

ABOUT ISUMA

In 1985, the Inuktitut-language video, *From Inuk Point of View*, broke the race-barrier at Canada Council for the Arts when Zacharias Kunuk became the first Inuit or Indigenous applicant ruled eligible to apply for a professional artist's grant. Kunuk was the video's director; Norman Cohn was cameraman; Paul Apak was editor; and elder Pauloosie Qulitalik told the story, and by 1990, the four partners formed Igloolik Isuma Productions Inc. to produce independent video art from an Inuit point of view. Early Isuma videos featuring actors recreating Inuit life in the 1930s and 1940s were shown to Inuit at home and in museums and galleries around the world.

Over the next ten years Isuma artists helped establish an Inuit media arts centre, NITV; a youth media and circus group, Artcirq; and a women's video collective, Arnait Video Productions. In 2001, Isuma's first feature-length drama, *Atanarjuat The Fast Runner*, won the *Camera d'or* at the Cannes Film Festival; in 2002, both *Atanarjuat* and *Nunavut (Our Land)*, a 13-part TV series, were shown at Documenta 11 in Kassel, Germany. Isuma's second feature, *The Journals of Knud Rasmussen*, opened the 2006 Toronto International Film Festival, and its third feature, *Before Tomorrow*, written and directed by Igloolik's Arnait Video Productions women's collective, was screened in World Cinema Competition at the 2009 Sundance Film Festival. In 2008, Isuma launched IsumaTV, the world's first website for Indigenous media art, now showing over 6,000 films and videos in 84 languages. In 2012, Isuma produced *Digital Indigenous Democracy*, an internet network to inform and consult Inuit in low-bandwidth communities facing development of the Baffinland Iron Mine and other resource projects; and in 2014, produced *My Father's Land*, a non-fiction feature about what took place during this intervention. Recent projects include the feature drama, *Maliglutit (Searchers)*, the TV series, *Hunting With My Ancestors*, and the world's first Haida-language feature film, *Sgaawaay K'uuna (Edge of the Knife)*. Most recently, Kunuk, Cohn and the 30-year Isuma media art project was named to represent Canada at the 2019 Venice Biennale.

DR. ZACHARIAS KUNUK O.C.

Born in 1957 in a sod house on Baffin Island, Zacharias Kunuk was a carver in 1981 when he sold three sculptures in Montreal to buy a home-video camera and 27" TV to bring back to Igloolik, a settlement of 500 Inuit who had voted twice to refuse access to outside television. After working for six years for the Inuit Broadcasting Corporation as producer and station manager, Kunuk co-founded Igloolik Isuma Productions Inc. in 1990 with Paul Apak Angilirq, Pauloosie Qulitalik and Norman Cohn. In addition to *Atanarjuat The Fast Runner*, Kunuk has directed more than 30 videos screened in film festivals, theatres, museums and art galleries. He has honorary doctorates from Trent University and Wilfred Laurier University; is the winner of the Cannes Camera d'or, three Genie Awards, a National Arts Award, and the National Aboriginal Achievement Award, and just recently, the 2017 Technicolor Clyde Gilmour Award from the Toronto Film Critics Association. Zacharias Kunuk was named an Officer of the Order of Canada in 2015.

NORMAN COHN

Born in 1946 in New York, Norman Cohn travelled to Igloolik in 1985 to meet Zacharias Kunuk and Paul Apak after seeing videos they had made while working for the Inuit Broadcasting Corporation. In 1990, assisted by a Guggenheim Fellowship, Cohn moved to Igloolik, where, with Kunuk, Apak and Pauloosie Qulitalik, he co-founded Igloolik Isuma Productions, and helped develop Isuma's style of "re-lived" cultural drama by adapting the authenticity of video observation to the art of Inuit storytelling. Cohn's experimental video work began in 1970 in the U.S.; he immigrated to Canada in 1976 and became a Canadian citizen in 1981. In 1983, Cohn's exhibition of 16 videos, *Norman Cohn: Portraits*, opened at the Art Gallery of Ontario, the National Gallery of Canada, Vancouver Art Gallery, Musée d'art contemporain de Montreal and 49th Parallel Gallery in New York. In 1987, his experimental non-fiction feature *Quartet for Deafblind* was shown at Documenta 8.

JONATHAN FRANTZ

Jonathan Franz is a film producer and director of photography working with the Isuma artists' collective. After completing a Master's degree in community planning at the University of British Columbia, Jonathan spent four years living in the remote northern community of Igloolik, Nunavut, where he worked with the award-winning Inuit director Zacharias Kunuk. As lead producer and director of photography, Jonathan has worked on three feature films with Isuma, including *Maliglutit (Searchers)* (2016) and *One Day in the Life of Noah Piugattuk* (2019). Most recently, Jonathan worked with the Haida Nation to create the world's first feature film in the Haida language (a language listed as endangered by UNESCO and spoken by less than 20 community members). *Sgaawaay K'uuna (Edge of the Knife)* (2018) premiered at the 2018 Toronto International Film Festival, was screened by invitation at the MIT Open Documentary Lab, and was awarded "Best Canadian Film" by the 2018 Vancouver International Film Festival and named one of TIFF's "Canada's Top Ten of 2018".

LUCY TULUGARJUK

Lucy Tulugarjuk is an actor, creative performer, and the Executive Director of Nunavut Independent Television Network (NITV). Born in Churchill, MB, and raised in Igloolik and Sanirajak (Hall Beach), Nunavut, Lucy is well-known for her award-winning performances in feature films, including "Atanarjuat: The Fast Runner", which won the Camera D'Or and Genie Award for Best Picture in 2002. In 2001, she was awarded the Best Actress Award from the American Indian Film Institute, San Francisco. She is the co-writer and director of the 2018 feature film, "Tia and Piujuq", which premiered at the Carrousel Children's Film Festival and the Boston Kid's Film Festival in 2018. In addition to her work in film and television, Lucy is a skilled Inuktitut translator.

CURATOR BIOS

ASINNAJAQ

Asinnajaq is a visual artist, writer and curator, from Inukjuak, Nunavik, now based in Montreal. She studied film at the Nova Scotia College of Art and Design, after working for two summers on a cruise ship in the arctic. Asinnajaq is a co-creator of the Tillitarniit Inuit Film Festival in Montreal. She is the writer and director of *Three Thousand* (2017), a film featured in the Winnipeg Art Gallery's landmark show *INSURGENCE/RESURGENCE*, and has been nominated for a Canadian Screen Award. Asinnajaq has been working with Isuma on their retrospective titled *Channel 51 Igloolik*. She looks forward to the continued learning all her posts afford her.

CATHERINE CROWSTON

Catherine Crowston is the Executive Director and Chief Curator of the Art Gallery of Alberta. From 1994 to 1997, Crowston was the Director / Curator of the Walter Phillips Gallery at The Banff Centre and Editor of the Walter Phillips Gallery Editions. Prior to this, she was Assistant Curator at the Art Gallery of York University, Toronto from 1986 to 1994. Crowston has curated more than 50 exhibitions, working with artists such as: Allora and Calzadilla, Yael Bartana, Janet Cardiff and George Bures Miller, Chris Cran, Stan Douglas, Geoffrey Farmer, Faye HeavyShield, Alex Janvier, Brian Jungen, Damian Moppett and Ron Moppett, as well as participating in the production of award winning national travelling exhibition projects, curatorial partnerships and publications, including the multi-partnered exhibition, *Traffic*:

Conceptual Art in Canada 1965–1980, which toured nationally and internationally from 2010 to 2013. In 2016, Crowston served as the official Commissioner for the Canada Pavilion of the Venice Biennale of Architecture featuring landscape architect Pierre Belanger and was the Canadian Commissioner for the Sydney Biennale of Contemporary Art in 2002. In that same year, Crowston was awarded the Royal Canadian Academy of Arts Medal for Outstanding Achievement in the Visual Arts and was inducted into the City of Edmonton Cultural Hall of Fame in 2015.

JOSÉE DROUIN-BRISEBOIS

Josée Drouin-Brisebois is the Senior Curator of Contemporary Art responsible for the collections of Canadian and international Contemporary Art at the National Gallery of Canada. She was the Project Director for Geoffrey Farmer's Canadian participation at the 2017 Venice Biennale, *A Way Out of the Mirror*. She organized the Canadian participation in both the 2013 Venice Biennale art exhibition *Shary Boyle: Music for Silence*, and the 2011 Venice Biennale: *Steven Shearer: Exhume to Consume*. She has curated numerous exhibitions at the National Gallery of Canada including monographs of senior Canadian artists *Arnaud Maggs: Identification* (2012); *Christopher Pratt* (2005) and thematic group exhibitions: *Shine a Light: Canadian Biennial* (2014); *It Is What It Is: Recent Acquisitions of New Canadian Art* (2010); *Nomads* (2009); *Caught in the Act: The Viewer as Performer* (2008-9) and *De-con-structions* (2007). Drouin-Brisebois co-curated *Chris Cran: Sincerely Yours* (2015) and *A Moving Image* with Catherine Crowston at the Art Gallery of Alberta, Edmonton (2014); *Misled by Nature: Contemporary Art and the Baroque* with Catherine Crowston and Jonathan Shaughnessy at the Art Gallery of Alberta, and *Museum of Contemporary Canadian Art*, Toronto (2012; 2014); as well as *Spectral Landscape* (2012) and *The Shape of Things* (2012) with David Liss at the Museum of Contemporary Canadian Art, Toronto (MOCCA). She is also co-curated *Enter the Fog* (2016) with Mireille Eagan at The Rooms, St. John's, Newfoundland and Labrador.

BARBARA FISCHER

Barbara Fischer is the Executive Director/Chief Curator of the Art Museum at the University of Toronto, where she also holds the position of Associate Professor, Teaching Stream, and Director the Master of Visual Studies Curatorial Studies in the John H. Daniels Faculty of Architecture, Landscape and Design. Previously, she has held curatorial positions at the Walter Phillips Gallery, the Art Gallery of Ontario, and The Power Plant Contemporary Art Gallery, as well as the directorship of the Blackwood Gallery. Her curatorial work focuses on contemporary art and its histories, encompassing the internationally acclaimed circulating exhibition, *General Idea Editions 1967–1995*, and the multi-partnered survey of conceptual art in Canada (*Traffic: Conceptual Art in Canada 1965–1980*), which toured nationally and internationally from 2010 to 2013. She has curated and/or produced solo exhibitions of the work of Rebecca Belmore, James Carl, Wendy Coburn, Melanie Gilligan, Igloolik Isuma Productions, Bouchra Khalili, Kelly Mark, Kent Monkman, Kevin Schmidt, and Ron Terada, among many others. She curated Mark Lewis for the Canada Pavilion at the 53rd Venice Biennale and was the recipient of the 2008 Hnatyshyn Award for Curatorial Excellence in Contemporary Art.

CANDICE HOPKINS

Candice Hopkins is the Senior Curator, Toronto Biennial of Art, and lives in Toronto, Ontario and Albuquerque, New Mexico. She was a curator for *documenta 14* in Athens (Greece) and Kassel (Germany), and has held curatorial positions at the IAIA (Institute of American Indian Arts) Museum of Contemporary Native Arts, Santa Fe; the National Gallery of Canada, Ottawa; the Western Front, Vancouver; and the Walter Phillips Gallery at the

Banff Centre. Her writings on history, art, and vernacular architecture have been published by Mousse; MIT Press; BlackDog Publishing; Revolver Press, NYU; the Phillip Review; and the National Museum of the American Indian; among others. Hopkins has lectured widely at venues including the Witte de With, Rotterdam; the Tate Modern, London; the Dakar Biennale; Tate Britain, London; and the University of British Columbia, Vancouver. Sakahàn: International Indigenous Art, co-curated with Greg Hill and Christine Lalonde, was the National Gallery of Canada's largest survey of recent Indigenous art. Hopkins was co-curator of the 2014 SITE Santa Fe biennial exhibition, Unsettled Landscapes. In 2014, she received the Joan Lowndes award from the Canada Council for the Arts for excellence in critical and curatorial writing, and in 2016 the Prix pour un essai critique sur l'art contemporain by the Fondation Prince Pierre de Monaco. She is a citizen of Carcross/Tagish First Nation.