Barnicke Gallery, Toronto, May – August 2014). Nanibush has worked with many other arts institutions and initiatives over the past two decades, serving in a wide range of capacities from programmer and festival coordinator to Aboriginal arts officer and executive director.

THURSDAY, NOVEMBER 30

PANEL: Games and Graphics as Resurgence and Presence

TIME: 15:30-17:00

CHAIR: France Trépanier

LOCATION: Winnipeg Art Gallery



France Trépanier

France Trépanier is a visual artist, curator and researcher of Kanien'kéha:ka and French ancestry. Her practice is informed by strategies of collaboration. Her artistic and curatorial work has been presented in many venues in Canada and in Europe.

France is co-leading *Primary Colours/Couleurs primaires*, a 3-year initiative which seeks to place Indigenous art practices at the centre of the Canadian art system. She is the Aboriginal Curator at Open Space Arts Society in Victoria BC, where she is co-curating, with Michelle Jacques and Doug Jarvis, the exhibition *Deconstructing Comfort*. France was the co-recipient of the 2012 Audain Aboriginal Curatorial Fellowship by the Art Gallery of Greater Victoria.

France co-authored with Chris Creighton-Kelly *Understanding Aboriginal Art in Canada Today: a Knowledge and Literature Review* for the Canada Council for the Arts. Her essays and articles have been published in numerous journals and magazines.



Rilla Khaled

Dr. Rilla Khaled is an Associate Professor at the Department of Design and Computation Arts at Concordia University in Canada. Her research and practice has centered on the design of learning and persuasive games, interactions between games and culture, and practices involved in emerging forms of game design. Two of her current projects include the FRQSC-funded *Speculative Play* and *Reflective Game Design*, both of which concern design perspectives that embrace ambiguous subjects, foreground play, empower the perspectives of players and participants, and draw on experimental games and new media art.



Keith Munro

Keith Munro is Curator, Aboriginal and Torres Strait Islander Programs at the Museum of Contemporary Art (MCA) Australia. He is a descendent of the Kamilaroi (Gomerioi/ Gamilaroi/Gamilaraay) people of north-western New South Wales and south-western Queensland, Australia. A selection of his curatorial projects include *Ripple Effect: Boomalli Founding Members* (2012), Boomalli Aboriginal Artists Cooperative 25th anniversary exhibition, and for the MCA *Being Tiwi*, (2015– 2017, co-curated with Senior Curator Natasha Bullock), the international touring *Ricky Maynard: Portrait of a Distant Land* (2008–2010), *Bardayal 'Lofty' Nadjamerrek AO* (2010) and *In the Balance: Art for a Changing World* (2010).



Sébastien Aubin

Sébastien Aubin is currently working as the Indigenous Designer in Residence, at the School of Art, at the University of Manitoba. Through this program, he is producing a body of creative work and research that extends our understanding of design and graphic form. He has worked for some of the most prestigious graphic design studios in Canada and maintains a career as a freelance graphic artist. Sébastien has designed publications for numerous artists, organizations, and art galleries in Quebec, Ontario, and Manitoba, including the Plug In Institute of Contemporary Art, Terrance Houle, KC Adams, the Carleton University Art Gallery, the Thunder Bay Art Gallery, and the Art Gallery of Southwestern Manitoba. He is a founding members of the ITWÉ Collective, which is dedicated to researching, creating, producing, and educating audiences about Indigenous digital culture. He is also part of the AM Collective, which creates works that revolve around the imagination, sparking dialogue on subjects that relate to everyday life and emotions. Sébastien Aubin is a proud member of the Opaskwayak Cree Nation in Manitoba.



**Lenard Monkman,
Kevin Settee**

Representatives of Red Rising Magazine .

Lenard Monkman is Anishinaabe from Lake Manitoba First Nation, Treaty 2 territory. He is currently employed as an Associate Producer for CBC Indigenous.

Kevin Settee was the first Indigenous president at the University of Winnipeg Students Association, and has facilitated community development programs at the University of Winnipeg and Wii Chiwaakanak Learning centre.

FRIDAY, DECEMBER 1

PANEL: IndigeFem and the Future

TIME: 10:00-11:30

CHAIR: Dr. Carla Taunton

LOCATION: Winnipeg Art Gallery



Dr. Carla Taunton

Dr. Carla Taunton an Associate Professor in the Division of Art History and Critical Studies at the Nova Scotia College of Art and Design University (NSCAD) and an Adjunct Associate Professor in the department of Cultural Studies at Queen's University as well as in the Graduate Studies Department at Dalhousie University. Taunton's areas of expertise include Indigenous arts and methodologies, Indigenous history of performance, contemporary Canadian art, museum and curatorial studies, as well as theories of decolonization, anti-colonialism and settler responsibility. Through this work she investigates current approaches towards the writing of Indigenous-specific art histories, recent Indigenous and settler research/arts collaborations, and strategies of creative-based interventions that challenge colonial narratives, national/ist institutions and settler imagination. Her recent collaborative research projects include: The Kanata Indigenous Performance, New and Digital Media Art Project (2013-16); Arts East (2014-5); This is What I Wish You Knew: Urban Aboriginal Artists (2015-ongoing) and Theories and Methodologies for Indigenous Arts in North America (2014-ongoing).



Megan Tamati-Quennell

Megan Tamati-Quennell is the Curator of Modern & contemporary Māori and Indigenous art at the Museum of New Zealand Te Papa Tongarewa, and is of Te Atiawa, Ngāti Mutunga. Kāti Mamoe and Ngāi Tahu Iwi Māori descent. Megan has nearly 30 years of art curatorial experience and is a leading specialist in the field of modern and contemporary Māori art. Her research interests include; Māori modernism and the work of the post war (1945) Māori artists; the first generation contemporary Māori artists, Mana Wahine; Māori women artists of the 1970s and 1980s, 'The Māori Internationals'; the artists who developed with the advent of biculturalism, a postmodern construct peculiar to New Zealand, and global Indigenous art with particular focus on Indigenous art in Australia, Canada and the United States that she has had some engagement with.

Megan's current projects include working as the commissioning curator for a major new installation by leading conceptual artist Michael Parekowhai, for the new Te Papa art gallery opening 17 March 2018, Necessary Abstraction (working title) an exhibition that focuses on Indigenous abstraction and a third exhibition (yet to be titled) that works with notions of advocacy, ownership, agency and the cross cultural imaginary.



Joi Arcand

Joi T. Arcand is a photo-based artist from Muskeg Lake Cree Nation currently based in Ottawa, Ontario. She received her Bachelor of Fine Arts degree from the University of Saskatchewan in 2005. Along with Felicia Gay, she co-founded the Red Shift Gallery, a contemporary Aboriginal art gallery in Saskatoon in 2006. And in 2012, she founded kimiwan 'zine, a quarterly Indigenous arts publication. Her work has been exhibited at Gallery 101 in Ottawa, York Quay Gallery in Toronto, PAVED Arts in Saskatoon, grunt gallery in Vancouver, and published in Black Flash Magazine.



Tasha Spillett

Tasha Spillett is a Cree and Trinidadian woman, a celebrated educator and an active member of Manitoba's Indigenous community. She is a ceremony woman and a traditional singer, often offering her voice at community gatherings. In her work as an educator, Tasha makes every effort to infuse her cultural knowledge into her teaching philosophy and practice to support the positive cultural identities of Indigenous students and to strengthen relationships between all communities. Tasha acknowledges her unique opportunity and responsibility to create learning environments that are culturally responsive, and foster belonging for Indigenous students and families.

Tasha has experience working in the school system as a classroom teacher, and she is also asked to work with educators on increasing their understandings of Indigenous peoples. This year, she will be teaching an Introduction to Aboriginal Education course at the University of Winnipeg for teacher candidates. She is also actively involved in the development of Indigenous Education policies and curriculum and shares her traditional knowledge and educational pedagogy with school divisions and the community.



Jarita Greyeyes

Jarita Greyeyes is nēhiyaw from the Muskeg Lake Cree Nation and the Red Pheasant Cree Nation, both located in Treaty Six territory. A graduate of the University of Winnipeg, and the University of Victoria's Master of Arts in Indigenous Governance program, Jarita is currently the Director, Community Learning & Engagement at the University of Winnipeg. She is a member of the Winnipeg Art Gallery's Indigenous Advisory Circle and Co-Chair of Ka Ni Kanichihk Inc.'s Governing Council.



Jaimie Isaac

Jaimie Isaac is a Winnipeg-based interdisciplinary curator and artist, member of Sagkeeng in Treaty 1 territory. Isaac holds a degree in Art History from University of Winnipeg and a Masters of Arts from the University of British Columbia Okanagan. Some recent exhibitions include *Vernon Ah Kee: cantchant*, *Boarder X*, *We Are On Treaty Land*, and *Quiyuktchigaewin: Making Good* for the Winnipeg Art Gallery, she co-founded of *The Ephemerals Collective*, collaborated on *official denial* (trade value in progress), contributed to *The Land We Are Now: Writers and Artists Unsettle the Politics of Reconciliation* book and the *PUBLIC Journal* Issue 54: *Indigenous Art: New Media and the Digital* and was co-faculty for the *Wood Land School* at Plug In Summer Institute.

FRIDAY, DECEMBER 1

PANEL: Land-Based Knowledge and Creative Interventions

TIME: 12:30-14:00

CHAIR: Dr. Serena Keshavjee

LOCATION: Winnipeg Art Gallery



Dr. Serena Keshavjee

Serena Keshavjee's work focusses on the intersection of art and science in visual culture. She is especially interested in religiosity that presents itself as scientifically based, including Spiritualism, Theosophy and Transformism, popular in the early 20th century. In 2009 she edited a special issue of *Canadian Art Review* (RACAR) on Science, Symbolism and Fin-de-Siècle Visual Culture. She is the recipient of Social Sciences and Humanities Council Grant to study evolutionary theory and art. In 2015 Keshavjee co edited, with Fae Brauer, *Picturing Evolution and Extinction: Regeneration and Degeneration in Modern Visual Culture* with Cambridge Scholars Press.



Heather Campbell

Heather Campbell is originally from Rigolet, Nunatsiavut (Northern Labrador) and has a B.F.A from Sir Wilfred Grenfell College School of Fine Art, Memorial University of Newfoundland. She was Curatorial Assistant at the Inuit Art Centre of Indian and Northern Affairs Canada for a number of years, and was on the board of directors of Gallery 101 artist run centre. Heather's artwork was most recently shown in the group exhibition SakKijâjuk at The Rooms in St. John's, NL and can be found in the collections of the Department of Indigenous Affairs, Carleton University, City of Ottawa, Algonquin College, and various private collections.



Karl Chitham

Karl Chitham holds a real-time conversation with artist Kereama Taepa about his work, time and the Māori tradition of innovation. Using social media platforms to cross time zones and geographical space, the pair will explore some of the incongruities and divergences manifest in the coming together of indigenous concepts and contemporary global culture. With a practice that is deeply invested in technological advancement and the evolution of traditional knowledge, Taepa posits a future that rejects notions of linearity and fundamentalism in favour of something that threatens to upset the balance.



Michelle Lavallee

Michelle LaVallee is former Curator at the MacKenzie Art Gallery, Regina. Since 2007, her curatorial work has explored the colonial relations that have shaped historical and contemporary culture through exhibitions including: *Moving Forward, Never Forgetting* (2015); *13 Coyotes: Edward Poitras* (2012); and *Blow Your House In: Vernon Ah Kee* (2009). Recently, she organized the historical and nationally touring exhibition *7: Professional Native Indian Artists Inc.* (2013, touring through to 2016) and award winning book contextualizing their influential role in contemporary Canadian art history. She has been a chosen participant for a number of Canadian Aboriginal Curators Delegations sent to Australia, New Zealand and Venice, and her curatorial work has been recognized by three Saskatchewan Book Awards and the City of Regina Mayor's Arts and Business Awards.



KC Adams

KC Adams is a Winnipeg-based artist who graduated from Concordia University with a B.F.A in studio arts. She has had several solo exhibitions, group exhibitions and was included in the PHOTOQUAI: Biennale des images du monde in Paris, France. She has participated in residencies at the Banff Centre, the Confederation Art Centre in Charlottetown, the National Museum of the American Indian and the Parramatta Arts Gallery in Australia. Adams has received several grants and awards from Winnipeg Arts Council, Manitoba Arts Council and Canada Council for the Arts. Her work is in many permanent collections Nationally and Internationally. Twenty pieces from the *Cyborg Hybrid* series are in the permanent collection of the National Art Gallery in Ottawa and from her installation *BirchBarkLtd*, four trees are in the collection of the Canadian Consulate of Australia, NSW. Recently, she was the set designer for the Royal Winnipeg Ballet's *Going Home Star: Truth and Reconciliation*. She completed a public art sculpture for the United Way of Winnipeg called *Community*. She has an ongoing public art campaign called *Perception* that was on display all over Winnipeg, MB and Lethbridge, AB. She recently won the Winnipeg Arts Council's Making A Mark Award and Aboriginal Circle of Educator's Trailblazing Award.

FRIDAY, DECEMBER 1

PANEL: Arctic Futurisms

TIME: 14:30-16:00

CHAIR: Dr. Stephen Borys

LOCATION: Winnipeg Art Gallery



Dr. Stephen Borys

Dr. Stephen Borys is the Director & CEO of the Winnipeg Art Gallery (WAG), Canada's oldest civic art gallery and one of the country's largest. Under his leadership over the last nine years, the WAG has expanded and strengthened its role and profile in the community, as well as in the cultural and museum landscape in Canada and abroad. Dr. Borys has enabled significant growth in the Gallery's overall operations, permanent collections, international exhibitions and partnership programs, capital and endowment development, and member and visitor engagement. At the core of his directorship is the goal of advancing a meaningful dialogue with the public, creating in both physical and virtual spaces, a welcoming forum where art and artmaking is at the forefront with audiences and stakeholders.



Dr. Heather Igloliorte

Heather Igloliorte (Inuit) is an Assistant Professor of Aboriginal art history at Concordia University in Montreal, Quebec, where she holds a university research chair in Indigenous Art History and Community Engagement. Igloliorte's teaching and research interests center on Inuit and other Native North American visual and material culture, circumpolar art studies, performance and media art, the global exhibition of Indigenous arts and culture, and issues of colonization and self-determination. Some of her recent publications related to this work include chapters and catalogue essays in *Negotiations in a Vacant Lot: Studying the Visual in Canada*; *Manifestations: New Native Art Criticism*; *Curating Difficult Knowledge*; and *Inuit Modern*. Igloliorte has also been an independent curator for twelve years. In 2016 she co-curated the world's first all circumpolar night festival, *iNuit blanche*; curated the reinstallation of the permanent collection of Inuit art at the Musée National des Beaux-Arts du Québec; and launched the nationally touring exhibition *SakKijajuk: Art and Craft from Nunatsiavut*.



Asinnajaq (Isabella Weetaluktuk)

Asinnajaq, also known as Isabella Weetaluktuk, is a filmmaker and artist whose work is fuelled by respect for human rights, a desire to explore her Inuit heritage, and a sense of wonder at what she calls "the abundant beauty of the world." The daughter of filmmaker Jobie Weetaluktuk and university professor Carol Rowan, she was a teenager when she assisted her father on the set of *Timuti* (2012), a film he made in Inukjuak, the home of their extended family. She later studied cinema at NSCAD University in Halifax, and her short film *Upinnaqusittik (Lucky)* (2016) premiered at *iNuit blanche* in St. John's, Newfoundland, the first ever circumpolar arts festival. *Three Thousand* (2017), her first film with the National Film Board embeds historic footage of Inuit selected from the NFB's archive into a 14-minute original animation.



Siku Allooloo

Siku Allooloo is an Inuit/Haitian Taino writer, activist, and community builder from Denendeh (Northwest Territories). She has a BA in Anthropology and Indigenous Studies from the University of Victoria, and a diverse background in Indigenous land-based education, youth work, solidarity building, and community-based research. Most recently she has been a program coordinator, facilitator and co-instructor at Dechinta Center for Research and Learning, working closely with elders and educators to deliver land-based skills and build strength in community. Her advocacy work through writing and speaking centers on issues of climate change, environmental protection, ending gender violence and decolonial politics. Siku is also an emerging creative nonfiction writer and poet, and she recently had a brief stint as a performance artist at Nuit Blanche in Toronto, 2017. Her work has been featured in *The New Quarterly*, *The Malahat Review*, *Briarpatch*, *The Guardian*, and *Truthout*, among others.



Joar Nango

Joar Nango is an architect with a degree from NTNU in Norway, and a practicing artist. He works with place-specific installations and self-made publications, which explore the boundary between architecture, design and visual art. Thematically speaking, his work relates to questions of indigenous identity, often through investigating the oppositions and contradictions in contemporary architecture. Recently, he has worked on the theme The Modern Sámi Space through, amongst other things, a self-published zine series entitled Sámi Huksendáidda: the Fanzine, design project Sámi Shelters and the mixtape/clothing project Land & Language. He is also a founding member of the architecture collective FFB, which works with temporary installations in public space. Currently, he lives and works in Tromsø, Norway. Nango's work has also been exhibited internationally in Ukraine, The US, Canada Finland, China, Russia, Colombia and Bolivia amongst other places. In 2017 he exhibited in Documenta14, Kassel and Athens.

FRIDAY, DECEMBER 1

PANEL: Technology as Decolonial Tools

TIME: 16:30-18:00

CHAIR: Dr. Julie Nagam

LOCATION: Winnipeg Art Gallery



Dr. Julie Nagam

Dr. Julie Nagam (Metis, German/Syrian) is the Chair in the History of Indigenous Art in North America, a joint appointment between the University of Winnipeg and the Winnipeg Art Gallery. She is an Associate Professor in the faculty of History. Nagam has recently published, *Traveling soles: Tracing the footprints of our stolen sisters* (2017); *Deciphering the refusal of the digital and binary codes of sovereignty/self-determination and civilized/savage* (2016); *be polite....because the settlers might be listening and watching* (2016). Her current SSHRC funded projects include *The Transactive Memory Keepers: Indigenous Public Engagement in Digital and New Media Labs and Exhibitions* (www.transactivememorykeepers.org). She is co-editor of *Indigenous Art: New Media and the Digital*, a special issue of *PUBLIC* journal. Currently, Dr. Nagam is curating a public art installation for a Reconciliation walk at the Forks in Winnipeg, and leading a team that is creating an Indigenous App for Winnipeg's art, architectural, and place-based history, has created three new commissioned artworks in Winnipeg, Toronto and New York and co-curated *INSURGENCE/RESURGENCE* with Jaimie Isaac. Her artwork and research has been shown nationally and internationally.



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In the past years, Benesiinaabandan has been awarded multiple grants from the Canada Council for the Arts, Manitoba Arts Council, Winnipeg Arts Council and Conseil des arts des lettre du Quebec. His work can be found in a number of provincial and national collections.



Kauwila Mahi

Kauwila Mahi was a Skins 5.0 participant. He is a graduate student in Hawaiian Studies at University of Hawai'i at Mānoa. He is from Kamiloiki, Waimānalo, Ko'olaupoko, O'ahu. He has worked for two local brands as a cultural consultant, the two brands are FITTED HAWAII, and Paradise Soccer Club. Currently, he is focused on finishing his thesis which uses ludology, the experience of a gamer, as it pertains to video games which depict Hawai'i.



Dr. Noelani Arista

Dr. Noelani Arista was a Skins 5.0 participant. She is assistant professor of Hawaiian and U.S. History at University of Hawai'i-Mānoa. Her research and writing centers on translation and research in Hawaiian language archives focusing on governance, the practice of history and a more recent focus on mele (songs.) Above all she finds peace in practice, using the search engines of online digital archives to refine methods of approach to bringing order and organization to Hawaiian systems of knowledge. She is the founder of the facebook group 365 days of aloha which seeks to reconfigure our approaches to a subject that is overused yet little understood and foster healing and a sense of completion back to community.

Her dissertation, "Histories of Unequal Measure: Euro-American Encounters With Hawaiian Governance and Law, 1793-1827," won the Allan Nevins Prize from the Society of American Historians for the best dissertation written on an American subject in 2010, and will be published by Penn Press. In 2013-14, Professor Arista was a post-doctoral fellow in English at the University of Pennsylvania. Her research has been supported by fellowships from the McNeil Center for Early American Studies, the Mellon Foundation, the Woodrow Wilson Foundation, and Native American Studies at Dartmouth College.



Dr. Jolene Rickard

Jolene Rickard, Ph.D. visual historian, artist and curator interested in Indigeneity within a global context. Projects: *IIF, Initiative for Indigenous Futures* (Concordia University) 2016, *The Creative Time Summit: The Curriculum*, 8/2015 in conjunction with the 56th International la Biennale di Venezia; Te Tihi Gathering, New Zealand, 2010 and co-curator for the inaugural exhibition, Smithsonian's National Museum of the American Indian, 2004. She is a citizen of the Tuscarora Nation, director of the American Indian and Indigenous Studies Program and Associate Professor in the History of Art and Art Departments at Cornell University, Ithaca, NY.

ACTIVATING INDIGENOUS PERFORMANCE

THURSDAY, NOVEMBER 30

HOST: Rosanna Deerchild

TIME: 20:00-23:00

LOCATION: Winnipeg Art Gallery



Rosanna Deerchild

Rosanna Deerchild has been storytelling for more than 20 years, most recently as host of CBC Radio One's *Unreserved*, a show that shares the stories, music and culture of Indigenous Canada.

Rosanna is a veteran broadcaster, having worked at APTN, CBC, Global and NCI-FM, where she hosted *All My Relations*. She has also hosted *The (204)* and the *Weekend Morning Show* on CBC Radio One and appeared on CBC Radio's *DNTO*. She is an award-winning author and poet. Her debut poetry collection 'this is a small northern town' shares her reflections of growing up in a racially divided place. It won the 2009 Aqua Books Lansdowne Prize for Poetry. Her second book, 'calling down the sky,' is her mother's Residential School survivor story.

Rosanna is a co-founder and member of the Indigenous Writers Collective of Manitoba and has also contributed to numerous Indigenous newspapers. A Cree from O-Pipon-Na-Piwan Cree Nation at South Indian Lake in northern Manitoba, Rosanna now lives and works in her found home of North End, Winnipeg.



Rylee Sandberg

Rylee Sandberg is an 8 year old Anishinabe, Cree and Metis hoopdancer. She lives in Winnipeg, and she has been hoop dancing since the age of 4 and pow wow dancing since 2. She started with 7 hoops and was taught by her mentor the female hoop dancer Shanley Spence. She now uses 13 hoops and makes various formations which she calls the eagle, caterpillar, butterfly, horse, and her final move she calls the great bear spirit which uses all 13.

In February 2015 she competed at the world hoop dance championship in Phoenix and placed 3rd in the youth division. She was the youngest competing dancer. She travels and performs at many events, and enjoys dancing for the people. She also dances other styles, and combines her traditional hoop routine with hip hop and sometimes performs to modern indigenous artists such as A Tribe Called Red. Dancing makes her happy and she is excited to share her dance with you.



**Southern Thunderbird
Medicine Drum Group**

Southern Thunderbird Medicine drum group was formed 4 years ago. A group of 4 women came together and began their journey with the drum. The drum group members are Christy Salwan, who is the carrier of the drum. Christy is from Sandy Bay Ojibway Nation. Maegan Salwan is a helper of the drum & carrier. Maegan is also from Sandy Bay Ojibway Nation.

Jen Spence is a helper of the drum & carrier. Jen is from Ebb and Flow Ojibway First Nation, Gladys Marinko is also a helper of the drum & carrier. Gladys is from Brokenhead Ojibway Nation.

We have sung in various events such as celebrations, vigils, wakes, funerals, drum teaching sessions for a few organizations, demonstrations, walks for causes, and pow wows. We are dedicated and have a passion for singing for our community. We are full time mothers, work and ceremony attendees when we are not singing. Together we have faced many things head on. Things such as racism, sexism and are intergenerational survivors & thrivers. It is a joy to sing for & with the people. Miigwetch.



Spence Tradition

Ryan Spence (age 13) has been fiddling for 7 years. **Clarissa Spence** (age 11) has been jigging and dancing for 7 years as well. Influenced by their grandparents and inspired by a long line of Métis fiddlers, they started their entertainment career 2 years ago. Ryan has a passion for playing fast-paced reels and breakdowns that keep his sister flying around the stage. Ryan is also fluent in French and communicates effectively to a Francophone audience. When entertaining at a school event, they teach the students to embrace their personal culture and also remember to appreciate the culture that other people offer. They embrace the opportunity to teach their audience basic jigging techniques as well as anecdotes about Métis culture so that they can continue the Spence Tradition. Their goals for the future are to serve as ambassadors for the Métis culture, bringing hope and encouragement to others, especially youth.



Nikki Komaksiutiksak

Nikki Komaksiutiksak is an experienced throat singer, teacher of Inuit history and culture, and a heartfelt musical performer. Nikki has participated in a number of international events, representing Manitoba and Inuit at such prestigious venues as the 1996 Atlanta Olympic Summer Games and more current the 2015 Indigenous Music Awards in Winnipeg. She has recorded music with local Canadian talent, including such names as, the Weakerthans, Demetra Penner and Moses Mayes. Nikki has been featured in many events around the world, always sharing her identity and teaching about her Canadian Inuit Culture.



Tara Williamson

Tara Williamson is a member of the Opaskwayak Cree Nation and was raised in Gaabishkigamaag (Swan Lake, Manitoba). She holds degrees in social work, law, and Indigenous governance and in the last 6 years has been a professor and instructor at Fleming College, Trent University, and Ryerson University/First Nations Technical Institute. As an independent consultant, she has worked with and for Indigenous communities and organizations at the local, regional, provincial, and national level. Tara is also a published writer and a professional musician. Her newest album is titled "Songs to Keep Us Warm."



Shanley Spence

Shanley Spence is a 25 year old Swampy Cree and Anishinaabe woman who was born and raised in Winnipeg, Manitoba but originally from Mathias Colomb Cree Nation on her mother's side and Lake St. Martin First Nation on her father's. She is a recent graduate from the University of Winnipeg with a Bachelor of Arts degree in International Development Studies. She began her hoop dancing career at the age of 13 and has been graced with the opportunity to perform at a variety of nationwide and international events, daycare and school age institutions, high schools and post-secondary classrooms, conferences and interactive workshops with the Walking Wolf Singers and Dancers, Folklorama and independently, travelling as far as Guatemala and Hawaii. She has participated in multiple community organizations including mentorship and hoop dance instructing with the Sacred Seven Healthy Relationships Program, The City of Winnipeg and the Manitoba Youth Centre.



Boogey the Beat

Boogey The Beat is an Anishinaabe DJ and Producer who blends traditional Indigenous songs with modern electronic beats. His DJing skills have landed him on stages for the Indspire Awards, Canada Day 150 Main Stage in Ottawa, National Aboriginal Day LIVE presented by APTN, and multiple festivals across Turtle Island. His first single, HOKA, reached number 1 on the Indigenous Music Countdown and landed him licensing opportunities providing music for CBC, APTN, and Vice Media. His latest single, "Smoke Signals", also reached number 1 on the Indigenous Music Countdown. A collaboration with Winnipeg-based funk band Burnt Project-1 on the release titled 'The Blacklist' earned them a nomination for Aboriginal Recording of the Year at the 2013 Juno Music Awards.



Yahkâskwan Mîkiwâhp

Facilitated by Artists Cheryl L'Hirondelle and Joseph Naytowhow, Light Tipi: yahkâskwan mîkiwâhp is a site specific and community-based art activation using handheld spotlight beams, sage smudge, and people coming together to form a 'tipi' through self-organization, timing, teaching, and the interaction of light beams with smudge smoke in the air.

THURSDAY, NOVEMBER 30

INDIGINOUS AOTEAROA: SCREENINGS AND DISCUSSION WITH ARTISTS

TIME: 13:30-15:00

LOCATION: Winnipeg Art Gallery

FRIDAY, DECEMBER 1

INDIGINOUS AOTEAROA: OPENING RECEPTION

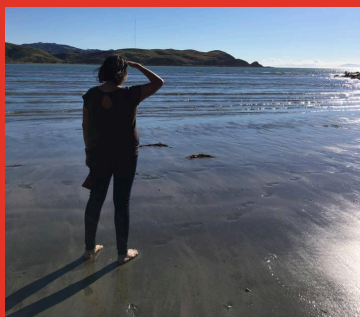
TIME: 20:00-23:00

LOCATION: Urban Shaman Gallery (290 McDermot Ave.)



InDigiNous Aotearoa: Virtual Histories, Augmented Futures

The artworks in the exhibition are made by seven New Zealand Māori artists working within digital environments to create real and virtual spaces for Indigenous knowledge. The exhibition includes a range of media from virtual reality and augmented reality artworks, videogames, projection installation and 3D printing.



Daina Warren

Daina Warren is a member of the Montana or Akamihk Cree Nation in Maskwacis (Bear Hills), Alberta. In 2000, she was awarded Canada Council's Assistance to Aboriginal Curators for Residencies in the Visual Arts program to work with grunt gallery in Vancouver. This opportunity led to a permanent position with the artist-run centre as an associate curator and administrator until 2009. Warren completed the Canada Council's Aboriginal Curatorial Residency at the National Gallery of Canada in Ottawa, Ontario, where she curated the group exhibition *Don't Stop Me Now*. She has received her Bachelor's degree in 2003, graduating from the Emily Carr University of Art and Design. Warren graduated from a Masters in Art History program, completing the Critical and Curatorial Studies from the University of British Columbia (2012). Warren was awarded the 2015 Emily Award from Emily Carr University and selected as one of six Indigenous women curators as part of 2016 Canada Council for the Arts Delegation to participate in the International First Nations Curators Exchange in Porirua, New Zealand in December 2016. She is currently the Director of Urban Shaman Contemporary Aboriginal Art in Winnipeg, Manitoba.



Reuben Friend

Pākehā, Ngāti Maniapoto

Reuben Friend

Director

Pātaka Art+Museum

From 2009 to 2013 Reuben was the Curator of Māori and Pacific Arts at the City Gallery in Wellington. In 2014 he was appointed as Exhibitions Officer at Logan Art Gallery in Brisbane, Australia where he also set up Te Upoko Pacific Arts Consultancy working on international projects and exhibitions in Australia and the Pacific. In 2006 he gained a Post Graduate Diploma in Māori Visual Arts and Museum Studies from Te Pūtahi ā Toi School of Māori Visual Arts, Massey University in Palmerston North, and went on to complete a Masters in Māori Visual Arts there in 2010.



Rachael Rakena

Rachael Rakena (on left) (b. 1969) is a video artist from Ngāi Tahu and Ngā Puhi. Rachael received a Masters of Fine Arts from Otago University in 2003 for her dissertation titled 'Toi Rerehiko' portraying digital technologies from a Māori worldview. She currently works as a lecturer on Māori contemporary art at Massey University, Wellington and regularly exhibits nationally and internationally, with recent major exhibitions including; *Everything between you and me*, Pātaka Art + Museum, Wellington, 2017; *Sakahān: International Indigenous Art*, National Gallery of Canada, 2013; *Haka Peepshow*, The Octagon, Dunedin, 2011; *Aniwaniwa*, 52nd Biennale di Venezia, Venice, 2007; *Pacifika Styles*, University of Cambridge Museum of Archaeology and Anthropology, 2006-2008; and *Mō Tātou*, Museum of New Zealand Te Papa Tongarewa, Wellington, 2008-2012.



Kereama Taepa

Kereama Taepa (b. 1979) is a multi-disciplinary artist from Ngāti Whakaue, Te Ati Awa Taranaki Whānui. Kereama received a Masters of Māori Visual Arts from Toioho ki Āpiti School of Māori Studies, Massey University, Palmerston North and currently teaches on the Bachelor of Creative Technologies program at Toi Ohomai Institute of Technology, Rotorua. Recent major exhibitions include; *Whakapiri*, Pātaka Art + Museum, Wellington, 2017; *A (Very) Brief History of New Zealand*, The Museum of New Zealand Te Papa Tongarewa, Wellington, 2015-2017; and the *Rotorua Museum Art Awards*, Rotorua Museum, 2017 where he was the recipient of the Supreme Award for the 2017 Art Awards.



Johnson Witehira

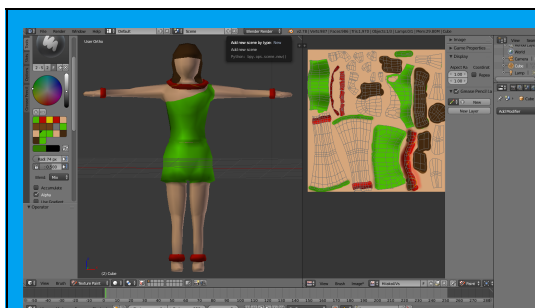
Johnson Witehira (b.1982) is an artist and designer from Tamahaki (Ngāti Hinekura), Ngāpuhi (Ngai-tū-te-auru), Ngāti Haua and New Zealand European descent. He graduated from the Whanganui School of Design in 2004, going on to complete his Masters in 2007 and a Doctorate in Māori Design from Toioho ki Āpiti School of Māori Studies, Massey University, Palmerston North. In 2012 Johnson's work was exhibited in Times Square, New York and since that time he has exhibited regularly nationally and internationally with major recent exhibitions including; *Half Blood*, Objectspace, Auckland, 2016; *Tangiwha*, Pātaka Art + Museum, Wellington, 2015; *The land of Tara*, Courtney Place Lightboxes, Wellington, 2014; and *This is New Zealand! Ko Aotearoa Tēnei!*, Toi Pōneke, Wellington, 2012.

INDIGENOUS DEVELOPED VIDEOGAME AND VIRTUAL REALITY ARCADE

SATURDAY, DECEMBER 2

TIME: 11:00-14:00

LOCATION: Winnipeg Art Gallery



He Ao Hou: A New World (Nā 'Anae Mahiki + Initiative for Indigenous Futures)

The *Skins* workshops allow participants to take on game-industry roles to turn community stories into a playable video game. *He Ao Hou: A New World* is the product of the fifth iteration of the workshop, and was created in Kanaeokana in Honolulu, Hawai'i this year.



Purity & Decay (Meagan Byrne and Tara Miller)

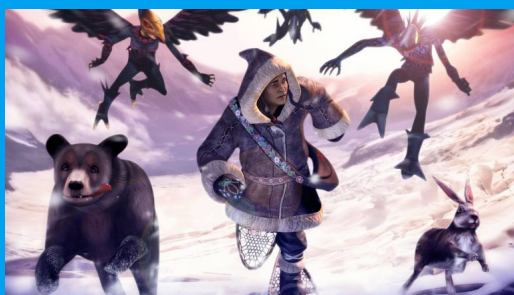
Prototype, game to be released in 2020. The year is 2262 and you're a tough as nails P.I. working in the slums of one of the last major cities in North America. Life is all missing kids and cheating spouses until a dame from the Upper-District barges in and changes your life. Murdered sisters and flying cities, this case goes way farther than the banks of this one detective's little slum in this indigenous cybernoir. A narrative (choose your own adventure) detective game that lets you solve who did it.

Created at DMG Toronto's Feb Fatale game jam by two indigenous ladies.



Never Alone / Kisima Injitchuqa (Upper One Games)

Never Alone (2014) is a puzzle-platformer adventure video game based on the tradition Inupiaq tale, "Kunuksaayuka." The game was the result of a partnership between the [Cook Inlet Tribal Council](#) and E-Line Media. Players can play as Nuna or her arctic fox. The game was the result of a partnership between the [Cook Inlet Tribal Council](#) and E-Line Media.



Spirits of Spring (Minority Media)

Spirits of Spring (2014) is a mobile game that follows the story of three young Indigenous boys named Chiwatin, Rabbit and Bear who have to hunt down the giant mysterious crows that stole their spirits in the James Bay area of Northern Quebec.



Art Alive VR (Pinnguaq)

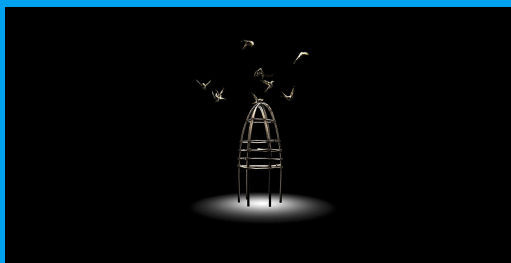
Art Alive is an interactive experience that provides users a chance to delve deeply into culture, history and art in a way that was not previously possible. Art Alive takes the form of a museum or gallery installation tailored specifically to a location's needs. It takes the form of an educational tool that uses technology to bring a deeper level of engagement for students with curriculum. It takes the form as a mobile application for person use at home.

The product takes existing pieces of art, culture and history and brings them to life using technology. Pinnguaq animates existing pieces of art, photographs or digitally recreates cultural items to allow users to interact, learn and have fun with them in ways that the item itself doesn't allow. Art Alive creates experiences around these authentic items that both entertain and educate.



Each Branch Determined (Postcommodity)

Imagining northern New Mexico 150 years in the future, where American Indian and Xicano pueblos work collaboratively to exercise communal and regional self-determination, Each Branch Determined echoes sci-fi conventions of an apocalyptic future that gradually reveal themselves to be a series of managed processes intended to restore and manage the land and its resources, as well as community ceremonies seeking to culturally and socially actuate past, present and future.



Blueberry Pie Under the Martian Sky (Scott Benesiinaabandan)

Bringing to life a prophetic Anishinabe legend about a young boy who travels through a wormhole back to his people's place of origin, *Blueberry Pie Under the Martian Sky* also addresses concerns about the revitalization, growth and evolution of the Anishinabe language.



The Hunt (Danis Goulet)

The Hunt imagines a postwar North America in 2167 that lies in ruin, where the law is enforced by a fleet of automated orbs that patrol the skies. When an orb interferes with a man and his son on a goose hunt on sovereign Mohawk territory, it forces an altercation.



Honour Dance (Kent Monkman)

Honour Dance is a virtual reality experience based on a 2008 five-channel video installation by Kent Monkman, *Dance to the Berdashe*. Set in a verdant meadow at magic hour, *Honour Dance* offers a contemporary re-interpretation of a traditional Indigenous ritual featuring the "Berdashe", a gender-bending figure whose behaviour and very existence astonished and appalled European explorers of North America.

Virile Dandies from the four directions invigorate the Berdashe with the vitality of their honour dance. Through this reciprocal and performative rite, the Dandies and Berdashe renew each other's spirits, thereby refuting their obfuscation by colonial forces and Primitivism's reductive pillaging of Indigenous cultures.



Cree Syllabics Virtual Reality (Schoolû)

Users can enter a virtual camp setting and meet a little girl named Niipiish and her dog Achimush. While exploring the camp, Cree words that describe the seasons, the environment and Cree traditions appear as you journey towards Niipiish's little brother's walking-out ceremony.



Assorted apps by Ogoki Learning Inc.

Ogoki is a 100% First Nations owned and operated company. They specialize in the design of rich applications that engage the youth audience and provide educational value with utility.

Apps:

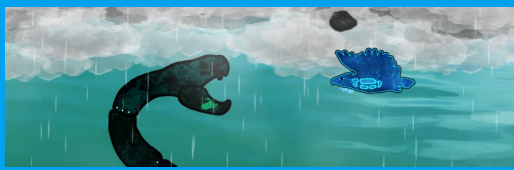
Ojibway for iPad

Wasagamack Oji-Cree Syllabic Keyboard

Rez Bomb

Brokenhead Bingo

Nakota Game



In the 2D sidescroller *Thunderbird Strike* (PC), fly from the Tar Sands to the Great Lakes as a thunderbird protecting Turtle Island with searing lightning against the snake that threatens to swallow the lands and waters whole.



Honour Water is a singing game for mobile (iOS) developed by Pinnguaq with art and design by Elizabeth LaPensée. Songs by Anishinaabe elders and Sharon Day sung by the Oshkii Giizhik Singers pass on teachings about water in Anishinaabemowin. Exhibited at imagineNATIVE Film + Media Arts Festival 2016, Water Moves MSU, Frozen River Film Festival 2016, and Asinabka Festival 2017.



Invaders for web and mobile is a spin on the classic arcade game Space Invaders. Curated by Babycastles, SAW Gallery, and Bloodlines at Bridge Productions. Shown at imagineNATIVE Film + Media Arts Festival 2015, Indie Revolution Expo 2016, and Digital Games Research Association + Foundations of Digital Games Conference 2016.

Assorted works by Elizabeth LaPensée



VIDEO POOL
media arts centre

Workshop by Video Pool: Introduction to Scratch.

Scratch is a free programming learning environment. With Scratch, you can program your own interactive stories, games, and animations — and share your creations with others in the online community. Scratch helps young people learn to think creatively, reason systematically, and work collaboratively — essential skills for life in the 21st century.

RESEARCH ASSISTANTS (WINNIPEG)

	<p>Laura Chabot is a First Nations Anishinaabe Ikwe from Sagkeeng First Nation. In June 2016, Laura graduated with a Bachelor of Arts Degree in Criminal Justice and Sociology from the University of Winnipeg. Enrolling in Post-Secondary allowed Laura the freedom to take electives which enabled her to connect more with her cultural identity and revival of traditional Indigenous knowledge and practices. An artist at heart, novice Indigenous beader and with much continued interest over her schooling years in Art; upon graduation, Laura began working with the Winnipeg Art Gallery as a Facilitator in the Education department and began working with her former professor Dr. Julie Nagam. Laura's coordinator role falls under Dr. Julie Nagam's SSHRC funded Transactive Memory Keepers project in partnership with the University of Winnipeg. In Fall 2017, Laura currently is still trying to find her path, by continuing her coordinator work in the Arts and working full-time with Employment and Social Development Canada. Laura is a member of the Winnipeg Art Gallery's Indigenous Advisory Circle chaired by both Dr. Julie Nagam and Dr. Heather Igloliorte.</p>
	<p>Jasmin Winter is a recent graduate of the Master's in Development Practice program at the University of Winnipeg. She had the honour of having Dr. Julie Nagam supervise her Major Research Project, titled "The Virtual Balancing Act: Digital Tools for Development Practice". This summer, she completed a field placement with the Initiative for Indigenous Futures, and cannot wait to see everyone again at the symposium.</p>
	<p>Franchesca Hebert-Spence is a MFA candidate at the University of Winnipeg, within the Masters of Arts in Cultural Studies stream. Her undergraduate thesis from the Brandon University Visual and Aboriginal Arts program explored the tension and pressures on the female body. Her research focuses on identity both as an indigenous woman and as a feminist. Her emphasis on engagement, both through her curatorial and artistic practice, utilizes opening space for critical dialogue. Franchesca has worn many hats in several gallery and museum spaces, such as the Daly House Museum, Gallery 1C03 and the Winnipeg Art Gallery.</p>



Beth Schellenberg

Beth Schellenberg is a writer, artist, and arts administrator who hails from Northern Saskatchewan and is currently working on an MA in Cultural Studies: Curatorial Practices at the U of W.



Sylvia Dueck

Sylvia Dreaver (Dueck) is Nêhiyawak and from the Turtle Clan. Her family is from Mistawasis First Nation.

She recently received her B.A. Hons. In Art History from the University of Winnipeg and has just begun her Masters in Cultural Studies specializing in Curatorial Practices.

She is committed to the advancement of curatorial research and art gallery practice as it relates to indigenous art and material culture. She currently works at the Canadian Museum of Human Rights as and Indigenous program guide.