

### kiskisiwin nimihko bios:

PJ Prudat (she/her) is a Treaty 6, snowstorm-born, proud Métis/nehiyaw (ancestral roots to batoche, red river, qu'appelle) & french/scandinavian actor and writer. She holds residencies with the Theatre Centre and Nightswimming and recently with Banff *playwrights lab* and Canadian Stage. PJ has played as a *company actor* at the National Arts Centre (english & Indigenous theatres), the Shaw Festival and in Indigenous~creative-led shows extensively across the country. She was last seen as Rebecca in the inaugural National Arts Centre-Indigenous Theatre production of Marie Clements's *the unnatural and accidental women* directed by Muriel Miguel and at the Belfry Theatre in Tara Beagan's *Ministry of Grace* as Grace.

PJ can be heard on the CBC Radio's *this place: 150 years retold* as the real-life, ever-deadly *Annie of Red River*. PJ teaches *Writers Bloc* at Young Peoples Theatre and recently led the Paprika Theatre Festival *Indigenous Arts Program*. She lives on the traditional lands of the Michi Saagiig and the Chippewas of the *Williams Treaties First Nations* and is currently writing/workshopping several plays and a novel.

**Chala Hunter** (she/her) is a bilingual writer, director, actor and producer who grew up in Saskatoon, which is located on the traditional territory of the Cree, Nakota, Dakota, Saulteaux, Dene, and Métis peoples. Currently residing in Tkaronto, part of the Dish with One Spoon covenant, she is a graduate of the acting program at the National Theatre School of Canada and has performed in theatres across Canada, and nominated for both a Dora and a Meta for her work. Highlights: *The Supine Cobbler*, *Beaver*, and *The Philosopher's Wife*.

Her first short film, *Moon Dog*, starring Martha Burns and Alice Snaden screened at The Canadian Film Festival 2019, as well as the NSI Online Film Festival. *P!GS*, her second short, recently premiered at the Caribbean Tales International Film Festival.

Most recently, she was the Writing Assistant on *Nurses* (Global/NBC), and *Burden of Truth* (CBC). Currently working as an assistant to a director, she's developing a serialized dark comedy - *Little Animals*, about two roadkill clean up workers trying to survive life in the big smoke. She is grateful and honoured to work on this project, and to be a part of the festival.

**Joseph Naytowhow** is a gifted Plains/Woodland Cree (nehiyaw) singer/songwriter, storyteller, and voice, stage and film actor from the Sturgeon Lake First Nation Band in Saskatchewan. As a child, Joseph was influenced by his grandfather's traditional and ceremonial chants as well as the sounds of the fiddle and guitar. Today he is renowned for his unique style of Cree/English storytelling, combined with original contemporary music and traditional First Nations drum and rattle songs.

An accomplished performer, Joseph is the recipient of the 2006 *Canadian Aboriginal Music Award's* **Keeper of the Tradition Award** and the 2005 **Commemorative Medal** for the *Saskatchewan Centennial*. In 2009 Joseph also received a Gemini Award for **Best Individual or Ensemble Performance in an Animated Program or Series** for his role in *Wapos Bay* series. That same year he was also awarded **Best Emerging Male Actor** at the *Winnipeg Aboriginal Film Festival* for his role in *Run: Broken Yet Brave* and won **Best Traditional Male Dancer** at *John Arcand's Fiddlefest* in Saskatchewan. He has performed for the Prince of Wales, the Lieutenant Governor of Saskatchewan and many other notables. His demanding schedule continues to take him to conferences, symposia, festivals and art/research projects both nationally and internationally.

**Monique Mojica** (Guna and Rappahannock nations) Actor/Playwright - is passionately dedicated to a theatrical practice as an act of healing, of reclaiming historical/cultural memory and of resistance. Spun directly from the family-web of New York's Spiderwoman Theater, her theatrical practice embraces her artistic lineage through mining stories embedded in the body in connection to land and place. Monique has taught Indigenous Theatre in theory, process and practice at Brown University, the University of Illinois, the Institute of American Indian Arts, McMaster University and is a former co-director of the Centre for Indigenous Theatre. She has lectured on land-based embodied research and taught performance workshops throughout Canada, the US, Latin America and Europe.

She was most recently seen onstage in the role of Aunt Shadie in Marie Clements' *The Unnatural and Accidental Women*, the inaugural production of the new Indigenous Theatre department at The National Arts Centre, with the National Arts Centre Orchestra in the European tour of *I lost my Talk* as part of the *Life Reflected* series, *Izzie M.: The Alchemy of Enfreakment* written by Monique with a diverse artistic collaborative team in Tara Beagan's *Honour Beat* for Theatre Calgary. Upcoming projects include the role dramaturg for Kaha:wi Dance Theatre's *Sken:en* created by Santee Smith. She is the founder and Artistic Director of **Chocolate Woman Collective**.

**Brian Quirt** is the founder and Artistic Director of Nightswimming. His work as dramaturg, director and playwright has been seen at theatres across Canada. Since 2012 he has also been Director of the Banff Centre Playwrights Lab. With Nightswimming he has commissioned and developed 30 new works, created ten of his own plays, and directed the premieres and national tours of many Nightswimming productions including new works by Anita Majumdar, Carmen Aguirre, Anosh Irani, Judith Thompson, Michael Redhill, Jason Sherman, and Jane Urquhart. He's held senior positions at the Great Canadian Theatre Company, Factory Theatre, The Theatre Centre and Canadian Stage Company.

**Lucia Linares** is a queer trans non-binary Latinx filmmaker, producer, and multidisciplinary artist born in Lima, Peru, and based in Toronto. They focus on stories about their own experiences as a queer immigrant and bringing 2slgbtqia+ stories to the mainstream, to be able to give younger generations the chance to see themselves represented in media and theatre. As someone who grew up without knowing how powerful art could be, Lucia strives to create a world where storytelling is able to shape and question people's perspectives and be able to create connections with audiences all over the world. As part of the 2018 Inside Out New Visions program, they co-created and produced their first short film: *Hi Mrs. Friedman!* (Vancouver Queer Film Festival, Reel Pride Festival, Berlin Short Film Festival, Leeds Queer Film Festival), and have worked with JAYU as a pre-programmer for the Humans Rights Film Festival. Through Sketch Art's program Making Sense, they developed and showcased their video installation *Home*, which merged their two homes, Toronto and Lima, through visuals and sound, in partnership with The Toronto Media Centre and Canadian Filmmakers Distribution Centre. They co-created and perform as one of the members of the Latinx Drag King boyband "Boiband The Boyband", who

premiered at the 2018 Rhubarb Festival and headlined Toronto Pride 2020 as part of LatinXplosion (Latinx Virtual Stage). Currently, they are part of the first Design Lab with the 19th Paprika Theatre Festival that focuses on sound and lighting design for live performance.

They're majoring in Film and Media Production at Humber College to be able to expand their knowledge and grow as a filmmaker.

**Abby Esteireiro** (she/her) is a theatre maker and designer in Toronto.

Recently, she co-directed a digital production of [\*Porcelain Tigers\*](#) by Carline Hsieh, an intergenerational Chinese-Canadian story of familial and queer love, conflict, and food. In 2020, she won the UofT Drama Coalition Award for Best Direction for her work on *The Madness of the Square*.

Her design work was showcased as a part of the Canadian student exhibition at the Prague Quadrennial of Performance Design and Space in 2019. She designed for *The Boy Who Cried*, which won the President's Award for Best Production at the 2020 UofT Drama Festival.

Abby is very interested in researching Chinese-Canadian and Asian-Canadian theatre in relation to nationhood and belonging and would love to chat with folks also interested in this topic. ≧▽≦