



Bob Baker, Cultural Advisor, Performer. Bob Baker (Squamish Ancestral name is S7aplek, Hawaiian name is Lanakila) is co-founder and Spokesperson for Spakwus Slolem (Eagle Song) the most reputable Dance Group of the Squamish Nation. Born and Raised Squamish, Bob has been exercising his Culture through Singing, Dances, and various presentations, for over 35 years. Accomplishments range from revival of Sea-going Canoes and traditions, to Cultural projects such as the 27 ft. Grandmother Welcome Figure, at Ambleside Beach Park, to dance presentations in Taiwan, Hawaii, Japan, Switzerland, (Montreaux Jazz Festival), and opening Ceremonies for Western Canada Summer games, Nation Aboriginal Hockey Championships, International U18 Lacrosse Championships, and recently, opening ceremony for the Canada Aboriginal Music Awards.



Keith Barker is an Algonquin Métis playwright, actor, and theatre director from Northwestern Ontario, and the current Artistic Director at Native Earth Performing Arts. He was a finalist for the Governor General's Award for English Drama in 2018 for his play, This Is How We Got Here. Keith received a Saskatchewan and Area Theatre Award for Excellence in Playwriting and a Yukon Arts Award for Best Art for Social Change for his play, The Hours That Remain. Prior to taking the job at Native Earth, Keith served as a Theatre Program Officer for the Canada Council for the Arts.
(photo credit: getting captured)



Denise Bolduc (Anishinaabe) is an accomplished cultural leader and a catalyst for creative growth. Denise curates, programs, and produces platforms inspiring artistic experiences, collaboration and engagement. Notable activities include Illuminating works (Luminato), The Original Peoples Party & First Nations Exchange (Australia), Tributaries (Luminato), Intersections of Culture (CAPACOA), Beyond 150 Years: An Acknowledgement of Indigenous Film, Miiyuu Pimaatswin, Songs in the Key of Cree, Maadaadizi/Summer Journeys (PAN AM Path), and the Thunderbird Marketplace. Denise was Co-Founder & Artistic Director of the Aboriginal Music Project, and the founding Artistic Director & Producer of the inaugural Planet IndigenUs Festival.
(photo credit: Rosalie Favel)



Chris Creighton-Kelly is an interdisciplinary artist, writer and cultural critic born in the UK with South Asian/British roots. His artworks have been presented across Canada and in India, Europe & USA. Since 2016, he has been co-director of Primary Colours/ Couleurs primaires. In 2011, he co-authored with France Trépanier, Understanding Aboriginal Art in Canada Today. In 1989-91, Chris was a consultant to the Canada Council on issues of racial equity. His work led to the launching of two significant initiatives - the Aboriginal Arts Office and the Equity Office that have subsequently transformed the Council from an exclusively Eurocentric arts agency into one in which multiple art traditions are funded. Chris appreciates his audiences a lot.



Barbara Kanerattoni Diabo. Originally from the Mohawk Nation of Kahnawake, Barbara Kanerattoni Diabo now lives in Montreal. A professional dancer and choreographer performing and creating in many genres for over 25 years, she currently specializes in merging traditional First Nation's dance with contemporary styles. Barbara takes great pride in sharing her culture with audiences and has performed across Canada and internationally – notably the Banff Centre, Alberta; Heard Museum, Arizona; 40th Anniversary Olympic Stadium, Montreal; Gathering of Nations, New Mexico; and Prismatic Arts Festival, Halifax. Over the years, through dance, music, storytelling, and interactive workshops, Barbara has brought her culture to all ages, from toddlers to elders.
(photo credit: Emily Smith)



Tarah Hogue is a curator, writer and uninvited guest on xw̓məθkwəy̓əm (Musqueam), Skwxw̓7mesh (Squamish), and sə̓liłwətaʔt̓ (Tsleil-Waututh) territories/Vancouver, B.C. where she has lived since 2008. Of Métis and Dutch descent, Hogue was raised in Red Deer, AB on the border between Treaty 6 and 7 territories. She holds a master's degree in Critical and Curatorial Studies from the University of British Columbia. Hogue is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery. Her recent exhibition, Ayumi Goto and Peter Morin: how do you carry the land? featured the artists' ongoing collaborative performance art practice alongside invited contributions by Corey Bulpitt, Roxanne Charles, Navarana Igloliorte, Cheryl L'Hirondelle, Haruko Okano and Juliane Okot Bitek.
(photo credit: Amanda Strong)



Dr. Lindsay Lachance is the Artistic Associate of Indigenous Theatre at the National Arts Centre and is from an Algonquin Anishinabe and Canadian family. Lindsay's doctoral work exists at the intersections of Indigenous Theatre and Critical Indigenous Studies, where she celebrates and supports Indigenous theatre art and artists. Lindsay works as a dramaturg, and has developed and taught courses in both First Nations & Indigenous Studies and Theatre Studies at the University of British Columbia and at Simon Fraser University. Lindsay has been working with youth for over 15 years at summer camps, community centres, The Native Youth Program at the UBC Museum of Anthropology and the Indigenous Youth Residency Program at the Art Gallery of Ontario.



Émilie Monnet. At the intersection of theatre, performance and media arts, the practice of Émilie Monnet centres on questions of identity, memory, history and transformation. Her works privilege collaborative processes of creation, and are typically presented as interdisciplinary theatre or immersive performance experiences. As artist in residence at Centre du Théâtre d'Aujourd'hui from 2018-21, Émilie recently presented her 2018 play *Okinum*, the result of her most recent research around sonic dramaturgy. In the Spring of 2019, she will present *This Time Will Be Different*, an installation performance co-created with choreographer Lara Kramer. The Artistic Director of Onishka Productions, she also founded Indigenous Contemporary Scene, a platform for the presentation of live arts by Indigenous artists in 2016. Émilie's heritage is Anishnaabe and French, she was raised in the Outaouais, Quebec, and now lives in Tiohtià:ke / Mooniyaang / Montréal. onishka.org
(photo credit: Christian Blais)



Meena Natarajan is a playwright and director and the Executive and Literary Director of Pangea World Theater, a progressive, international ensemble space for arts and dialogue. She has led the theater's growth since its founding in 1995. She was on the Advisory Council of the Community Arts Network and is past President of Women Playwrights International. She has written several full-length works for Pangea, ranging from adaptations of poetry and mythology to original works dealing with war, spirituality, personal and collective memory.
(photo credit: Sandhill Photography)



Valerie Sing Turner is an award-winning theatre artist who performs, writes, directs, dramaturges, and produces. She is the founder/Artistic Producer of Visceral Visions, whose activities feature a potent mix of storytelling, advocacy, and professional development; the company's latest initiative is CultureBrew.art (formerly DiverseTheatreBC), a digital platform featuring a searchable database of Indigenous and racialized artists in the performing arts launching in June, for which Valerie is Creative Director. A former artist-in-residence with National Arts Centre, she is developing *In the Shadow of the Mountains*, a play for 10 actors.



Yves Sioui Durand. In 1985, Yves Sioui Durand founded Ondinnok, a pioneering company for francophone Indigenous theatre in Quebec. For 33 years, he has pursued a theatrical approach reappropriating Indigenous spirituality as an imaginary territory. Mythological allegories blossom as a consequence of his powerful stage direction. His creations lay bare the collective wound, the collective abscess; they evade alienation by proposing a new ethic. Yves has written more than 14 dramas for Radio-Canada and over 26 original scripts for the stage. In 2011, he directed *Mesnak*, the first Indigenous feature fiction film in Québec. In 2017, he won the Governor General of Canada award and the Hnatyshyn Foundation award for his outstanding contribution to the performing arts. In 2018, Yves received l'Ordre du Québec, Compagnon des Arts et des Lettres.



France Trépanier is a visual artist, curator and researcher of Kanien'kéha:ka and French ancestry. Her practice is informed by strategies of collaboration. France was recently selected, by the Canada Council for the Arts, to be part of the Indigenous Curators Exchange in Australia, New Zealand and the 2017 Venice Biennale. She is the Aboriginal Curator at Open Space Arts Society in Victoria BC, where she recently curated the *Awakening Memory* Project with artists Sonny Assu, LessLIE and Marianne Nicolson. France was the co-recipient of the 2012 Audain Aboriginal Curatorial Fellowship by the Art Gallery of Greater Victoria. She co-authored with Chris Creighton-Kelly *Understanding Aboriginal Art in Canada Today: a Knowledge and Literature Review* for the Canada Council for the Arts. Her essays and articles have been published in numerous journals and magazines. France is co-chair of the Indigenous Program Council at the Banff Centre.



Gregory Younging is a member of Opsakwayak Cree Nation in Northern Manitoba. He holds a Master of Arts degree from the Institute of Canadian Studies at Carleton University and a Master of Publishing degree from the Canadian Centre for Studies in Publishing at Simon Fraser University. He received his doctoral degree from the Department of Educational Studies at University of British Columbia. Gregory has worked for the Royal Commission on Aboriginal Peoples, and the Truth and Reconciliation Commission. From 1990 to 2003, he was Managing Editor of Theytus Books. He is now on faculty with the Indigenous Studies Program at University of British Columbia Okanagan.



T'uy't'ananat-Cease Wyss is an interdisciplinary artist who works with new media, is an ethnobotanist and more recently has returned to her textiles art practice through learning Coast Salish weaving techniques. Building on this ancient technology Cease will be embarking on a high tech project through Emily Carr College of Art and Design on Loretta Todd's *IM4: Indigenous Matriarchs 4* [as in the Sacred 4 directions] and will be building Virtual Reality and Augmented Reality worlds. Cease has been named the 2018 Indigenous Storyteller in Residence at the Vancouver Public Library and will be found at various libraries and community spaces from March til June. Her upcoming collaboration with Dene Artist Anne Riley Public Art project, 'A Constellation of Remediation' will be focused on Remediation of former gas station sites throughout Vancouver from now until 2019. She is a member of the Aboriginal Writers Collective West Coast and lives in East Vancouver. She is a beekeeper and community engaged gardener.