



**REDCAT**

# Doane Tulugaq Avery, Fox Maxy, Roberto Fatal, Jeffrey Gibson, Xandra Ibarra

## • Decolonizing the Body

Film/Video

**NOVEMBER 7, 2022**  
**8:30 PM**

**PRESENTED BY**

**REDCAT**  
**Roy and Edna Disney**  
**CalArts Theater**

**CaLARTS**  
**California Institute of the Arts**

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

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## • Decolonizing the Body

Program Curated by Eve-Lauryn LaFountain

Gender binary is a colonial construct. Since time immemorial, Indigenous peoples and cultures across the world have embraced a complex range of genders and sexualities. Settler colonialism uses sexual repression as a form of cultural destruction. Indigenous peoples continue to fight against oppression, embracing a full spectrum of identities. These queer Indigenous and Mestizx filmmakers are pushing the boundaries of the medium and of gender expression and representation. They work to decolonize the body and the screen through their personal stories. This program features *Gently, Jennifer* by Doane Tulugaq Avery, *Gush* by Fox Maxy, *Chaac & Yum* by Roberto Fatal, *Colonial Peeps* by Xandra Ibarra (La Chica Boom) and *A Warm Darkness* by Jeffrey Gibson.

**In person:** Eve-Lauryn LaFountain

**Runtime:** Approx. 100 minutes

## ABOUT THE FILMS

***Colonial Peeps* (Xandra Ibarra, aka La Chica Boom [Mestiza], 2013) 4 mins**

Filmed in Florida during the 500th anniversary of Juan Ponce de Leon's arrival on Florida's east coast. An experiment in bringing to life a 'colonial peep' via concealment, obscuration, and opacity. A performance of my body's relation to itself via the significance of colonialism.

***Gush* (Fox Maxy [Payómkawichum and Mesa Grande Band of Mission Indians], 2022) 45 mins**

Haunting and healing. Moments of survival vs collective joy. The horror of being human.

***Gently, Jennifer* (Doane Tulugaq Avery [Iñupiaq], 2019) 9 mins**

When Jennifer and Madison sneak a peek at a porn collection, a model stirs a deep desire in Jennifer.

***Chaac & Yum* (Directed, shot and edited by Roberto Fatal [Mestize, Rarámuri, Tewa, Ute, Spanish ancestry]; Produced by Snowflake Arizmendi [Tzotzil, Yaqui, and Raramuri], Roberto Fatal [Mestize, Rarámuri, Tewa, Ute, Spanish ancestry] and Xav SF [Piru & Tigua heritage]; Written by and starring Snowflake Arizmendi and Xav SF; 2022) 11 mins.**

Inspired by the sacred and ancient relationship between Chaac, the Mayan deity of Rain, and Yum,

the Mayan deity of corn, this short erotic drama tells a story about two queer, Mayan-descended Two Spirits who meet at a queer San Francisco bar. Upon touching and dancing with one another they realize their connection is ancient. Starring performance artists Xav SF and Daniel Arizmendi/Snowflake Calvert (Tzeltal, Tzotzil, Yaqui), this film examines the queer, de-colonial, ancestral rituals in our contemporary QTPOC love, dating, and kink practices.

***A Warm Darkness* (Jeffrey Gibson [Mississippi Band of Choctaw Indians and Cherokee], 2022) 29 mins.**

*A Warm Darkness* was envisioned and directed by Jeffrey Gibson, performed by Mx. Oops, and scored by sound artist Raven Chacon (Diné). Filmed throughout his ziggurat-inspired sculpture, *Because Once You Enter My House It Becomes Our House* (2020), this work playfully embraces darkness and the intimacy of solitude. Mx. Oops, clad in hot pink, dances to Chacon's drone beats in a solitary rave inside the sculpture. As the sun sets, a group of youths shrouds the structure in black cloth, and it disappears into the night. Embraced by a comforting and secure darkness, Mx. Oops continues dancing inside, privately and for themselves. Inspired by science fiction and Indigenous world views, the film examines the intimacy of a party for one and the role of the audience.

## ABOUT THE ARTISTS

**Xandra Ibarra (aka La Chica Boom)** an Oakland-based interdisciplinary artist that works across performance, video, and sculpture to address abjection and joy and the borders between proper and improper racialized, gendered, and queer subjects. Ibarra's work has been featured at El Museo de Arte Contemporáneo (Bogotá, Colombia), Broad Museum (LA), Ex Teresa Arte Actual (DF, Mexico), and The Smithsonian Archives of American Art (DC) to name a few. She has been awarded the Lucas Visual Arts Fellowship, Queer Art Prize, Art Matters Grant, Eisner Video Prize, and the Franklin Furnace Performance/Variable Media Award among others. Her work has been featured in *Artforum*, *Hyperallergic*, *Huffington Post*, *ArtNews* and in various academic journals and books nationally and internationally.

**Fox Maxy** is a filmmaker and artist. Fox's work has screened at MoMA, BAM CinemaFest, LACMA, Rotterdam (IFFR), imagineNative Film + Media Arts Festival, and BlackStar Film Festival, among other places. In 2022, Fox was named as Sundance Institute's Merata Mita Fellow, in honor of Merata Mita (Ngāi Te Rangi/Ngāti Pikiao), one of the first Māori women to write and direct a feature film. Fox is currently working on her 1st feature film about mental health and suicide. She is a 2022-2024 Vera List Center Borderlands Fellow.

**Doane Tulugaq Avery** is an Iñupiaq filmmaker whose stories focus on feminine, queer, and Indigenous character-driven narratives. They were the recipient of the LA Skins Fest Emerging Filmmaker Award and the imagineNATIVE Jane Glassco Award for Emerging Talent. Doane was selected as a fellow for the 2021 Sundance Native Lab, the Barcid Foundation's Showrunner Program, the Native American TV Writers Lab, and the 2nd Annual Native American Writers Room sponsored by the Pop Culture Collaborative. They received an MFA in Film Directing from the California Institute of the Arts.

Producer/Director **Roberto Fatal** [they/them/ellos] is a Two-Spirit, Nonbinary filmmaker from Raramuri, Tewa Pueblo, and Spanish heritage. Their debut feature script, *Electric Homies*, was selected for the 2022 GLAAD x Black List best unproduced scripts list. They are a Sundance Indigenous Film Lab alum and a current Imagine Native Feature Film Directors lab fellow.

Producer/writer **Snowflake Arizmendi Calvert** [she/her] is a Two-Spirit performance artist of Tzotzil, Yaqui, and Raramuri heritage. As a professional dancer, drag performer/event host, and entrepreneur she produces LGBTQ+ events as platforms for political, social, and cultural activism. Currently she's co-producing a Queer dance project of her collaborative work called, "Seeds and Sequins"; a dance collaborator of The TRY Project; and is on the steering committee for The Queering Dance Festival.

**Co-Director Xav S-F** [she/her] (Piru & Tigua heritage from El Paso, Texas) serves Indigenous communities of the San Francisco Bay, with the BAAITS Two-Spirits Powwow. As a House Artist at Counterpulse SF, she copresented *Weaving Spirits Two-Spirit Performance Festival*, the first festival of its kind, and co-authored the two grants that supported it (Rainin New Works, and SF Arts Commission OPG).

**Jeffrey Gibson's** artworks make reference to various aesthetic and material histories rooted in Indigenous cultures of the Americas, and in modern and contemporary subcultures. He is a member of the Mississippi Band of Choctaw Indians and is half Cherokee. Jeffrey is represented by Sikkema Jenkins & Co gallery in NYC, Kavi Gupta gallery in Chicago, Roberts Projects in Los Angeles, and Stephen Friedman Gallery in London. His work can be found in the numerous public and private collections including the Whitney Museum of American Art, the Denver Art Museum, the Museum of Fine Arts in Boston, Crystal Bridges Museum, and the Wellin Museum, among others. Gibson is a recipient of numerous awards, notably a MacArthur Foundation Fellowship (2019); Joan Mitchell Foundation, Painters and Sculptors Award (2015); and Creative Capital Foundation Grant (2005).

## ABOUT THE CURATOR

**Eve-Lauryn Little Shell LaFountain** is an enrolled member of the Turtle Mountain Band of Chippewa. She is a multimedia artist, filmmaker, and educator. Her work explores identity, history, Indigenous Futurism, feminism, ghosts, magic, and her mixed Native American and Jewish heritage through lens-based media and installations. She is a Sundance New Frontier and Indigenous MacArthur Fellow, was a Flaherty Film Seminar Fellow, and has received support for her work from the Mike Kelley Foundation, the Andy Warhol Foundation, Cousin Collective, and more. She has also been an Interactive Storyteller for Tribeca Film Institute. LaFountain was born into a family of artists and raised in Santa Fe, New Mexico. She is a member of the Echo Park Film Center Collective. She teaches experimental film, photography, and portfolio development workshops at the California Institute of the Arts, where she is also the Assistant Director of Admissions for the School of Film/Video. She holds a BA from Hampshire College, and a dual MFA in Film & Video and Photography & Media from CalArts.