



## For Immediate Release

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# QAF 2017

## Visual Artist Curator

**Adrian Stimson** was born in Sault Ste. Marie and is a member of the Siksika Nation (Blackfoot Reserve, Alberta). He served as tribal councilor for eight years in the 1990s, leaving to pursue art in 1999. Stimson received his BA in Fine Arts from the Alberta College of Art and Design in Calgary, and completed a Masters of Fine Arts at the University of Saskatchewan.

In his art, Stimson uses a variety of media that incorporate themes of history, gender, and identity. His “Buffalo Boy” performances use satire to critique stereotypes about Aboriginal people, his installation “Old Sun” explores the legacy of the residential school system, while his “Transformation” exhibit of paintings examines the subject of missing and murdered Aboriginal women. His work has been exhibited throughout Canada.

Stimson received the Queen Elizabeth II Golden Jubilee Medal (2003), the Alberta Centennial Medal (2005), and the Blackfoot Visual Arts Award (2009). In 2006, Stimson served as artist-in-residence at the Mendel Art Gallery in Saskatoon. He was also one of the winners of the Laureates-Indigenous Award (2017) from the Hnatyshyn Foundation.

In 2008, Stimson was featured in an episode of the documentary series *Landscape as Muse*. In 2010, he was selected to travel to Afghanistan as part of the Canadian Forces Artists program and his 2011 exhibition in Regina, “Holding Our Breath,” reflects his time there. Most recently, the British Museum in London purchased two paintings by Stimson, featuring the bison as a metaphorical presence in First Nations histories.

## QAF 2017 Artists

**Ahasiw Maskegon-Iskwew**, an Alberta-born, Cree/French Métis, graduated in performance art and installation from Emily Carr College of Art and Design in 1985. He was Director, Exhibition and Performance Coordinator, and Board Member for the Pitt Gallery in Vancouver (1988-1990) and worked for the Native Education Centre in Vancouver. Maskegon-Iskwew trained in Media and Visual Arts through the Equity Internship Program at the Canada Council for the Arts in Ottawa and worked with the Saskatchewan Indian Federated College, the Circle Vision Arts Corporation in Regina, and the Aboriginal Film and Video Art Alliance at the Banff Centre. He has served on numerous arts juries as well as arts advisory committees including the Canada Council for the Arts Juries for Media Arts Festivals and Presentation Projects.

**Alyyana Maracle** (*Deceased*) was a sovereign Haudenosaunee multi-disciplinary artist, scholar, educator and a great-grandmother. Maracle, Aiyana - Passed away peacefully at home on Sunday, April 24th, 2016 in her 66th year. For half-a-century, Maracle had been actively involved with the merging of Ogwehoweh art and culture into the Euro-centric world and consciousness. Maracle Insisted that inclusion into Canadian society will be accomplished with dignity and respect. In that same vein, she had sought that same inclusion for herself and other gender-variant people. Through performance art, video, theatre, published work and public and academic presentations, Maracle had offered an alternate framework to the prevalent Euro-centric view of 'gender dysphoria.'

**Barry Ace** – Anishinaabe (Odawa) is a practicing visual artist in addition to being a band member of M'Chigeeng First Nation, Manitoulin Island, Ontario. His mixed media paintings and assemblage textile works explore various aspects of cultural continuity and the confluence of the historical and contemporary. As a practicing visual artist, his work has been included in numerous group and solo exhibitions.

His work can be found in numerous public and private collections in Canada and abroad, including the *Regional Municipality of Ottawa-Carleton* (Ottawa); *Woodland Cultural Centre* (Brantford); *Royal Ontario Museum* (Toronto); *Ottawa Art Gallery* (Ottawa); *The Canada Council Art Bank*, (Ottawa); and the *Nordamerika Native Museum* (Zurich, Switzerland).

**Beric Manywounds** is a Tsuut'ina Dene/Anishnaabe Two-spirit performance artist, writer, filmmaker and Indigenous Language Activist from the Tsuut'ina Nation of Treaty 7, Turtle Island. Beric studied digital filmmaking at the Indigenous Independent Digital Filmmaking Program at Capilano University and focused on making films about Indigenous/Two-spirit Identity/spirituality and Intergenerational healing and recovery. Since 2013, Beric has been making films for the Tsuut'ina Nation and studying the Tsuut'ina Language with the remaining speakers of the community. Beric is committed to a personal and spiritual decolonization process of the mind, body, and spirit by finding powerful forms of expression of Indigenous worldview for generations Indigenous Peoples.

**T'uy'tanat-Cease Wyss, Skwxwu7mesh/Sto:** Lo/Hawaiian/Swiss Individual, who is a media artist with 25 years of experience, producing various formats of media art, as well as being a mentor in her field for close to 15 years. She is also an ethno-botanist, traditionally trained in this field by Indigenous Elders. Her work involves site-specific and culturally focused teaching with storytelling as her means of sharing knowledge.

**Dayna Danger** is an emerging Queer, Metis/Saulteaux/Polish Artist raised in Winnipeg. Utilizing photography, sculpture and video, Danger's practice questions the line between empowerment and objectification by claiming space with her human scale work. Danger is currently based in Montreal while working towards her graduate degree in Studio Arts at Concordia University.

Danger held a Visual Arts Studio Work Study at the Banff Centre and participated in Candice Hopkins and Raven Chacon's Thematic Residency, Trading Post. Danger's first solo exhibition, Big'Uns, was shown at Urban Shaman gallery in Winnipeg. Danger currently serves as a board member for the Aboriginal Curatorial Collective (ACC/CCA).

**George Littlechild**, one of Canada's most accomplished artists, says blood memory – that innate sense of identity, place and purpose – drives him to paint and reclaim Indigenous history and transform a bitter legacy of oppression into a story of redemption. Littlechild's works are bold, vibrant, and colourful, using mixed media and collage, photographs and representations of Plains Cree culture – horses, people, buffalo, tipis – to create art that doesn't separate the personal from the political. *This Land Is My Land* is a collection of his work with descriptions that detail his art and tell the history of the Plains Cree people. Littlechild was awarded the Laureates-Indigenous Award (2017) from the Hnatyshyn Foundation for his outstanding work in expressing sovereign identity. **“For the past thirty years, I have created and made art that addresses historical and political issues that have affected the fabric of First Nations/Inuit/Metis Cultures.”**

**Jessie Short** attained a BA at Trent University in Native Studies and Anthropology and an MA Degree in Social Justice and Equity Studies at Brock University. Jessie's MA thesis explores Métis-specific visual culture studies through an examination of three prominent Métis visual artists: Christi Belcourt, David Garneau and Rosalie Favell. During her graduate studies, Jessie received an Ontario Graduate scholarship (2007), a Joseph-Armand Bombardier Canada Graduate Scholarship – Master's (2008), and a National Aboriginal Achievement Foundation Post-Secondary bursary (2009). Jessie also worked at The Banff Centre between 2009-2010 as the Aboriginal Arts Administration and Research work-study before moving into a contract position as one of the Program Coordinators of

Creative Residencies for the visual arts department. In June, 2012, Jessie co-curated the exhibition entitled *Emnowaangosjig || Coming Out: The Shifting and Multiple Self* with Vanessa Dion Fletcher. Jessie is the national coordinator for the Aboriginal Curatorial Collective.

**John Powell** has worked in the arts throughout his life. Born in Hollywood, California, he began to paint at age 16. Over the past 45 years he has translated his life experiences into a signature style of painting. His paintings are precise and intricate, laced with lyrical realism and expressing his love for color, flowers, gardens, pottery and art from around the world. John has had several one-man shows in the USA and Japan and was honored by the World Federation United Nations (WFUNA) for their 50th anniversary celebration as artist of the year. At that time his work was added to the permanent collection of the Philatelic Museum at the Palais de Nations in Geneva, Switzerland. His paintings are included in many notable private collections as well as museums throughout the world.

**Michelle Sylliboy** is a Mi'kmaq artist and educator, born in Boston, Mass, but raised in her traditional Mi'kmaq territory We'koqmaq First Nation, Cape Breton. She completed her BA in Fine Arts at Emily Carr Institute of Art and Design, and her Masters in Education at Simon Fraser University. As an educator and artist in residence, she has taught Indigenous art theory and sculpture, working with students from kindergarten to post secondary. As activist, she organized an international gathering of Two-Spirit Indigenous people in Gold Bridge BC, and many other events, including the *Four Elements* fundraiser in Vancouver (2009). A visual artist whose work has been included in numerous art shows, most recently at the *Talking Stick Festival 2012* and *Salish Seas @ Gallery Gachet* (2011).

**Mike MacDonald** (1941-2006) was born in Sydney, NS, of Mi'kmaq ancestry and broke new ground in video and internet-based art. MacDonald was a self-taught artist who focused mainly on the environment, incorporating plants and animals into many of his artworks. He found inspiration in both his aboriginal ancestry and more Western sources, drawing from science as well as traditional Aboriginal medicine and biology. His works have been featured in exhibitions worldwide and include the Canadian Museum of Civilization in Hull, the Heard Museum in Phoenix and the Canadian Cultural Centre in Paris. His most renowned projects include the butterfly gardens he planted in locations around Canada and are tactile, living examples of his devotion to the environment. MacDonald was also recognized for his touching installations on Aboriginal heritage and community. In 1994, he was awarded the Jack and Doris Shadbolt Prize from the Vancouver Institute for Visual Arts.

**Raven John** is a Native, Feminist, Two-Spirit artist who grew up in the Lower Mainland of B.C. "My ancestral name is Exwetlaq, and I am Stó:l and Coast Salish in origin. My works encompass my past and identity in many ways, through mere existence, defiance, and the examination of colonialist, patriarchal and classist systems of value in art. I do this by activating space through sculpture, installation and surreality." Raven John is currently studying at the Native Education College in the Northwest Coast Jewelry Arts Program and will graduate from Emily Carr in 2017 with a major in Visual Arts, and a minor in Social Practice and Community Engagement.

**Richard Helkkila-Sawan**, a Two-Spirit artist and graduate of Emily Carr as well as the Audain School of Visual Art, is a painter and sculptor. Adopted by a Mennonite couple, he is a bi-racial artist brought up outside his culture and approaches Aboriginal themes from a unique viewpoint, allowing him to take risks not afforded other artists when dealing with issues of race and identity. Richard draws on his recollections of grappling with cultural signifiers of utopia/dystopia, violence/compassion and dissimilar-

ity/identity. His interest also includes architecture where the suggestion of ambience is generated from the design and construction of form and space to echo functional, aesthetic, social and environmental considerations. His palette is rich and vibrant, breaking down an image into geometric shapes of both positive and negative spaces. He often uses physiological optics where colour engages an interaction.

**Rosalie Favell**, a photo-based artist born in Winnipeg, draws inspiration from her family history and Métis (Cree/English) heritage. She uses a variety of sources, from family albums to popular culture, to present a complex self-portrait of her experiences as a contemporary aboriginal woman. Her work has appeared in exhibitions in Canada, the US, Edinburgh, Scotland, Paris, France and Taipei. Numerous institutions have acquired her artwork, including the National Gallery of Canada, the Canadian Museum of Contemporary Photography, the Smithsonian National Museum (Washington, D.C.), and the Rockwell Museum of Western Art (Corning, New York). A graduate of Ryerson Polytechnic Institute, Rosalie holds a Master of Fine Arts degree from the University of New Mexico.

**Thirza Cuthand**, born in Saskatchewan of Cree and Scottish descent, is a video maker and one of the most inventive and prolific of young video artists. Part of Little Pine First Nations, Cuthand broke into the international queer festival circuit with the wry self-reflexive three-minute *Lessons in Baby Dyke Theory* (1995). Even before completing a Fine Arts degree at Vancouver's ECIAD, Cuthand has received many distinctions for her raw, intimate, ironic, sexy and taboo-shattering work. Her tapes were featured in First Nations contexts such as the exhibition "Exposed: Aesthetics of Aboriginal Erotic Art" (Regina, 1999). In the 2000s, she relocated to Montreal, the site of her solo retrospective, curated by GIV and La Centrale Galerie Powerhouse. Cuthand has also received the Indigenous Art Award (2017) from the Hnatyshyn Foundation for her outstanding work in representing complex marginal identities through film and experimental work.

**Ursula Johnson**, a multidisciplinary Mi'kmaq artist based in Halifax, combines the Mi'kmaq tradition of basket weaving with sculpture, installation and performance art. In all its manifestations, Johnson's work seeks to both confront and educate her viewers about issues of identity, colonial history, tradition, and culture. "I define my practice as Interdisciplinary by combining elements to encourage dialogue about identity, ancestry and cultural practice, aiming to create a space where the viewer is confronted with thought provoking visuals, sounds and scents." Johnson was also a recipient of the Indigenous Art Award (2017) from the Hnatyshyn Foundation for individuals to explore diverse cultural and ancestral identity.

**Vanessa Dion Fletcher** employs porcupine quills, Wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally. She links these ideas to personal experiences with language, fluency, and understanding. All of these themes are brought together in the context of her Potawatomi and Lenape ancestry, and her learning disability caused by a lack of short-term memory. Her work is held in the Indigenous Art Center Collection in Gatineau, Quebec. In 2016, Dion Fletcher graduated from The School of The Art Institute of Chicago with an M.F.A in performance. She is the recipient of the Canada Council for the Arts International Residency in Santa Fe, New Mexico USA.

**Wanda Nanibush** is an Anishinaabe-kwe image and word warrior, curator and community organizer living in her territory of Chimnissing. Currently, she is a guest curator at the Art Gallery of Ontario and is touring her exhibition *The Fifth World*, which opened January 2016 at the Kitchener-Waterloo Art Gallery. Her upcoming projects include a film called *A Love Letter to My People*, a documentary on Gerald Vizenor and a book called *Violence No More* (Arp Press), as well as an anthology of Indigenous Curatorial Writing and more. She has a Masters Degree in Visual Studies from the University of Toronto and has taught doctoral courses on Indig-

enous history and politics at the Ontario Institute for Studies in Education, University of Toronto.

**Brian Solomon** is a multiple Dora and Gemini Award actor of Anishnaabe and Irish descent, from the Northern Ontario village Shebahononing-Killarney. *He is an Anishnaabe dancer and multi-disciplinary artist based in Toronto and a graduate of the School of Toronto Dance Theatre, and holds an MA in performance from the Laban Center (UK).* Solomon has presented his works (Visual Art/Theatre/Dance) across Canada and in Berlin, Ingolstadt, Bamberg, Amsterdam and London. He has also taught for several arts institutions and companies, including one of Europe's foremost universities for acting, H.F.S. Ernst Busch (Berlin). As a creator, Solomon is passionate about helping people relearn the infinite possibilities of their 'forgotten bodies', and guiding them to take back the space those bodies occupy. In 2017, he received an Indigenous Art Award from the Hnatyshyn.

**Indrit Kasapl**, born in Tirana, Albania, works in Toronto as a dancer, actor, director, producer, writer and choreographer. Indrit is an ensemble member of the award-winning CORPUS Dance Projects (Les Moutons, Flock of Flyers, Nuit Blanche, Machina Nuptialis), the Artistic Producer for lemonTree creations and Associate Artistic Producer for Cahoots Theatre Company. With lemonTree creations, Indrit choreographed and directed MSM [men seeking men], which had a critically successful run at the 2013 Fringe Festival and premiered as part of the WorldPride Festivities in June 2014. He also helmed the development and production of a new creation; *Body Politic* by Nick Green, as a co-production with Buddies in Bad Times Theatre. In 2012, Indrit launched the lemonTree {studio}, a rehearsal space in Toronto, that serves as a creative hub for the independent theatre community. He is a graduate of the National Theatre School of Canada.



**Cole Alvis** is proud to claim a Métis-Irish/English heritage from the Turtle Mountains in Manitoba. An actor, theatre creator & artistic leader, their (gender neutral pronoun) creative process is infused with rigor, inclusivity and community building. Cole is the leader of the Indigenous Performing Arts Alliance, Artistic Producer of the queer theatre company lemonTree creations and a finalist for the 2016 Toronto Arts Foundation Emerging Artist Award. Established in 2007, Alvis is part of the lemonTree core artistic team who strive to realize innovative performance through non-conventional. Recently, Cole was invited to the inaugural Indigenous Directors Lab at the Stratford Festival of Canada, performed in *Body Politic* by Nick Green (lemonTree creations / Buddies in Bad Times Theatre) and directed a new play workshop of the solo show *bug* by Yolanda Bonnell (SummerWorks).

**lemonTree** creations was established by Indrit Kasapi in 2007 to produce his first play *The Red Devil*, directed by Jonathan Seinen at the 2008 SummerWorks Theatre Festival. Inspired by the success of that collaboration, Seinen and Kasapi were joined by Cole Alvis to participate in the 2009 Pride Toronto Festival. Following this, lemonTree created a theatre piece about love and loss in queer Toronto and collaborated with Obsidian Theatre for their site-specific production for SummerWorks 2012 and their production of *Sovereign Alliances* funded by the Chiefs of Ontario for the Assembly of First Nations. Their recent production, *MSM [men seeking men]*, was a dance piece inspired by online Grindr 'hook-up' culture. Premiering first at the Toronto Fringe 2013, it went on to play during Toronto's WorldPride celebration in 2014. Ryan G. Hinds with Cole Alvis, Kunal Ranchod and Roderic Chan will bring MSM to the QAF stage this summer.

**June Scudeler** is a Métis scholar with a doctorate from UBC on the traditional, ancestral and unceded territory of the Musqueam people. She currently works as an instructor in the Institute for Gender, Race, Sexuality and Social Justice and is the

Coordinator, Indigenous Graduate Student Programs at SFU. In her dissertation, she used Cree methodologies to examine how artists Kent Monkman (Swampy Cree), and Tomson Highway and his brother René Highway (Woods Cree) Indigenize dominant conceptions of art rather than creating hybrid artworks. Her work is represented in *Performing Indigeneity* (Playwrights Canada Press) and in the collection, *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature* (University of Arizona Press), and articles in *Native American and Indigenous Studies*, *American Indian Culture and Research Journal* and *Studies in Canadian Literature*. She is a Board member of the Vancouver Indigenous Media Art Festival society.

**Lacie Kanerahtahsohon Burning** is a Kanien'kehá:ka (Mohawk) multi-disciplinary artist from Six Nations of the Grand River in Southern-Ontario, currently studying at Emily Carr University of Art + Design in the Visual Fine Arts major on the Unceded Coast Salish Territory of the x m k y m, S wx wú7mesh and Tsleil-Waututh.

**Chandra Melting Tallow** is a musician/visual artist/film-maker and semiprofessional lip-sync artist of mixed ancestry from the Siksika Nation. She works primarily in installation and performance. Her work has been exhibited in Montreal, Toronto, Calgary, Vancouver, Victoria and Istanbul.

**Kent Monkman** is an artist of Cree ancestry who works with paint, film/video, performance and installation. His solo exhibitions include the Montreal Museum of Fine Art, the Museum of Contemporary Canadian Art in Toronto, the Winnipeg Art Gallery and the Art Gallery of Hamilton. He has participated in various international group exhibitions in Warwickshire, England; Witte de With, Rotterdam; the 2010 Sydney Biennale, at Maison Rouge, Paris; and MASS MOCA. Monkman has created site specific performances at the McMichael Canadian Art Collection, The Royal Ontario Museum, and at Compton Verney. His film and video works have been screened at national and international

festivals, including the 2007 and 2008 Berlinale, and the 2007 Toronto International Film Festival. Other work is represented in the National Gallery of Canada, Denver Art Museum, Montreal Museum of Fine Arts, Museum London, Glenbow Museum, Museum of Contemporary Canadian Art, Mackenzie Art Gallery, Art Gallery of Ontario, Smithsonian's National Museum of the American Indian and Vancouver Art Gallery. Monkman's multidisciplinary approach earned him an Indigenous Art Award (2017) from the Hnatyshyn Foundation.

**Cris Derksen** is a 2016 Instrumental Album Juno Nominee and an Indigenous cellist/composer known for building layers of sound into captivating performances. Originally from Northern Alberta, her music braids the traditional and contemporary in multiple dimensions, weaving her traditional classical training and Aboriginal ancestry with new school electronics, creating genre defying music. The Orchestral Powwow Project was conceived by Derksen and Robert Todd of the Tribal Spirit Powwow label. The dynamic live performances include Cris on cello, 6-members of The Chippewa Travelers powwow group, Jennifer Kriesberg on vocals, Nimkii Osawamick Hoop Dancing, Jessie Baird on Timpani and an 8-piece symphonic ensemble. Cris has a BMus in Cello Performance from UBC and shared Principal Cello with the UBC Orchestra. Performing with some of Canada's elite musicians, Cris has performed and collaborated with Buffy Sainte Marie, Tanya Tagaq, Kanye West, Naomi Klein and A Tribe Called Red to name a few. In 2017, Cris earned an Indigenous Art Award from the Hnatyshyn Foundation.

**Allegra Chamber Orchestra** is the only chamber music organization in Montreal that performs an annual series of 6 concerts free of charge to the public. Its mission is to provide an enriched musical experience by performing traditional chamber music repertoires with unique musical arrangements, as well as seldom heard and contemporary works, free of charge to the public.

**Chippewa Travellers** have grown up singing within the Powwow (Helushka) society, with several teachers who have been instrumental in guiding the group in proper drum & powwow etiquette, including Ben Bearskin Sr. (Winnebago, Nebraska), Arthur Butch Elliott (Neyaashingaming) and Art Solomon (Killarney).

The Travellers are a traditional Anisinaabeg family singing group that has been together since 1998. When they sing, they are always surrounded by generations of singers who have grown up in the Powwow, Helushka Society. The singers of Chippewa Travellers are committed to honesty, discipline and family.

**Jennifer Kreisberg** comes from four generations of Seven Singing Sisters and has been singing since she was young. She is known for her fierce vocals and soaring range and her lilting, breath-taking harmonies. She has been singing with the critically acclaimed Native Women's Trio Ulali, perfectly weaving the high strand of the group's renowned harmony with incomparable skill and grace, helping to create a new sound in Indian Country. She and renowned Native Storyteller and Activist Dovie Thomason, founded The Native American Scholarship Fund at Lynchburg College in Virginia. She is also a Core Advisory member of the First Nations Composers Initiative and a recipient of the Connecticut Commission on Culture and Tourism Artist Fellowship Grant (2007) for music composition. Jennifer has shared the stage with Buffy Saint-Marie, Bonnie Raitt, Jackson Browne, Ritchie Havens, Sting, Floyd Westerman, Charlie Hill and many others. She has performed at such venues as Woodstock 94, the Smithsonian Institute, NMAI, the 1996 and 2002 Olympics, Carnegie Hall, the Kennedy Center, New Orleans Jazz Festival and the Hollywood Bowl for the Dalai Lama.

**Nimkii Osawamick** is an Odawa artist from Wikwemikong, unceded territory located on Manitoulin Island, and represents the Wolf Clan. Nimkii has been dancing since he was 3yrs old and is active in

powwow circles as a singer, hoop dancer and champion powwow dancer. He has travelled extensively across North America sharing his gift of singing and dancing with the peoples of Turtle Island. Nimkii is dedicated to the preservation and awareness of his peoples' culture and history which is highlighted in his business DNA STAGE: Dedicated Native Awareness which helps bridge the cultural gap between First Nations people and inhabitants. Nimkii's goal is to empower the people through his style of song and dance.

**Alida Kinnie Starr** is a Canadian singer-songwriter from Calgary who blends hip hop and alternative rock, described as hip-hop agro groove. Her songs have been included on the soundtracks for the TV series *The L Word* and the movie *Thirteen*. She was nominated for a Juno for New Artist of the Year in 2004, and in 2006 mentored aspiring Aboriginal musicians at Manitoba's Aboriginal Music Program (AMP) Camp. She released her debut album *Tidy* in 1996, mixing rock, punk, pop, and hip-hop, along with her trademark spoken-word poetry. On that album, she rapped in three languages: English, Spanish and French. Starr signed to major label group Island/Def Jam in 1997. In 2003, she performed with Cirque du Soleil in *Zumanity*. Starr produced the album *We Are...* by digging Roots, which won the Juno Award for Aboriginal Recording of the Year at the Juno Awards of 2010.

**Orene Askew** aka DJ O Show has brought amazing experiences to all types of events and functions for more than eight years. O Show brings professionalism and consistency by exploring many genres of music while remaining true to her love for hip-hop and R&B, incorporating different beats to ensure you never want to leave the dance floor. DJ O Show is an instructor at the School of Remix, teaching students to pursue their dreams of becoming a DJ. In addition to DJ'ing, she is an inspirational speaker, traveling across the country to bring ambition and drive to youth, encouraging them to turn their dreams into reality.

**O Show** has DJ'd for WE Day Vancouver at Rogers Arena and was voted official DJ for Young Entrepreneurs Symposium in Ottawa in 2012. She has hosted numerous events, including Bowling for Big Brother's Classic and has worked for radio stations like Vancouver's The Beat 94.5 and Washington's Movin' 92.5.

**Tiffany Moses** is a vocalist and audio engineer currently living in Vancouver. Inspired by a love of music, she has been singing since she was a young girl following her grandfather into the bush. Musical influences include jazz singers such as Billie Holiday and Nina Simone as well as classical composers such as Vivaldi and later trip-hop bands Portishead and Massive Attack.

**Circadia Indigena**, an Indigenous Arts Collective in Ottawa operating since 2010, is made up of professional and community First Nations artists who bring their artistic experience, expertise and knowledge to projects of a cultural and collaborative nature. This arts circle is dedicated to developing, presenting, producing, animating and disseminating visual and performance art rooted in Indigenous culture and languages. Circadia Indigena was created to bring into being gathering places where Aboriginal artists can remember, and create new images that restore oral traditions (language), performance aesthetics, music/song and the visual arts. Their mandate is to create and restore stories that merge cultural history with contemporary voices, presenting dreams and images for now and future generations.

**JP Longboat** is from the Mohawk Nation, Turtle Clan from Six Nations of the Grand River in Southern Ontario. He has a Bachelor of Fine Arts Degree through combined education at the University of Michigan and the Ontario College of Art and Design. JP has extensive professional training and practice in traditional and contemporary forms of visual art and performance disciplines. He has trained, collaborated, and performed with many professional theatre and dance companies across Canada. His work emanates from the cultural tradi-



tions of his people: language, land and territory, teachings, and stories shared within Longhouses and lodges, gatherings and ceremonies. JP creative process is grounded in Indigenous artistic experience, practice, and legacy. JP is the founder and Artistic Director of Circadia Indigena~ Indigenous Arts Collective.

**Byron Chief-Moon** is a Native Canadian actor, choreographer, dancer, playwright and founder of the Coyote Arts Percussive Performance Association, a dance theatre company. He was born in California and is a member of the Kainai Nation of the Blackfoot Confederacy in Alberta. Chief-Moon has made appearances in many American and Canadian TV shows as well as several feature films, including Disney's *White Fang 2: Myth of the White Wolf*, a sequel to the 1991 film. Some of his dance theatre pieces have included *Possessed*, *piece*. He is also known for his choreography work on the documentary *Echoes of the Sisters* and the dance film *Quest*. Chief-Moon plays the Quileute chief Taha Aki in the *Twilight Saga: Eclipse*.

**Luglio Romero**, a native of Costa Rica, has used merengue and salsa as part of his movement vocabulary since he was 5 years old. He studied dance at Simon Fraser University and went on to perform for Ballet Clásico de Costa Rica, Ballet Victoria, Off-Dance Co and Canadian Pacific Ballet. He became a member of the ZUMBA® Instructors Network in 2009.

**Olivia C. Davies** is an independent dance artist and choreographer whose work investigates the body's dynamic ability to transmit narrative. She honours her mixed Welsh, Metis-Anishnawbe heritage in her contemporary Aboriginal dance-theatre practice and acknowledges that she is now a guest who works and plays on the unceded Coast Salish territories. After formal training at York University, Olivia co-founded Toronto's MataDanze Collective and co-created several productions. She developed her career as a soloist in the cabaret scene in Toronto before moving to Vancouver and interpreting for Body Narratives Collective, Starrwind Dance Projects, Maura Garcia Dance and Circadia Indigena Collective. Davies has adapted writings by E.E. Cummings, Khalil Gibran, Rainer Maria Rilke, Vancouver-based spoken word poet Julie JC Peters, moving further into the realm of word and movement collaboration.