

ODE'MIN GIIZIS
FESTIVAL GUIDE 2012
PETERBOROUGH, ON
JUNE 20-24, 2012

5



THEATRE

PERFORMANCE ART

CHILDREN & YOUTH

MUSIC

VISUAL ART

STORYTELLING

DANCE

LITERATURE

ODE'MIN GIIZIS FESTIVAL 2012

Festival Opening Celebration

WEDNESDAY, JUNE 20TH
5:30 PM
PLEASE JOIN US AT THE ART GALLERY OF PETERBOROUGH
250 CRESCENT STREET

In partnership with Indigenous Performance Initiatives in association with Department of Indigenous Studies at Trent University and the Art Gallery of Peterborough.

William Kingfisher’s ongoing outdoor installation *Ayaandagon* provides the artistic vision for *Jiigbiing: at the edge where the water and the earth meet* and *Gaabinjigabaa’aang: where we came ashore*.

JIIGBIING: AT THE EDGE WHERE THE WATER AND THE EARTH MEET
VANESSA DION FLETCHER
Curated by William Kingfisher
Jiigbiing is a word in Anishinaabemowin that refers to an Anishinaabe creation story where humans crossed the edge between the water and the earth to leave the water and live on the land (See page 7).

GAABINJIGABAA’AANG: WHERE WE COME ASHORE
SITE SPECIFIC DANCE PERFORMANCE
RULAN TANGEN
Internationally respected choreographer, RulanTangen, brings to life aspects of creation stories of the feminine principle that unites and transforms elements, plants, and animals. This performance also features Diveena Marcus, Jerry Longboat, Sandra Lamouche and Waawaate Fobister with The Unity Singers (See page 4).

LONGING AND BELONGING
VIDEO AND PHOTOGRAPHY
INSTALLATION
MELISSA GENERAL
The exhibition addresses the personal challenges of identity as a First Nations person who lives off-reserve and maintains a strong attachment to their heritage and home (See page 7).



Jiigbiing: at the edge where the water and the earth meet



Photo: Jennifer Esperanza

Gaabinjigabaa’aang: where we come ashore



Longing and Belonging

James Luna/Gómez-Peña: Solid Gold

WEDNESDAY, JUNE 20TH
9 PM
ALL SAINTS ANGLICAN CHURCH
235 RUBIDGE ST.

Tickets \$12. Available in advance from Market Hall (705 749 1146 or online www.markethall.org) and in person at Green Eyewear, 374 George St. N., 705 775 3937

Luna and Gómez-Peña have been collaborating since 1993. Solid Gold is their most recent performance. This piece is an anthology of past and recent work in the form of a live art record album. Performing within the architecture of a Long House, the artists challenge the audience to move, groove and experience the performance actions from multiple perspectives and “git down” to participate in the celebration. They are joined by curator, producer and cowgirl performance artist Heather Haynes who has been on tour with them for the past three years.

By using performance, writing, photography and video, the artists have remained flexible and relevant to our shifting culture. The project uses nostalgia as style, a form of resistance and reinvention, exploring the cultural, symbolic and iconographic dimensions of “nostalgia” both on the Native American “rez” and in the Chicano “barrio.”

Luna and Gómez-Peña are also hosting a performance art workshop. See page 8.

Is everybody in? In everybody in? The ceremony is about to begin – Jim Morrison

BRIEF HISTORY OF THE PROJECT: Since the early 1990s, conceptual artist James Luna and performance artist/writer Guillermo Gómez-Peña have worked on an ongoing project titled *The Shame-man meets El Mexican’t*, in which they challenge assumptions and lazy thinking about ethnicity and culture in our society with a strong dose of melancholic humor and sharp-edged conceptualism.



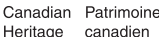
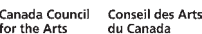
PRESENTING SPONSORS



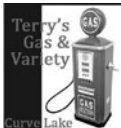
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Festival Welcome

Ahniin! On behalf of the O’Kaa-denigan Wiingashk Collective and Public Energy, we would like to welcome you to our 5th Annual Ode’min Giizis Festival in Nogojiwanong (Peterborough), home and traditional territory of the Mississauga Anishnaabeg Nation. Ode’min Giizis (pronounced o’DAY-min GHEE-zus) is a moon of celebration and thanksgiving in the Anishnaabe calendar. It marks the beginning of summer, the longest days of the year and the harvest of the strawberry in June. The root word of ode’min is ode. Ode signifies the heart in Anishnaabemowin. As the strawberry resembles the shape and colour of the human heart, it also represents the sweetest and kindest of emotions that bring people together to feast and exchange ideas.

Over the past five years, under the light of the Ode’min Giizis, we have had the great honour to host Indigenous artists and leaders from all over Turtle Island and beyond. Ode’min Giizis illuminates our creativity, our generous spirit and keeps us connected to this land. Ode’min Giizis teaches us that we are part of a rich continuum that was established thousands of years ago. Leaving stereotypes behind, Ode’min Giizis reframes our creators as vibrant, boundary-pushing visionaries that honour both the artistic contributions of our Ancestors and to strive to “re-create in honour of the future”. The landmarks of Nogojiwanong are re-cast within the collective memory and imagination of Indigenous Peoples in the Peterborough area.

This region has a rich and vibrant past, beginning with the artistic traditions of the Mississauga Anishnaabeg, and continues to play a vital role in the local, national, and International Indigenous arts movement. Thirty years ago, Peterborough was the site of a groundbreaking international Indigenous Theatre Celebration that brought together seventeen Indigenous theatre companies from ten countries. With performances at Curve Lake First Nation, Trent University and Peterborough Collegiate Vocational School, the gathering sowed the seeds for the flourishing and highly regarded Indigenous performance landscape we see today.

The Ode’min Giizis Festival seeks to fan the flame of this tradition that was ignited in 1982. The festival brings together emerging and established, visiting and local artists from a wide range of artistic disciplines to create fearless works, to further artistic development and to inspire and foster the growth of a fantastic new generation of artists, and to make the eyes of captivated audiences sparkle in the warm light of Ode’min Giizis.

We honour the Anishnaabeg value of inclusion and we encourage and invite audiences, community members and artists to participate in this happening in a spirit of creativity, unity and kindness.

Miigwetch,
Leanne Simpson & Patti Shaughnessy on behalf of OKW and Public Energy



OKW COLLECTIVE

Jimson Bowler
William Kingfisher
Leanne Betasamosake Simpson
James Pinesii Whetung

Nicole Gibeault
Patti Shaughnessy
Tara Williamson

OUR DEDICATED PRODUCTION TEAM

Patti Shaughnessy
Bill Kimball
Esther Vincent
Tara Williamson
Laurel Paluck
Lois Wong
Nicole Gibeault
Rob Wilkes
WE Productions

Festival Director
Managing Director
Technical Director
Festival Guide Editor
Design and Administration
Production Assistant
Literary Supplement Coordinator
Festival Guide Designer
Indie-Genius Concert Production

CONTACT INFORMATION

Ode’min Giizis Festival
P.O. Box 2319
Peterborough, ON K9J 7Y8
(705) 745-1788
www.okw-arts.ca/festival
info@okw-arts.ca

Cover: *The More I See, The Morrisseau*, by Jimson Bowler, 2011, shot in Jimson’s studio. Photo manipulation by Rob Wilkes. Ode’min Giizis strawberry artwork by Christi Belcourt

Introduction to the Literary Supplement

Aanii! In celebration of the 2012 Ode’minGiizis Festival, we are proud to present new works in the Third Annual Literary Supplement. Selected works are presented on page 11 of this Guide. These people have submitted pieces close to their hearts, and from deep within. Many of our writers are published in poetry and fiction, as well as by university and college presses. Online representation is growing as well – please check out the website at www.okw-arts.ca/festival/literary-submissions. It is clear that no matter the medium, our writers take the advantage to get their words out to their audiences. It is with great respect and admiration that we are able to present to you their writings. Miigwetch!

Nicole Gibeault

Literary Submissions Editor

Presenters

O’KAA-DENIGAN WIINGASHK COLLECTIVE (OKW) is a multidisciplinary arts collective dedicated to nurturing Indigenous artists and arts practices through the promotion, presentation, and development of local, national and international Indigenous artists. Named by teacher, mentor and Anishinaabe language speaker Taaji Cameron, O’Kaa-denigan Wiingashk embodies the spirit of our collective vision. Our name translates as “weaving sweetgrass in toward the heart of braid.” Like sweetgrass, we believe art is also a great medicine and we work to weave together artists and communities in celebration of the excellence of contemporary and traditional Indigenous art.

PUBLIC ENERGY is a presenter and animator of contemporary dance, theatre, and interdisciplinary work. Founded in 1994 as Peterborough New Dance, it presents a mainstage series of dance, theatre and performance artists drawn from across Canada; commissions new work; engages the community with educational programs; and supports the development of Peterborough’s contemporary performance community by presenting area artists and holding specialized classes and workshops. Some of the Indigenous arts projects PE has taken part in are Indigenous Dancelands (2005), a national touring program of Indigenous contemporary dance co-produced with the CanDance Network, and Honouring Theatre (2006), a festival of theatre from Canada, Australia, and New Zealand co-presented with Native Earth Performing Arts, O’Kaa-denigan Wiingashk, and Indigenous Performance Initiatives.

SPECIAL THANKS

Thank you to the artists who have graced us with their work and presence over the last five years and who have made the Ode’min Giizis Festival the enduring and celebratory event that it has become:

Barry Ace, Howard Adler, Nathan Adler, Ethan Adler, Shawn Adler, Lester Alfonso, Marcus Ali, Reneltta Arluk, Gabriel Ayala, Aztec Dancers, Jason Baerg, Herbie Barnes, Jackson 2 Bears, Kerry Bebee, Battle River Blues Band, Tara Beagan, Shandra Spears Bombay, Bear Witness, Mary Ann Barkhouse, Christi Belcourt, Michael Belmore, Rebecca Belmore, Lori Blondeau, Cherish Blood, Sid Bobb, Elaine Bomberry, Jimson Bowler, Teyotsihstokwathe Dakota Brant, Robin Brass, Taaji Cameron, Margo Cane, Patricia Cano, Cliff Cardinal, Jan Caruana, Centre for Indigenous Theatre, Marlene Brant Castellano, Deborah Chansonneuve, Christian Chapman, Byron Chief-Moon, Yvonne Chartrand, Chaka Chikodzi, Julia Tsitsi Chigamba, Kelly Church, Martha Cockshutt, Séan Conway, The Country

Boys, Cara Cowie, Samantha Crain, Sundance Crowe, Debajamajig Theatre, Sarah DeCarlo, Cris Derksen, Christine Dieter, Waawaate Fobister, Vanessa Dion Fletcher, Pamela Edmonds, Noelle Ewying, Gary Farmer, Yvonne Garbutt, Damian Salastan George, Melissa General, Nicole Gibeault, Guillermo Gómez-Peña, Francisco-Fernando Granados, Grupo Granma, Naja Dyrendom Graugaard, Washboard Hank, Jo Hayward Haynes, Tomson Highway, Greg Hill, Robert Houle, Lucie Idlout, The Imbayakunas, Iroquois Lacrosse Program, Zaccheus Jackson, Jackson 2 Bears, Jacques & the Shakey Boys, David Johnson, Ruth Madoc- Jones, Audrey Kewaquom-Caskanette, Kaha:wi Dance Theatre, Elizabeth Kantor, Alanis King, Wesley King, Lesley King, William Kingfisher, Makka Kleist, Missy Knott, Norman Knott, Keira L. Ladner, Craig Lauzon, Damien Lee, Jeff Legacy, Jerry Longboat, Tanya Lukin Linklater, James Luna, DJ Madeskimo, Ruth Madoc-Jones, David Maracle, Diveena Marcus, Jean Marshall, Glenna Matoush, Melanie McCall, Janet McCue, Leslie McCue, David McIntosh, Neal McLeod, Melody Mercredi, Lisa Merchant, Muriel Miguel, Mihirangi, Derek Miller, R. Gary Miller, Monique Mojica, Kent Monkman, Joy Mullen, Marrie Mumford, Wanda Nanibush, Drea Nasager, Joseph Naytowhow, Jude Norris, Brandon Oakes, Oka, Tomas Olszewski, Liz Osawamick, Nimkii Osawamick, Florence Osawamick, Paul O’Sullivan, Guillermo Gomez-Pena, Curtis Peeteetuce, Nauni Parkinson, Northern Cree Singers, Old Mush Singers, Taqralik Partridge, Archer Pechawis, Wendy Phillips, Karin Randoja, KarynRecollet, A Tribe Called Red, Red Pepper Spectacle, SvennSyrin, The Revolutionaries, Ted Roberts, Alejandro Ronceria, Carlos Riveria, GerardSagassige, Buffy Sainte-Marie, Belle Sauvage, Keith Secola, Paula Sherman, Paul Shilling, The Silverhearts, Leanne Simpson, Santee Smith, Adrian Stimson, Liz Stone, Brock Stonefish, Jovanni Sy, Old Mush Singers, Taabik Singers, Rose Stella, Tanya Tagaq, RulanTangen, Jonathon Taylor, Myna Toulouse, Tonto’s Nephews, Myna Toulouse, Twoshees Andahee, Ulali, Unity Singers, Elizabeth Thippawong, Daina Warren, Micheala Washburn, Weird Weather, Hilary Wear, James Pinesii Whetung, Alice Olsen Williams, Doug Williams, Shirley Williams, Tara Williamson, Douglas Witt, Wshkiigamong Singers, and Tim Yearington.

Chi Miigwetch to J.L. Watson, Cecilia Cano, Simone Georges, Rob Wilkes, Sara Roque, Celeste Scopelites, Carla Garnet, Liz Osawamick, Anne Taylor, Marrie Mumford, Nijjkwendidaa-Kwewag Services Circle, Indigenous Performance Initiatives, Catalina Motta, Charles Glasspool, Melanie McCall, Max and James, Hilary Wear, Leslie Menagh, Zach Wood, Bitsy Scullery Maid, Kelly Pineault, Paul Oldham, David Newhouse, Kerry Day, Janice Wing and to all our invaluable volunteers who make this festival rock.

Bimaadiziwin – The Art of Living In A Good Way

FRIDAY, JUNE 22, 2012

ART GALLERY OF PETERBOROUGH

250 CRESCENT STREET

In honour of National Aboriginal Day and the fifth annual Ode'min Giizis Festival, the O'Kaadenigan Wiingashk (OKW) Collective and the Art Gallery of Peterborough are offering Bimaadiziwin a cultural educational day designed for area students.

Local schools will celebrate the cultural richness and the contributions of First Nations peoples on Friday, June 22, at the Art Gallery of Peterborough (AGP). The day will feature culturally-grounded learning opportunities through interaction with some of the leaders in Indigenous education and artistry including:

- Storytelling in the OKW tipi.
- Gitigaan: Garden: Being within Nature with William Kingfisher.
- Interpretive tours of Art Gallery of Peterborough exhibitions with artists and curators.
- Hands-on art making workshop in the AGP Studio with artist Jimson Bowler.

For more information and to get involved, contact the AGP at 705 743 9179 and visit www.agp.on.ca



DANCE

gaabinjigabaa'aang: where we come ashore

In Partnership with The Art Gallery of Peterborough and Indigenous Performance Initiatives in association with the Department of Indigenous Studies at Trent University

WEDNESDAY, JUNE 20

5:30PM

ART GALLERY OF PETERBOROUGH

250 CRESCENT STREET

We are pleased to welcome Rulan Tangen, internationally respected choreographer, to the Ode'min Giizis Festival. She presents the site-specific performance project *gaabinjigabaa'aang: where we came ashore* that explores the time and place following the flood at the end of the first world.¹

Rulan Tangen, Founding Director of Dancing Earth Indigenous Contemporary Dance Creations, is from Santa Fe New Mexico, with professional international dance experience as performer, instructor, lecturer and choreographer. Tangen creates this solo as the unfolding of environmental explorations, grounded in the local spiritual/cultural and bio-cosmology of the feminine connection to plants, unfurling between sky, water and earth. She will be creating her work in collaboration with guest artists Jerry Longboat, Sandra Lamouche, and Diveena Marcus, also choreographers and performers. The Unity Singers will also be performing. Tangen will direct and choreograph selected community site specific performances with national and regional professional Indigenous performers that will also include youth.

For groups across USA, Canada, and with invitations to Mexico and South America, Tangen creates choreography through a practice that is described as organic, with a spirit of inclusion and recognition of the importance of diversity, of finding what is special about each individual and bringing it into motion. For solos, she "begins from intention to open body, mind, spirit and heart to profound themes. Movement is a metaphor that embodies the essence, similar to poetry or the symbolic patterns of beadwork or traditional patterns. Everything has a meaning."

¹ This word and concept was provided by Howard Kimewon and his co-worker Alphonse Pitawanakwat. Researched by Tessa Reed.



Photo: Jennifer Esperanza

THEATRE

The Trainers Caucus

THURSDAY, JUNE 21, 2012

FRIDAY, JUNE 22, 2012

TRAIL COLLEGE, TRENT UNIVERSITY

310 LONDON STREET

As part of the Ode'min Giizis Festival, The Trainers Caucus of the Indigenous Performing Arts Alliance will gather for a two day conference on June 21 and 22. The Trainers Caucus includes representatives from the Centre for Indigenous Theatre (Toronto), Debajemujig Theatre (Manitoulin Island), Full Circle Performing Arts (Vancouver), Sakatchewan Native Theatre (Saskatoon), Native Earth Performing Arts (Toronto), and Trent University (Peterborough). The keynote address for the

conference will be delivered by Marrie Mumford - Associate Professor, Indigenous Studies; Canada Research Chair, Aboriginal Arts and Literature; and Artistic Director/Producer, Nozhem, First Peoples Performance Space.

For more information, please contact J.L. Watson at 416 506 9436

The (Post) Mistress

A new musical by Tomson Highway

Produced by OKW and Public Energy

ALL PERFORMANCES AT THE MARKET HALL
140 CHARLOTTE ST.

<p>THURSDAY, JUNE 21 PREVIEW 7:30 PM Admission: \$12</p> <p>FRIDAY, JUNE 22 OPENING NIGHT WITH POST-SHOW RECEPTION/ MEET THE ARTISTS 7:30 PM Admission: \$22; \$15 students/underwaged</p>	<p>SATURDAY, JUNE 23 7:30 PM Admission: \$22; \$15 students/underwaged</p> <p>SUNDAY, JUNE 24 2 PM Admission: \$22; \$15 students/underwaged</p>
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Tickets available at the door and in advance from Market Hall, 140 Charlotte St. Phone 705 749 1146 or online www.markethall.org

The (Post) Mistress is a new one-woman musical theatre work written and composed by Cree playwright, composer and classical pianist, Tomson Highway. *The (Post) Mistress* recounts the adventures of a small-town postmistress, Marie-Louise Faucon, who divines the contents of sealed letters that pass through her hands. Having worked at the same rural post office for many years (in the fictional northern Ontario town of Lovely, just west of copper mining town Complexity), the postmistress becomes deeply involved in the emotional lives of her clients. Through 12 letters, expressed through song, she shares details and episodes of their lives. Gradually, the shape of her own life emerges. There is more to Marie-Louise Faucon than first meets the eye.

Tomson has playfully explored a wide range of musical styles in the piece, including elements of classical, jazz, popular music, ragtime, honky-tonk, stride, samba, tango, love songs, and lullabies.

Ruth Madoc-Jones appears with the permission Canadian Actor's Equity Association.
Tomson Highway is represented by The Mensour Agency Ltd.



Tomson Highway and Patricia Cano

HISTORY
The (Post) Mistress was first produced by Magnus Theatre (Thunder Bay) in January 2011 and made its Atlantic premiere at Ship's Company (Nova Scotia) in August 2011. This OKW and Public Energy production provided a development week so that the script could be further discussed and developed under the direction of Ruth Madoc Jones and with the insight of Tomson Highway. This is the first production of *The (Post) Mistress* in which Tomson has been the musical director and performer.

THE (POST) MISTRESS – CREATIVE TEAM
Written and Composed by: Tomson Highway
Director: Ruth Madoc-Jones
Costume Design: Martha Cockshutt
Lighting and Set Design: Ted Roberts
Movement: Marie-Josée Chartier
Stage Manager: Elizabeth Kantor
Featuring Patricia Cano as the postmistress,
Tomson Highway on piano and Marcus Ali on saxophone



Ruth Madoc-Jones

Huff

Premiere of a new play by Cliff Cardinal

Produced by Dependent Theatre Projects

<p>FRIDAY, JUNE 22 10 PM SATURDAY, JUNE 23 4 PM</p>	<p>GORDON BEST THEATRE 216 HUNTER ST. W.</p>
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Tickets \$15. Available in advance from Market Hall (705 749 1146 or online www.markethall.org) and in person at Green Eyewear, 374 George St. N., 705 775 3937

Huff is a new one-man show by Cliff Cardinal about the wondrous lives of Wind and his brothers, caught in a torrent of solvent abuse and struggling to cope with the death of their mother. Wind's fantastic gas-induced dream-world bleeds into his haunting reality as he's preyed on by the trickster through the hallways at school, the abandoned motel he loves more than home, and through his own fragile psyche.

Wrought with dark humor, and vivid imagery, *Huff* weaves a violent, spellbinding tale. Modern pace mixed with First Nation's mythic meets biting stand-up routine. Video games and trickster collide and *Huff* conjures a theatrical storm.

HISTORY
Huff had its first reading at the Native Earth Performing Arts Weesageechak New Works Festival, in October 2011. As a part of participation in the festival, *Huff*

received a week-long workshop with acclaimed New Zealand playwright and director David Geary, prior to its reading at the Theatre Passe Muraille main-space. *Huff* has since received generous support from the Centre for Indigenous Theatre, Toronto Fringe, Fu-Gen Theatre, and 4th Line Theatre (in the form of Ontario Arts Council Theatre Creator's Reserve funding). As a result, playwright Cliff Cardinal has been able to continue focused development of the script in consultation with Dora-nominated dramaturge, Jovanni Sy.

HUFF – CREATIVE TEAM
Written and Performed by: Clifford Cardinal
Director: Karin Randoja
Dramaturge: Jovanni Sy
Production Design/Stage Manager: Elizabeth Kantor



Music at The Garnet

Tara Williamson & Guests

THURSDAY, JUNE 21
10 PM
THE GARNET
231 HUNTER ST.
BY DONATION

Tara Williamson is a new transplant to Nogojiwanong. A prairie girl at heart, her music blends folk, jazz, pop, and blues. Come out to hear her and some very special TBA guests play you through a quintessential Thursday night in Peterborough.



Sarah DeCarlo

FRIDAY, JUNE 22
11 PM
THE GARNET
231 HUNTER ST.
BY DONATION

Sarah DeCarlo is a Peterborough kwe who is currently living in her 1984 Dodge camper conversion van getting ready to tour Canada. Her music is a mash up of rock, punk, folk, country and pop with a little something for everyone. Sarah’s songs and live performance weave together insight, emotion and pure and potent power, making big fat braids of laughter, love, strength and inspiration. She is rocking audiences all across the land with her sweet tunes and is releasing her first CD, *Whisper in Your Ear*, June 2012.



Indie-Genius Outdoor Concert

SATURDAY, JUNE 23
7PM-11PM
HUNTER AND ALYMER ST.
BY DONATION

WITH SEAN CONWAY, CRIS DERKSEN AND JOY MULLEN, IMBAYAKUNAS AND GRUPO GRANMA FROM SANTIAGO DE CUBA



SEAN CONWAY

...”so melodic and captivating that the room was left visibly shaken and thoroughly satisfied”
– Veronika W., mizrebelrecords.com

Currently based in the city of Peterborough. Playing a variety of styles ranging from rockabilly, Western swing, old time country and hillbilly music, he has earned his stripes as an accomplished lead guitar player in a number of roots groups including Washboard Hank, Petunia, Catfish Willie & The Buckle Busters and The Avenues. Bound to get you laughing and dancing and likely both!



CRIS DERKSEN AND JOY MULLEN

A rising star on the Canadian classical/jazz/folk/pop/

electronica/what-have-you scenes, cellist Cris Derksen is known for captivating solo performances building layers of sound into often surprisingly slamming dance music. Her music braids the traditional and contemporary in multiple dimensions, weaving her traditional classical training and her aboriginal ancestry with new school electronics, creating genre defying music. Her 2010 debut solo album, *The Cusp*, was nominated for a Western Canadian Music Award.

Joy Mullen, a.k.a. Joy On Drums, spent her formative years in the Okanagan BC studying dance, music and theatre, and she started playing drums at age 11. In 2011 Joy performed on the CBC miniseries 8th Fire soundtrack (music composed by Cris Derksen) and oversaw the recording of poet Brandon Wint’s debut album. She has also been featured on Much Music’s Going Coastal and is one of the founding organizers for Girls Rock Camp Vancouver, a non-profit organization aimed at building self esteem in young girls.



IMBAYAKUNAS

Back by popular demand! Returning for their second time to the Ode’min Giizis Festival, they Imbayakunas bring traditional Andean music infused with Latin and European sounds. Their music truly speaks to your heart. Listen for: pan flute, rondador, charango, drum, ronrroco, cajas, guitar, violin, bandolin, and bass.

GRUPO GRANMA

All the way from Santiago de Cuba, Grupo Granma’s music includes popular patriotic Cuban tunes, choral pieces, and a wide range of Latin American and Caribbean genres. Grupo Granma is one of Cuba’s oldest and most travelled music groups, specializing in styles of music native to Cuba, particularly trova and son. Founded in 1976, its founders were agricultural workers, part of the ‘Nueva Trova’ Movement that spoke directly to young people, delighting them with its broad repertoire. Prepare to be transported to a Cuban dance hall when Grupo Granma takes the stage!

SATURDAY, JUNE 23
AFTER PARTY WITH
A TRIBE CALLED RED
11PM
GORDON BEST THEATRE
216 HUNTER ST. W
\$10 AT THE DOOR



A TRIBE CALLED RED

They’re back. A Tribe Called Red returns to Peterborough June 23rd for the Ode’minGiizis Festival. Bear Witness, DJ NDN, and DJ Shub bringing in not just their signature style of sound known as PowWow Step, but also a performance that presents the collective’s re-appropriation of pop culture’s depiction of indigenous culture. With a mix of traditional Aboriginal pow-wow drumming and vocals with modern powerful Electronic and Club music and multimedia art, A Tribe Called Red will have you dancing for more. Come out and experience what everyone has been talking about.



Grupo Granma

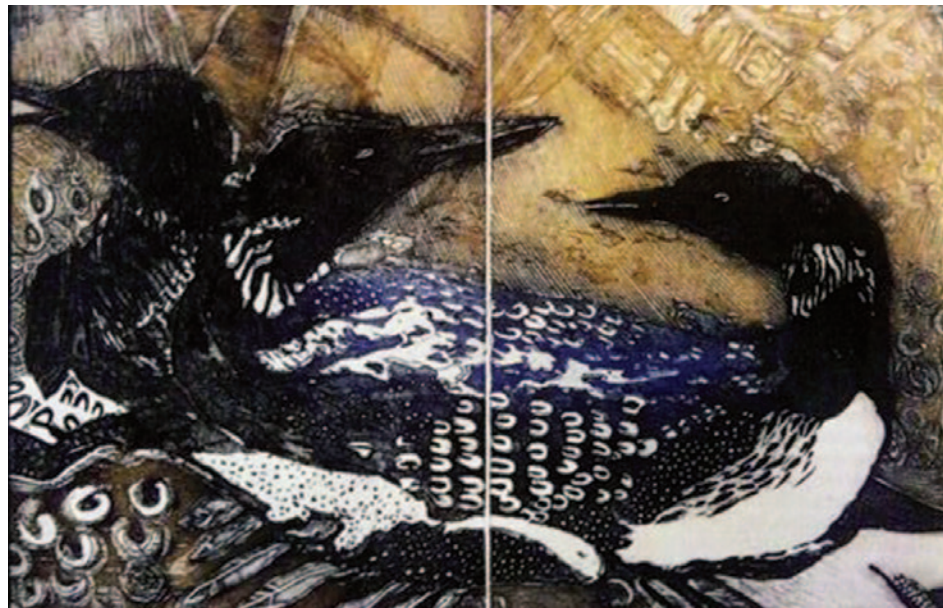
Wayaman: Artist Residency and Printmaking Workshop with Glenna Matoush at, and in partnership with, Artspace

Sponsored by the Grand Council of the Crees (Cree Regional Authority)

JUNE 15TH-24TH
ARTSPACE
378 AYLMER ST. N.

From June 15 through June 24, artist Glenna Matoush will transform the main gallery at Artspace into a participatory print studio. During her 10-day residency, Matoush will invite aboriginal youth and professional artists to come together in a workshop. Through skill sharing and printmaking will be the driving force of the program, the end goal is larger than an image. Matoush’s project will use printmaking as a method to facilitate intergenerational communication within the gallery space. Rather than focusing on art production, the workshops will seek to create community space and shared experiences that will bridge gaps, create opportunities, and strengthen histories. To sign up for the workshop, please contact Fynn Leich at Artspace at (705) 748-3883.

Wayaman, from the southern James Bay dialect, refers to the red paint used historically to decorate clothing and bodies.



jiigbiing: at the edge where the water and the earth meet

Works by Vanessa Dion Fletcher with stories gathered from regional elders, curated by William Kingfisher

MAY 6 – JUNE 24
ART GALLERY OF PETERBOROUGH
250 CRESCENT STREET

In conjunction with *gaabinjiigabaa’aang: where we came ashore* (see page 4), *jiigbiing* is part of a collaborative forum to explore different perspectives on the importance of clean water. Taking place in Michi Saagiig Nishinaabeg territory, these projects work together by weaving together traditional stories from the land, with regional Elders and traditional knowledge holders to tell a story from their respective disciplinary perspectives of site-specific performance – movement, song and installation.

Vanessa Dion Fletcher is an emerging artist working in Toronto. She is of Potawatomi and Lenape ancestry and explores the notion of communication without words. In her project Writing Landscape she developed a technique of marking copper

plates by wearing them on her feet and walking to explore the significance of the body, memory and geography.



Jiigbiing is a word in Anishinaabemowin that refers to an Anishinaabe creation story where humans crossed the edge between the water and the earth to leave the water and live on the land. The stories collected from the Elders and traditional knowledge holders speak about the importance of water in a way that emphasizes respect, relationships, responsibility, and reciprocity.

Longing and Belonging

Video installation and photography by Melissa General

MAY 6 – JUNE 24
ART GALLERY OF PETERBOROUGH
250 CRESCENT STREET

“As a woman currently living in an urban environment and possessing more knowledge about my culture, I am now faced with the challenge of better understanding where I belong. Living in Toronto has presented me with many opportunities but it has also provided me with a greater appreciation of my family and community back home.

Longing and Belonging addresses the personal challenges of identity of a First Nations person who lives off-reserve and maintains a strong attachment to her heritage and home. Childhood dresses sewn by my Mother create a dialog about my past and present relationship to Six Nations and where I belong.”

– Melissa General



Melissa General is an Oneida from the Six Nations of the Grand River Territory near Brantford, Ontario. Concepts involving her First Nations heritage, identity construction and self-exploration have been a focus in her practice. She studied photography at OCAD University and completed her MFA at York University.

Indigenous Guerilla Art by Jimson Bowler

JUNE 20-24
BIG LOON STUDIO
(on Hunter Street, behind The Only Café and The Benevolent Stranger) and
THE MISSING ISLAND (IN THE OTONABEE)
DAILY TOURS STARTING 12 PM
Meet at Big Loon Studio

A First Nations storytelling, mural and installation project. The mural emphasizes the portage route that exists under our feet and town and pays respect to our ancestors who traveled through here. Daily walking tours to the installation on *The Missing Island* will meet at Big Loon Studio at 12 PM.



Big Loon Studio

Weskeyjack - a work-in-progress

A new play by Paula Sherman

Produced by Mazinaw Rocks Productions in partnership with Indigenous Performance Initiatives in association with the Department of Indigenous Studies at Trent University

FRIDAY, JUNE 22 AND

SATURDAY, JUNE 23

2 PM & 6 PM

NOZHEM: FIRST PEOPLES PERFORMANCE SPACE

TRENT UNIVERSITY

BY DONATION

Weskeyjack, original man, responsible for naming all life, aka The Trickster, returns home to the Kiji Sibi but his family, the Algonquin people, now only ignore him. Weskeyjack is bewildered by the change in his people and sets out on a journey through time and transformation, challenging the historical figure of Champlain. Time is running out and he must decide to stay or leave them all behind forever – to a land void of culture or language or original people. A magical play portrays the story of an old way of life all around the legends and clans including their relationship to natural law.

HISTORY

“In 2009, *Weskeyjack* was first worked as a script at an Indigenous Performance Initiatives workshop. After receiving a SSHRC project grant, cultural and land-based research began. Although there were strong partnerships between

IPI, SSHRC and the production team, it became clear that a new collective was necessary in order to access specific funding and production opportunities. As a result, Mazinaw Rocks Productions was formed. With Alanis King as its Artistic Director and members Paula Sherman, playwright and Karyn Recollet, Assistant Director/performer, they have been awarded workshop production grants from the Ontario Arts Council and Canada Council for the Arts. These grants are peer assessed and once again we have felt blessed through this artistic process. It is always the goal to tell a fresh story with a new approach, since I have been doing plays about this transformative figure going back to the 1980’s. It is our long term vision to have a world premiere in October 2013 and tour to the province and hemisphere in 2014.” – Alanis King

WESKEYJACK CREATIVE TEAM:

Written by: Paula Sherman
Director and Script Mentor: Alanis King
Co-Director and Dramaturge: Alejandro Ronceria
Assistant Director: Karyn Recollet
Language and Cultural Consultant: Shirley Williams
Film and Sound Design: Sarah DeCarlo
Costume Design: Melanie McCall
Lighting Designer: Don White
Set Design: Jimson Bowler

Featuring: Cherish Violet Blood, Nimkii Osawamick, Karyn Recollet, Jeff Legacy, Sundance Crowe with Cris Derksen on cello and Joy Mullen on drums.

STORYTELLING

Storytelling in Fleming Park

In partnership with Wii-Kendiming Nishinaabemowin Saswaansing

JUNE 23

FLEMING PARK

BROCK ST. & ALYMER ST.

NOON - 2 PM

Please join local Anishnaabeg superstars Douglas Williams and Leanne Simpson for an afternoon of storytelling. Doug will be sharing his oral account of *Mississauga People and the Land*, and *Mishibizhiw and Chemong Lake* and Leanne will share two stories *Zhiisib Makes Everybody Lunch* and *Tails Actually Don’t Make Great Fishing Poles*.



Leanne Simpson



Douglas Williams

PERFORMANCE ART WORKSHOP

Performance Art Workshop with Guillermo Gómez-Peña, James Luna, and Lori Blondeau

JUNE 20-23

OKW has brought together a cross-disciplinary, cross-tribal and cross-generational collection of artists to participate in a performance art workshop with Guillermo Gómez-Peña, James Luna and Lori Blondeau. Workshop participants include curator, Wanda Nanibush, actor, dancer and choreographer Byron Chief-Moon, multi disciplinary artist Francisco Fernando Granados, curator Daina Warren, dancer and choreographer Carlos Rivera and visual artist and performer Vanessa Dion Fletcher in this rare workshop opportunity. The workshop will focus on performance art and the human body as a site for creation, reinvention, memory and intervention. Guiding themes explored in this exchange include:

- Indigenous migration, immigration, citizenship, and international diplomacy in a post-911 world
- Indigenous traditions of treaty-making and treaties, the embodiment of political relations, borders and boundaries
- Relationships between New Canadians and Indigenous Peoples of Canada within Indigenous territories



Ode’min Giizis Artists

A TRIBE CALLED RED

Bursting forth from Canada’s capital, native DJ crew A Tribe Called Red is making an impact on the global electronic scene with a truly unique sound. Made up of three members – two-time Canadian DMC Champion DJ Shub, DJ NDN and Bear Witness – the group has created a signature style called Pow Wow Step, a mix of traditional Pow Wow vocals and drumming with cutting-edge electronic music. A Tribe Called Red is releasing their official début single, *Northern Cree - Red Skin Girl (A Tribe Called Red Remix)* on Masalacism Records July 5th, 2011 worldwide thanks to Northern Cree and Canyon Records’s collaboration.

MARCUS ALI

Marcus Ali is a Toronto-based saxophonist and a graduate of York University’s jazz program. Equally at home in a wide variety of genres he has performed, toured, and recorded with dozens of bands including the Jamaica to Toronto All Stars, The Composers Collective Big Band, Radio Nomad, Orquesta Fantasia, Grand Prix de Jazz award winner Nick Ali and Cruzao, and the Juno nominated groups Mr Something Something and Jason Wilson. Currently Marcus can be heard with Matt Dusk, Ricky Franco and the P-Crew, the Ali Bros, and DRUMHAND. He has toured across Canada numerous times as well as to the US, the Caribbean and Japan and is looking forward to touring the UK with Jason Wilson, Dave Swarbrick and Dick Gaughan in 2012.

LORI BLONDEAU

Lori Blondeau (b. 1964) is a Cree/Saulteaux/Metis artist originally based in Saskatoon, but now living in California. She holds an MFA from the University of Saskatchewan, and has sat on the Advisory Panel for Visual Arts for the Canada Council for the Arts. She is also a co-founder and the current director of TRIBE, a Canadian aboriginal arts organization. Blondeau’s work, including her stage personas such as the now-famous Belle Sauvage, confronts and co-opts conventional stereotypes of First Nations women.

CHERISH VIOLET BLOOD

Cherish Violet Blood is a Blackfoot women from the Blood reserve located in southern Alberta. Cherish is a graduate of the Centre for Indigenous Theatre’s full time program in Toronto. She also enjoys working and teaching youth theatre and other arts practices. She believes Traditional Storytelling and humor are the greatest tools for inspiring and learning about who you are and where you come from.

JIMSON BOWLER

Jimson creates one of a kind jewelry using recycled silver in the form of forks, spoons, knives; and cuts stones from his own unique collection acquired over the years. His sculptural work combines traditional media such as bone and turquoise with discarded modern materials. Jimson takes inspiration from the traditional ways that respectfully use all materials from mother earth and seeks to create objects that keep the stories alive, motivate us to learn the culture and realize that Aboriginal people are not relics of an ancient past. Jimson currently lives in Peterborough, ON.

PATRICIA CANO

Patricia Cano was born in Sudbury, where she began her career on stage as a young dancer, and later, as a community theatre player. After studies in Theater and Spanish Literature at the University of Toronto, she embraced the career of traveling artist, first with Tomson Highway, the Cree writer and composer, then with le Théâtre du Soleil. In August 2009, Patricia recorded “This is the New World”, her first album, in four languages. Currently, Patricia is an actor with the National Arts Centre’s English Theatre Company.

CLIFF CARDINAL

Clifford Cardinal’s first play, *Stitch*, won two awards at the 2011 SummerWorks Theatre Festival, including the Theatre Passe Muraille Emerging Artist Award. Favorite acting credits include: *Tales Of An Urban Indian* by Darrell Dennis with Green Thumb Theatre, for which he was nominated for a Jessie Richardson Award. In Toronto he played Wandering Spirit in Video Cabaret’s production of *The Saskatchewan Rebellion* and in Edmonton he played Troy in Kenneth T. Williams’ *Three Little Birds* with Workshop West Theatre alongside his mother, Tantoo Cardinal.

BYRON CHIEF-MOON

Byron Chief-Moon acknowledges the protocols from his ‘living oral culture’ gained from his mother’s Fish Eaters Clan, tribal members of the Kainai/Blood; members of the Blackfoot Confederacy, and his father who is from the Samson Cree Nation. Byron is an actor, dancer, choreographer for the stage, film, and television industry. Byron, with Stanley Alexander-Kae, co-founded the Coyote Arts Percussive Performance Association/CAPPA in 1999. Through CAPPA Byron has created dance works and continues to assist dance artists in creating new dance fusion styles within the Aboriginal Plains Dance styles and techniques, and Contemporary Western Dance styles - incorporating new media, new audio and new theatre arts.

MARTHA COCKSHUTT

Martha Cockshutt is a Peterborough-based theatre artist. Credits include costume design for Magic Circus Theatre (both in Canada and in Greece), nine seasons as resident designer with 4th Line Theatre (Millbrook), set and costume design for Mysterious Entity (Peterborough), and numerous independent dance, theatre and performance works. Recent credits include *Canticles* (Earle), *Atlas Moves Watching* (James), and *How to Wrestle an Angel* (Chartier) for Old Men Dancing, *Othello* (set and costume) for Mysterious Entity, *Stria* for Cartierdanse, and *Performances May Be Permanent* for Kate Story. She is currently collaborating on the development of *Colour Field*, a new work by performance artist David Bateman.

SEAN CONWAY

Sean Conway is an Ojibwe singer-songwriter, entertainer and guitarist from Curve Lake First Nation, Ontario - currently based in the city of Peterborough. Playing a variety of styles ranging from rockabilly, Western swing, old time country and hillbilly music, he has earned his stripes as an accomplished lead guitar player in a number of roots groups (Washboard Hank, Petunia, Catfish Willie & The Buckle Busters and The Avenues). He’s now working on his own outfit, Sean and The Shiners. As a supporting act he has played with countless musicians from around the world (Buffy Sainte-Marie, Tanya Tagaq, Derek Miller). A debut CD is set for recording and release in the summer of 2012.

SUNDANCE CROWE

Born on the plains of Saskatchewan and living his childhood on Saugeen First Nation, Sundance Crowe has otherwise spent most of his life in Toronto. A graduate of the Centre for Indigenous Theatre, he apprenticed in voice training to become a vocal coach under the care of Imelda Villalon, He has worked with professional companies such as Shadowland Theatre where he originated the role of Chief Little Thunder (Ahnimikeence) in the processional play “Crude-mentry Tales.” He continuously works with Native Earth Performing Arts and he recently made his operatic debut in the 1920s Operetta “Rose Marie” in which he played Black Eagle. A new dad, currently lives in Denmark.

SARAH DECARLO

Sarah DeCarlo is a Peterborough, ON based artist. She is a singer, songwriter, musician, composer and filmmaker. Sarah has Ojibwa roots in Rama First Nation and has been working in First Nations communities in Ontario, Quebec and across Canada for some years now. She maintains a special passion for working with youth in finding their voices through video and music. Sarah most recently composed and recorded the sound track for the latest Shelley Niro film, Robert’s Paintings, a documentary about Anishnaabe painter Robert Houle. Sarah’s films have been presented at imagineNATIVE, ReFrame and at the Smithsonian National Museum of the American Indian.

CRIS DERKSEN

Cris Derksen originally comes from Northern Alberta. There is a line of chiefs from North Tall Cree reserve on her Fathers side and a line of strong Mennonite homesteaders on her mother’s side. Cris obtained a Bachelor of Music in Cello Performance at UBC and shared the title of Principal Cellist of the UBC Symphony Orchestra. In 2011, her debut solo album “The Cusp” was nominated for a Western Canadian Music Award, and won the 2011 Canadian Aboriginal Music Award for Instrumental Album of the Year. As a side player Cris has performed with hip hop star Kanye West, Veda Hille, Tanya Tagaq, Christa Couture, Kinnie Starr, Lightening Dust (Black Mountain), Rae Spoon, Leela Gilday, Ivan e Coyote and e.s.l.

VANESSA DION FLETCHER

Vanessa Dion Fletcher graduated from York University with a Bachelor of Fine Arts and a Certificate in Indigenous Studies. Dion Fletcher is a multidisciplinary artist who often focuses on printmaking and performance. Dion Fletcher has participated in several residency programs including Don Blanch 2010 in Shelburne Ontario and Towards Language at the Banff Centre Alberta. In addition to her own art Vanessa works with the T.D.S.B Aboriginal Artist collective on community arts projects and curated the exhibition *Ancestral Teachings: Contemporary Perspectives*.

MELISSA GENERAL

Melissa General is an Oneida from the Six Nations of the Grand River Territory near Brantford, Ontario. Concepts involving her First Nations heritage, identity construction and self-exploration have been a focus in her practice. She studied photography at OCAD University and completed her MFA at York University.

GUILLERMO GÓMEZ-PEÑA

Guillermo Gómez-Peña is a performance artist, writer, activist and radical pedagogue and the director of the performance troupe La Pocha Nostra. He was born in Mexico City and came to the US in 1978. His performance work and 8 books have contributed to the debates on

cultural diversity, border culture and US-Mexico relations. His art work has been presented at over seven hundred venues across the US, Canada, Latin America, Europe, Russia, South Africa and Australia. A MacArthur Fellow and American Book Award winner, he is a regular contributor to National Public Radio, a writer for newspapers and magazines in the US, Mexico, and Europe and a contributing editor to The Drama Review (NYU-MIT).

FRANCISCO-FERNANDO GRANADOS

Francisco-Fernando Granados is a Guatemalan-born, Toronto-based artist and writer working in performance, drawing, cultural criticism, and curatorial practice. His work has been presented in venues including the Hessel Museum of Art (NY), Ex Teresa Arte Actual (Mexico City), Kulturhuset Stockholm, the University of Western Ontario, the Vancouver Art Gallery, the LIVE Biennial of Performance Art (Vancouver), the Images Festival (Toronto), and in other artist-run centres in Toronto and Vancouver. Recent and upcoming projects include a performance at the Rapid Pulse International Performance Festival in Chicago.

GRUPO GRANMA

Grupo Granma was founded in 1976, and was popular early on within Cuba’s student movement. Its founders were agricultural workers, part of the Nueva Trova Movement that spoke directly to young people. Over the years Grupo Granma has travelled extensively. They have been to the USSR, France, Colombia, Mexico, Jamaica, Haiti, and Canada. At present the group performs either as an instrumental quartet, a traditional quintet, or a traditional septet. The septet includes percussion and a vocal group for popular dance music, which, with the addition of drumming, can sometimes add up to ten or eleven players.

TOMSON HIGHWAY

Tomson Highway was born in a snow bank on the Manitoba/Nunavut border to a family of nomadic caribou hunters. He had the great privilege of growing up in two languages, neither of which was French or English; they were Cree, his mother tongue, and Dene, the language of the neighbouring “nation,” a people with whom they roamed and hunted. Today, he enjoys an international career as playwright, novelist, and pianist/songwriter. His best known works are the plays, “The Rez Sisters”, “Dry Lips Oughta Move to Kapuskasing”, “Rose”, “Ernestine Shuswap Gets Her Trout”, and the best-selling novel, “Kiss of the Fur Queen”. For many years, he ran Canada’s premiere Native theatre company, Native Earth Performing Arts (based in Toronto), out of which has emerged an entire generation of professional Native playwrights, actors and, more indirectly, the many other Native theatre companies that now dot the country. He divides his year equally between a cottage in northern Ontario (near Sudbury, from whence comes his partner of 25 years) and a seaside apartment in the south of France, at both of which locales he is currently at work on his second novel.

THE IMBAYAKUNAS

The Imbayakunas is a Native Andean folkloric music group from Ecuador, South America. The group uses a wide variety of musical instruments such as pan flutes, guitar, violin, and drums. Each musician is from Ecuador and shares a love of performing. Their sound continues to evolve and can be described as a World Music fusion between traditional Native Andean sounds and contemporary Latin rhythms. The music and dance is a representation of important elements to their Native Andean culture. They give thanks to the sun and the natural world. The Imbayakunas have experienced great success with their music all over the world, and have recorded and released 15 CD’s to date.

ELIZABETH KANTOR

Elizabeth has worked previously as a Stage Manager with Imago Theatre (Montreal), 4th Line Theatre, Dramamuse, The Canadian Museum of Civilization’s resident theatre company and for the Ottawa School of Speech and Drama. Elizabeth holds a B.A. from the University of Ottawa, and is entering her final year in the Production Program at the National Theatre School of Canada. While at NTS, Elizabeth has worked as a designer, a production manager, and as a technical director. She feels honoured to call *Huff* her professional design debut.

ALANIS KING

Alanis King is an Odawa playwright and director currently residing in Ottawa. Her playwrighting credits include *Born Buffalo*, *Good Medicine*, *Treaty Daze*, *Bye Bye Beneshe*, *Song of Hiawatha: An Anishnaabec Adaption*, *Order of Good Cheer*, *Gegwah*, *Lovechild*, *Artshow*, *Heartdwellers*, *Manitoulin Incident*, *Tommy Prince Story*, *If Jesus Met Nanabush*, *Storyteller*, and *Step by Step*. Alanis is current Artistic Director of Mazinaw Rocks Productions and a Past Artistic Director of Askiy Productions, Saskatchewan Native Theatre, Native Earth Performing Arts and Debajehmujig Theatre Group. Selected stage directing credits include *Born Buffalo*, *What’s a Teacher Do?!*, *Gabriel’s Crossing*, *Elder Brother*, *Chasing Honey*, *The Velvet Devil* (national tour), *B Dawg*, *Wawatay*, *20th Century Indian Boy*, and *Lupi the Great White Wolf*. Alanis is the first Aboriginal woman to graduate from the National Theatre School of Canada.

WILLIAM KINGFISHER

William Kingfisher is a member of the Chippewas of Rama First Nation at Rama, Ontario. He is a Ph.D. candidate in the Indigenous Studies Department at Trent University and currently the artistic associate producer at Indigenous Performance Initiatives (IPI). Kingfisher is also an independent curator who brings together art, the landscape, traditional knowledge, language, youth and Elders. In 2009, Kingfisher curated, *nogojiwanong: land stories community: ten native artists from the Peterborough region*. In 2010 he curated an exhibition titled *ayaandagon: outdoor installations in an anishinaabe garden* and in 2011, he curated an exhibition titled *Bimaadiziwin and the Inner Child: New Art Works* by Paul Shilling.

JEFF LEGACY

Jeff Legacy is a Mushkegowuk Cree/Ojibway from Attawapiskat First Nation and is fluent in Swampy Cree, ‘n’ dialect. A graduate of the Centre for Indigenous Theatre three year program, Jeff is also a qualified Native Abuse Counsellor, specializing in Solvent/Substance abuse. Recently, he was the student mentor for the CIT summer program. Some credits include: *A Series of Savage Events* - Muriel Miguel, *Gegwah* - Alanis King, *The Fort At York* - Tara Beagan, *Stories From Coyote* - Barbara Croall, *The Red Moon* - Dawn Dumont, *Great Voices* - Sid Bruyn, *Lost And Found* - Muriel Miguel.

JERRY LONGBOAT

Jerry Longboat is Mohawk-Cayuga of the Iroquois Confederacy; he is Turtle Clan from Six Nations of the Grand River in Southern Ontario. Jerry has a Bachelors of Fine Arts Degree from the University of Michigan and the Ontario College of Art and Design. He has extensive professional training and formal practice in Traditional and Contemporary forms of visual art, dance, theatre, and storytelling. In 2002, after a 15 year artistic career, Jerry began work as a Program Officer at the Canada Council for the Arts working with Aboriginal Dancers and Dance organizations across Canada. In 2010, Jerry joined the Wabano Centre for Aboriginal Health as Cultural Coordinator to deepen and expand his work with community.

JAMES LUNA

James Luna (Puyukitchum/Luiseno) resides on the La Jolla Indian Reservation in North County San Diego, California. Luna’s exhibition and performance experience spans 30 years. His installations have been described as transforming gallery spaces into battlefields, where the audience is confronted with the nature of cultural identity, the tensions generated by cultural isolation, and the dangers of cultural misinterpretations, all from an Indigenous perspective.

RUTH MADOC-JONES

Ruth Madoc-Jones is an award-winning director of theatre, dance and new opera. Selected credits include *Free As Injuns* (Native Earth Performing Arts), *STRIA* (Chartierdanse), *SPIN* (Buddies in Bad Times Theatre/Outspoke productions), *Shudder* (Humsoundart/La Chapelle/Buddies in Bad Times), *Madness of the Square* (Cahoots Theatre Projects/Factory Theatre), *Stitch – an a cappella opera* (Urban Vessel/Free Fall Festival/Theatre Centre), *a nanking winter* (Nightwood Theatre/Cahoots Theatre Projects), *The Drawer Boy* (Theatre Passe Muraille), *The Gladstone Variations - Requiem for a Hotel* (Convergence Theatre) and *Dreary and Izzy* (Native Earth Performing Arts). Ruth was a recipient of the 1998 K.M. Hunter Award and the 2008 John Hirsch Director’s Award. She is a graduate of the National Theatre School of Canada.

DIVEENA MARCUS

Diveena Marcus is a Trent University PhD Indigenous Studies scholar and is grateful to apply her practicum with Rulan Tangen during the Ode’min Giizis Festival. Diveena is a member of the Coast Miwok Indigenous community in Northern California and her research is involved with Indigenous women’s performance and its influence on Aboriginal sovereignty.

GLENNA MATOUSH

A professional artist for over twenty-five years, Glenna Matoush has become well known within the Cree communities as well as across Canada, the United States and in Europe. Glenna lived for many years in Mistissini and tells how her research on traditional native ceremonies and art helped her to gain a view of their role in the cultural reinforcement and on native identity. Glenna has won a Quebec Cultural Affairs Honour and has had her work included in several publications.

MELANIE MCCALL

Melanie McCall is an artist, performer and costume designer in the Peterborough area. Her career spans 10 years, working with theatre companies, performers, dance troupes and performance artists. Her work is influenced by the multi-disciplinary education at Nova Scotia College of Art and Design where she received her B.F.A. in Textiles in 2004. Her recent work includes *Stark*, a collaboration performance at Market Hall in April.

WANDA NANIBUSH

Wanda Nanibush is an Anishnawbe-kwe curator, writer, and artist. She has a Masters of Visual Studies, University of Toronto and is the Executive Director of the Association for

Native Development in the Performing & Visual Arts. As a curator, her work has largely concentrated on re-contextualizing Indigenous time-based media and performance art to examine the underlying philosophical complexity of the work, as well as rethinking how culture and identity are framed by contemporary artistic discourses. Nanibush has published in FUSE magazine, and in the book: *This is an Honour Song: Twenty Years Since the Blockades*. Her work has been exhibited at WARC in Toronto as part of Images Festival, the University of Waterloo Art Gallery as well as many film festivals.

NIMKII NINI OSAWAMICK

Nimkii is an Odawa from Wikwemikong First Nations unceded reserve, Manitoulin Island. From the wolf clan, he is a Singer and Dancer. Nimkii has practiced many of the pow wow styles and has had the opportunity to work with Trent University to study theatre arts. Nimkii is currently developing his own business known as DNA STAGE to spread First Nations Awareness world wide through the arts using media, workshops, and performances. DNA is a new up and coming native business designed to educate people and communities by bringing awareness through cultural development, life skills, wellness, youth engagement, leadership development and community engagement.

KARIN RANDOJA

Karin Randoja is a director, actor, singer/composer and teacher and has been creating devised theatre for over 20 years. Karin was a founding member of Primus Theatre and is a member of The Independent Aunties. She has performed and/or directed at Cleveland Public Theatre, La Mama Etc. (New York),The Caravan Farm Theatre, and The National Arts Centre (to name a few). She has twice been nominated for a Dora Award for acting. She teaches and directs at Humber College, and numerous other schools and theatres, including many years at The National Theatre School of Canada. Karin has worked across Canada, the U.S., Europe, Japan and Mozambique. She is a graduate of the National Theatre School of Canada.

KARYN RECOLLET

Karyn has roots in Sturgeon Lake First Nation, Saskatchewan and was raised in urban Ontario. Karyn graduated with her Ph.D. in Indigenous Studies at Trent University, Peterborough, and is the 2010 winner of Trent’s Presidents’ medal for Social Sciences. Karyn is a co-founder of the Weaverbird Collective Women’s Theatre Group, Peterborough, Ontario. Karyn has also been a workshop instructor for ‘Play Well Together,’ an exercise for Collective Creation presented by Native Earth Performing Arts, whom she served as an Artistic Associate in 2010.

CARLOS RIVERA

Carlos Rivera is a dancer, teacher, actor and choreographer. Based in Toronto and México City, he is of Mixteco Indigenous descent, and trained at the Government of Mexico City’s Cultural Secretary Dance School and the Centre for Choreographic Research (CICO-INBA) at the Fine Arts Institute. He has been an Associate Artist for Red Sky Performance for the past ten years. Currently he is a Rehearsal Director for the company. Carlos has been in numerous dance productions as well as a director and choreographer of the Yumare Arte Escenico, a traditional and contemporary dance company. Carlos draws from elements within traditional and popular culture in contemporary dance.

TED ROBERTS

In 2008, Ted had the great pleasure of meeting Tomson, and designing the set and lighting on THE REZ SISTERS for both Magnus Theatre and here in Peterborough for OKW and Public Energy. As Resident Designer for Vancouver’s Arts Club Theatre, recent designs at the Stanley Industrial Alliance Stage include *Next to Normal*, *Hairspray*, and *Buddy Holly* (& on tour). For the Vancouver Firehall Arts Centre the lighting design for a new compilation piece on the music of Leonard Cohen title *Chelsea Hotel* For Theatre Northwest the set design for MESA, & for *Brighton Beach Memoirs*. Ted is a member of Associated Designers of Canada.

ALEJANDRO RONCERIA

Alejandro Ronceria is an award-winning choreographer/director/producer, internationally recognized for his groundbreaking work in Aboriginal Dance. In 1996, Ronceria was the co-founder and director of the First Aboriginal Dance Program in North America at The Banff Center for the Arts. From 1996-2001, as Artistic Director, his productions include: *Bones: The first Aboriginal Dance Opera* (2001), *Dances for a new Century* (1999), *Dances around the Fire* (1998), *Light and Shadows* (1997), and *Chinook Winds* (1996). He also directed *A Hunter Called Memory*, a dance film which premiered at The Toronto International Film Festival and Sundance. Most recently, Ronceria was involved in numerous Winter Olympic 2010 productions. Past Co-Director of Earth in Motion, Ronceria is the first in Canada to hold an MFA (York University) in Dance Dramaturgy.

PAULA SHERMAN

Paula Sherman is Omamiwinini originally from the Algonquin Nation in Ontario. She is a scholar and cultural historian and has created her first play called *Elder Brother* that was born out of the narrative of her PhD dissertation. Other

published works include: *Picking up the Wampum Belt as an Act of Protest, Disease vs Genocide: The Debate over Population; The Importance of Traditional Practices for Contemporary Interactions in the Valley of the Kiji Sibi*; and, *Players vs Pawns: Aboriginal People and the Fur Trade*. She is the Family Head Council for Ka-PishKawandimen, Ardoch Algonquin First Nation. She enjoys making dance outfits for her family and friends and is a traditional dancer and loves to attend powwow gatherings reconnecting to the spirit of her people.

JOVANNI SY

Jovanni Sy is a Toronto-based director, dramaturg, actor, and playwright. For six seasons he was the Artistic Director of Cahoots Theatre Projects. Under his tenure, Cahoots produced new works by Anosh Irani, Ahmed Ghazali, Marjorie Chan, Guillermo Verdecchia, Marcus Youssef, and Camyar Chai. Jovanni was the 2009/2010 Playwright-in-Residence at the Shaw Festival. In July 2010, Jovanni performed his one-man performance piece *A Taste of Empire* which was nominated for two Dora Mavor Moore Awards including Outstanding New Play. In April 2011, Jovanni directed the Asia Pacific premiere of Yasmina Reza’s *The God of Carnage* for Theatre du Pif in Hong Kong. In August 2011, he directed Clifford Cardinal’s *Stitch* for SummerWorks.

RULAN TANGEN

Rulan Tangen, Founding Director of Dancing Earth Indigenous Contemporary Dance Creations, comes to the Ode’min Giizis Festival from Santa Fe, New Mexico, with professional international dance experience as a performer, instructor, lecturer and choreographer. She is honoured to make a rare solo appearance as an offering to the Festival. Tangen has been invited for the summer by Indigenous Performance Initiatives in association with the Department of Indigenous Studies at Trent University. Tangen will direct and choreograph selected community site specific performances with national and regional professional Indigenous performers that will also include youth.

UNITY

Unity is the collective talents of Barb Rivett, Brenda Maracle O’Toole, Heather Shpuniansky, and Joeann Argue. We are an a cappella women’s group who perform our own works as well as traditional Aboriginal music. The group has performed at numerous venues: from education conferences to music festivals – both Aboriginal and non-Aboriginal. We work in local public schools, offering Aboriginal awareness workshops for elementary students and their teachers. In these workshops we teach about the songs and their meaning, and we often bring Elders as storytellers and Indigenous knowledge holders. At Trent University, where we all have ties to the Indigenous Studies Department through work or study, we are known as the “Trent University House Band.”

DAINA WARREN

Daina Warren is from the Montana Cree Nation in Hobbema, AB. 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 which led to a permanent position as an associate curator and administrator until 2009. Warren completed the Canada Council’s Aboriginal Curatorial Residency at the National Gallery of Canada (Ottawa, ON). She received her Bachelor’s degree in 2003 from the Emily Carr Institute of Art and Design. Warren is currently an MA candidate, completing a Masters of Arts in Curatorial Studies from the University of British Columbia, and Director of Urban Shaman: Contemporary Aboriginal Art, Winnipeg, MB.

SHIRLEY WILLIAMS

Shirley Williams is member of Wikwemikong Unceded Indian Reserve, Manitoulin Island. She has been teaching language and culture at Trent University for 18 years and still has continued teaching on part time basis after her retirement. She is an elder in the PhD Program at Trent and also in the Indigenous Studies Department. Shirley has taught for 18 summers at Lakehead University for the Native Language Instructors Program on Orthography, Methods including Child Development and Ojibway Literature courses. Shirley has received an award for Excellence in the Indigenous Education for First Nations Communities from Wikwemikong Board of Education in 2009. Shirley retired in 2004 from Trent University and received her full Professorship in 2003 on Indigenous knowledge.

TARA WILLIAMSON

Tara Williamson is a singer-songwriter and a recent transplant to the area of Nogojiwanong. Born in Winnipeg, raised in Gaabishikigaamag (Swan Lake, Manitoba) with more roots buried and exposed in Opaskwayak and Beardy’s-Okemasis, she has come to know herself as a wayfaring Anishinaabekwe/Nehayowak (Ojibwe/Cree woman). She is trained classically in voice and piano and is a published writer. Tara is a member of the O’Kaadenigan Wiingashk Arts Collective in Peterborough, has composed and performed for Public Energy’s Emergency #19 project with Melanie McCall, and plays keys for Them Blades, a local, awesome band. Her music crosses the genres of folk, jazz, and blues and her most recent recording project “Rough Around the Edges” can be accessed on CBC Music.

JESUS WAS A MEDICINE MAN

By Karen Lee White

In my dream we were waiting to meet Jesus; waiting for the plane. Emotions flew like startled birds in all sacred directions. My heart was speaking; spirit responding, body arguing, each cell one to the other; mind reeling; a drunk trying to walk a straight line.

Someone pointed out the plane. Cold anxiety said ‘run from here’, but, I was stuck to the spot. Fear and doubt were overruled by thrill as I heard a chirping on the runway. My eyes stayed on the craft as it stopped not far from us. We faced all of us, like sunflowers to the sun; faces that had each seen some miles.

What would the son of God look like; fair and blonde, like the Anglican paintings? Dark and olive with the look of eternal suffering kindness and resignation, like

likenesses of him on the cross in Mexican churches?

The door opened. My heart thundered; I needed more air. It was some time before I laid eyes on Him. I knew Him. Dressed like all of us, jeans, a casual shirt, a jacket; an Israeli Jew, handsome dark, curly hair, light olive skin. A moustache and tidy beard; he reminded me of Che Guevera.

He reached the closest of people. There was no halo, no glow. But there was all my being responding with a knowing. If I had chanced on him going the other way on an escalator, everything in me would have reacted as it was now. I would have known exactly who he was. He was the only thing outside my inner realm.

The men he reached looked like children, innocent, full of radiant wonder. He laid his hands on one of them. I knew he was doctoring. The man’s eyes closed. I watched Jesus, his lips moving and fine boned hands like an artist creating. The man vibrated; tears found their way free. A Lightening flash thought came to me. Jesus was a medicine man.

Karen Lee White is Salish and Haudenosaunee, and was adopted by the Daklaweidi people in Carcross Village, Yukon. She makes her home on ‘the rock’ (Vancouver Island), B.C. A published poet, and budding novelist, with five projects percolating, Karen participated in the Aboriginal Emerging Writer’s Internship at the Banff Centre in 2010, and is a proud member of the Trickster Fireball Society.

FIVE-PETAL FLOWERS UP-SIDE-DOWN HEARTS

by Nathan Adler

We spend all day in the Museum Archives’ First Nations Collection beautiful old things stored in drawers. Beadwork! Drums! painted Car Hoods! Guns! --Antique Road-show heaven!-- Excited history-geek mixed feelings.

How did they acquire these things?

Righteous thoughts of repatriating First Nation’s treasures. White-gloved archive-geek heaven. We navigate around the city in relation to the location of the Archives, then step out onto the street: The AFN conference is in town, they’re selecting the new National Head Chief. Lots of Indians in this city. There’s a Powwow downtown, people dancing on concrete. Beads & feathers, drums & leather. The same Beaded Floral Patterns that were lying in drawers, five-petal flowers and upside-down hearts shining in the fresh air sun smell of wood smoke

Nathan Adler is an artist who works in many different mediums, including drawing and painting, sculpture, video, film, and installation, he also writes poetry, short stories, and graphic/novels. He is currently working as a glass artist, and is a member of the Lac Des Mille Lacs First Nation.

A LESSON IN WILD BERRIES

By Marcie Riel

A woman from Red River is picking wild berries
She carries her basket on her hip, the wrinkles in
Her tanned skin show
Her story is filled with sorrow but her smile is filled
With elation; she looks towards the sky and whispers
“Thank You”
She knows no boundaries her heart knows no hate
Let’s emulate her, let’s listen to her story
Among all the twists and turns is her grace, among
All the shadows are her tears
Her wisdom speaks of humility and her courage has
The force of a lion and the gentleness of a lamb
A woman from Red River is picking wild berries while
The sun beats down on her, the sweat pours from her brow
Let’s listen to her story, let’s take her journey



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Ode'min Giizis Festival Guide

WEDNESDAY JUNE 20	THURSDAY JUNE 21	FRIDAY JUNE 22	SATURDAY JUNE 23	SUNDAY JUNE 24
<p>Sunrise Ceremony 5 a.m. Art Gallery of Peterborough 250 Crescent Street</p> <p>Festival Opening Celebrations <i>Visual Art and Dance</i> 5:30 p.m. Art Gallery of Peterborough 250 Crescent Street</p> <p>Luna/Gómez-Peña: Solid Gold <i>Performance Art</i> 9 p.m. All Saints Anglican Church 235 Rubidge Street</p>	<p>The (Post) Mistress <i>Theatre ~ Tomson Highway</i> (Preview) 7:30 p.m. The Market Hall 140 Charlotte Street</p> <p>Tara Williamson & Guests <i>Music</i> 10 p.m. The Garnet 231 Hunter Street</p>	<p>Bimaadiziwin <i>All day Education Program</i> Art Gallery of Peterborough 250 Crescent Street</p> <p>Weskeyjack <i>Theatre ~ Paula Sherman</i> 2 p.m. & 6 p.m. Nozhem Theatre 1600 West Bank, Trent U</p> <p>The (Post) Mistress <i>Theatre ~ Tomson Highway</i> 7:30 p.m. The Market Hall 140 Charlotte Street</p> <p>Huff <i>Theatre ~ Cliff Cardinal</i> 10 p.m. Gordon Best Theatre 216 Hunter Street</p> <p>Sarah DeCarlo & Guests <i>Music</i> 11 p.m. The Garnet 231 Hunter Street</p>	<p>Story-Telling in Fleming Park Leanne Simpson, Doug Williams Noon - 2 p.m. Fleming Park Brock St. & Aylmer St.</p> <p>Street Fair 2 -6 pm Hunter Street W.</p> <p>Weskeyjack <i>Theatre ~ Paula Sherman</i> 2 p.m. & 6p.m. Nozhem Theatre 1600 West Bank, Trent U</p> <p>Huff <i>Theatre ~ Cliff Cardinal</i> 4 p.m. Gordon Best Theatre 216 Hunter Street</p> <p>The (Post) Mistress <i>Theatre ~ Tomson Highway</i> 7:30 p.m. The Market Hall 140 Charlotte Street</p> <p>Indie-Genius Outdoor Concert 7 p.m. - 11 p.m. Hunter & Aylmer</p> <p>After Party/A Tribe Called Red <i>Music and dancing</i> 11 p.m. Gordon Best Theatre 216 Hunter Street</p>	<p>The (Post) Mistress <i>Theatre ~ Tomson Highway</i> 2 p.m. The Market Hall 140 Charlotte Street</p>  <p>Map of Peterborough showing festival locations with a legend: ● Fleming Park ● Art Gallery of Peterborough ● All Saint's Anglican Church ● Market Hall ● Gordon Best Theatre ● The Garnet ● Indi-Genius Outdoor Concert ● Artspace ● Nozhem (continue north to 1600 West Bank, Trent University)</p>

INDIGENOUS PERFORMANCE STUDIES (IPS) at the Department of Indigenous Studies, Trent University offers courses in 2012 – 2013 in Nozhem First Peoples Performance Space during the Fall and Winter semesters

Courses include:
Introduction to Indigenous Theatre
Indigenous Contemporary Dance
Indigenous Contemporary Music
Indigenous Mask Dance and Story Telling
as well as *Indigenous Dance Theatre* for students with any of the above prerequisites.

Instructors include international guest artists **Daystar Rosalie Jones** and **Norma Araiza** and professional artists, professors **Karyn Recollet**, **Liz Ozawamik** and **Marrie Mumford**.

For more information please contact:
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