



# InDigital IV: The Americas

2023 Conference Report

We acknowledge with respect the Piscataway people on whose traditional territory the Smithsonian stands and whose relationship with the land west of the Chesapeake Bay continues today. We also acknowledge that DC was built in large part by enslaved people.



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# INTRODUCTION

The InDigital conference is part of an ongoing effort to not only study Indigenous media productions in their multiplicity of forms across the Americas, but also to forge and facilitate dialogs—South to North—among Indigenous media producers and those who study their productions. Historically, confluences among these groups are downplayed, ignored, or blocked; this conference attempts to contribute to a hemispheric conversation that overcomes these barriers.

We held the last InDigital conference in 2019, collected submissions for an edited volume, and began the editing process, all on the cusp of a global pandemic. Covid-19 disrupted lives, harshly impacting Indigenous peoples of the Americas, resulting in the loss of elders and their collective cultural knowledge. The pandemic also affected Indigenous media, but not always in ways anticipated. While certain forms of media production were frozen, people called upon other platforms such as community radio, the internet, and social media, to disseminate information (both helpful and also unfortunately erroneous—false and fake content), to organize relief if any was forthcoming, to maintain social ties when physical proximity was restricted, to continue education, and so forth. But the wholescale shift to online venues of certain forms of Indigenous production, such as film, was unforeseen, creating an explosion of exposure formerly limited to the dedicated few who could travel to film festivals featuring Indigenous productions. Over the course of the lockdown, the world saw more Indigenous content onscreen than perhaps ever before.

We wanted to ensure a safe environment for our gathering, so we postponed it a few years. In 2023, the Center for Folklife and Cultural Heritage (CFCH) of the Smithsonian Institution and Vanderbilt University's Center for Latin American, Caribbean, and Latinx Studies (CLACX) copresented the fourth international conference, InDigital IV: The Americas, Indigenous Peoples' Engagement with Electronic Media, as an in-person gathering on February 23-24 at New York University's Washington, D.C., campus. The trilingual (English/

Spanish/Portuguese), hemispheric conference convened thirty-six presenters from thirteen Indigenous Nations, twelve academic institutions, and eight countries of the Americas; it drew a local audience of more than one hundred.

Preparing and presenting the two-day conference was a team effort, made possible with the invaluable support of CLACX at Vanderbilt University, Middle Tennessee State University, Center for Folklife and Culture Heritage of the Smithsonian Institution, Americas Research Network—Arenet, NYU-DC, Center for Media, Culture and History at New York University, and Wick and Bonnie Moorman. As co-organizers, we thank Celso Thomas Castillo, Avery Dickins de Girón, and Alma Paz San-Miguel from CLACX at Vanderbilt University, Faye Ginsburg and Pegi Vail from New York University, Thomas MacIntyre, Polly Terzian, and Dewayne Stewart from NYU-DC, Laura Zanotti from Purdue University, Cacique Kaket Kayapó, CFCH research assistant Maddie Van Oostenburg, Marquinta Bell, and Cassandra Smithies, leader of a stellar interpretation team: Alberto Abreu, Christiane Girma, and Kathy Ogle. We also wish to thank Orlando Ortiz and Frank Raucci of SIS Global Solutions.

Richard Pace and Amalia Córdova

Conference Organizers, April 2023

# INDIGITAL BACKGROUND

Since the 1990s, researchers in the emergent field of Indigenous media have documented and analyzed Indigenous peoples' engagement with various forms of digital and electronic media. In Latin America, the use of digital cameras, cell phones, Facebook, and YouTube opens up a new universe of expression and interaction that is evolving in many ways. The first InDigital Latin American conference was held in 2015 to explore these themes through a series of individual papers, roundtable discussions, and short films. The gathering was organized by Richard Pace, professor at Middle Tennessee State University, with support from the Center for Latin American and Caribbean Studies of Vanderbilt University, and took place in the Community Room at the Jean and Alexander Heard Library on the Vanderbilt University campus in Nashville, Tennessee. Of historical significance for the meeting, the two researchers credited by many for establishing the field of Indigenous media studies, Terrence Turner and Faye Ginsburg, were in attendance. Sadly, the inaugural InDigital conference was Turner's last public appearance; he passed soon after.

"You can try and make this work academic; and many do. When working to create media in our communities, it is really about love, patience and respect." — Jon Simms

Given the success of this first conference, a second conference was held in 2017, also at Vanderbilt University. The first two conferences convened more than one hundred scholars and media practitioners, with a focus on nearly twenty Indigenous groups. For many participants in the first two conferences, it was the first time working through and writing media-related observations. For others, the conference was a welcome opportunity to discuss longer-term projects with a specialized and attentive audience. For the attending Indigenous media-makers, who are often overlooked in their home countries, it was their first public engagement with an international academic audience; the exchanges during and after the conference proved mutually beneficial.

In 2019, InDigital opened the scope of its third conference to encompass the Americas, to foster a South-North exchange for both scholars and practitioners, who otherwise rarely have the opportunity to convene. No other scholarly conference in the U.S. has sustained a focus on Indigenous media and facilitated such interactions. The InDigital III: Americas conference took place over a period of three days in late February 2019 on the campus of Vanderbilt University in Nashville, Tennessee. Vanderbilt University hosted the conference, providing substantial funding and logistical support from the Center of Latin American Studies.



Gustavo Ulcué speaks during his Panel 1 presentation. Next to him sits Carolina Soler.

Photo by Amalia Cordova

# 2023 CONFERENCE OVERVIEW

The fourth international conference <u>InDigital IV: The Americas, Indigenous Peoples' Engagement with Electronic Media</u>, delayed in response to the global pandemic, was held in person on February 23-24, 2023, at New York University's Washington, D.C., campus. This is the first time InDigital was held in Washington, D.C., which brought the conference greater exposure and facilitated attendance of students, faculty, and community members from local universities and community organizations in and around the District of Columbia and from across the mid-Atlantic region. The conference dates overlapped with the first two days of the Smithsonian Institution's annual <u>Mother Tongue Film Festival</u>, February 23-26, 2023, offering an opportunity for conference participants to view new Indigenous films in venues around the Washington, D.C., area.

The conference covered an array of media technologies and platforms—such as production, distribution, and engagement of Indigenous and collaborative video/film, radio, and television; the use of cell phones, the Internet, social media, and VR/AR; and their utilization in struggles over land, natural resources, intellectual property, political self-determination, cultural and linguistic autonomy, representations of indigeneity, and cultural exchange and survival.



Participants and audience members close out the 2023 InDigital conference.

Photo courtesy of Paul Chilsen

## **CALL FOR PROPOSALS**

As scholarly gatherings were returning to in-person events, we began outreach for the conference in October 2022. This initial push included developing a digital "Save the Date" graphic, in English, Portuguese and Spanish, to reach diverse potential applicants, based on an image of filmmaker Kamikia Kisêdjê, and used with permission.

Issued in English, Spanish, and Portuguese, the Call for Proposals expressed interest in a variety of topics and approaches (ranging from viewer/user agency to media effects), and identified several specific areas of research, particularly how different groups may engage and be impacted by media as they:

- Watch, interpret, or create television messages
- Fashion and interact with radio texts
- Construct and view their own cultural representations on film/ video and upload them to the Internet
- Build websites to archive culture materials
- Construct social networks in cyberspace among themselves and other groups
- Utilize cell phones to not only communicate but also film in culturally appropriate manners
- Preserve and revitalize endangered languages
- Encourage intergenerational dialog and cultural transmission
- Record events for political leverage
- Explore new digital platforms
- Use media as expressive and creative in conceptualization of cultural identity
- Produce media in intercultural collaboration with non-Indigenous partners

In December 2022, we released the Call via several channels, including a post on the Mother Tongue Media website, on Facebook and Twitter accounts of the Center for Folklife and Cultural Heritage, as well as posts on the websites and social media of the American Anthropological Association (AAA), Society for Visual Anthropology, Society for the Anthropology of Lowland South America, and New York University. The AAA also posted about the conference on its All-Member Community Digest and notified the Association of Indigenous Anthropologists.







Save the Date graphics in English, Portuguese, and Spanish.

Original artwork used with permission of photographer, and filmmaker Kamikia Kisêdjê

The conference involved several Mother Tongue Film Festival participants, which resulted in cross-promotion for both events, shared by the Americas Research Network and the conservation non-governmental organization, Nia Tero. In addition, Indigenous organizations such as Quechua Tinkuy, a Quechua education project based in Abancay, Peru, republished the Call.

"As a result [of attending the conference], we were able to make contacts for future participation by our indigenous film collective in other festivals in the Americas" - André Lopes

The outreach for proposals resulted in many firsts for the conference. Because the Call specifically requested presentations focusing on Indigenous media archives, we received four proposals centering on this topic. We developed new connections with organizations with which InDigital had not previously been linked, including some from more remote regions of South America. It was also the first year the conference received and accepted a presentation from an Indigenous woman filmmaker from Brazil, a proposal on LGBTQ Indigenous media, and a proposal that addressed Afro-Indigenous identity, specifically in educational contexts.



Richard Pace moderates Panel 1 featuring the work of Carolina Soler, Gustavo Ulcué, and Angelo Baca. Photo courtesy of Francisco Huichaqueo

"I believe it is increasingly necessary to share the experiences of Indigenous and non-Indigenous collaborative work that is rooted in a decolonial spirit. There were many presentations that reflected this ethos - it is very important to generate these networks of exchange and support." — Ange Cayuman Translated from Spanish.

# **PROGRAMMING**

From forty-four proposals received from twelve countries, the conference organized eight panels, as well as an Indigenous filmmakers' roundtable around themes concerning media use, distribution, and outreach in Indigenous communities from across the hemisphere. More detailed descriptions of each presentation and presenter bio may be found in the appendices The eight panels were:

### Panel 1: Territories and Media

Presenters spoke of the limits of free, prior, and informed consent in Native American and non-Indigenous collaborative projects (Baca), advances in production of Indigenous radio and television in Colombia (Ulcué), and the development of Indigenous media in the Chaco region of Argentina (Soler).

# Panel 2: Classifying Productions

This panel focused on the growth of Indigenous-driven film festivals and industry networks (Hurtubise), the potential for collecting data from Indigenous film festival catalogs (Pareja), and the challenges and possibilities of mapping and comparing Indigenous media production in the Americas (Córdova and Pace).

"I really enjoyed the panels, as well as the Mother Tongue Film Festival, it is always enriching to meet wonderful and diverse people in these spaces." — Xun Perez Translated from Spanish.

# Panel 3: Poetics and Politics I

This panel dealt with corporeality and spirituality in Kayapó filmmaking (de-Marchi), the representation of ancestral diversities in Indigenous cinemas of Latin America (Cayumán), and closed with an account of storytelling and narrative sovereignties in Indigenous filmmaking (Dudemaine).

## Panel 4: Archives and Memory

This panel featured two experiences, one on engaging digital technology to preserve and share community-produced media from the Peruvian Andes (Tillman), and one on the digitization and publication of historical archives of the Mapuche People (Antileo). Due to visa delays, we were unable to bring an additional presenter from Mexico (Cuevas) who is working on Indigenous audiovisual memory in Michoacán, Mexico.

### Panel 5: Experiential Collaboration with Mêbêngôkre-Kayapó in A'Ukre

This panel featured five separate presentation all resulting from collaborative work in the Mêbêngôkre (Kayapó) community of A'Ukre, including reflections on "vernacular Internet culture" (Middle Tennessee State University students Steinborn, Kern, Coelho, and Jenkins), video documentation of traditional fighting styles and sports (Shepard), collaborative and sustainable learning partnerships with Indigenous women filmmakers (Printz), advances and takeaways from the production of the film *Nhakpoti: The Story of the Star Girl, Love and Agriculture* (Chilsen), and closed with comments from Cacique (Chief) Kaket Bepuneiti Kayapó on media collaboration.



Cacique (Chief) Kaket Bepuneiti addresses the audience.

Photo courtesy of Francisco Huichaqueo

### Panel 6: Poetics and Politics II

This panel offered insights on the relations between images and spirits in the work of Indigenous filmmakers of Brazil, and on exhibiting such films (Fischgold), refashioning audiovisual re-existence in Colombia (Sotelo), and issues of governance, conviviality, and "productive frictions" in Mēbêngôkre-Kayapó films (Zanotti, Pace, Parra, and Cacique Kaket Bepuneiti).

### Panel 7: New Media Platforms

This panel featured innovative theory and practice, with a presentation on the idea of "mudware" as a media strategy for Kuna communities in Panama (Vargas), case studies of North American Indigenous augmented reality projects in urban landscapes (Cummings), and historical reflections of the "forgotten histories" of Indigenous peoples' enslavement in the American South (Sanders and Sanders).

### Panel 8: Media in Indigenous Languages

The conference closed with two presentations on Indigenous filmmaking and language, one on Zoque language-centered organizing and filmmaking in Mexico (Domínguez Rueda) and one on media-making in the context of Acoma and Laguna Pueblo (Sims and Ray).



Keynote speaker Francisco Huichaqueo.

Photo by Amalia Cordova

# **KEYNOTE SPEAKERS**

Because this was a hemispheric conference, we selected two keynote speakers, Elizabeth Rule from North America and Francisco Huichaqueo from Latin America. Huichaqueo is a visual artist, filmmaker, and curator who teaches at the Faculty of Humanities and Visual Arts of the University of Concepción. He graduated from the Faculty of Visual Arts at the University of Chile where he completed an MA in documentary film. He trained in cinematic optics at the International School of Film and Television in San Antonio de los Baños, Cuba. Expressed in video installation, documentary film, and essay film formats, his visual work centers on themes that concern his Mapuche lineage. He also intervenes in colonial spaces with tangible and intangible heritage, such as archaeological collections in museums in Chile and abroad.

Elizabeth Rule (enrolled citizen, Chickasaw Nation) is a writer, public scholar, and advocate for Indigenous communities. She holds a Social Practice Residency at the Kennedy Center for the Performing Arts and is an assistant professor of critical race, gender, and culture studies at American University. Her first book, *Indigenous DC: Native Peoples and the Nation's Capital* (Georgetown University Press, April 2023), analyzes historical and contemporary sites of Indigenous importance in Washington, D.C. Rule's second book project, Reproducing Resistance: Gendered Violence and Indigenous Nationhood, links reproductive justice and missing and murdered Indigenous women. Rule is founder of the Guide to Indigenous Lands Project and creator of the *Guide to Indigenous DC* (2019), *Guide to Indigenous Baltimore* (2021), and *Guide to Indigenous Maryland* (2022) digital maps and mobile applications. Rule received her PhD from Brown University and BA from Yale University.

"I could feel the hearts and energy of the presentations made in first person. That I really enjoyed, people telling us what they do directly." – Maja Tillman

# FILMMAKER ROUNDTABLE

In past InDigital conferences, we have included a film program, followed by a filmmaker roundtable. Because we were hosting several filmmakers at the conference and two from the Mother Tongue Film Festival, we were able to still present a hemispheric filmmaker roundtable with directors Angelo Baca (Diné/Hopi), Brkywipoi Kayapó (Kayapó), Kalutata (Daniel) Kuikuro, André Lopes, Juan Javier Pérez (Tsostil), Jonathan Ray (Laguna Pueblo), and Jonathan Sims (Acoma Pueblo).

"I'm so inspired by the long-term work so many people are engaged in. It was really powerful to hear from the filmmakers themselves."

— Michelle Hurtubise



InDigital IV Filmmaker roundtable. Left to right: moderator Amalia Córdova with directors

Brkywipoi Kayapó, Laura Zanotti (translating), Kalutata Kuikuro, Angelo Baca, André Lopes

(co-director, New York, Just Another City), Juan Javier Pérez (director, Vaychiletik), Jonathan

Sims, and Jonathan Ray. Photo courtesy of Francisco Huichaqueo

### IMPACT AND OUTCOMES

One of the most impactful innovations at the 2023 event was the simultaneous translation offered in English, Spanish, and Portuguese. Vanderbilt University's Center for Latin American, Caribbean, and Latinx Studies covered the translation costs with advisement from Amalia Córdova and lead interpreter Cassandra Smithies. Because simultaneous translation into three languages is a tall task, participants continually relayed the importance of these efforts.

Language accessibility at InDigital allowed for greater clarity and social cohesion for all audience members, prompting one participant to observe, "It was an empowering experience for all that took the conference to the next level, strengthened connection and affinity, and even gave participants ideas for their own work." For Jonathan Ray, this sparked the idea of bringing simultaneous translation back to his home community, where a language gap between elders and the younger generations affects the participation of youth in important community meetings and consultations. The success of the translation efforts, from simultaneous in-person translation to the conference's multilingual web presence and modes of communication, has been a foundational element in making the conference a conducive space for intellectual exchange.

"It was exciting to see the participants enjoying the benefits and power of multilingual simultaneous interpretation and it certainly seemed like it was an empowering experience for all that took the conference to the next level, strengthened connection and affinity, and even gave participants ideas for their own work." — Cassandra Smithies

In response to the exchanges at the 2023 InDigital conference, the organizers will select a series of papers for its second edited volume for Vanderbilt University Press. The first volume, drawn from past conferences, is *From Filmmaker Warriors to Flash Drive Shamans: Indigenous Media Production and Engagement in Latin America* (2018). The InDigital team is collaborating to organize and edit this second volume and has identified nine papers to include.

Various opportunities and collaborations resulted from the 2023 conference. An academic journal reached out to publish a dossier featuring conference papers, offering another exciting opportunity for wider dissemination of this work. Future outputs may continue to emerge from the connections made between conference participants, many of whom had never met. These relationships are nurtured in many ways, one being through two social media/ message groups, where several participants continue to share new efforts and publications. Another result from the conference is that co-organizer Amalia Córdova and conference presenter Christian Fischgold will collaborate on activities, thanks to a major grant he received on Indigenous film.



Interpreters at work during the 2023 conference.

Photo by Amalia Córdova

As part of his visit to Washington, D.C., keynote speaker Francisco Huichaqueo visited the *Our Universes* exhibition of the National Museum of the American Indian, which had just closed and was going to be dismounted. Huichaqueo met with the NMAI exhibition curators to perform a blessing ceremony to the Mapuche collections in the exhibition before they returned to storage. In an article published by the Departamento de Artes Plásticas UDEC outlining Huichaqueo's visit to Turtle Island, he spoke of the importance of the ceremony. He noted the difficulty in recognizing the colonial forces at work in the

world's prestigious cultural heritage centers and the power of ceremony to decolonize these spaces.

Many participants reported that they "learned so much" at the conference, met new and inspiring colleagues who could become future collaborators, and returned home with a sense of the field's vastness and variety. The future of the InDigital conference is bright and the possibilities continue to grow for expanding the conference's impact. One participant even suggested the next edition be held in his home university in Guadalajara, Mexico. The deep connections that were established for participants are the true fruits of the conference.

Participant Jon Sims seems to have said it best: "You can try and make this work academic; and many do. When working to create media in our communities, it is really about love, patience, and respect."



Francisco Huichaqueo blesses the Mapuche collection in the *Our Universes* exhibition at the **National Museum of the American Indian.** Photo courtesy of Francisco Huichaqueo

# **PARTNERS**



# Vanderbilt University

Center for Latin American, Caribbean, and Latinx Studies



### **Smithsonian Institution**

Center for Folklife and Cultural Heritage



Middle Tennessee

**State University** 



**Purdue University** 



New York University

Washington, DC Campus



**New York University** 

Center for Media, Culture and History



The Americas

Research Network

# **CONFERENCE ORGANIZERS**

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Supervisory Curator of World Cultures and Chair of Research and Education at the Smithsonian Center for Folklife and Cultural Heritage

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### Cecelia Halle

Designer, Communications Designer, Smithsonian Center for Folklife and Cultural Heritage

APPENDIX 1: Conference Schedule		11:30-11:50	Discussion
Day 1: Thursday, February 23, 2023		12–1 pm	Lunch
8 am	Registration	1–2:20	<u>Panel 2 – Classifying Productions</u> <u>Moderator:</u> Amalia Córdova
8:30-9	Opening Remarks, Land Acknowledgement and Thanks Richard Pace, Amalia Cordova	1-1;20	The Growth of Indigenous-led Spaces in Film Festivals and Industry Networks with the imagineNATIVE Film
9-9:30	Welcome and Some Reflections on the State of Indigenous Media Faye Ginsburg		+ Media Arts Festival and Nia Tero's Kin Theory, an Indigenous Media Makers Database Michelle Hurtubise
9:30-10:10	Keynote: Broken Pitcher Memories. Restoring the Fissures of Dispossession Francisco Huichaqueo	1:20-1:40	Towards an Ontology of Abya Yala's Indigenous Cinema Based on Festival Catalogs Roberto Pareja
10:10-10:30	Discussion	1:40-2	Mapping and Comparing Indigenous Media Production in the Americas
10:30-11:50	<u>Panel 1 – Territories and Media</u> <u>Moderator:</u> Adonay Guerrero (Queen's University, Canada)		Richard Pace and Amalia Córdova
		2-2:20	Discussion
10:30-10:50	Free, Prior, and Informed Consent: Not One and Done Angelo Baca	2:20-2:30	Coffee Break
10:50-11:10	Communication for the Defense of Indigenous Territories Gustavo Ulcué	2:30-3:50	<u>Panel 3 – Poetics &amp; Politics I</u> <u>Moderator:</u> Argelia González Hurtado (St. Mary's  College of Maryland)
11:10-11:30	Flashes of Visibility: Reflections on the Indigenous Cinema of the Argentine Chaco Carolina Soler	2:30-2:50	Cinema is Kukràdjà: Rituals, Bodies and Images among the Mebêngôkre (Kayapó) André Demarchi

2:50-3:10	Ancestral Diversities: Self-Representation of Our Indigenous Dissidence Ange Cayuman	8:45-9	War Games: Video Documentation of Kayapó Traditional Fighting Styles and Sports Gabriel Shepard		
3:10-3:30	Decapitated Statues André Dudemaine	9-9:15	Menire Voices: Collaborative and Sustainable Learning Partnerships with Indigenous Women Filmmakers in the Brazilian Amazon		
3:30-3:50	Discussion		Christine Printz		
3:50-5:10	Panel 4 – Archives and Memory  Moderator: Amalia Córdova	9:15-9:30	Nhakpoti: The Story of the Star Girl, Love, and Agriculture Paul Chilsen		
3:50-4:10	Andean Wisdoms Audiovisual Archive Maja Tillman	9:30-9:45	Cacique's Perspective on Collaboration Kaket Bepuneiti		
4:10-4:30	Digitization and Publication of Historical Archives of the Mapuche People	9:45-10	Discussion		
	Enrique Antileo	10-10:40	Keynote: Indigenous DC		
			Elizabeth Rule		
4:30-5	Discussion				
		10:40-11:00	Discussion		
Day 2: Friday, February 24, 2023					
		11:00-12:20	Panel 6 – Poetics & Politics II  Madayatay, Dishard Dasa		
8:30-10 am	Panel 5 - Experiential Collaboration with		Moderator: Richard Pace		
	<u>Mêbêngôkre-Kayapó in A'Ukre</u> <u>Moderator:</u> Richard Pace	11-11:20	The Relationship between Image and Spirits according to Takumã Kuikuro, Sueli Maxakali, Graci Guarani, and		
8:30-8:45	Kayapó Tok: Creativity, Mimicry, Embedded Aesthetics, Individuality: Analysis of Vernacular Internet Culture		Mozarniel Ianomami Christian Fischgold and Renato Sztutman		
	among the Mêgbêngôkre-Kayapó Micah Steinborn, Elizabeth Kern, Camila Coelho, and Liadan Jenkins	11:20-11:40	Embodied Image-Territory: Audiovisual Re-existence in Colombia Miguel Rojas-Sotelo		

11:40-12 pm	Making Mẽbêngôkre-Kayapó Movies: Governance,	4-4:20	Discussion
	Conviviality, and Productive Frictions		
	Laura Zanotti, Richard Pace, Ingrid Parra, and Kaket Kayapó	4:20-4:50	<u>Panel 8 – Media in Indigenous Languages</u>
			Moderator: Charlie Uruchima
12-12:20	Discussion		
		4:20-4:40	Zoque Documentaries and Films: The Case of the Zoque
12:30-1:30	Lunch		Language and Cultural Center
			Fortino Dominguez Rueda
1:30-2:30	Filmmaker Roundtable: Media Challenges		
	in Your Community	4:40-5	A Pueblo and its Media
	Moderator: Amalia Córdova		Jonathan Sims and Jonathan Ray
	Participants: Angelo Baca (Diné/Hopi), Kalutata (Daniel)		
	Kuikuro, Brkywipoi Kayapó (Kayapó), André Lopes, Juan	5-5:20	Discussion
	Javier Perez (Tsostil), Jonathan Ray (Laguna Pueblo), and		
	Jonathan Sims (Acoma Pueblo)	5:20-5:30	Closing remarks and group photo
2:30-2:40	Coffee Break		
2:40-3:00	<u>Panel 7 – New Media Platforms</u>		
	Moderator: Richard Pace		
2 2:20			
3-3:20	Kuna Indigenous Media: Mudware as a Media Strategy		
	for Indigenous Adaptability		
	Rolando Vargas		
3:20-3:40	Augmenting Relations: North American Indigenous		
J J.T.			
	Augmented Reality Projects in Urban Landscapes  Nothenial Cummings Lambort		
	Nathaniel Cummings-Lambert		

3:40-4

Forgotten Histories

Tavis Sanders and Renee Sanders

## **APPENDIX 2:** Abstracts and Presenter Bios

Organized according to the conference schedule.

Opening Remarks, Land Acknowledgement and Thanks Richard Pace and Amalia Córdova (see Panel 2).

Welcome and Some Reflections on the State of Indigenous Media

Faye Ginsburg directs the Center for Media, Culture, and History at New York University (NYU). She is also Kriser Professor of Anthropology, founding co-director of the Center for Religion and Media, founder of the interdisciplinary Graduate Program in Culture and Media, and founding co-director of the NYU Council for the Study of Disabilities. She is author and editor of four award-winning books, including *Media Worlds: Anthropology on New Terrain*. Ginsburg has been collaborating with, writing about, and programming the work of First Nations media makers in Australia and Canada for thirty-four years, and created a six-year fellowship program at NYU for Indigenous filmmakers from across the globe. Her work over the years as a filmmaker, writer, and curator has focused on movements for social transformation, and the key role played by cultural activists in these processes.

Keynote: Broken Pitcher Memories. Restoring the Fissures of Dispossession Indigenous culture today is a broken vessel. It is necessary for Indigenous descendants to restore, re-compose, and mold: to fulfill the work of the potter, to seal the fissure—in other words, the wound. And in that context, art and cinema are the tools and empathic mechanism to restore and heal it.

Francisco Huichaqueo is a visual artist, filmmaker, and curator. He teaches at the Faculty of Humanities and Visual Arts of the University of Concepción. He graduated from the Faculty of Visual Arts at the University of Chile where he completed an MA in documentary film. He trained in cinematic optics at the International School of Film and Television in San Antonio de los Baños, Cuba.

Expressed in video installation, documentary film, and essay film formats, his visual work is based around themes that concern his Mapuche lineage. He also intervenes in colonial spaces with tangible and intangible heritage, such as archaeological collections in museums at home and abroad. Longing for the return of Indigenous heritage to the hands of his people in the near future, Huichaqueo plays with the spectral image of cinema under the codes of the Mapuche worldview, to complement and accompany objects of spiritual and ceremonial use, recording contemporary everyday life. Huichaqueo has exhibited at international film festivals, such as ImagineNative Film + Media Arts Festival, Toulouse Latino Film Festival, and at the Smithsonian's National Museum of the American Indian and the Human Resources Gallery in Los Angeles, among others. He has completed film and art residencies in Taiwan, France, and Colombia; and has lectured at New York University and Barnard College in New York City. His most critically acclaimed film work includes *Mencer ñi pewma* (2012), *Ilwen* (2013), and *Mujeres Espíritu* (2020).

### Panel 1 – Territories and Media

### Free, Prior, and Informed Consent: Not One and Done

Indigenous knowledge and sacred places have always seen pressure from outside Indigenous communities, to be absorbed or destroyed, in the defense against settler colonial influences, particularly when sacred ancestral land protection efforts need to go public, to gain outside and political support, and to educate a larger public about the rights and interests of Indigenous nations and their communities. This process sometimes enables individuals to become allies and partners, who may make mistakes in their approaches and practices with the very nations they are trying to help. As a result, new trainings have been developed to quickly improve interactions with outsiders, as a direct intervention to mitigate repetitive harms. However, despite having had the opportunity to collaborate, gain access to community knowledges, receive training/investment on behalf of trainers, and most importantly, the trust of a community, even well-trained and experienced artists and teachers may fall

short of their expectations and fail within the framework of Indigenous communities' better practices. When these individuals speak out publicly on behalf of other Indigenous peoples, the problematic nature of erasure, transparency, and stereotypical tropes emerge. This presentation features two case studies of failed collaborations with Indigenous people: an artist and a filmmaker who demonstrated poor approaches and treatment of Indigenous participants. We see how failure is useful at best, harmful at worst, and preventable at best, and analyze how this progressive trajectory towards a failure to collaborate on equal and respectful terms serves as an example of the pitfalls of advocacy for Indigenous peoples outside the control of communities, focusing on "Free, Prior, and Informed Consent." The presentation closes with an example of successful collaborations of Indigenous and non-Indigenous groups to advocate for protecting ancestral lands together, such as the case of Bears Ears National Monument.

Angelo Baca is a cultural activist, scholar, filmmaker, and graduate of the Department of Anthropology at New York University, where he focused his research on Bears Ears National Monument. He is an assistant professor in history, philosophy and the social sciences at the Rhode Island School of Design. He is also the cultural resources coordinator at Utah Diné Bikéyah, a nonprofit organization dedicated to the defense and protection of culturally significant ancestral lands. Baca directed Shash Jaa': Bears Ears, an award-winning film about the five tribes of the Bears Ears Inter-Tribal Coalition that worked together to protect 1.36 million acres of Utah wilderness through a national monument designation. He published the widely read op-ed in the New York Times: "Bears Ears Is Here to Stay." Recently, he worked with Patagonia on the public lands film *Public Trust*. His work reflects his commitment to collaborative research with Indigenous communities on equal and respectful terms and a long-standing dedication to both Western and Indigenous knowledge. He continues to focus on the protection of Indigenous communities by empowering local and traditional knowledge keepers in the stewardship of their own cultural practices and landscapes.

# Communication for the Defense of Indigenous Territories

In Colombia, as a result of years of struggle, an agreement was reached between Indigenous peoples and the national government, leading to the implementation of a Public Communication Policy of and for Indigenous Peoples. From the Observatory of Territorial Rights of the National Commission of Indigenous Territories (CNTI), in accordance with said policy, a communication strategy was created to develop actions and contents that help Indigenous peoples and organizations in their legitimate exercise of self-government, to be able to advance in the guarantee of their territorial, cultural, spiritual, and governance rights. In the same way, at the CNTI we hope that from this communication policy along with our communication strategies for territorial defense, progress can be made in the construction of new imaginaries on behalf of the non-Indigenous society of Colombia, regarding the Original Peoples of this nation. In this order of ideas, the implementation of strategies such as the manual of good practices on the image of Indigenous Peoples, offers concrete actions that lead to progress in respect and coexistence, with the aim of building a truly multiethnic society more respectful of the culture and autonomy of Indigenous Peoples, thus advancing in the elimination of discrimination and structural racism that still persist in our country.

Gustavo Ulcué is Nasa from the Canoas Indigenous Reservation in Santander de Quilichao, Cauca, Colombia, with vast experience in communication, research, participation, and action processes of and for Indigenous communities as well as other social sectors. He has contributed to the development of mechanisms for collective meetings and exchanges on the governance processes of ethnic peoples, such as assemblies, workshops, *mingas*, community work, and rituals, among others. He was a co-founder of the Communication Network of the Association of Indigenous Councils of Northern Cauca, coordinated the communication program of the Association of Indigenous Councils of Chocó, and advised Indigenous communication programs in the Córdoba and Nariño departments. From 2013 to 2019, he was the director of the Daupará Indigenous Film and Video Festival, and a jury member of the 2013 CLACPI

International Indigenous Film and Video Festival. He was part of the team that built the Policy Public Communication of Indigenous Peoples and the National Unified Indigenous Television Plan of Indigenous Peoples, formalized in 2017. He directs audiovisual productions for television, including Luna de Verano (2022) and *Flute and Drum* for the series *Territorios y Voces Indígenas* (CONCIP - Canal Trece, 2021 and 2022); *Guerrera Ancestral* (financed by the Truth Commission for FICCI Interruptus 2021); *Kwesx Dxi'j* (Señal Colombia, 2019); the series *Somos Originarios* (Capital Channel, 2018); *Ya'ja* (Señal Colombia, 2018); and *Yu' Luuçx* (Señal Colombia, 2016), in addition to another twenty productions with organizations and peoples at the national level.

# Flashes of Visibility: Reflections on Indigenous Cinema of the Argentine Chaco

This presentation offers an overview of the context of emergence of Indigenous cinema in the Chaco province of Argentina, including the tensions of working with and against the state to advance Indigenous rights, film policy, and spaces for Indigenous cinema, and honors the life work of leaders such as Qom historian and filmmaker Juan Chico in this process. The second part of the presentation reflects on the idea of *cine-recolección* through the work of Qom women from the outskirts of the city of Resistencia that travel several kilometers together to collect medicinal herbs and then sell them door-to-door or from a makeshift counter on a blanket placed on the ground on the public highway.

Carolina Soler has a BA in anthropology from the National University of La Plata, Argentina, a master's in Anthropology and Ethnology from the École des Hautes Études en Sciences Sociales (EHESS) and a PhD in Anthropology from EHESS and the University of Buenos Aires. Her work addresses Latin American Indigenous cinema. Since 2014 she has participated in film projects with the Shuar in the Ecuadorian Amazon in the framework of the Etsa-Nantu / Cámara-Shuar laboratory, and with Qom and Wichí communities in the Argentine Chaco. Currently, she continues her work in the same line of research

and is part of the Image Studies and Documentation Nucleus at the Insituto de Investigaciones Geohistóricas of the Consejo Nacional de Investigaciones Científicas y Técnicas at the Universidad Nacional del Nordeste.

Adonay Guerrero (moderator) is a Mexican-Canadian filmmaker, screenwriter, and videographer, born in San Luis Potosi, Mexico, and adjunct assistant professor at Queen's University in Kingston, Ontario. He holds a master's degree in Film Production from York University, where he developed his thesis project Hidden Gods. He has a BA in audiovisual arts from Universidad de Guadalajara. Guerrero has won various grants from Mexican institutions, and was awarded a grant from the Canada Council for the Arts to complete his short film *Distant Altars*.

# Panel 2 – Classifying Productions

The Growth of Indigenous-led Spaces in Film Festivals and Industry Networks with the imagineNATIVE Film + Media Arts Festival and Nia Tero's Kin Theory, an Indigenous Media Makers Database

Institutional support (or lack thereof) for Indigenous visual storytellers has shaped funding, audience access, industry standards, and artist careers over the years. A hallmark organization in Turtle Island has been the imagine NA-TIVE Film + Media Arts Festival, which began in 1999 with Cynthia Lickers-Sage and the co-founders of the Vtape distribution center, Lisa Steele and Kim Tomczak. Lickers-Sage showed the world through imagine NATIVE that Indigenous filmmakers were telling their stories with innovation and abundance while directly countering industry excuses not to hire, program, or fund these storytellers. imagine NATIVE continues to showcase Indigenous-made work and supports artists and communities with its year-round institute and annual festival of Indigenous media. A recent partner, Kin Theory, is an Indigenous media makers online database that launched in 2021 to increase visibility, industry access, and to strengthen thriving networks of Indigenous creatives. Both imagine NATIVE and Kin Theory advocate for narrative sovereignty and

work to grow the global community of Indigenous storytellers, and strive to increase Indigenous industry presence while also supporting community access and capacity. This paper explores through first-hand interviews how imagineNATIVE and Kin Theory began, their goals today, and how these organizations impact filmmakers and the film industry in the Americas.

Michelle Hurtubise is a PhD candidate in visual anthropology at Temple University and Nia Tero strategist researching narrative sovereignty, diverse festival networks, and BIPOC creator support systems through the development of Kin Theory, a global Indigenous media makers' database, the 4th World Media Lab, Vtape, and the imagineNATIVE Film + Media Arts Festival (where she is a Fulbright Fellow in 2022-2023). With an interdisciplinary background in art and activism, she did human rights and media work in Rio de Janeiro as part of her master's thesis at New York University, received an MFA from the University of Hawai'i at Manoa, worked with the Center for Artistic Activism, and with the Center for Media, Culture and History.

# Towards a Taxonomy/Ontology of Abya Yala's Indigenous Cinema Based on Festival Catalogs

This presentation proposes a classification scheme (a taxonomy) and an extension of the scheme to establish relationships of greater complexity between the entities of the scheme (an ontology) to organize and grant access to a corpus of Indigenous film festival catalogs of Abya Yala. The proposed taxonomy/ontology can be used to index and retrieve the individual texts (festival catalogs) that make up the corpus. Potentially, this taxonomy/ontology could be easily modified to handle audiovisual resources, such as a set of films (and their metadata) presented at the festivals and the constantly growing set of works that constitutes Indigenous cinema of Abya Yala. Recognizing the difficulties involved in conceiving a taxonomy for Indigenous cinema, this presentation begins with the establishment of an operational definition of Indigenous cinema (the concept) within a classification scheme designed for a digital environment. In addition, it discusses issues of terminological

complexity (preferred terms and alternative terms for each concept in the scheme) and linguistics (the variety of languages represented in the corpus, and the need to maintain multilingualism throughout the entire scheme). This project is linked to the expansion of a knowledge network from Indigenous communities and community production centers, which could participate in the creation of the taxonomy/ontology as experts in the field, side by side with academic researchers in a relationship of epistemic horizontality. Finally, it suggests concrete applications of this taxonomy both at the level of access to resources through search engines that operationalize search criteria based on the concepts of the classification scheme, and at the level of the broader management of the audiovisual heritage of peoples of Abya Yala.

Roberto Pareja obtained his PhD in Latin American literature and cultural studies from Georgetown University in Washington, D.C., and a master's in information studies from McGill University in Montreal, Canada. He is interested in Intellectual history and networks of actors in the conformation of political-cultural mediations in Latin America from a global perspective. He is part of the Lima Andina social history project in Toronto and the inter-institutional collective Médiation éditoriale, diffusion et traduction de la littérature latino-américaine en France de 1945 à 2000, for which he designed databases. His most recent work studies the editorial mediation of Bolivian literature at a global level using data from various repositories. He is currently working with other colleagues on a data management project on the audiovisual production of Indigenous peoples to study the transnational circulation of Abya Yala cinema.

# Mapping and Comparing Indigenous Media Production in the Americas

From its inception as an academic focus, Indigenous media studies has struggled to define, delineate, and decipher its subject matter. With the rise of the internet, and particularly the ease of access to social media and its affordances for media production, "vernacular" representations further challenge the already fluid and amorphous boundaries of this subgenre. This presentation

seeks to develop a comparative grid for the Americas to better comprehend, interpret, and compare the wide range of Indigenous media creations and how they are situated or contested within differing notions of indigeneity. While doing so, it discusses the appearances, challenges, and polemics of "essentialist anthropology," decolonization frameworks, and obscurantist cultural politics.

Richard Pace is a media anthropologist with a regional focus on the Brazilian Amazon. He has conducted long-term research on television engagement among Ribeiro (former rubber-tapping or agro-extractivist) communities, published with Brian Hinote in Amazon Town TV (2013). He has also worked with Mebêngôkre-Kayapó communities, analyzing film and social media production, published with Glenn H. Shepard in Current Anthropology (2021) and the edited volume *From Filmmaker Warriors to Pin Drive Shamans: Indigenous Media Production and Engagement in Latin America* (2018). Pace has assisted in film production workshops with both Indigenous and Ribeiro collectives and is the co-organizer of the biennial InDigital Conferences.

Amalia Córdova is supervisory museum curator and chair of research and education at the Smithsonian Institution's Center for Folklife and Cultural Heritage and is the co-organizer of the 2019 and 2023 InDigital Conferences. She co-directs the Mother Tongue Film Festival, a project of the Smithsonian's Recovering Voices initiative. She was a Latin American specialist for the Film + Video Center of the Smithsonian's National Museum of the American Indian and taught at New York University's Gallatin School of Individualized Study. Her most recent essays have appeared in *Media Cultures in Latin America: Key Concepts and New Debates* (2019), From Filmmaker Warriors to Flash Drive Shamans: Indigenous Media Production and Engagement in Latin America (2018), and The Routledge Companion to Latin American Cinema (2018).

### Panel 3 – Poetics & Politics 1

# Cinema is Kukràdjà: Rituals, Bodies and Images among the Mebêngôkre (Kayapó)

Following their history of contact with a non-Indigenous society, the Mebêngôkre (Kayapó) people have had different experiences of audiovisual production since the 1980s. A well-known initiative in this sense is the Kayapó video project, conceived and implemented by anthropologist Terence Turner as one of the first audiovisual initiatives carried out among Indigenous peoples. As Turner recorded, the project was quickly adopted by different villages, who saw the importance of cinema and its production for Indigenous peoples. Similar projects took place in the following decades following a similar path that involves the arrival of a non-Indigenous team in certain villages to teach techniques and knowledge about moving image production equipment, that are quickly absorbed and begin to operate in the Mebengôkrê ritual machine. This paper presents the idea that cinema became a kukràdjà mebêngôkre, or a necessary element for the production of beauty, which is the final objective of Mebêngôkre rituals. This implies that the art of cinema for the Mebêngôkre is homologous to the art of making body paintings or the art of having artefacts in miçanga, or the art of singing and dancing. After four decades of presence in Kayapó territory, cinema and its technical apparatus were institutionalized by way of cinematographers (men and women), chosen in assemblies and meetings, invested with a ritual role to perform in the courtyards of the villages, and tasked to transmit for future descendants. The paper unpacks these implications through the concept of kukràdjà and its intertwining with the production of images, bodies and rituals, going beyond the understanding of kukràdjà as "tradition" or "culture," exploring all of its creative and cosmopolitical potential. This implies understanding it as an episteme, a know-how, a way of knowing based on relationships and not learned from the technical capacities or aesthetic expressivities of outsiders.

André Demarchi is a professor of anthropology at the Federal University of Tocantíns, Brazil. He specializes in Indigenous media and the anthropology of art and rituals. He has studied Mebêngôkre-Kayapó culture and filmmaking for over a decade and has published widely in Portuguese and English on topics of visual anthropology and Indigenous studies. From 2009 to 2015 he coordinated the Mebêngôkre Culture Documentation project in collaboration with the Museu do Índio of Rio de Janeiro with funding from UNESCO. He is active as a curator and organizer of exhibitions of Indigenous media and art. He has also worked on information-gathering concerning the impact of Covid-19 pandemic among Indigenous Amazonians and is linked to the Platform for Anthropology and Indigenous Responses to Covid-19 at the University of London.

### Ancestral Diversities: Self-Representation of Our Indigenous Dissidence

Debates around sexual dissent from Indigenous perspectives are increasingly expanding. It is necessary to have these conversations, because we have not yet reached a horizon of Good Living (buen vivir) for those of us who make up the great dissident community, even within our communities. In 2013, the term Ancestral Diversities began to be used in relation to the human rights situation of people who belong to groups within Indigenous peoples that break out of heterosexual norms, such as the muxe community in Mexico. Some Indigenous film and video festivals and organizations related to the arts have taken possession of this nomination to account for productions that address the diversity or sexual dissidence of Indigenous people who are in turn part of that community. This is generating representation and self-representation of ancestral diversities, a complex issue for many communities and peoples, which also has powerful creative possibilities. In this presentation, we present experiences of audiovisual production of ancestral diversities in Mexico, Chile, and Colombia, its circulation through festivals and film showcases and the mediation that is carried out, giving an account of the reflective possibilities that have been built into these spaces. Indigenous film and video in its long tradition in Abya Yala is part of the political processes that the original

peoples build, and ancestral diversities are one of the issues that we want to place in the public sphere.

Ange Cayuman is a journalist, writer and *witral* (Mapuche loom) weaver living in the Cancura territory. He is part of the Rangiñtulewfü Mapuche Collective, works on ancestral diversities, Mapuche women's poetry, Indigenous cinema, and visual arts. He is currently the curator of the Tüfachi Purun Inchiñ-ngealu Audiovisual Exhibition. He collaborates with Ficwallmapu, the International Festival of Indigenous Cinema and Arts in Wallmapu and is part of the editorial committee of *Yene* magazine.

### **Decapitated Statues**

Like that of Godoy in Temuco, the statue of John A. McDonald has been unbolted in Montreal, both decapitated in a performative anti-colonial gesture that finds legitimacy and resonance in the echo that reverberates in the media and on the Internet. Parallel images that reflect unity of the Indigenous peoples of the Americas, an ancient concept that has been transmitted in ancestral stories, such as that of the Birds of Summer: a deep link that is continually updated, notably through international gatherings, such as the First Peoples' Festival.

Andre Dudemaine is an accomplished producer and cultural facilitator/warrior. He has taken part in community education projects in Abitibi-Témiscamingue (1974-1976), and produced several television programs broadcast on Radio-Québec's Quebec-wide network (1977-1984). A co-founder and chair of the Regional Cinema Week in Abitibi-Témiscamingue (1975), the starting point for the later Abitibi-Témiscamingue International Festival, he produced *Abijévis*, an experimental short selected at Belfort Festival in France (1984-1986) and assisted Arthur Lamothe in production of the documentary feature *L'écho des songes* (1986-1988). An editor at the journal *L'Artère* (1988-1990), he is also co-founder and editor-in-chief of the journal *Terres en vues* (1993-1995). At the Concordia University Film Studies Department, was the lecturer for

the First Nations and Film class (2000-2001). He has received several awards on behalf of Land InSights, of which he is a founding member (1990) and director of cultural activities. He was one of the recipients of the First Peoples' Business Association's Mishtapew excellence award in 2001, 2002, and 2003. The Quebec National Assembly also awarded him the Jacques-Couture award for intercultural rapprochement (2002) as chair of the Corporation des fêtes de la Grande Paix de Montréal (1701-2001).

Argelia González Hurtado (moderator) is an assistant professor of Spanish and Latin American studies at St. Mary's College of Maryland. She received her PhD in Spanish and Latin American studies from the University of Alberta in Canada. Her interests include Mexico's cultural production, Latin American Cinema, Indigenous Media, and Visual and Popular Culture. Her main research focuses on the cinematic depiction of Indigenous communities during different periods of Latin American history. Her current research project, Cultural Production through Indigenous Women's Gaze: Media and New Media, focuses on cultural production in media and new media by Indigenous women in Canada, the United States, and Mexico. González Hurtado is also active in media production. She was co-founder and editor of the online magazine *La guagua cultural* in Edmonton, and has produced four short films.

### Panel 4 - Archives and Memory

### Andean Wisdoms Audiovisual Archive

In our approach of filmmakers at the service of Indigenous peoples and of Mother Earth, videos are special persons who come to visit, and through their magic and energy, they help us speak and communicate. As people are born, they grow, walk their paths, rest, and get active from time to time; we say they need to be nurtured. Between 2002 and 2012, the Sallqavideastas have met, trained and filmed hours of their lives and worldviews, wisdom, and knowledges, in the form of video fragments across the Andes of Peru, Ecuador, and Bolivia. More than one hundred edited videos, along with diverse source

material, master tapes, and original material are being preserved. We have digitized around two thousand hours from Mini DVs, VHS, and have created an Audiovisual Archive on Andean Wisdoms. Currently, we are creating a web platform to host the collections and to offer access to various types of public, including the protagonists of the tapes. We aim to create a virtual memory base that feeds our understanding of Andean cultures and their significance.

Maja Tillman is a filmmaker and specialist in Participatory Video, Participatory Action Research, and Visualization in Participatory Programs. She was born in Peru, grew up in Vilcacoto, a town in the Peruvian Andes, and at the age of ten moved to Tübingen where she did her Abitur. She has a BA in cinema from San Francisco State University and a master's degree in agroecology, peasant agriculture and biodiversity from UNAS, Peru. She has directed national and international participatory video programs, has conducted workshops and processes in Peru, Bolivia, Ecuador, Panama, Mexico, and Germany. Since 2018, she is dedicated to building the audiovisual archive on Andean and Amazonian Knowledge. She is fluent in Spanish, German, and English.

### Digitization and Publication of Historical Archives of the Mapuche People

The presentation aims to make visible the creation of communication platforms of the Mapuche people in Chile linked to the dissemination of history. From the presentation of the work of the Mapuche Memory Studies and Documentation Center and its digital medium www.memoriamapuche.cl, we reflect on the question of the archive of the Mapuche people. Is it feasible to build a public archive on the Mapuche people, created by its own members? The basis of this discussion is framed in the rights of Indigenous peoples to preservation and care over their tangible and intangible heritage, based on the self-determination of the peoples. What are the stress points? That is what we intend to analyze.

Enrique Antileo is an anthropologist with a PhD in Latin American studies from the University of Chile. His research areas are the history of the Mapuche people and their political organizations, as well as the Mapuche reality in large cities. He is a researcher at the Centro de Estudios y Documentación Memoria Mapuche and author of the book *iAquí Estamos Todavía! Anticolonialismo y emancipación en los pensamientos políticos mapuche y aymara (Chile-Bolivia, 1990-2006)* (2020), among other titles. He is currently a professor at the Alberto Hurtado University in Santiago de Chile. Follow Enrique at @enriqueantileo.

### Panel 5 – Experiential Collaboration with Mebêngôkre-Kayapó in A'Ukre

Kayapó-Tok: Creativity, Mimicry, Embedded Aesthetics, Individuality: Analysis of Vernacular Internet Culture among the Mebêngôkre-Kayapó The majority of the Mebêngôkre-Kayapó Peoples of Brazil are at best neophytes to vernacular internet cultures with most having no, or very limited access to the internet. Despite this barrier, the advent of Tik Tok in 2019 has caught the attention of a small but growing group of Mebêngôkre-Kayapó individuals (most of whom reside in towns surrounding the greater Kayapó Indigenous Territories enabling unfettered engagement) who now, with varying consistency, upload their creations. The research presented here analyzes the emergence of a Kayapó-Tok genre initiated by this group. We ground this analysis within an ongoing, multi-institutional media ecology project focused on Kayapó Media Worlds in place since 2012 (radio, television, film, cell phones), using netnography and audience ethnography. With this base, we explore the fluid parameters of Mebêngôkre-Kayapó embedded aesthetics in media production within the context of TikTok affordances, the emergence of Indigenous influencers, and emerging productive frictions that may or may not challenge local governance structures in terms of age, gender, kinship, seniority, and appropriate cultural content.

**Micah Steinborn** is an undergraduate student in anthropology at Middle Tennessee State University.

Elizabeth Kern graduated from anthropology at Middle Tennessee State University and will attend graduate school at Purdue University in Fall of 2023.

**Liadan Jenkins** is an undergraduate student in anthropology at Middle Tennessee State University.

# War Games: Video Documentation of Kayapó Traditional Fighting Styles and Sports

The Mebêngôkre-Kayapó of Brazil are among the most famous Indigenous warriors of South America. Gustaaf Verswijver's monograph *The Club-Fighters of the Amazon* (1994) analyzes cultural, historical and political aspects of Kayapó warfare, but with little technical description of fighting techniques. This paper is based on research in Aukre village, including photographic and video documentation of weapons, training practices, and fighting styles. Kayapó elders demonstrated a number of stances, blows and parries, as well as four practice techniques involving clubs, arrows, fists, and kicks. They also described war-related rituals plus several traditional sports, once practiced to train young men and women for "honor duels" and lethal warfare. Village chiefs explored the possibility of reviving certain fighting styles using modern protective gear, but were dubious, saying they had left the "times of war" behind. This paper presents my findings on Kayapó fighting and practice styles and traditional sports, including some audiovisual documentation.

### Gabriel Shepard

Born and raised in Manaus, the capital of the Amazon, Shepard has been lucky to grow up surrounded by nature, going on many expeditions with his parents. He is a recent high school graduate with an interest in filmmaking and seeks to bring elements of the natural world into his future projects.

# Menire Voices: Collaborative and Sustainable Learning Partnerships with Indigenous Women Filmmakers in the Brazilian Amazon

The discussion explores experiences with interdisciplinary learning partnerships in Brazilian Indigenous communities over the past five years, as a continuation of ongoing community engagement programs and collaborative film training partnerships with Indigenous filmmakers in the Brazilian Amazon. Focusing on discourse and evolving intercultural approaches to Indigenous community engagement and agency, the presentation explores emerging areas of participatory research alongside Indigenous women, via their creation of film and media. The developing approach blends community and participatory learning with community-informed learning partnerships and leadership practices. The film projects offer opportunities to explore decolonized, culturally responsive, and sustainable modalities of the Indigenous women as they communicate through these learning partnerships. A review of this five-year timeline moves from initial involvement, through successes, challenges, and near-future possibilities of participatory learning and leadership, towards the development of a sustainable, evolving approach to cross-cultural learning partnerships and community-informed training processes. Select works of Indigenous women filmmakers showcase the community-informed, culturally and socially articulated, and future-forward illuminations these works inspire, and how they may contribute to the ongoing discussion of progressive approaches to educational theory and practice. With room for feedback and critical reflection, these conversations may foster necessary change towards emerging decolonized practices in Indigenous women's community engagement and leadership. A hope is that these projects may energize forward direction and identify actionable steps towards realizing a more community-engaged, culturally sustainable future.

Christine Printz teaches vocal and choral music in Deerfield, Illinois. She serves as teacher mentor, supervisor, and department chair for general and vocal music in Deerfield. She has also been an adjunct faculty member of the Education Department of Carthage College in Kenosha, Wisconsin. She taught

graduate and undergraduate film and digital media courses and presented at a variety of educational conferences. She completed an EdD in educational leadership with a concentration in music education at the University of St. Thomas in Minneapolis, Minnesota, in summer 2020.

## Nhakpoti: The Story of the Star Girl, Love, and Agriculture

*Nhakpoti* is a short film project and international co-production that tells the story of how agriculture came to the Mebêngôkre-Kayapó. The film represents the first narrative film by the Kôkôjagõti Media Collective, located in the community of A'Ukre. The project is also the result of years of cooperation and cultural exchange programs between A'Ukre and Middle Tennessee State University, Purdue University, and the Goeldi Museum in Belém, Brazil. Coalescing around an advanced cut of the film, along with storyboards, production notes, and anecdotes from various stages of the film's creation, the discussion explores how the traditions of the Mebêngôkre-Kayapó Peoples lead to a unique process of film conception, casting, production, post, and distribution that gives precedence to their individual and community goals. Lastly, the conversation looks at the challenges and exigencies of off-the-grid film production, combined with aspirations to not overwhelm the process with the equipment, personnel and resources normally associated with narrative production. Language and other cultural and logistical challenges in both the production and post-production phases provide opportunities for changes in direction, focus, and priorities, leaving room for further development of Indigenous media goals and processes. The resulting synergies give rise to an invigorating cross-cultural knowledge exchange that prioritizes and affirms Indigenous voices.

Paul Chilsen is an associate professor of video and film production in the Department of Media Arts at Middle Tennessee State University. His research focuses on the critical definition and practice of effective cinematic expression. Since 2017, he has collaborated with anthropologists and Indigenous leaders, whose work with the Kayapó in Brazil spans more than twenty years.

The multidisciplinary team includes colleagues from Purdue, Brazil's Goeldi Museum, University of Uberlândia, Brazil, Indigenous NGOs in Brazil, the University of St. Thomas, Video in the Villages, and Middle Tennessee State University. The effort has produced expanding ranks of Kayapó filmmakers, as well as new film projects including Chilsen's unfolding documentary about Tuira Kayapó and the growth of female leadership among the Kayapó. His commitment to using film as a vehicle for creative, social, and political self-discovery and expression are evident in his ongoing work with the Rosebud Institute, exploring new and diverse ways of responsibly teaching and creating effective media in a globally connected culture. His education includes an MFA in cinema production from Columbia College Chicago, PhD studies in cinema theory and aesthetics at University of Wisconsin-Madison, and a BS in communication arts.

### A Cacique's Perspective on Collaboration

Kaket Bepuneiti Kayapó is a tribal leader (cacique) of the village of A'ukre. Kaket has long supported media making initiatives in his community and other partnerships with universities and local and international nongovernmental organizations.

### Keynote 2: Indigenous DC

This paper explores sites of Indigenous importance in Washington, D.C., and, in doing so, analyzes the ways in which practices of claiming Indigenous space and making Indigenous place in the settler state seat of power challenges narratives of Indigenous erasure and marginality in the national narrative, both historically and in the contemporary moment. This research derives from my public humanities project, "Guide to Indigenous DC," a freely accessible mobile application launched in Summer 2019 that maps sites of Indigenous significance throughout the District of Columbia. The Guide app has been downloaded more than two thousand times in the past six months and received news coverage on more than thirty media outlets, including the *Washington Post*. This project asks: How is the national narrative shaped by the cap-

ital city's public memorialization (or lack thereof) of moments of Indigenous engagement with or resistance to the settler state? In what ways, also, does the D.C. urban Indigenous population--a diaspora representing hundreds of tribal nations--engage with these public spaces, create community in collaboration with local tribal groups, and embody Indigenous survivance in the settler state capital? Finally, what are the cultural and political possibilities for critical geographies, map-making, and Indigenous knowledge rendered through mobile app technologies and virtual experience? This paper sits theoretically within the Indigenous framework of land relationality, place- and community-making, and the urban Indian experience. This work draws on community engaged research methods and builds upon Indigenous feminist theorist Mishuana Goeman's critique of settler geographies through the mapping of Indigenous knowledge, ethnographer Reyna Ramirez's concept of urban "Native hubs," and historian C. Joseph Genetin-Pilawa's writings on Native peoples in Washington, D.C. Taken as a whole, this paper contests Indigenous erasure, invisibility, and marginality in the United States capital.

Elizabeth Rule is a writer, public scholar, and advocate for Indigenous communities. She holds a Social Practice Residency at the Kennedy Center and is an Assistant Professor of Critical Race, Gender, and Culture Studies at American University. Rule dedicates her time at the Kennedy Center to the development of an Indigenous feminist television screenplay, Moon Time. Her critical Indigenous studies research has been featured in the Washington Post, Matter of Fact with Soledad O'Brien, The Atlantic, Newsy, and NPR. She has also released articles in American Quarterly and the American Indian Culture and Research Journal, and has two forthcoming monographs. The first, Indigenous DC: Native Peoples and the Nation's Capital (April 2023), analyzes historical and contemporary sites of Indigenous importance in Washington, D.C. Rule's second book project, Reproducing Resistance: Gendered Violence and Indigenous Nationhood, links reproductive justice and the Missing and Murdered Indigenous Women. Rule is founder of the Guide to Indigenous Lands Project and creator of the Guide to Indigenous DC (2019), Guide to Indigenous Baltimore (2021), and

Guide to Indigenous Maryland (2022) digital maps and mobile applications. Rule's work has received support from the Henry Luce Foundation, MIT Solve, Mellon Foundation, Ford Foundation, Center for Black, Brown, and Queer Studies, and more. In 2021, she was recognized as an AT&T Women's History Month Honoree, was named among the National Center for American Indian Enterprise Development's "40 Under 40," and received the Library Company of Philadelphia's Innovation Award. Prior to joining American University, Rule served as director of George Washington University's Center for Indigenous Politics and Policy. Rule received her PhD from Brown University and BA from Yale University. She is an enrolled citizen of the Chickasaw Nation.

### Panel 6 - Poetics & Politics II

# The Relationship between Image and Spirits according to Takumã Kuikuro, Sueli Maxakali, Graci Guarani, and Mozarniel Ianomami

Amazonian literature usually translates the various Indigenous terms that cover the semantic fields of "anima" and "imago" as "soul." In some cases (as among the Kuikuro) and contexts (such as art and ritual), "imago" becomes the figure, and "anima" the background of the Indigenous categories that cover this semantic range. Among the Maxakali, the word "Kuxek" is used to refer to images and spirits. For Guajajara people, "Tékwer" (pronounced "Tékwera") refers to the spirit-soul-images experience. In Akwe language (Xakriabá and Xerente), "Hêmba" is used to refer to spirits and soul, a term also used to translate "image" and "photograph." Kayapó people use the word "Mekaron" to designate image, photos and films, applying also, and originally, to soul/ double/spirit. And for Yanomami, the "xapiri," or "image-beings," constitute an extensive category of shamanic spirits invisible to the eyes of ordinary people. This work intends to present a collective analysis of this relationship made by Christian Fischgold (UNIC), Renato Sztutman (USP), and the filmmakers Takumã Kuikuro, Mozarniel Yanomami, Sueli Maxakali and Graci Guarani. Furthermore, we intend to show how we can identify and interpret these images in their cinematographic production.

Christian Fischgold is professor of comparative literature (Brazil - Africa) and literary theory. He was a Global Challenges Research Fund Visiting Researcher at the University of Manchester School of Arts, Languages, and Cultures (2020-21, UK), with research on the works by Kuikuro filmmakers. He carried out a postdoctorate in Theory and Literary History at the Institute of Language Studies (Unicamp 2019), with research on anthropophagy and neo-animism. He has a PhD in comparative literature (UERJ 2018) regarding representations of the Makunaimã and Nambalista myths.

### Embodied Image-Territory: Audiovisual Re-existence in Colombia

The work of audiovisual producers Olowaili Green (Guna Dule) and Keratuma Domico (Ebera Eyábida) announces the consolidation of female narratives for the big (and small) screen(s) in Colombia. Their work establish bridges where traditions such as the Molas recover their original meaning as forms of female spiritual and ontological constitution, or where journeys of return from urban spaces to Indigenous territories recognize the value of stories of origin—all of them feminine at their core. Their work is situated, contextual, and also embodied—as is experienced—in the individual and social body. Being visually poetic, they also are part of the emergence of Indigenous cultural production expanding the work of historical figures such as Marta Rodríguez, Vilma Almendra (Mizak-Nasa) and Emanuelle Rozental, Pablo Mora, and Amado Villafaña (Arhuaco), among others.

Miguel Rojas-Sotelo works at the intersection of ethnic/Indigenous studies, environmental and health humanities, critical human geography, and border cultural theory. As a scholar, filmmaker, visual artist, and media activist, he studies how Indigenous (settled or displaced) and natural spaces are shaped by modernity and how they mobilize to adapt and resist. He is particularly interested in how Indigenous communities articulate their archival knowledge, racial and class politics, the spatiality of those processes, and how they are manifested in the landscape via visual, audiovisual, oral, and textual narratives. Rojas-Sotelo was the first visual arts director at the Colombian Ministry

of Culture (1997-2001). He serves on the board of Repurpose IT Indigenous Education NGO; a co-founding member of the Mingas de la Imagen, working on hemispheric intercultural dialogues; and co-founding scholar of the Centro de Estudios Ecocríticos e Interculturales at Universidad Javeriana, Bogotá.

# Making Mebêngôkre-Kayapó Movies: Governance, Conviviality, and Productive Frictions

Mebêngôkre-Kayapó filmmakers of the Brazilian Amazon are embedded within complex and intersectional relational networks, norms of conviviality, and governance structures that shape the creative production of films and the way media makers pursue their filmmaking careers. This presentation describes the entangled sociocultural and political inner workings of team-based and Individual filmmaking practices, including different types of social frictions and convivial moments that emerge, are contested, and debated in this process. Of particular interest are "productive frictions" (stresses that develop as the perspectives and practices of Indigenous Peoples, media researchers, Indigenous cultural activists, and media producers rub up against each other in the complex processes of making culture visible). This presentation will illuminate our collaborative community partnerships with one Mebêngôkre-Kayapó village, along with training workshops, and film tours by filmmakers, to discuss the stresses of filmmaking as well simultaneously as the vital role it plays for self-determination.

Laura Zanotti, a professor at Purdue University, is a feminist political ecologist and interdisciplinary social scientist who partners with communities to support how Indigenous peoples, traditional peoples, and local communities' livelihoods and well-being may be sustained and to identify the pathways that shape just futures. She specializes in collaborative, transdisciplinary projects, and creating ethnographic teams. She also prioritizes decolonial and feminist research design to support projects for media and film sovereignty. Zanotti has been partnering with the Mebêngôkre-Kayapó Peoples of A'Ukre since 2004.

Richard Pace – see Panel 2.

Kaket Bepuneiti Kayapó – see Panel 5.

### Panel 7 – New Media Platforms

# Kuna Indigenous Media: Mudware as a Media Strategy for Indigenous Adaptability

The presentation analyzes Indigenous knowledge and infrastructures conceived as media and how the two converge in the Darién tropical rainforest, a region in the Americas at the center of the colonial/modern world facing the highest threat of macro-infrastructural development since colonial times. The Darién is not only the physical background to social and historical processes that occurred during colonization; it also has played an active role in territorial dispossession, economic exploitation, and dehumanization of the colonial other. Initial research in this region led to the creation of a film, Walking Kids of Chocó, which explores the parallel between the mobility practices of Kuna children and the absence of the Pan-American Highway in this same region; specifically walking as a constituent element of Indigenous media and mud as a form of nature-culture resistance. Indigenous people in the Darién have derailed, delayed, prevented, and subverted foreign projects' investments for centuries by understanding the complexities of the Darién terrain and Western interests. Kuna people consider mud as an elemental media that imposes, excludes, and promotes specific modes of inhabiting the rainforest; The author's term, "mudware," describes both natural and cultural interactions that modulate some flows (of life, commerce, migration, technologies, etc.) while impeding others to promote Indigenous ways of life. The absence of the Highway in Darién signals systematic failures of conquest in the region that permitted the Kuna people to experience an alternative present of unique cohabitation of old and new technologies and knowledge. The presentation's conclusion is that a profound understanding of the relationship between the Darién, Indigenous resistance, media, and infrastructures has permitted the Kuna people's adaptability.

Rolando Vargas is a media artist, scholar, and communicator working with installation, film, and Digital Media. Vargas received a Fulbright grant for his MFA at UMBC. He has a PhD in film and digital media from University of California, Santa Cruz. Vargas's dissertation, "Kuna Indigenous Media and Knowledge in the Darién Tropical Rain Forest," focused on the politics of traversal and terrain, mapping and survival, and the geographies of collective labor and will as modes of Indigenous resistance. Since 2012, Vargas has been working collaboratively with Kuna Indigenous people on the Darien Gap. Their first project, *Walking Kids of Chocó*, a twenty-five-minute documentary film, received several awards, including the Ventana Andina Award.

# Augmenting Relations: North American Indigenous Augmented Reality Projects in Urban Landscapes

As Indigenous peoples across the globe engage with contemporary forms of media production, challenging stereotypes of representation and innovating with traditional forms of knowledge production and transmission, Augmented Reality (AR) has become a recent avenue to explore for Indigenous media creators. This presentation looks at the way individual artists, community partnerships, and educational initiatives have come to harness the medium-specific attributes of AR to promote Indigenous visual sovereignty and to develop collaborative approaches for developing AR projects rooted in Indigenous methodologies. This presentation also looks at how AR projects create an Indigenous presence and perspective at contested historical sites and disrupt entrenched settler-colonial narratives by entering into the discursive field shaping the representation of Indigenous people. The focus is on public education interventions in North American urban locations where the erasure of Indigenous history and relations to land is widespread. It reviews examples of Indigenous artists whose work focus on the representation of Indigenous peoples within a Western art historical contexts using the AR medium in museum exhibition settings. It turns to AR for its decolonial potentialities by creating new spaces for Indigenous communities rather than extracting knowledge and the capacities for increasing the understanding of disputed histories. Location-based AR capabilities, making the medium site-specific, emphasizes the deep connections Indigenous people have to land and may be used to emphasize place-based stories. These place-based stories challenge Euro-American epistemic and aesthetic regimes, highlighting Indigenous epistemologies. By utilizing traditional pedagogies through AR technologies, Indigenous media creators underline oral traditions while transmitting traditional knowledge to both Indigenous and non-Indigenous future generations, unsettling colonial histories and Indigenous erasure.

Nathaniel Cummings-Lambert is a doctoral student in sociocultural anthropology at New York University. He completed his BA in religious studies at the Eugene Lang College of the New School for Liberal Arts, and obtained his MFA at the California Institute for the Arts. His research interests include contemporary art, critical race studies, experimental film and video, Indigenous contemporary arts, Indigenous economies, Indigenous land rights, North American wild ginseng, tourism studies, visual anthropology, and ethnographic film. He is an enrolled citizen of the Eastern Band of Cherokee Indians.

### Forgotten Histories

Discussions with Indigenous Education is a series of educational dialogues between the mother-and-son duo, Renee "Red SilverFox" Sanders and Tavis "RedTail Hawk" Sanders, co-founders of Indigenous Education. Topics range from what does it mean to be Indigenous, to the omitted histories of cooper-colored Indigenous peoples of the Southeastern United States, and the cultural, social, and civic impact on these populations. The main objective is to offer fact-based reference information regarding people of the United States of America who have been omitted from history.

Tavis Sanders, also known as RedTail Hawk Thunderbird, was born and raised in Philadelphia. He is a by-product of educators who extend for generations on both sides of his family. RedTail utilized this living environment to cultivate his curiosity for his Indigenous heritage. Applying the critical thinking tools

taught by his parents, RedTail chose to continue his education by distance e-learning to acquire certifications and degrees at a wide range of educational institutions. The information gained from his higher learning accomplishments supports his goal of furthering Indigenous autonomy among his Indigenous community. Co-founding Indigenous Education (INDEDU) alongside his mother RedSilverFox Thunderbird, Renee Sanders, RedTail Hawk's passion and mission is to educate the public on the omitted history of the Brown and dark-skinned Indigenous peoples of the Americas, particularly those of the southeastern portions of the United States.

Renee Sanders, also known as RedSilverFox Thunderbird, received her formal education at Temple University, where she received her BA in music education. She also received her Middle Years certification and Reading Endorsement from the Atlanta Public Schools in Atlanta, Georgia. Educating people has been her lifetime passion, having spent more than thirty years as a teacher in Philadelphia and Atlanta where she has taught general music and band classes, instrumental music lessons, reading and health classes, and language arts tutoring classes. She has also worked as a long-term elementary substitute teacher and was also the principal of a private day school. Drawing on decades of her music teaching experience where she focused on exposing her students to the evolution of music in America, she now focuses on educating people of the underexposed history of people of color in the United States before and after the arrival of Europeans. Along with her son and co-founder of INDEDU, Tavis Sanders, she creates educational videos that air in Philadelphia and New York City on cable television. Their YouTube channel, *An American Deception*, has 11,000 subscribers and has been viewed in more than 195 countries.

# Filmmaker Roundtable: Media Challenges in Your Community

Discussion with Angelo Baca, Kalutata Kuikuro, Brkywipoi Kayapó, André Lopes, Juan Javier Pérez, Jonathan Ray, and Jonathan Sims.

Kalutata (Daniel) Kuikuro is president of the Kuikuro Indigenous Association of the Upper Xingu *Associacao Xndigena Kuikuro do alto Xingu* (AIKAX).

Brkywipoi Kayapó forms part of the Kôkôjãgoti Collective, which is a women's and men's filmmaking team located in the village of A'Ukre. Brkywipoi's work prioritizes filmmaking as central to documenting cultural heritage and Mebêngôkre-Kayapó worlds. Through her work with National Geographic, she created a film that emphasizes women's knowledge and biocultural heritage. The backdrop to the film is the ongoing conflict with gold miners, timber extractors, and cattle ranchers who wish to invade Mebêngôkre-Kayapó lands to extract resources. As a filmmaker warrior, her work documents, informs, and serves as resistance to these intrusions and the environmental damage they cause. Brkywipoi aspires to connect with other Indigenous women filmmakers and share the collective's work and Mebêngôkre-Kayapó struggles with students and broader publics alike.

André Lopes is a doctoral student in the Department of Social Anthropology at the University of São Paulo, and, with Joana Brandão, co-directed the film *New York, Just Another City* (2019) during a period of research abroad as visiting researchers in the Department of Anthropology of New York University. The film features Patrícia Ferreira, a young leader and filmmaker recognized for the documentaries she has been making with her people, the Guarani Mbya. She debated her work at one of the world's largest ethnographic film festivals, the Margaret Mead Film Festival, held at the American Museum of Natural History in New York. There, she comes across exhibitions, debates, and attitudes that make her think about the *juruá* people's world, contrasting it with the Guarani modes of existence.

Juan Javier Pérez was born in Chiapas, Mexico, in the Tsotsil Mayan village of Zinacantán. Since he was a child, he has participated in community ceremonies accompanying his father, a renowned traditional musician. Juan Javier learned to play the Zinacanteco drum and became part of the group of traditional mu-

sicians. Over time and with cousins and friends, he began an exploration of the sounds of Zinacanteco culture. He studied intercultural communication at the Intercultural University of Chiapas and at the San Cristóbal de las Casas Documentary Film School, where he directed the short documentary film *Nichimal Son* (2018). In 2017, his feature film project *Vaychiletik* won an award at the Doc MX film festival allowing it to participate in the Tribeca Film Institute Network, and went on to receive the Gabriel García Márquez fund as well as the Foprocine fund of the Mexican Film Institute. *Vaychiletik* (2021) is his first documentary feature film, and premiered at the Morelia International Film Festival.

### Panel 8 - Media in Indigenous Languages

# Zoque Documentaries and Films: The Case of the Zoque Language and Cultural Center

Mexico of the twenty-first century is characterized by territorial displacement and the dispersion of the Indigenous population. Taking as an example the case of the Zoques of Chapultenango, Chiapas, this presentation discusses the constitution and reproduction of an Indigenous diaspora. By having this contextual frame of reference, it seeks to highlight the transnational actions that we develop, from Zoques congregated in 2012 at the Zoque Language and Culture Center for the defense of ancestral territory to Zoque populations settled in both Mexico City and the United States, connected through the use of media and digital platforms. Members of the Zoque Language and Culture Center come from various disciplinary profiles, including communicators, poets, filmmakers, historians, visual artists, and anthropologists, and have resorted to the generation of our own media, in various technological formats (immersive, interactive, playful, artistic, and digital) to disseminate our history and struggle for the defense of our territory. Both documentaries and films have been produced by the Zoques. The presentation focuses on the documentaries De Vice Versa (2007), Mojaba Tojk (2022), and the films Selva Negra (2016) and Ecos del volcán (2019) to show the community and organizational process that decants in the consolidation of large-format visual

projects. Through such works, we seek to make visible a new phase of Zoque visual production that has a transnational community linkage as well as artistic-technical quality, put at the service of an organizational process—in this case, the defense of the territory before the interests of oil and mining companies, as well as extractive projects that seek to privatize the Chichonal volcano—the visual tools for defense of territory and life.

Fortino Dominguez Rueda is an urban Zoque, historian, anthropologist, communicator, and visual creator. He is a member of the Zoque Language and Culture Center, of the Indigenous Government Council of the National Indigenous Congress, and a full-time professor attached to the History Department of the University of Guadalajara, Mexico. He was also coordinator of the Chair of Interculturality and the Seminar on Decolonial Epistemologies at the University of Guadalajara from 2008 to 2023. He has given papers, talks, and conferences in Argentina, Brazil, Chile, Colombia, England, Mexico, Spain, and the United States. He is the producer of *Migrant Region: the Purhépecha Return to the Party* (2010) and *De Vice Versa* (2008). He also directed the documentary *Mojaba Tojk | La casa grande*. His website is <a href="https://fortinodr.com.mx/">https://fortinodr.com.mx/</a>.

### A Pueblo and Its Media

As Native and Indigenous media hit new heights in the public consciousness, how does that trickle down to youth in tribal communities far from access? The Pueblos of New Mexico have long endured contact and our small, secure, and culturally strong identity has for years kept media at arm's length. Growing up in the community, cameras and recording were not allowed. But now we have major motion pictures in our backyards. The opportunity is here if kids want to become media makers. How do we teach media to a community that for hundreds of years has protected its image? In the Pueblo of Acoma, we are in year three of our Acoma Media Class. As a result, our community has broken ground in the use of media to engage its public. For the first time, a Pueblo Governor addressed his people online in the Keres Language. Our talk features the story of working within Pueblo communities as media makers

for nearly two decades and how that laid the foundation for an opportunity to happen. We share works by the public and works created by our class, and talk about the relationship our community has with media as one of the oldest continuously inhabited places in North America. Our focus is to provide a chance to learn a very different skill than most kids on the reservation, and to teach our community's young people how they can use media to tell stories. The ultimate goal for our class is to start to help our tribal language program create media materials for teaching online and in the classroom.

Jonathan Sims is from Acoma Pueblo, one of the oldest continuously inhabited places in North America. A journalism school graduate from New Mexico State University, he has been a freelance media maker for more than fifteen years. His work has taken him around the country and the world. Jonathan has been part of major motion picture sets, one-man-band international travelogues, and even a stint as an award-winning media instructor. He is a contributor to Indian Country Today and has worked as a PR media contact and information officer for Acoma Pueblo. Most recently, Jonathan earned a master's degree in creative writing / screenplay development from the Institute of American Indian Art in Santa Fe, New Mexico. He has been an appointed leader within his tribe, serving as Tribal Secretary for two terms. This position acts much like the chief of staff for the Governor. Acoma's storied history in filmmaking provided opportunities to manage major motion picture film location requests and work alongside producers from around the world. During the COVID-19 pandemic, he assisted his Pueblo in moving community communication and events online. Also, during this time, he began a career as a weekly writer for the independent Albuquerque, New Mexico, publication The Paper, where he covers Indigenous issues. Jonathan ultimately wants to continue to help communities and people respectfully document and share their stories with each other and the world. Being able to do this work for a living while raising two beautiful children is what makes him appreciative of every waking day.

Jonathan Ray is a media producer who sees his life's work as supporting and bringing information and technologies to Indigenous communities. He is from the Laguna and Acoma Pueblos in New Mexico and is committed to telling the stories of his own and other Native communities as well as giving his people the tools to tell their stories themselves. Follow him at @djjonray.

Charlie Uruchima (moderator) was born and raised in New York City (Lenape Territory) of Kichwa-Ecuadorian descent. Blending his passions for Quechua, community organizing, and digital media, Uruchima co-founded Kichwa Hatari in July 2014. Since 2012, he has worked extensively with grassroots organizations in New York City, like Democracy Now, NICE, and Brandworkers. In 2015, Uruchima helped found May Sumak, a three-day traveling film showcase that until today has taken place in more than eight cities throughout the United States and Ecuador. Since 2016, Uruchima has also consulted for the Smithsonian's National Museum of the American Indian and the Center for Latin American and Caribbean Studies at New York University. Currently, Uruchima works at the New York Committee for Occupational Safety and Health coordinating a citywide workers' rights program, where he recently helped organize and launch the New York City Workers' Bill of Rights in five Latin American Indigenous languages, including Kichwa.



