

# FILM AT REDCAT PRESENTS

**Mon Apr 19 | 8:00 PM PST |  
ONLINE**

Jack H. Skirball Series

\$10 [members \$8]

To get tickets, visit: [COUSIN](#)

## **COUSIN: CYCLE 0**

Program curated by COUSIN

*Ticket holders will have up to 72 hours to view the program once the screening has started.*

The collective COUSIN was founded in 2018 by Alexandra Lazarowich, Adam Piron, Sky Hopinka and Adam Khalil to provide support for Indigenous artists who expand traditional definitions and understanding of the moving image by experimenting with form and genre.

To celebrate and impart their mission, the collective launched **CYCLE 0**, a curated program of select, previously non-commissioned films by COUSIN artists, sharing a survey of their aesthetic vision with diverse audiences. These works embody COUSIN's ethos and represent a robust and provocative array of films by Indigenous artists involved in experimental and avant-garde cinema. Including works by Olivia Camfield and Woodrow Hunt, Raven Chacon and Cristóbal Martínez, Miguel Hilary, Fox Maxy and Rhayne Vermette, this program was first screened at the Camden International Film Festival.

**In person via Zoom: program curators and filmmakers TBA**

"These films offer up a cornucopia of mind-bending approaches to imagining Indigenous futures." – *Artforum*

## **The Program**

Woodrow Hunt, Olivia Camfield: ***We Only Answer Our Land Line***  
2019, digital video, color, sound, 6 min

An experimental essay film which explores the character of the Alien, non-linear Indigenous experience and the material specificity of digital video to resist the violence of Settler Colonialism. By layering video clips we bring attention to the material specificity of digital video and we ask the audience to keep in mind the layout of the cut and uncut clips within the Premiere Pro and Photoshop timelines.

Raven Chacon and Cristóbal Martínez:  
***A Song Often Played on the Radio***  
2019, digital video, color, sound, 23 min

The mysterious El Cantor is sent by the King of Spain to find the mythological Cities of Cibola amongst the sands of the Rio Grande Valley. Meanwhile, La Cantante is another scoundrel on the search for the valuable metals of the desert. Spurred by the justification of moralistic "dichos," the rival explorers come to learn what truly brought them to this land, understanding their true identities and finding that they were only stealing from themselves. Featuring Guillermo Gómez-Peña and Nacha Mendez.

Miguel Hilari: ***Pithole (Bocamina)***  
2019, digital video, color, sound, 22 min

Potosí, the colonial mining town. At the pithole, faces of the workers leaving the mine. These faces, turned into still images, are looked at by children. Images of other times?

Rhayne Vermette: ***Domus***  
2017, digital video, color, sound, 15 min

This is the story of the godlike architect, Carlo Mollino, animated within the desk space of failed architect, Rhayne Vermette. Made with love on 16mm, 35mm and Super-8mm, this classic tale of Pygmalion investigates

intersections between cinema and architecture. For E. Ackerman, A. Jarnow and T. Ito.

Fox Maxy: ***Maat Means Land***

2020, digital video, color, sound, 30 min

This compelling, playful collage film constantly ignores and challenges the rules of what film should be. Fox Maxy is fearless and averse to anything. He captures the moment in which he lives in raw, sometimes sentimental situations, and takes the freedom to speak up. Time and again, activism squeezes itself forward through the background, which gives the entire film an inescapable political layer.

### **The Filmmakers**

**Olivia Camfield and Woodrow Hunt** have been creative collaborators for the past two years. Separately, Olivia Camfield is a multimedia movement artist from the Mvskoke nation. Her work focuses on the intricacies of mixed-Indigenous identities, promoting Indigenous futurism, and the continued education of all settlers on the systematic erasing of Indigenous People, languages, sacred sites, and ancestral life ways. Camfield is currently a member of Dancing Earth Creations. Woodrow Hunt is a Klamath, Modoc and Cherokee artist. His work focuses on experimental films which explore the functions of and relationship between digital video and memory. His production company, Tule Films, works within the Indigenous community of Portland, Oregon specifically in education.

**Raven Chacon** (*Diné*) is a composer, performer and installation artist from Fort Defiance, Navajo Nation. As a solo artist, collaborator, or with Postcommodity, Chacon has exhibited or performed at Whitney Biennial, documenta 14, REDCAT, Musée d'art Contemporain de Montréal, San Francisco Electronic Music Festival, Chaco Canyon, Ende Tymes Festival, Savvy Contemporary, 18th Biennale of Sydney, and The Kennedy Center. He is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, and the American Academy's Berlin Prize for Music Composition. He lives in Albuquerque, NM.

**Miguel Hilari** (*Aymara*) is based in La Paz, Bolivia. His films deal with memory, migration, colonial history and work. They have been screened at Cinéma du Réel, CPH:DOX, Oberhausen, Images, Lincoln Center and Valdivia, among other venues, and they have received awards at Visions du Réel, FIDOCS, Márgenes and Transcinema. He collaborates regularly as a producer and editor on films by his colleagues, and he co-organized Festival de Cine Radical, a showcase for new cinema, for several years. He leads a project of image and sound workshops in rural public schools.

**Cristóbal Martínez** is an artist and publishing scholar. He has been a member of the interdisciplinary artist collective Postcommodity since 2010 and founded the artist-hacker performance ensemble Radio Healer in 2003. In 2015 Martínez completed his PhD in Rhetoric, Composition and Linguistics at Arizona State University and is now the Chair of Art and Technology at the San Francisco Art Institute.

**Fox Maxy** (*Ipai Kumeyaay & Payómkawichum*) is from San Diego, CA. They direct, act, write, and operate cameras. Maxy comes from a fashion production background and spent nearly a decade in NY. Now they work in LA, focusing on balancing film and cultural work.

**Rhayne Vermette** (*Métis*) was born in Notre Dame de Lourdes, Manitoba. It was while studying architecture at the University of Manitoba, that she fell into the practices of image making and storytelling. She is primarily self-taught and her films are opulent collages of fiction, animation, documentary, structuralist experimentalism, and reenactments. Vermette is fascinated with indeterminacy and operates under a cosmology of effects and influences. Her work has screened internationally at diverse occasions including Festival du Nouveau Cinema, Images Film Festival, Jihlava International Film Festival, European Media Arts Festival, DOXA, Melbourne International Animation Festival ... Vermette lives and works in Winnipeg, Manitoba.

### **Curatorial Statement**

COUSIN was formed in 2018 by Adam Piron, Alex Lazarowich, Sky Hopinka and Adam Khalil. The question of how to find other Indigenous filmmakers who are making work that is experimental and exciting was where we began. How to support and share their films is where we're at now.

In the spirit of that directive, our collective launched CYCLE 0, a screening series of select previous work of its commissioned artists. Every screening of this program has been a different curated iteration of the program, each time featuring different works or play orders to constantly reframe how to approach and engage with their proposals. These works embody COUSIN's ethos and showcase a robust and provocative array of films by Indigenous artists working in the experimental realm.

Cycle 0, an acknowledgment of what comes before a beginning. These films - by Raven Chacon and Cristóbal Martínez, Woodrow Hunt, Olivia Camfield, Miguel Hilari, Fox Maxy and Rhayne Vermette - embody artistic dedication to the filmmakers' practice and experimentation, and have been deeply inspirational to COUSIN.

### **The Curators**

**Sky Hopinka** (*Ho-Chunk Nation/Pechanga Band of Luiseño Indians*) is the 2020 recipient of The Herb Alpert Award in the Arts in Film/Video and a 2020 Guggenheim fellow. Born and raised in Ferndale, Washington, he spent a number of years in Palm Springs and Riverside, California, Portland, Oregon, and Milwaukee, Wisconsin. In Portland he studied and taught Chinuk Wawa, a language indigenous to the Lower Columbia River Basin. His video, photo, and text work centers around personal positions of Indigenous homeland and landscape, designs of language as containers of culture expressed through personal, documentary, and non-fiction forms of media. He received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee, and is currently teaching at Bard College.

His work has played at various festivals including ImagineNATIVE Media + Arts Festival, Images, Wavelengths, Ann Arbor Film Festival, Sundance, and Projections. His work was a part of the 2016 Wisconsin Triennial and the 2017 Whitney Biennial and the 2018 FRONT Triennial. He was a guest curator at the 2019 Whitney Biennial and was a part of Cosmopolis #2 at the Centre Pompidou.

**Adam Khalil** is a filmmaker and artist from the Ojibway tribe who lives and works in Brooklyn. His practice attempts to subvert traditional forms of ethnography through humor, relation, and transgression. Khalil's work has been exhibited at the Museum of Modern Art, Sundance Film Festival, Walker

Arts Center, Lincoln Center, Tate Modern, and Whitney Museum of American Art, among other institutions. Khalil is the recipient of various fellowships and grants, including but not limited to: Sundance Art of Nonfiction, Sundance Institute Indigenous Film Opportunity Fellowship, UnionDocs Collaborative Fellowship, and Gates Millennium Scholarship. Khalil received his BA from Bard College.

**Alexandra Lazarowich** is a Cree Producer, Director and Screenwriter whose work has premiered at film festivals around the world. She is passionate about telling indigenous stories. Her most recent documentary, *Fast Horse*, premiered and won the Special Jury Award for Directing at the 2019 Sundance Film Festival. Her latest short film, *Lake*, premiered at the 2019 Hot Docs Documentary Film Festival, as part of the 5 Minute Feminist Film Program. Her body of work as a director and producer include *Indian Rights for Indian Women*, *Out of Nothing*, *Cree Code Talker*, *Crooked Creek*, *Empty Metal*, *INAATE/SE/* and *Alvaro*.

She was also the Creative Director for the new Royal Alberta Museum in Edmonton, Alberta. She directed thirty-one unique audio and video elements for the museum's new Human History wing illuminating the cultures and histories of the Blackfoot, Cree, Denesųłı́né, Dene Tha', Métis, Nakota and Stoney Nakoda.

**Adam Piron** is a filmmaker and film programmer based in Southern California. He's a member of the Kiowa Tribe of Oklahoma and a Mohawk descendant. He is also a co-founder of COUSIN, a collective supporting Indigenous artists expanding the form of film. Piron is a member of the Sundance Film Festival's short film programming team and currently serves as the Associate Director of Sundance Institute's Indigenous Program. He was formerly the Film Curator for the Los Angeles County Museum of Art (LACMA), and he also programmed for AFI DOCS and AFI Fest. His films have played in The New Yorker's Documentary Series, Camden International Film Festival, Indie Grits, Seattle International Film Festival with upcoming screenings at MoMA Doc Fortnight, San Francisco International Film Festival and True/False Film Festival.

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