

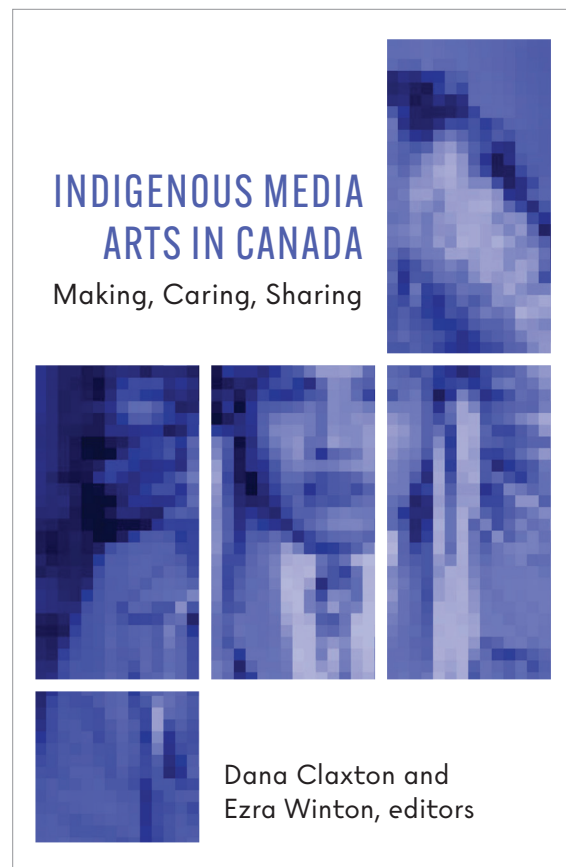
# Indigenous Media Arts in Canada

## Making, Caring, Sharing

Dana Claxton & Ezra Winton, editors

“Dana Claxton and Ezra Winton’s collection of conversations between, for, and about Indigenous media makers poses vital, critical, and generative questions about Indigenous film, film festivals and institutions, residential school histories, and decolonization without providing easy answers. These conversations are at times joyful expressions of the radical possibilities of media arts and at times painful provocations about settler colonial violence and its representational apparatuses. The chapters, written by the most brilliant and creative minds in contemporary Indigenous film, are paradigm-shifting love letters to the land, lived experience, collaboration, and futurity.”

—Michelle Raheja, Associate Professor, Department of English, University of California, Riverside, author of *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*



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Since the dawn of our existence, humans have shared stories. Storytelling connects us, helps us give shape and understanding to the world and to each other. Who tells whose stories in which particular ways leads to questions of belonging, power, relationality, community, and identity.

*Indigenous Media Arts in Canada* explores these issues with a focus on settler-Indigenous cultural politics in the country known as Canada, focusing on Indigenous representations in media arts. Indigenous and settler scholars and media artists discuss crucial questions of narrative sovereignty, cultural identity, and decolonizing creative practices. Chapters feature roundtable discussions, interviews, film analyses, resurgent media explorations, visual culture advocacy, and place-based practices of creative expression.

Eclectic in scope and diverse in perspective, the essays in this book are unified by an ethic of conciliation, collaboration, and cultural resistance. Engaging deftly and thoughtfully with instances of cultural appropriation and the oppressive structures that seek to erode narrative sovereignty, this collection shines as a crucial gathering of thoughtful critique, cultural kinship, and creative counterpower.

**DANA CLAXTON** (Hunkpapa Lakota [Sioux]) works in film, video, photography, single- and multi-channel video installation, and performance art. Her practice investigates beauty, the body, the socio-political, and the spiritual. She is Department Head and Associate Professor in the Department of Visual Art at the University of British Columbia, Vancouver.

**EZRA WINTON** is Assistant Professor of Journalism and Mass Communication, American University in Bulgaria, and holds a PhD in Communication Studies from Carleton University. His research and teaching interests include film festivals, documentary and alternative media, and settler and Indigenous cinemas. Recent publications include *Documentary Film Festivals* (2020, Palgrave Macmillan).



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# TABLE OF CONTENTS

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Indigenous Media Arts in Canada: Making, Caring, Sharing – Edited by Dana Claxton and Ezra Winton

Acknowledgements

Introduction: Seeing, Knowing, Lifting – Dana Claxton and Ezra Winton

## Part I – Decolonizing Media Arts Institutions

Part I Introduction – Dana Claxton and Ezra Winton

1. Our Own Up There: A Discussion at imagineNATIVE – Danis Goulet and Tasha Hubbard with Jesse Wenthe, Alethea Arnaquq-Baril and Shane Belcourt
2. Curating the North: Documentary Screening Ethics and Inuit Representation in Canada – Ezra Winton and Alethea Arnaquq-Baril
3. Sights of Homecoming: Locating Restorative Sites of Passage in Zacharias Kunuk’s Festival Performance of *Angirattut* – Claudia Sicondolfo

## Part II – Protecting Culture

Part II Introduction – Dana Claxton and Ezra Winton

4. Addressing Colonial Trauma Through Mi’kmaw Film – Margaret Robinson and Bretten Hannam
5. Not Reconciled: The Complex Legacy of Films on Canadian “Indian” Residential Schools – Brenda Longfellow
6. The Resurgence of Indigenous Women in Contemporary Québec Cinema – Karine Bertrand
7. “Our Circle Is Always Open”: Indigenous Voices, Children’s Rights, and Spaces of Inclusion in the Films of Alanis Obomsawin – Joanna Hearne

## Part III – Methods/Knowledges/Interventions

Part III Introduction Dana Claxton and Ezra Winton

8. Indigenous Documentary Methodologies: ChiPaChiMoWin: Telling Stories – Jules Arita Koostachin
9. Marking and Mapping Out Embodied Practices through Media Art – Julie Nagam and Carla Taunton
10. Curatorial Insiders/Outsiders: *Speaking Outside* and Collaboration as Strategic Intervention – Toby Katrine Lawrence
11. The Generative Hope of Indigenous Interactive Media: Ecological Knowledge and Indigenous Futurism – Michelle Stewart

## Part IV - Resurgent Media/Allies/Advocacy

Part IV Introduction – Dana Claxton and Ezra Winton + Sasha Crawford-Holland and Lindsay LeBlanc

12. “Making Things Our [Digital] Own”: Lessons on Time and Sovereignty from Indigenous Computational Art – Sasha Crawford-Holland and Lindsay LeBlanc
13. Careful Images: Unsettling Testimony in the Gladue Video Project – Eugenia Kisin and Lisa Jackson

## Concluding Thoughts

Part 1: Beyond Words and Images – Dana Claxton and Ezra Winton

Part 2: Setting the Record Straight – Lisa Jackson

About the Contributors

References

Index



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