

INDIGENOUS FILM+ ONLINE 2021

Listing prepared by Indigenous Media Initiatives

Wednesday, May 19 – Monday, May 31

Film Festivals continue to offer their Indigenous programs online, sometimes for long duration online, sometimes only for the posted day/time, some are in hybrid form, with a combination of screenings in theaters and drive-ins and online, and some returning to screens. In most cases, you can link directly to the Festival's own website to see the schedule, titles and descriptions of this year's streamed programs. Some charge for passes and/or individual program tickets, or send viewers to VOD sites to rent the films, and some offer screenings free of charge. Sometimes some of the online screenings are geo-blocked.

ASIAN AMERICAN AND PACIFIC ISLANDER HERITAGE MONTH

In May the expansive scope of Asian and Pacific Island heritages in the United States is focused on annually. A really broad concept, Asian/Pacific encompasses all of the Asian continent and the Pacific islands of Melanesia, Micronesia, and Polynesia. The events included here are focused on Pacific Islanders.

Pacific Heartbeat

Curated by Pacific Islanders in Communications/PIC

Broadcast nationally on PBS stations, with specific air dates TBD

https://www.piccom.org/news_posts/announcing-pacific-heartbeat-season-10

A slate of four new independent documentaries plus two encore presentations providing diverse aspects of Pacific lives (including a trilogy that delves into the celebrated spiritual and cultural world of hula from Hawai'i to Tokyo and beyond) will begin airing on PBS in May. This marks the 10th anniversary of this excellent series, which features beautifully-told stories about arts and culture, and intimate human stories. The works are being broadcast on PBS, but also will be online.

The Australian Dream Daniel Gordon. The story of sports legend **Adam Goodes** and the abrupt end to his career in the Australian Football League (AFL). Goodes' love for the sport is homage to his Indigenous culture, which created the first football game known as Marn Grook. But when he objected to racial abuse from fans, an all-too-familiar experience for Indigenous athletes, Goodes became the target of a sustained booing campaign that drove him from the game. His story raises critical issues of race, identity, and belonging in contemporary Australia.

For My Father's Kingdom Ve'a Mafile'o The director's Tongan father drives this deeply personal film. Ve'a raises thorny questions about the relationship between money and the church in Tongan culture, questions that affect her father and caused her Kiwi/Tongan family pain. She returns to Tonga with him and her siblings to attend the Misinale and learn why his financial sacrifice matters to him.

Stan Mitchell Hawks. New Zealand music and acting idol Stan Walker leans on his mom, his faith and his Māori culture to fight a unique and potentially fatal cancer that has killed more than 25 people in his *whānau* (family).

New! Thursday, May 20 7:00-8:00 pm EDT. Attend a live conversation and Q&A with the director, **Mitchell Hawkes**, and film subject, **Stan Walker**. Moderated by **Alex Lee** of DocEdge Film Festival. <https://www.eventbrite.com/e/stan-online-film-event-tickets>

Tokyo Hula Lisette Marie Flanary Explores the phenomenal popularity of the hula in Japan from both Native Hawaiian and Japanese perspective. An estimated two million people dance hula in Japan – a figure greater than the entire population of Hawai‘i. *Tokyo Hula* asks important questions about what happens to culture when it is exported.

Mother Tongue Film Festival

See the [Mother Tongue Film Festival \(below\)](#) for outstanding Pacific Islands programming through May 31.

Pacific Pulse

Curated by Pacific Islanders in Communications/PIC
Online at <https://www.piccom.org/pages/pacific-pulse-1>

PIC’s online series **Pacific Pulse** presents award-winning short films from across the region, streaming on PIC’s “Pacific Heartbeat” YouTube channel. The current lineup includes a series of short interviews of women in film, **Reel Wāhine of Hawai‘i**—including Lisette Flanary and Erin Lau--and the award-winning short films **Jalena Keane-Lee’s** *Standing Above the Clouds*, concerned with defense of Maunakea, and **Erin Lau’s** *The Moon and the Night (Ka Mahina A Me Ka Po)*, set in rural Hawai‘i, a story of a teenager who confronts her father after he enters her beloved pet in a dog fight.

Mele Kia’i Mauna: Where Creativity and Community Commitment Collide

Presented by the Asian/Pacific/American Institute at New York University
Online at <https://apa.nyu.edu/mele-kia'i-mauna/>

A panel discussion takes up the issues surrounding the proposed construction in Hawai‘i of the Thirty Meter Telescope and its impact. Fought by Native Hawaiians since it was first proposed in 1968, the telescope is seen as a desecration of the sacred mountain Mauna Kea on whose summit permits to build have been granted despite the opposition. The panel was live on Zoom on April 15 as part of Carnegie Hall’s *Voices of Hope* Festival. Cosponsored by Empowering Pacific Islander Communities (EPIC), Na ‘Ōiwi NYC, and the NYU Native Studies Forum.

The Story of the Lū‘au

National Museum of the American Indian
Saturday, May 1 – Monday, May 31
<https://americanindian.si.edu>

A three-part series featuring *kumu hula* **Vicky Holt Takamine** and Chef **Kealoha Domingo** explains why the lū‘au holds a unique position within Hawaiian celebrations and significant events, such as births, graduations, weddings and many more ‘ohana (family) gatherings. Go to website to see more information.

FILM FESTIVALS and ONLINE TOUR

2021 Sundance Online Indigenous Short Film Tour

May 11 – June 30

Trailer: <https://vimeo.com/543781236>The 2021 Sundance Institute Indigenous Short Film Tour

Sundance is offering an 85-minute virtual program of seven short films directed by Indigenous filmmakers selected from recent editions of the Sundance Film Festival. Curated by Sundance Institute's Indigenous Program the tour features fiction, documentary, animation, and experimental works from around the world, giving audiences a taste of what Indigenous filmmakers have to offer.

This Is the Way We Rise, dir. Ciara Lacy

The Fourfold, dir. Alisi Telengut

Little Chief, dir. Erica Tremblay

Fainting Spells, dir. Sky Hopinka

Now Is the Time, dir. Christopher Auchter

Lichen, dir. Lisa Jackson

Fast Horse, dir. Alexandra Lazarowich

The films can be seen through June 30 on the streaming platforms of the following partnering museums, Native cultural centers, and arthouse cinemas:

The Picture House (Pelham, NY) www.thepicturehouse.org/

Autry Museum of the American West (Los Angeles, CA) www.theautry.org/

Northwest Film Forum (Seattle, WA) www.nwfilmforum.org/

Heard Museum (Phoenix, AZ) www.heard.org/

Ah-Tah-Thi-Ki Museum, Native Reel Cinema Festival and Historic Stranahan House Museum (All in Florida) www.ahtahthiki.com/

Waiwai Collective (Honolulu, HI) www.waiwaicollective.com/

Other venues:

Detroit Narrative Agency (Detroit, MI) www.alliedmedia.org/projects/detroit-narrative-agency/

First Americans Museum (Oklahoma City, OK) www.famok.org/

Poeh Cultural Center (Santa Fe, NM) www.poehcenter.org/

Cousins and Kin

San Francisco Cinematheque

March 16 – July 15

<https://www.sfcinematheque.org/video/cousins-and-kin/>

This four-part online monthly series was curated by the COUSIN Collective, which was formed in 2018 by **Adam Piron**, **Alex Lazarowich**, **Sky Hopinka**, and **Adam Khalil** to connect with and support other Indigenous mediamakers who are producing experimental work. The series includes pieces from the first generation of Indigenous experimental media artists in the 1990s up until the present, and reflects programs the Collective and its members have been curating. To access the screenings, go to SFC's website. Works will remain online during the given dates and will then be unavailable. See *DOXA (below)* for more *Cousins and Kin* programming curated by COUSINS Collective.

Sunday, May 16 – Tuesday, June 15

Program Three: Shelley Niro's *Honey Moccasin* (1998)

This underground classic of '90s Indigenous cinema smartly takes on all kinds of genres and characters, and illuminates them with elements of pop culture and **Shelley Niro's** distinct brand of humor. The film takes a playful, and informing, approach to questions of identity. The story is set on the fictional Grand Pine Indian Reservation (aka "Reservation X"), and employs a hybrid pastiche of styles depicting the rivalry between two bars (the Smoking Moccasin and the Inukshuk Cafe), the tale of a closeted drag queen/powwow clothing thief and the travails of the crusading investigator/storyteller Honey Moccasin. With an unforgettable performance of the jazz song "Fever" with a strongly Indigenous meaning. Starring **Tantoo Cardinal** as Honey Moccasin and **Billy Merasty** as Zachery John. [Q&A with the director to be announced in June.](#)

Indigenous Cinema '21

The Hemispheric Institute, New York University

April 23 – May 24

<https://hemisphericinstitute.org/en/events/indigenous-cinema.html>

A free weekly series of Indigenous short and feature films is being co-presented over 5 weekends by NYU's Hemispheric Institute for Performance and Politics and the Smithsonian's Center for Folklore & Cultural Heritage. On the platform of HemiTV, the program has been curated by Folklife's **Amalia Cordova**.

Friday, May 21 – Monday, May 24

Identidad/Identity. Documentary short. Panama. Iván Jaripio (Embera). An experimental short reflects on the dangers or erasure facing Indigenous communities.

El Encierro/The Confinement. Documentary short. Colombia. Emanuel Rojas. In Wayunaiki with Spanish subtitles. A young Wayuu woman undergoes a traditional ritual to make the transition to adulthood.

El Destetado/The Foreign Body Documentary short. France/Venezuela. Héctor Silva Núñez. In Spanish and Wayuunaiki with English subtitles. A young Indigenous man who was born with no nipples explores a male ideal to belong to in the city.

Cascadia International Women's Film Festival

Bellingham, Washington

May 13 – May 22

<https://www.cascadiafilmfest.org>

Festival selection: **Monkey Beach** Narrative feature. Canada. Loretta Sarah Todd (Metis, Cree). A supernatural mystery touches on tragedy, humor and redemption in telling the story of a young woman who returns home, where she finds she must accept her true nature to save her brother who is lost at sea. Its setting is the forests and waterways of the Pacific Northwest and the Haisla village of Kitamaat in British Columbia, and includes Haisla beliefs in ghosts and sasquatches, the 'monkeys' of Monkey Beach. The screening of *Monkey Beach* is available only to viewers in Washington, Oregon, California, Colorado, Montana, Idaho, and British Columbia.

Mother Tongue Film Festival

Smithsonian Institution

February 21 – May 31

<https://mothertongue.si.edu>

The Mother Tongue Film Festival, organized by the Smithsonian's National Museum of Natural History, National Museum of the American Indian and Center for Folklife and Cultural Heritage, celebrates cultural and linguistic diversity by showcasing films and filmmakers from around the world, highlighting the crucial role languages play in our daily lives. The sixth annual festival is taking place via a monthly online screening series, February 21 through May 2021. All screenings are in Indigenous languages with English subtitles and are all free on the festival website.

Ongoing online

As part of the Mother Tongue, the Smithsonian Folklife Center's online magazine has published an online animation playlist featuring 12 short animations by Indigenous filmmakers or created in collaboration with Indigenous communities and arts organizations. Be sure to watch **Melissa Henry's Hogan**. <https://folklife.si.edu/magazine/mother-tongue-indigenous-language-animation>

Through Monday, May 31

Outstanding films from the Pacific Islands.

The Land of Eb Narrative feature. Marshall Islands, Hawai'i. Andrew Williamson. In Marshallese, English. Jacob Jackson has dedicated his life to supporting his family in Hawai'i, especially after being displaced from his home in the Marshall Islands due to nuclear weapons testing. Jacob is notably resilient and continues to support his family even after being diagnosed with cancer.

Kapaemahu Animation short. Hawai'i. Hinaleimoana Wong-Kalu (Native Hawaiian), Dean Hamer, Joe Wilson. In Ōlelo Nihau Hawaiian. Four spiritual beings of dual masculine and feminine energy traveled from Tahiti to Waikiki many years ago, bringing with them healing arts that blessed the people of Hawai'i, commemorated by four monumental rocks on Waikiki. For a conversation between **Hinaleimoana Wong-Kalu** and **Kālewa Correa**, curator of Hawai'i and the Pacific at the Smithsonian Asian Pacific American Center, go to https://www.youtube.com/watch?v=8x_EwvUMoKw

The Greedy Emu Narrative short. Australia. Terrah Guymala. In Kunuwiniku. After accepting the responsibility of caring for several orphans, a selfish older woman denies them food and takes it for herself. Yet, as this ancestral story from Western Arnhemland reminds us, there are consequences to being greedy—the ramifications of which are playfully explored.

Island to Island Documentary short. Hawai'i. Jacqueline Hazen. In English, Ōlelo Hawaiian, and ceremony that includes Thakiwaki, and Meskwaki Algonkian and Shinnecock. In the fall of 2015, **Kris Kato**, an emerging filmmaker, and **Keoni DeFranco**, the founder of a communications technology start-up, were initiated as *kahu oli*, caretakers of Hawaiian chant. This film highlights the voices of the members of the Hawaiian diaspora community who are integrating *oli* into the sounds of the island of Manhattan.

Yulubidi/Until the End Narrative short. Australia. Curtis Taylor, Nathan Mewett. In Martu. Jarman is an Aboriginal man living in the western deserts of Australia with other members of the Martu community. Despite facing harsh difficulties and an abusive father, Jarman has taken on the role of protecting his younger disabled brother who he believes is protected by the spirit Mamu.

Through Monday, May 31

Short works from filmmakers who are internationally recognized as some of the founders of Indigenous cinema.

Yaōkwá, Imagem e Memória Documentary short, Brazil. Vincent Carelli. In Portuguese and . Enawenê-Nawê. In 1995, a team of filmmakers and anthropologists recorded ceremonies and daily life with the Enawenê-Nawê of the state of Mato Grosso, in central Brazil. Twenty-five years later, more than 300 hours of images of the Yaōkwá ritual, a seven-month festivity recognized as Intangible Heritage of Humanity by UNESCO, were cataloged and edited by the Vídeo nas Aldeias/VNA collective with the participation of the Enawenê-Nawê community. This film documents the arrival of these precious images back to the villages, reintroducing the history of the ceremony to a new generation. For a talk by Vincent Carelli about the work of VNA, "Louder than Words" go to <https://www.youtube.com/watch?v=7dNnjEBCTAg>

Nixíí (Bastón de Mando) Documentary short. Mexico. José Luis Matías (Nahua). In Me'phaa and Spanish. In the Me'phaa community of Apetzuca, in the municipality of Acatepec, Guerrero, in southwestern Mexico, newly elected leaders receive their staffs of authority in a public ceremony, followed by a series of closed rituals. They are purified by smudging, drinking chile soup, fasting, and ceremonies guided by the spiritual authorities, elders who make offerings to help them carry out their responsibilities and lead well.

Mujeres Espiritu/Spirit Women Experimental documentary short. Francisco Huichaquero (Mapuche). In Tztotzil, Mapuzungun, Quechua, Spanish. Director Francisco Huichaquero paints a collective portrait of five women united by spirituality and poetry. This filmic journey is told through the words of Indigenous women from different territories, joined by the sonority of their mother tongues, which forms a braid that bonds them forever.

Kawsakunchik Documentary short. Ecuador. Alberto Muenala (Kichwa) and Frida Muenala (Kichwa). In Kichwa. No longer subjected to violence and exploitation, former workers of the San Pedro textile mill in highland Ecuador share their stories and path toward collective ownership of their factory—now a museum to celebrate Kichwa language and culture.

AWARDS and HONORS

Sundance Institute Native Lab 2021

<https://www.sundance.org/blogs/news/2021-directors-screenwriters-labs-native-lab>

Sundance Institute has announced 9 fellows participating in the 2021 Native Lab (one fellow is also participating in Sundance Directors Lab, June 1-July 2). Elements of this year's Labs will take place digitally. The Native Lab (May 10-21) focuses on the development of Indigenous storytellers, encompassing feature film and episodic work. Participating are Native Lab fellows, 2 Artists-in-Residence, and—with support by the W.K. Kellogg Foundation, 3 Indigenous Program Full Circle fellows (U.S. based Native artists age 18-24).

Native Lab Fellows

Miciana Alise (Tlingit) – *Mia, Too*

Doane Tutugaq Avery (Inupiaq) – *Mama Dragon*

Bryson Chun (Kanaka Maoli) – *Poi Dogs*

Alexandra Lazarowich (Cree) – *Sweet Home Reservation*

2021 Artists-in-Residence

Charine Pilar Gonzales (San Ildefonso Pueblo) – *Rosa (at booth #515)*

Tommy Pico (Kumeyaay) – *wrtier – Sometimes*

Full Circle Fellows

Jamie John (Grand Traverse Band of Ottawa and Chippewa Indians)

Sarah Liese (Dine, Turtle Mountain Band of Chippewa Indians)

Christina Zuni (Isleta Pueblo)

Selected for the 2021 Directors Lab

Erica Tremblay (Seneca/Cayuga Nation), co-writer, director and **Miciana Alise**, co-writer – *Fancy Dance* (U.S.A.)

Awards of the 30th Montreal International First Peoples Festival / La présence autochtone

<https://www.presenceautochtone.ca/en/land-in-sights>

Teueikan Award Grand Prize: **Fukry**, dir. Blackhorse Lowe

2nd Prize: **Retablo**, dir. Alvaro Delgado-Aparicio L.

Rigoberta Menchu Grand Prize: **Ophir**, dir. Alexandre Berman and Olivier Pollet

2nd Prize: **Eating Up Easter**, dir. Sergio Mata'u Rapu

Honourable Mention: **Sembradoras de vida**, dir. Albaro and Diego Armiento

APTN Award: **nîpawistamâsowin: We Will Stand Up**, dir. Tasha Hubbard

Best Documentary Prize: **Cuando cierro los ojos**, dir. Michelle Ibaven and Sergio Blanco

Honorable mention: **Sing**, dir. Olga Korotkaya

Radio-Canada/Espaces autochtones Award: **Now is the Time**, dir. Christopher Auchter

Best International Short Film Award: ***El silencio del río***, dir. Francesca Canepa

Best Animated Film Prize: ***Kapaemahu***, dir. Hinaleimoana Wong-Kalu

Main Film International Emerging Talent Award: **Christopher Auchter** for *Now Is the Time*

Special mention: **Tony Briggs** for *Elders*

Best Cinematography Award: **Joshua Gil** and **Mateo Guzman** for *Sanctorum*