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2016





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KYOTO, JAPAN

# HELIX

KIRILOLA & MARIE-MICHELE



## A Selection of Short Films

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## A Selection of Short Films

Friday September 18, 2015 @ 5:30 pm

Film fans of all stripes are invited to discover twelve bold new productions. A unique opportunity to see dance as captured by the trained eye of these talented directors.

13th Edition of the Quartiers Danses Festival

FREE ADMISSION

First-come, first-served

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Photo credit : 'Grey Matter' by  
Marie-Michele Jasmin-Bélisle



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## QUARTIERS DANSES

## Saturday, September 19

5:30 p.m



### Short films about dance

Anastasia Wansbrough  
Claudia Chan Tak et Gabriel Germain  
Catherine Laframboise Desjardins  
Chantal Caron et Albert Girard – Fleuve | Espace danse  
Pascal Seguel Reynolds  
Alecska Divisadero  
Nans Bortuzzo

David Latreille  
Claudia Chan Tak  
Marie-Michèle Jasmin-Bélisle  
Annie-Claude Coutu Geoffroy  
Priscilla Guy – Mandoline Hybride  
**Auditorium Maxwell-Cummings du Musée des beaux-arts de Montréal**

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心と魂を輝かせるスピリチュアル・マガ

2012年12月9日発行 第16巻1号 通巻194号(毎月1日発行) bio  
2006年12月15日第3種郵便物認可

# anemone

創刊20周年year!

2012 January  
No.194

1

定価870円  
[本誌829円]

特集

いよいよ次元シフトが本格化!

## 2012年大予測

with アセンションNOW

高次元スターシステムが集結した  
「アンドロメダ評議会」がサポート!

### 本格的に始まった 地球と人類のアセンション

チャネラー、エレナ・ダ・フォンセッカさんが伝える  
宇宙連合とアセンデッドマスターが導く  
次元シフトへのプロセス

神選使、三穂希祐月さんが降ろす神の声

### 日本人への警告 神が伝える 2012年とそれ以降

スピリチュアル・リーダーが読み解く  
2012年の傾向と対策

ヒーリングアーティスト・松尾みどりさん

未来予測アナリスト・高島康司さん

超気功師・田之上央尚さん

特集2 自然災害、食糧&経済危機 etc.

### これからの時代のサバイバル術

サバイバルに強い自給自足生活のモデルスポット

### 日本全国コミュニティMAP

実践者たちが語るサバイバルの心得

マドモアゼル・愛さん／富士山ニニギさん

伯宮幸明さん

シリーズ2 微生物が日本を救う!

幻の伝統食の復活に次々と成功

### 天然菌で作った極上の発酵食品

大人気ヒーラー 杉本謙堂さんの現地レポート

第3回 世界民族長老会議 in コロンビア

聖母の愛のメッセンジャー  
姫乃宮亜美さんが導く  
高次元の優しい波に乗る方法



# ボイストレーナー、キリロラ☆さんに聞く 輝く声で自分が変わる クリアボイスの響き

音をシャットアウトしすぎて  
心の声を見失った現代人

日本の古代文化、特に縄文文化から  
受けたインスピレーションを音楽で表現  
しているキリロラさん。その活動を通して、  
自然の中で歌うという経験を味わう  
うちに、「自然の声（自然音）」が聞こ  
えるようになった」と言います。  
「私が竹やぶで歌い始めるころ、竹たちが  
『うわー』と鳴り出します。海辺では、  
風と波とそれぞれの音が私の声と合わさ  
り、ひとつの音になって現れます。とても  
感動的な瞬間です。」  
ところが、多くの人には、こういった  
自然の音が聞こえていません。声を受容す  
ることで自然のエネルギーを体感するよう  
になる。キリロラさんは、やがてその理  
由に思い当たりました。

音をシャットアウトしてしまっただけで  
なく、また、キリロラさんは「声はその人自  
身のエネルギーを伝えるもの」というこ  
とに気が付きました。同時に、「そのエ  
ネルギーを、きちんと伝えることができ  
ない人がいる」とも感じました。耳  
をふさぐことで五感の使い方を忘れてし  
まい。内側にある自分のエネルギー、つ  
まり自分自身の声が聞こえなくなっ  
てしまっている。その声は、受容する  
ことができなくなってしまうのです。  
「本来の声を発するのは大切なことです。  
私のレッスンでは、耳を閉めるとする五感  
を閉ざしてしまっています。すると、今ま  
で聞こえなかった内なる声が出てくるよ  
うになります。その時、人は本来の自分  
の声に近づいていくんです。」  
その真理を多くの人に知ってもらいた  
いと思ったキリロラさんは、ア・ティス  
トとしての活動を始めたのです。そのま  
なは、人を元気づけようという気持ちで、  
「この言葉を伝えたい」という心

本来の自分の声と繋がった時  
人の心により思いが伝わる

クリアボイスのレッスンは、一般的にボイ  
ス・トレーニングの大きな違いは、万人  
に受け入れられやすい声を目指すのでは  
なく、その人の本質的な声を引き出す点  
にあります。キリロラさんは声を聞くと  
いて、「本人が本来の自分と繋がっている  
か、どうか分かる」と言います。  
「声は音です。その音と本人の人格が  
一致している時、本来の声が出てきます。  
でも、本当の自分と繋がっていない方の  
声は多いので、受容する声が本来の声と  
ずれている場合が多いんです。」  
その理由は、メンタル的な問題がま  
とんどだそう。例えば、言いたいことが  
言えないという経験や、前世の影響を受  
けている場合もあり、自分のエネルギー  
に蓋をして、本来の声が出せなくなっ  
ているのです。こういった様々な理由で、自  
分の声や自分自身を表現できなくなっ  
て、その人自身がすでに萎縮しているもの  
を持っている。それに気づいていない人

ボイストレーナーのkirilo'ia' キリロラ☆さんは、  
私たち現代人は溢れる情報や雑音などと一緒に、内なる声にまで耳をふさぎ  
自分自身を見失ってしまったと言います。  
しかし、体の中にあるエネルギーに意識を合わせ、声を響かせることで  
自分の内側に再び響けば、思い通りの現実を生かされることを発見しました。  
本来の自分と繋がるための声を取り戻すには？  
その問いのある声や評価され、大企業のアナウンスに1500本以上に登場し、  
海外でも活躍中のキリロラさんに、そのコツを教えてください。

取材 文◎鈴木洋子 取材協力◎キリロラ☆さん 構成◎編集部 撮影◎佐々木 寛 写真◎佐々木 寛

anemone 01/01/2012



「ボイストレーナー」とは、人の  
声の質や音量、発音などを  
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10/31/11

日刊油業報知新聞

【第二種郵便物認可】 【隔週刊】 月刊新報25,000円

隅田商事 イベント、試写会を開催

ヤマモトカップ10周年記念  
映画・ナワカミッ／インディアン  
は現りやまず

隅田商事が映画・ナワカミッ／インディアンを上映

隅田商事が映画・ナワカミッ／インディアンを上映

映画製作協力

デニス・パンクス

越川 穂子

「映画製作協力」のコーナーでは、映画の製作に関与した方々のインタビューや、映画の制作過程について詳しく紹介しています。

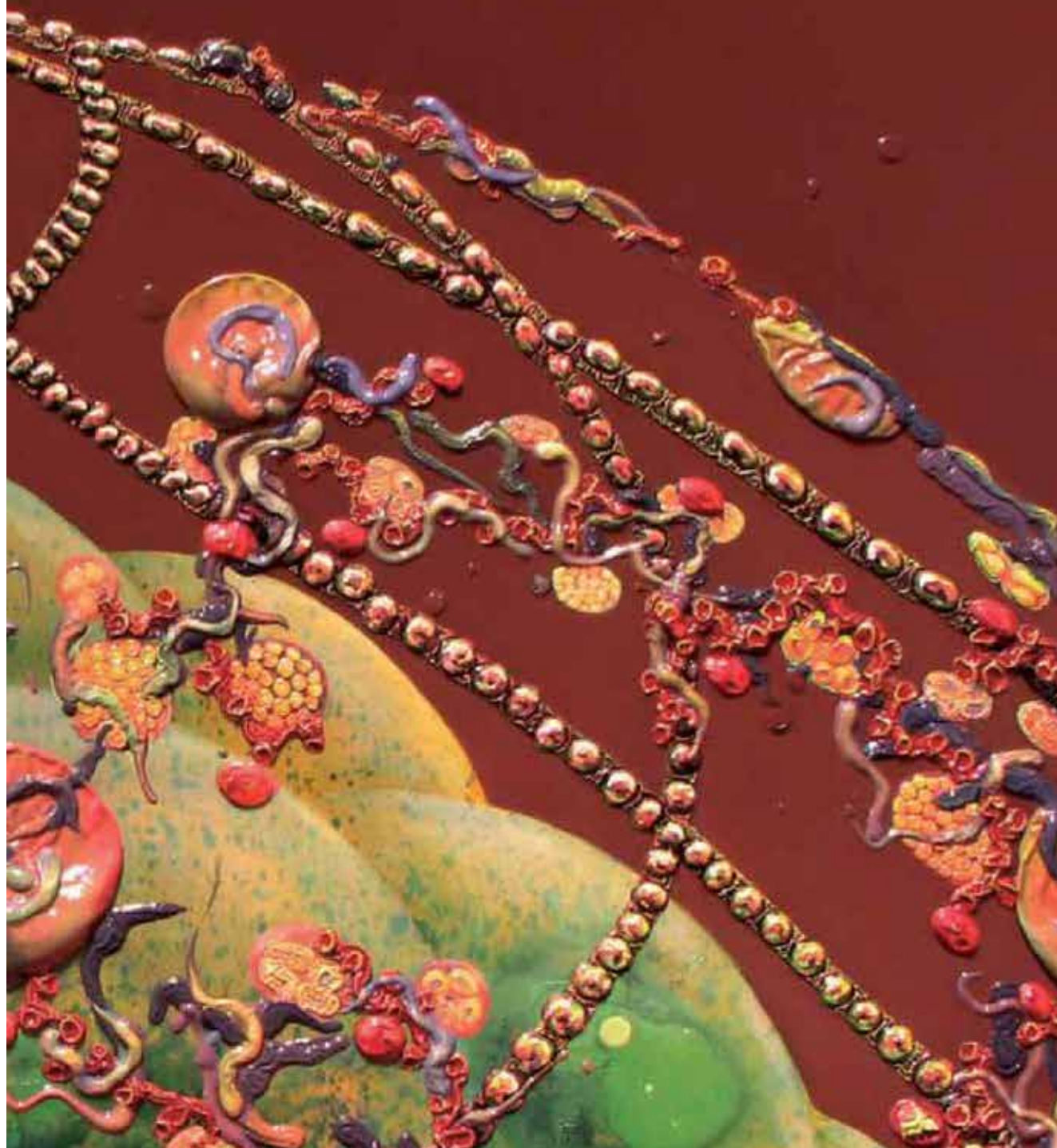
デニス・パンクスは、映画の製作に深く関わっており、映画の制作過程について詳しく紹介しています。

越川 穂子は、映画の製作に関与しており、映画の制作過程について詳しく紹介しています。



# Flatlanders & Surface Dwellers

exhibition catalog





"Desert Haiku (...) a hauntingly beautiful film ..."

with" the surfaces of our gadgets, but still in this form, an illusion is all we are ultimately permitted.

This leaves the curious soul with the desire to connect, to penetrate and to expose layers. Far from shallow, artists are aware that surface depths are theirs to inhabit, whether they manifest a mask of superficiality, a final layer of honesty or a cloak of mystery.

In the lush series *Fabergenic*, **Melissa Gwyn** uses one-point perspective and carefully manipulated ribbons of oil paint to seduce and intrigue, indicating fertile but delicate dimensionality. **Blake Gibson's** paintings instinctually follow mark with mark, gouging, scooping and continuously carpeting a depthless field of chromatic texture that somehow still infers infinite atmosphere. **Marla Fields'** work startles us with a dense yet luminous crust of color, the detritus of life visible, suggesting an emotional archaeology we can dig into deeply. *Mind Gears* by **Timothy Nero** allow not only paint, but also non-rectangular form to reference interior machinery, hinting at busy mind-mechanics under a protective fleshy-fibrous pelt.

The earth's surface becomes a canvas through the rain paintings of **Jim Wilsterman**. By exposing layers of ruddy earth, precipitation acts as both paint and brush, pummeling and mottling the surface into a familiar but still alien landscape. Our eco-systemic relationship to the earth's surface comes alive in *Desert Haiku*, a hauntingly beautiful film by **Marie-Michèle Jasmin-Bélisle**. At once both ancient and contemporary, the film presents a visual meshing of desert landscape, the precious element of water and spirit-like human progeny synchronizing in an order long-buried in our collective memory. Landscape comes alive in the unique tableaux of **Gregory Euclide**; what might have been a rather pleasant, contemplative work becomes a dynamically materialized island of life bursting from the wall, daring to inhabit real space in a surprising convulsion of the picture-plane.

Imagined human self-sustainability is the topic of **Nicole Dextras'** *Nomadik Harvest Dress*, a "wearable architecture" made from recycled clothing and natural materials. Its surface performs the multiple functions of covering, sheltering and even feeding the wearer. This may indicate an echo of our nomadic past or a prototype for use in an uncertain future. The cluster paintings by **Peter Voshefski** seem to illustrate a non-sequential narrative of the mythology of life and earth. On each "page" we discover a new



# Marie-Michèle Jasmin-Bélisle

Albuquerque, New Mexico / Montreal, Quebec



"*Desert Haiku* is a cinematic ode to the desert. Part poem, opera, creation story and personal mythology, it speaks of the memory of the land through the fusion of modern technology and ancient landscapes. The film was inspired by the theory of morphic resonance, and born after eight years of traveling through the American Southwest, experiencing the presence of the sublime. Re-imagining the memory of the desert, both ancient and future, the search for water as the source of life becomes also a metaphor for one's soul. Roaming the land, exploring its textures and formations, one begins to draw parallels of identity between our own mystic DNA, Sun and Earth, skin and soil, movement and water, soul and sky."

## Flatlanders & Surface Dwellers

Curated by Lea Anderson



516 Central Avenue SW  
Downtown Albuquerque, New Mexico  
[www.516arts.org](http://www.516arts.org)

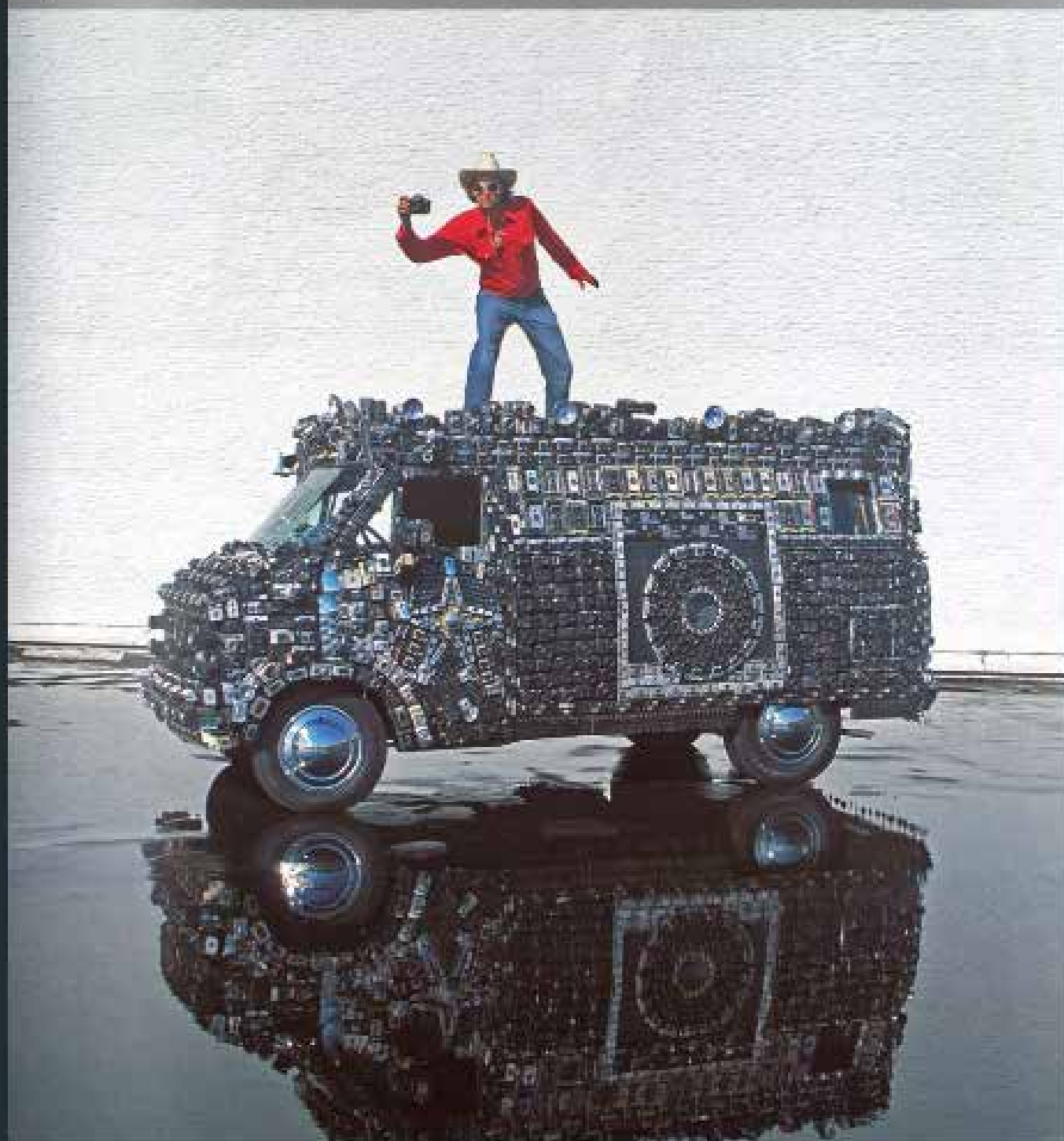


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## COVER STORY

Top photo: A production still from the film, *Desert Haiku*; Bottom photos: Different scenes from *Myth and Infrastructure* a performance by Miwa Matreyek Gwenaëlle.



Photo: Marie-Michèle Jasmin-Belisle

sages we send to other planets?” asked one of the Tweet/artists.

If you heard bird sounds coming from the roof of the Albuquerque Museum, it was likely being emitted from *Albireo*, a trio of bird-ish sculptures that look more or less like the insides of an old desktop computer, if it were dropped on the floor. *Albireo*, by Mark Malmberg of Orinda, California, comprised of “solar panels, an Arduino microprocessor, LEDs, speakers, and motors” form what the Malmberg calls “autonomous creatures” who “sleep by night and dance and sing through the day.”

Similarly, other artists used old cell phones in their sculptures, as well as a sort of weeping shower-curtain (“SHIVER”) and a row of clocks that spell ETERNITY twice a day. Filmmaker Harrod Blank (director of documentaries *Automorphosis* and *Wild Wheels*) was there with his *Camera Van* – a vehicle literally covered with old cameras, some of which are watching and recording the watchers. A large screen depicting *JUNKSPACE* (by Lynn Cazabon and Neal McDonald), promises, through a feat of elaborate programming and an “iOS APP”, to depict “two forms of waste”: “Earthbound (electronic waste) are the remnants of the many devices that fills our lives, transformed from objects of desire to trash through a self-perpetuating cycle of obsolescence. Celestial (orbital debris) consists of the millions of pieces of junk currently circling the Earth, left behind by decades of satellite and space missions.”

These are not artists painting a pretty picture of the future. Or the present, for that matter. Unlike traditional art, it’s rarely, in fact, about the picture at all. “The art is in the documentation” commented one digital artist.

“IN SOME FAR OFF PLACE MANY LIGHT YEARS  
IN SPACE I’LL BUILD A WORLD OF ABSTRACT DREAMS.  
AND WAIT FOR YOU...” (SUN RA)

Underlying these works is an apocalyptic vision of the future – and the present. It seemed fitting, therefore, to pay a visit to the apocalyptic past by making a pilgrimage to the Nuclear Museum, a testament to the Cold War history of New Mexico. There, on the outskirts of Albuquerque, you can see a replica of Fat Boy and Little Man, the bombs dropped on Hiroshima and Nagasaki, among other atomic artifacts developed right up highway 40 in Los Alamos.

Call me romantic... but I thought woefully missing from most of this electronic art was any hint of sensuality. *Desert Haiku*, a lushly hypnotic experimental film by Marie-Michèle Jasmin-Belisle, helped make up for that lack – and the fact that the filmmaker, originally from Canada, said she had fallen in love with New Mexico. Shooting in the White Sands desert, the film infuses the stark setting with an operatic soundtrack and an unlikely mix of cultural elements; including Japanese and Hopi.

Ah - the land of enchantment, where even your GPS does not always work. □



Photo: Gwenaëlle Gobé

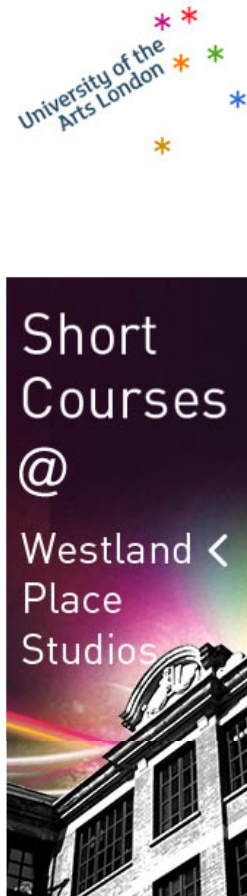


Photo: Scott Grollier



Photo: Scott Grollier



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## ISEA 2012

Sun, 30/12/2012 - 12:22 — Aimee Macpherson



The International Symposium of Electronic Art is a peripatetic, international art festival. ISEA has been organized in a different location every year since its conception in 1990. Originating from the Netherlands, it is a non-profit NGO and seeks to *"foster interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and technology."*<sup>[1]</sup> Different locations are chosen each year, the venue serving to emphasize the festival's theme. This year, the location was New Mexico, USA, and the title was *Machine Wilderness*, an apt choice given New Mexico's vast desert expanse including terrain such as White Sands, the world's largest gypsum dunefield, and the location's history as a site of scientific endeavor (the United States Army first tested the atomic bomb in the Jornada del Muerto desert just 35 miles south of the town Socorro).

ISEA 2012, New Mexico, was over a week long and held in three cities: Albuquerque, Santa Fe and Taos. The festival was thought provoking and playful, using a wide range of locations in a creative way. For example, in Albuquerque, ISEA 2012 used a variety of locations including upscale Hotels such as the Kamanchi, which held the symposium talks, to the Octopus car park, which was turned into a downtown venue for open air screenings. There were low rider car exhibits, dance performances, artists talks, workshops and more. ISEA 2012 even offered great 'field trips' with destinations ranging from the ancient Acoma Pueblo 'Sky City', to Spaceport America and the Very Large Array. The ISEA also created many free events, so people could see a lot of art without having to pay the weekly fee, as tickets were not available on an individual sale basis.

Two particular pieces crystallized the complex and ambitious scope of this exhibition's premise, creating an awareness of how the culture and history of a particular environment can mix positivity with current and futuristic technology. They were accomplished, thoughtful works that held their own in the international spotlight, whilst also engaging with issues and themes that were especially resonant with New Mexico. Firstly, Mexican artists Ivan Puig & Andres Padilla Domene's work entitled *SEFT-1* or *Sonda de Exploración Ferroviaria Tripulada*<sup>[2]</sup> is a shiny hand made car which I saw at The Albuquerque Museum of Art & History, and it's a beautiful machine. The artists describe 'SEFT-1' as:

*"a trans-disciplinary project...Its core object is a futuristic, artist-designed vehicle that is equipped to move on both land and rail. Puig and Padilla Domene traveled abandoned railways throughout Mexico in this exploratory probe, using photography, video, audio and text to record contemporary landscapes, infrastructure and inhabitants to create a futuristic exploration of Mexico's past."*<sup>[3]</sup>

You can see the recordings these artists have made on <http://www.seft1.net><sup>[4]</sup>. Re imagining the car – a piece of technology that is an every day essential in the Southwest – as an 'exploratory probe' changes the concept of a car's function, from its connotations of pollution, alienation and ugliness, into an environmentally friendly tool for rediscovering geographical history and the history of technology combined in the story of the railroad. As an American state, New Mexico shares a border with the country Mexico and this imaginative vehicle crossed and charted that historic border in order to arrive at the exhibit.

The second project that really stood out was *eyeDazzler 1* at 516 ARTS by William Wilson (New Mexico, USA), which referenced the Native American heritage of New Mexico, a state that is home to 22 Native American tribes. Wilson incorporated QR codes into a historic Dine design of the Navajo tribe, which was then woven into a hanging tapestry using traditional Navajo weaving methods. The codes in the tapestry can be registered on a smart phone, leading the viewer to the project's website.

Wilson, who grew up in the Navajo Nation before moving to San Francisco, CA. describes the motivation behind this work as:

*"the desire to demonstrate that indigenous design has always been innovative. In this work we are bringing together customary design with new materials and technologies in order to tell a beautiful story about the making of something that is new and ancient in the same moment."*<sup>[4]</sup>

These sovereign nations were represented by a work that played on the traditional culture they are known for amongst non-Indian tourists, whilst enforcing the fact they are also a living culture that 'walks in two worlds.'<sup>[5]</sup>

ISEA 2012 hit Albuquerque the second week of the annual New Mexico State Fair fortnight. The fair hosts the International Indian Finals Rodeo, and later a PRCA Rodeo at the Tingley Coliseum. The ambition of ISEA project was at risk of negating these important local events. At times ISEA seemed to be affirming the agenda and style of an exclusive set within the global art community rather than breaking down barriers and engaging with important local events. The art symposium seemed less focused on actually involving itself in the local culture, and more concerned with affirming artists who happened to work in that

location. As such it's agenda was confusing –was this an international event for the art community or a project which sought to break down the divide between artists and local communities by uniting them with a common theme or concern? Many locals I spoke to found it obvious that the Rodeo and ISEA crowds wouldn't overlap. But as an international visitor, I found myself asking the question - why not? Americana, performance and Modern Art are not strange bedfellows. Neither are sport and art in the USA, a tradition which started with George Bellows' painting of a historical boxing match *Dempsey and Firpo* in 1924 and continues to inspire contemporary American artists.<sup>[6]</sup> One afternoon I watched an ISEA screening of film-poem *Desert Haiku*, 'a tale on finding water- as a metaphor for finding oneself'<sup>[7]</sup> filmed by international artist Marie-Michele Jasmin-Belise in the stunning Bisti Badlands. Straight afterward, I went to the thrill and pop rush of the Rodeo to see the extraordinary skill of Justin Granger, NNFR, as he won on the bucking bull 'JS A DRM'. Jasmin-Belise's film used the New Mexico desert as an aesthetic backdrop for a wider discussion about water and climate change, whilst Granger's performance at the Rodeo is a visual reminder of the way of life invented to survive in the desert climate.

Both groups -International artists, and International Cowboys- however distinct, were broadly interested in a common subject: the importance of blending harmoniously with the wilderness around you. The mission of the IIFR is to "preserve our Indian Heritage, offer a privilege of family bonding, and maintain the highest regard for livestock."<sup>[8]</sup> The national rodeo competitions such as the PRCA Rodeo are known as a high stakes sport with rough origins "more than a job and a profession for these competitors; it's a way of life."<sup>[9]</sup> These mission statements have something to communicate to Jasmin-Belise's alternative narrative of the same land and her 'ode to...life in the desert, a record of intuitions, insights and knowledge.'

But really, what better way to capture the tension, urgency and mass appeal of ISEA's central theme 'machine wilderness', than a man attempting to stay on the back of a rearing unbroken horse. The contradiction between the two animals in the ring – one human, one beast, and the ambiguity between their relationship. The central tension of each eight-second Rodeo performance is who will dominate: the animal's strength or the human's skill? Wild brawn or it's civilized wrangler? An essential part of 'preserving the western way of life' is the incorporation of contemporary technology in order to update the sport, not to forget the genetic science used to breed the animal contestants. This contemporary stadium was using high-end video cameras connected to large screen live projections, enhancing the performance for its technology savvy audience. Where were the artists to interact with these events? The Rodeo as a modern sporting event is perhaps unique in that it was created from traditional Western farming techniques that can be traced back to the Spanish vaqueros. The beauty and skill of the riders made me think about civilization, wilderness and the complex relationship between the two.

Rural communities, with their focus on agricultural technology, sport, and use of popular mediums like TV and pop music have a very important place along side international art events like ISEA. If international exhibitions have a premise of showing its audience how to re-examine their relationship between technology and their local environment in positive terms, I think it would be respectful and exciting to collaborate with other communities that are already seeking to prove and protect the importance of this relationship. ISEA2012 held a great free Downtown Block Party, an Education Day "featuring artworks focusing on the theme of transportation and fun for all ages"<sup>[10]</sup>, and several artists in the exhibition proved that collaboration can be a resounding success. It would be interesting to see if this could work 'top down' from the organization, by reaching out beyond the comfort zone of communities exclusively made up of artists. As a sport the Rodeo is a self-conscious performance. In many senses it is an extreme form of performance art.

In the bigger picture, ISEA 2012 is a far reaching and sensitive global project. However, precisely because of its scope and ambition I would have been interested to see it seriously engage with communities outside the international art scene. Failing to do so undoes a lot of the great work this exhibition brings together. This is because it unwittingly reveals itself as a closed group of art glitterati playing the international grant circuit, and bringing accolade to artist communities that seek to connect with its own agenda. The international sporting event of the Rodeo, which is inexorably wed to the complex imagery of the Southwest, was too big a performance to miss. What these contemporary, international cowboys and cowgirls are doing by choosing the 'Western way of life' should not be dismissed as merely retro, conservative nostalgia for a 'golden' past. Particularly when contemporary art and the Rodeo could have so much common ground under the concept of ISEA.

The ISEA project is great and ambitious, but it's got a choice to make. What ISEA currently does is engage with artists that have an international scope, but live in communities across the world. They should narrow their premise to fit in with that completely, or make it explicit that their intention is to extend their reach to communities and performers from other mediums that already exists in these countries. The festival was extremely successful in showcasing work made by artists that engaged with themes relevant to the local community, particularly the low rider cars and Navajo weavings. However, the absence of the Rodeo struck me, not only because it was, like ISEA, an annual event that brought together international participants, but also because of it's common ground despite it's entirely different approach. I returned from the half empty Trigley Coliseum wishing I could have seen international artists considering their own engagement with machine wilderness, perhaps being inspired to bring machines which can interact with the Rodeo – this extraordinary high adrenaline performance art – entrenched in symbolic motifs of the contemporary wilderness and American west.

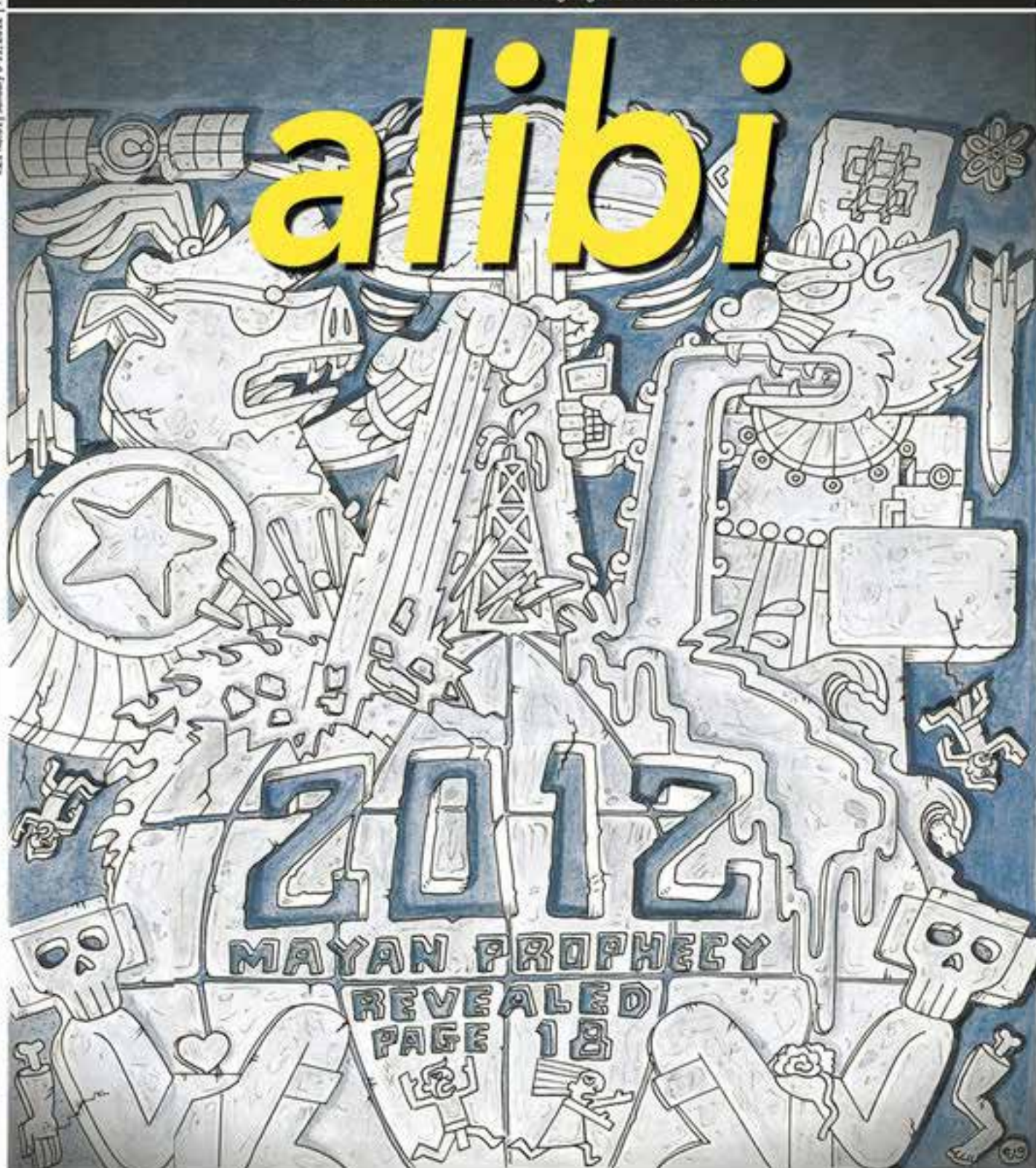
- [1] <http://www.isea2012.org/?q=node/121>  
 [2] English translation: 'Manned Railway Exploration Probe'  
 [3] <http://academics.utep.edu/Default.aspx?tabid=71867>  
 [4] <http://www.stemarts.com/isea2012/curriculum/william-wilson>  
 [5] <http://www.newmexico.org/native-american/>  
 [6] <http://www.artinfo.com/news/story/34863/top-10-sports-inspired-artists>  
 [7] 'Desert Haiku' a pamphlet by artist Marie-Michele Jasmin-Belise, also available on [www.deserthaiku.com](http://www.deserthaiku.com)  
 [8] <http://www.iifrodeo.com/id1.html>  
 [9] <http://expornm.com/2012-state-fair-rodeo-concert-entertainment/prca-rodeo...>  
 [10] Downtown Block Party pamphlet, 516 Arts, 2012

Aimee Macpherson studied English Literature at Oxford University. She currently lives in London, UK.





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V.21 No.3 | January 19 – 25, 2012

This Week's Music

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## Music to Your Ears

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### Le Chat Lunatique Unveils Nouveau Vintage Video

By [Jessica Cassyle Carr](#)

Filmmaker **Marie-Michele Jasmin-Belisle** is used to working spontaneously. Her projects tend to be free-flowing art films, on-the-road documentaries or video loops. As director of Albuquerque gypsy jazz quartet **Le Chat Lunatique's** first official video, the Montreal native and part-time New Mexico resident entered unfamiliar territory. The video was the result of a very planned scenario. "It involved a ridiculous amount of logistics," Jasmin-Belisle says via e-communicé.



Years in the making, the concept for the locally shot "Demonic Lovely" video came to Jasmin-Belisle after she was bitten by a black widow spider. It features dancer Elizabeth Dwyer Sandlin as a black-widow-type woman who, with the help of a few friends, picks off members of the band. In keeping with Le Chat's aesthetic, its stars—and dozens of extras—are all done up in 1940s style.



"I must say that our production meetings were always pretty damn funny, and that we had the time of our lives shooting it—although Jared, who had to carry his bass through the desert, may not agree with the entirety of that statement," the director says.



See the premiere of the "Demonic Lovely" video at Low Spirits—where parts of it were shot—on Friday. The evening will include a few viewings of the video, as well as deleted sequences and behind-the-scenes footage and a live

performance by the band. The video will post to the web on Saturday, Jan. 21.



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Friday, April 19, 2013 |

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**Posted: Wednesday, August 3, 2011**

## Premiere of *Nowa Cumig: The Drum Will Never Stop* and Presentation by Dennis Banks: August 9

The premiere of *Nowa Cumig: The Drum Will Never Stop* will be held Tuesday, August 9, from 3:00 to 5:00 p.m. at the Burchfield Penney Art Center. The event, open to the public, is sponsored by several Buffalo State, native, and Western New York organizations.

The film was written and directed by Marie-Michele Jasmin-Belisle and centers on Dennis Banks, a Leech Lake (Minnesota) Ojibwa and co-founder of the American Indian Movement (AIM). Banks is a world-renowned political and spiritual figure, best known for his involvement during the occupation of Wounded Knee at Pine Ridge, South Dakota, in 1973.

The film is a story of Banks and his movement. Beginning with the Longest Walk of 1978, the film explores various aspects of the man known as *Nowa Cumig* (meaning "in the center"). It shows him as spiritual teacher, humanitarian, singer, grandfather, environmentalist, and peace activist. The film tells the story of his friendship with Buddhist leaders, actors, and militants.

*Nowa Cumig: The Drum Will Never Stop* is produced by Banks' longtime friend Takeo Koshikawa of the *Nowa Cumig* Institute. Koshikawa was on the original Longest Walk and has worked for peace and cultural revitalization with Banks since 1978. Emcee for the screening and post-film discussion will be Agnes Williams, Seneca, of the Indigenous Women's Initiatives. Guest speakers include Banks, Jasmin-Belisle, and Koshikawa. Singing on sacred drums will be included.

For more information, contact [Agnes Williams](#) at (716) 949-8345 or [Takeo Koshikawa](#) at (415) 819-8980.

This event is sponsored by the Indigenous Women's Initiative and the *Nowa Cumig* Institute in partnership with Buffalo State through its [American Indian Policy and Media Initiative](#) and the Native American Students Organization. Other sponsors include the WNY Peace Center and the Interfaith Peace Network of WNY.

**Submitted by:** Susan S. Kendt

Also appeared:  
Thursday, August 4, 2011  
Friday, August 5, 2011  
Monday, August 8, 2011



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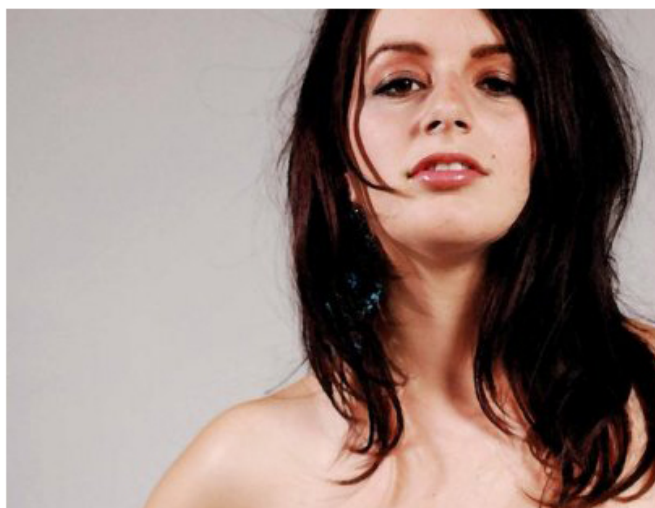
Stills from '*Nowa Cumig: The Drum Will Never Stop*' by Marie-Michele Jasmin-Belisle.





SUNDAY, FEBRUARY 20, 2011

## MY GIRLFRIENDS RULE: Marie-Michele Jasmin-Belisle



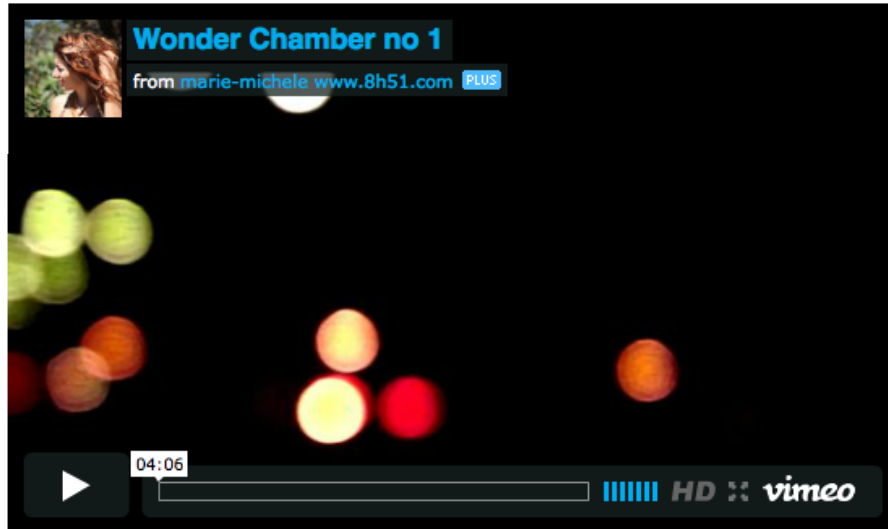
One of the best moments of this past summer were spent in the sun-soaked desert city of Albuquerque, New Mexico, where I had a chance to connect with some of the dopest artists of the city, such as Jaque Fragua, Cloudface, Randy Boogie, Saba, Vanessa Wilde representing the solar art force of the Pueblo creative massive. One of my hosts was the lovely [Marie-Michele Jasmin-Belisle](#), an award-winning film director originally from Montreal. Marie-Michele's work range from avant-garde nouveau cinema, music videos &

commercial media, visual poetry, to documentary projects. Aimed to push forward the boundaries of what she terms 'digital bohemia', her work deal with interconnectivity, the human & natural landscapes, peace & culture. Her new collaborators and projects for 2011 include Japanese performer, Kirilola, and Navajo/Hopi Hip Hop instrumentalist, painter and dancer, CloudFace. [8h51](#) is Marie-Michele's film company, set to create dance films, music videos, documentaries, video loops and event projections; creative pieces for stunt men, textile artists and dance theater groups alike.



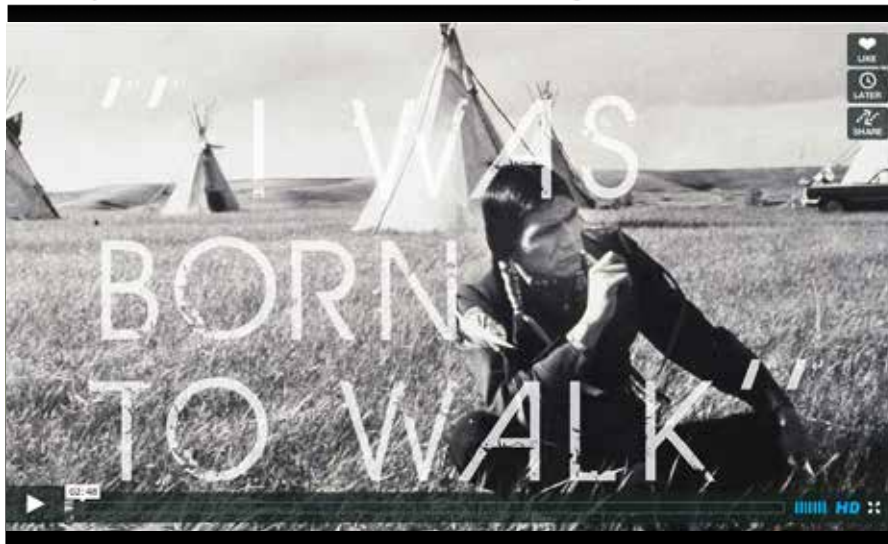
nuMAD nyc is a group show I'm curating. It will be on view at 3rdeyesolation Gallery, 1501 Broadway, Brooklyn. The opening reception is on March 29th at 7pm. Afterparty at 9pm will be hosted by the Brooklyn Good Guys . More info on artists on our tumblr page at

Currently in festival circuits, *Wonder Chamber no 1* is a visual poem, sort of like a video haiku inspired by the Buddhist mantra, NAM-MYOHO-RENGE-KYO, resonating the interconnectedness of all living beings through sound and vision. As the mantra is practiced as a means to reestablish one's connection to one's inner Buddha nature, her short film is a meditation on beauty, devotion, creativity, transience and enlightenment. Read more on the meaning of Nam Myoho Renge Kyo [here](#).



*Wonder Chamber no 1* from [marie-michele jasmin-belisle](#) on [Vimeo](#).

This is the official trailer for the *Longest Walk*, a feature length documentary film currently in post-production. The Longest Walk 2 ([longestwalk.org](http://longestwalk.org)), took place last year (2008) from February 11 to July 11, from San Francisco to D.C. as thousands of people walked to commemorate the original Longest Walk of 1978, and raise awareness about environmental issues. **All life is sacred; Clean up Mother Earth ; Protect Sacred sites.** A video by Marie-Michele Jasmin-Belisle, for the Nowa Cumig Institute. ©2008



*The Longest Walk* from [marie-michele jasmin-belisle](#) on [Vimeo](#).

POSTED BY LICHIBAN AT 9:39 PM  
LABELS: FILM, MY GIRLFRIENDS RULE, VIDEO

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the Brooklyn Good Guys . More info  
on artists on our tumblr page at  
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## 4111 – Marie-Michele Jasmin-Belisle: A Young Venerated Film Maker



Chancing upon a passionate film maker whose art has been described as avant-garde nouveau cinema, Marie-Michele Jasmin-Belisle appears before you – an award winning film director and video artist who has captivated many of those who were privileged enough to have seen her works.

Marie-Michele is known to purposely push forward the boundaries of digital bohemia by unfolding the beauty of texture and light on ancient walls and cracked earth. She reveals this by extracting the essence of the human spirit through slam poetry, water ceremonies, traditional tattoo symbolism and the urban warriors of today's new world.

This artist who does video ambiance loops, spirit-warrior documentaries, music videos, dance films and portraits, has attained numerous honors, awards, grants and a scholarship thanks to her dedication to her craft as well as her desire to be a voice on a number of subjects that she feels closely connected to.

**For more information on Marie-Michele Jasmin-Belisle and to View a Sample Video created by her, [CLICK HERE](#) or [subscribe to our Magazine](#)**



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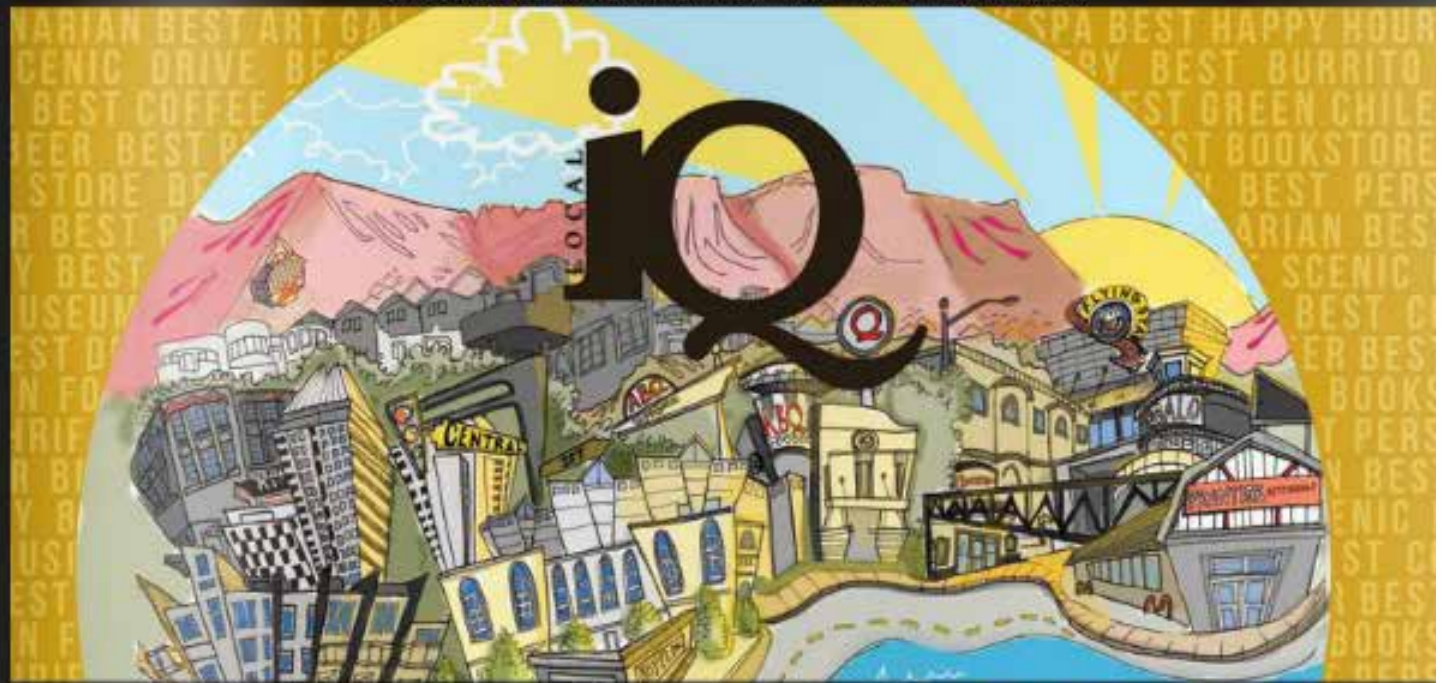
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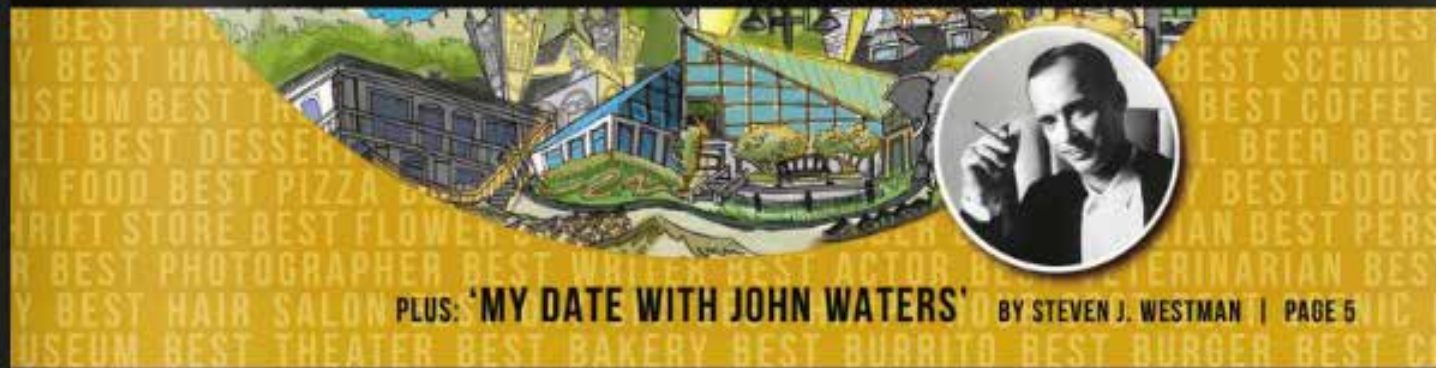
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PLUS: 'MY DATE WITH JOHN WATERS' BY STEVEN J. WESTMAN | PAGE 5



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## Dangerous jazz

Legendary saxophonist and Cuban transplant Paquito D'Rivera brings his ebullient style for show with Brasil Guitar Duo

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[brasilguitar Duo.net](http://brasilguitar Duo.net)

BY BILL NEVINS

**P**aquito D'Rivera routinely crosses borders and mixes musical worlds. The saxophone and clarinet master and composer, the only artist besides Wynton Marsalis ever to have won Grammys in both classical and jazz categories, brings his legendary career to Albuquerque for a show with the Brasil Guitar Duo.

In a recent YouTube interview, D'Rivera cited his influences as including Benny Goodman, Duke Ellington and many greats of Cuban classical music, where he was born 64 years ago. "Jazz was a four letter word in Cuba when I was growing up," he said, adding,

"All dictators from the left and from the right are dictators, and jazz is dangerous because it is the music of freedom, of democracy."

D'Rivera was a child prodigy in Cuba and he left his homeland in 1981 in dissatisfaction over rigid socialist disapproval of "imperialist" jazz. D'Rivera found a warm welcome in the U.S., where such luminaries as Dizzy Gillespie helped him get established in the jazz community, and his albums hit the top of the charts and won many awards with his band Trabeiro and others. He often plays with such high-brow musicians as Turtle Island String Quartet and Yo-Yo Ma at venues like Carnegie Hall.

President George W. Bush awarded Rivera the National Medal for the Arts in 2005. His autobiography, *My Sweet Life*, has been highly praised. He also has made a mark for his outspokenness. He cheekily chastised Carlos Santana for wearing a Che Guevara T-shirt to the 2005 Academy Awards. Rivera told *WASH. POST* that Che executed one of his cousins during the Cuban Revolution.

Rivera declared in the YouTube interview that "freedom is worth more than anything," and he detailed how he fled Cuba. "I had to wait nine years to see my child again and I lost my marriage," he said, "but I gained freedom for myself and for my music."

Now an artist in residence at the New Jersey Performing Arts Center, Rivera serves on the boards of many influential arts organizations in the U.S., including the Duke Ellington Jazz Festival in Washington, D.C. He also contributes to Latin American organizations, serving as artistic director of the Festival Internacional de Jazz de Punta Del Este in Uruguay, for example.

D'Rivera is known for putting on lively, warm shows. Don Heckman wrote of a concert in the *Los Angeles Times* in 2005, "D'Rivera is always an ebullient performer, and his easygoing manner—joking with the audience, rolling his eyes after playing a particularly difficult passage—helped create a pleasing, in-your-living-room listening experience."

Brasil Guitar Duo, who will open for D'Rivera in Albuquerque, was formed when João Luiz and Douglas Lora met in São Paulo as teenage guitar students. They've been performing together for more than 22 years, perfecting a sublime synchronicity and effortless performance style. The duo comes from a long line of Brazilian guitar masters: The ensemble's primary studies were with Henrique Pinto along with Fabio Zannon, Paulo Martelli, Sergio Abreu and Alice Ariz. Douglas Lora earned his Master's degree at the University of Miami as a student of Dr. René González. João Luiz is pursuing his master's degree at New York's Mannes College of Music studying with Michael Newman.

*Classical Guitar Magazine* raves about the Brasil Guitar Duo: "The maturity of musicianship and technical virtuosity... is simply outstanding."

Luiz and Lora blend classical and world music. Their all-Brazilian (*choro*, *samba*, *maracatu* and *baião*) album, *Don't Partials*, released in 2007 is now in its third printing and their latest release features the complete Bach Flute Sonatas with flutist Marina Piccinini.

### SOUNDBOARD

#### Le Chat Lunatique's "filthy, mangy jazz"

BY HAKIM BELLAMY

**L**ocal gypsy swing band Le Chat Lunatique has been called many things, perhaps the coolest of which is "foreign," due recent gigs in Serbia, Belgrade and England, according to Le Chat fiddle player Muri Kulisnigke. (A self-titled fiddle-dance) in a recent Local 10 interview. Add to that Bogotá, Colombia, where Le Chat drummer and Cuban-born native Fernando Garza is considered a "home."

Here in the desert, Le Chat Lunatique gets called "filthy mangy jazz." If you've ever been to one of their shows, you know what I'm talking about. Though there is nothing unclean about their debaucher presentation and impeccable style, the loyal base of gypsy swing dancers that follow Le Chat put on a dance-like dance display that has audiences leaving sweaty, mangy and mum-like in the best way.

With Jake Sandlin on guitar, Jared Patnam on bass and overtones on vocals, Le Chat has managed to synthesize its unique sound out of a hazy of musical influences that "could take up four single-spaced Times New Roman font pages, and every genre of music from pre-Renaissance to hip hop would have at least two representatives," according to Kulisnigke.

What does that sound like you might ask? Well, you're in luck. Le Chat Lunatique recently released a video for "Domestic Love" (the title track of their 2008 album). When I asked Kulisnigke to describe the video in a sentence or less, he said, "There's hot women and lots of other pretty, Mmmmm, heavenly." I interpret that as code for "Watch it again!"

But being the investigative journalist (read: nosy person) I am, I dug deeper and asked "Domestic Love" cinematographer Marie-Michèle Jasson-Bélisle how music videos reach people in a way music alone does not. "It brings a new story to the one you had already imagined, without necessarily replacing it," she said.

Jasson-Bélisle added that she thinks every band needs the world at least one good music video. Now that Le Chat has reached that quota, the band hopes the video inspires its fans to vote to send them to the Telluride Jazz Celebration this year. Voting is now open and closes May 15. For more information on where you can get you filthy mangy dance on, go to [lechatlunatique.com](http://lechatlunatique.com).



Paquito D'Rivera grew up in Cuba, where he was a musical prodigy, and emigrated to the U.S. in 1981. His career has unfolded at the highest levels of jazz since then, and has garnered Grammy awards in both jazz and classical categories. "Jazz is dangerous," he said, "because it is the music of freedom."







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Music

## Le Chat Lunatique Video Release

by lechat

8:00pm, Jan 20, 2012 | **\$6.66**

Low Spirits



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8h51 Digital Bohemia & Le Chat Lunatique Present the World Premiere of their Music Video Demonic Lovely Written and Directed By Marie-Michele Jasmin-Belisle Albuquerque, New Mexico | January 20, 2012 Featuring Performances by: DJ Limn ~ Le Chat Lunatique ~ Felix y los Gatos ~ DJ/VJ Duo Cloud Face & Marie-Michele VENUE: Low Spirits 2823 2nd St. NW TIME: Doors Open at 8:00pm | Three Video Showings at 9:30pm, 11:00pm and 12:15am TICKETS: Available at the door \$6.66 This evening of music, dancing and film celebrates one of Albuquerque's favorite bands, Le Chat Lunatique. Don your best 1940's style garb for fun and frolic with four fedora-ed chaps and delightful demonic lovelies. Join the dapper gents of Le Chat as their first music video takes you on a journey through hell and back, while you sip a Demonic Lovely cocktail and compete for Best Costume! Beautifully conceived and crafted by Marie-Michele, an international filmmaker based in New Mexico, the video tale of Le Chat's hit song "Demonic Lovely" features Albuquerque actresses Elizabeth Dwyer Sandlin, Amelia Ampuero, Morgan Fife, and Christian Penny. Grab the nearest guy or gal and get there early – space is limited, and you don't want to miss out on this wicked good time! ABOUT LE CHAT LUNATIQUE As unpredictable, fearless, and entertaining as their namesake, Le Chat Lunatique purveys an addictive genre they call "filthy, mangy jazz," a signature sound that makes you want to smoke and drink too much— if only you could get off the dance floor. Since 2005 Le Chat Lunatique has been inducing musical mania in an ever-widening circle—from the South by Southwest Festival in Austin, Texas, to the clubs of England, to the boards of the national theater in Novi Sad, Serbia. In their home state of New Mexico, they've won award after award for best band, best jazz act, and best song. Their irreverent humor, intensity, and expert musicianship will soon win them your acclamation as the best time

you've ever had in public with your clothes on. ABOUT MARIE-MICHELE Ms. Jasmin-Belisle is a Montreal-born film artist working between California, Japan, and her home in New Mexico. Upon falling in love with the desert light she moved to the Southwest, where her career began. She has since written and directed her first feature on the life of American Indian leader Dennis Banks, screened several films in Japan, and had her first solo show (paintings and films) in Tokyo in 2010. She recently began a VJ/DJ duo with partner Cloud Face, performing in Montreal and New York City. Her latest filmpoem, 'Wonder Chamber no 1' was screened across the globe. She is currently working on more Wonder Chambers, a Behind-the-Scenes video for Japanese composer Kitaro's upcoming new album, and a video set design. Her collaboration with Le Chat counts as one of the most enjoyable experiences of her career.

**Where:** [Low Spirits](#)

**Phone:** 505-344-9555

**Address:** 2823 2nd St. NW Albuquerque, NM

**Website:** [www.lowspiritslive.com](http://www.lowspiritslive.com)

I'm Going

or

I'm Interested



A still from 'Demonic Lovely' by Marie-Michele Jasmin-Belisle. The video will be released at Low Spirits in Albuquerque, New Mexico on January 20, 2012.



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## BIKES

I'm completely in love with biking and have shaped my lifestyle to revolve around it. I give it up to my BFF Brook Pulford for introducing me to fixies and being such an amazing role model for the bike community.

Enjoy a few photos from Papa Wheelie's Bike Shop in Durango, CO.  
[Flickr Set](#)

More bike related artwork to come.

## FOR HIRE

For art and design inquiries, please [email](#) or call +1.323.638.9453. Currently [not](#) accepting web design work.



## FEATURED WORK



## NEWS

### COLORADO PEACE RIDE

So I'll be biking 238 miles for charity this upcoming August, please help me reach my fundraising goal of \$1000 to benefit non profit organizations. Your help is greatly appreciated!  
[Donate Here.](#)

### F/STOP PHOTO SHOW & RACE

I'll be exhibiting a photograph in the upcoming F/Stop Photography Show & Race in Denver. Event takes place at [Indy Ink](#) at 7:00 PM on March 5, 2010; followed by a bike race at 8:00 PM. I hope you can view my photo and see me race!



DJ, Graphic Designer & Artist  
based in Santa Fe, NM.

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My dearest friend [Marie-Michèle Jasmin-Belisle](#) created a loop for Nativio Lodge, an Albuquerque-based nightclub, which features music by [Cloudface](#) and an appearance by yours truly.

Tags: [Marie-Michèle Jasmin-Belisle](#) [Cloudface](#) [Nativio](#) [Vanessa Wilde](#) [video](#)

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## Les grands déserts de Marie-Michèle

Cinéaste et défenseure de la cause amérindienne



par Stéphane Fortier

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Article mis en ligne le 12 février 2010 à 15:21

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**SAINT-POLYCARPE** – Artiste vidéo et cinéaste se spécialisant dans le nouveau cinéma, Marie-Michèle Jasmin-Bélisle s'avère, malgré son jeune âge, 27 ans, une artistes des plus reconnues sur la scène internationale. Vouée à la cause des Indiens d'Amérique, Marie-Michèle Jasmin-Bélisle fait la navette entre le Nouveau-Mexique et la Californie depuis cinq ans. De passage dans son patelin, cette Polycarpienne a bien voulu nous faire part de ses expériences.

### L'art dans les gènes

Marie-Michèle vient d'une famille d'artistes. Avec une mère écrivaine et un père anthropologue, elle a donc toujours été encouragée à intégrer le milieu artistique.

« Mes parents possèdent une entreprise, La Belle Amérique, qui emploie des artisans québécois pour des cadeaux d'entreprise, le Protocole du gouvernement du Québec, le lieutenant-gouverneur, des boutiques de musique. C'est dans cette atmosphère de métiers d'art que j'ai grandi », explique-t-elle.

Dès l'adolescence, Marie-Michèle se destinait à faire carrière dans le septième art. « Je faisais déjà mes propres films à l'école secondaire Soulanges, notamment dans le cadre des cours d'anglais. J'y jouais également de la musique », raconte-t-elle.

Au collégial, elle choisit l'institution la plus réputée dans le domaine du cinéma, le cégep Saint-Laurent. « J'aurais pu continuer dans cette veine à l'université, à plus forte raison à cause de la grande réputation de l'Université Concordia en la matière, mais je me suis plutôt inscrite aux Beaux-Arts, où j'ai exploré la vidéo d'art », poursuit-elle.

Au cours de ses études collégiales et universitaires, Marie-Michèle se rend en Australie dans le cadre d'un échange étudiant, histoire de maîtriser la langue de Shakespeare. « Cela tombait bien : les familles d'accueil possédaient également la fibre artistique », se souvient-elle.

### Tournants

Deux événements ont contribué à orienter la forme des œuvres de Marie-Michèle. D'abord le film *Roméo et Juliette* du réalisateur australien Baz Luhrmann. « J'ai été épatée. Si j'avais eu à tourner ce film, je l'aurais



La Polycarpienne Marie-Michèle Jasmin-Bélisle se taille une réputation internationale comme cinéaste en art design, nouveau cinéma.



réalisé exactement comme cela », lance-t-elle. Impressionnée par les présentations du Festival du Nouveau Cinéma, elle trouve ensuite sa voie. Puis, à Los Angeles, elle met la main sur un livre traitant des États du Sud-Ouest américain. Dans le cadre d'un autre échange étudiant, elle se rend au Nouveau-Mexique, où elle découvre ses muses : les régions désertiques.

« J'ai adoré; j'ai filmé tout mon voyage. D'ailleurs, je filme toujours partout où je me rends. Cela s'est avéré ma première œuvre et la naissance de mon style, en quelque sorte », affirme cette jeune artiste.

Autre moment fondamental de la jeune carrière de Marie-Michèle : la découverte des Amérindiens de ces régions, notamment les Lakotas et les Pueblos. La cinéaste décide de faire sienne la cause des Amérindiens des États-Unis et emménage au Nouveau-Mexique.

« Lors de mes deux premières années au Nouveau-Mexique, j'ai eu la chance d'être l'assistante personnelle de l'actrice Claire Danes, qui jouait aux côtés de Richard Gere dans un thriller filmé dans cet État. Cela m'a permis de découvrir Hollywood, mais je n'ai pas été séduite par ce genre de film. Par contre, cela a été super, de découvrir ce milieu et surtout de le faire par la grande porte en côtoyant les acteurs et le réalisateur », indique Marie-Michèle.

#### L'œil des Amérindiens

Depuis ses premières rencontres avec les Amérindiens, la cinéaste a tourné un grand nombre de documentaires, dont un sur la grande marche de 2008. L'idée? Partir de la Californie, s'arrêter dans plusieurs États afin de rencontrer les peuples autochtones et se rendre à Washington.

« J'ai été mise en contact avec l'un des fondateurs du American Indian Movement, Dennis Banks, et je me suis imprégnée de cette culture. J'en suis devenue la cinéaste officielle », raconte fièrement Marie-Michèle. Bouddhiste, elle identifie plusieurs points communs entre sa religion et les croyances amérindiennes.

Par ailleurs, elle a réalisé le montage d'un film sur les maisons environnementales présenté au Kodak Theater de Los Angeles. Elle a ensuite pris racine dans la métropole californienne en raison des nombreuses offres d'emploi. Récemment, elle a réalisé une vidéo d'art, Wonder Chamber # 1, actuellement en tournée à travers le monde et dont la première a eu lieu à Berlin.

La Polycarpienne tourne également des clips, surtout amérindiens, mettant l'accent sur le hip-hop. Elle aimerait bien réaliser des films d'ambiance visuelle qu'elle pourrait présenter à la Biennale de Venise, par exemple, et une série télé sur la résonance morphique.

En attendant, Marie-Michèle collaborera avec une cinéaste Pueblo en vue de la réalisation d'un documentaire avec les guerriers Masais d'Afrique.



V.20 No.21 | May 26 – June 1, 2011

## This Week's Music

### Song Roulette

Random tracks from filmmaker Marie-Michele Jasmin-Belisle

By Jessica Cassyle Carr

Marie-Michele Jasmin-Belisle is a French Canadian filmmaker and owner of **8h51 Digital Bohemia**. When she's not traveling and working around the world, she resides in Albuquerque. A music fan with eclectic taste, we ask the auteur behind **Le Chat Lunatique's** upcoming first music video to share five random tracks.

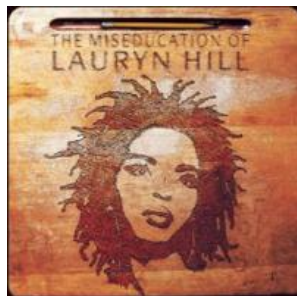


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music | << last week

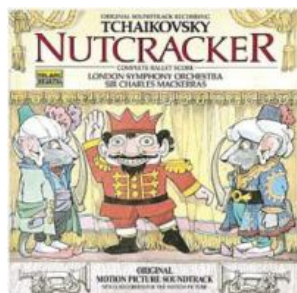
#### 1) "Doo Wop (That Thing)" • Lauryn Hill • *The Miseducation of Lauryn Hill*

"Hmmm. Love that girl, love that song. Probably one of my all-time favorites. I remember first seeing the music video for it back home in Montreal and having unlimited respect for Miss Hill—especially since I was so in love with her in her *Sister Act 2* days."



#### 2) "Act 2, Scene 12: Chocolate (Spanish Dance)" • Tchaikovsky • *The Nutcracker*

"Ha! So I was raised on ballet music, opera and classical everything. Tchaikovsky is my favorite composer, and *The Nutcracker* my favorite suite. Now that my sister lives in England, I get to have real Dickensian Christmases there and float around in Victorian and Edwardian homes drinking tea, having plum pudding and listening to this. On repeat."



#### 3) "Trigger Hippy" • Morcheeba • *Parts of the Process*

"Skye, their lead singer, may have one of the best female voices ever —along with Otis Redding as the male counterpart. I love their album cover too, with the gold Buddha and the modern red chair (though this song isn't even on that album). Well, just perfect lounging music. A little world of chill vibes with great beats, a unique sound and the most soulful voice."



#### 4) "Lololmah" • CloudFace • *Secrets of the Invisible*

"Quadruple 'Ha!' An artist reaaally close to my heart. CloudFace (Navajo/Hopi) is a brilliant producer and hip-hop instrumentalist from New Mexico. This track is named after his daughter, and is just as perfect, cinematic, sexy, airy and beautiful as the rest of the album, *Secrets of the Invisible*. Find it on iTunes, and find him B-boying on the dance floor at the Tiki Lounge or showing paint on the walls of local galleries. Art, music, dance, love. Lololmah means 'precious gift' in Hopi."



#### 5) "Doin Time (Snoop Time Remix)" • Snoop Doggy Dogg feat. Sublime • "Doin' Time"

"So, as previously stated, I was kind of raised on opera. I remember watching *Porgy and Bess* on PBS (prior to speaking English) and crying my heart out, but loving the 'Summertime' beat. So here we go, in its perfect summer song incarnation, a 'Summertime' remix by funky Sublime and Snoop Dogg."







NEW MEXICO'S

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( CHIEF ROCKERS & F.O.F. )



**MARIE-MICHÈLE**

8H51 ART DESIGN NOUVEAU CINEMA

MUSIQUE & PROJECTIONS VIDEO  
CE JEUDI 7 JUILLET 2011,  
A PARTIR DE 19H AU CAFE-BAR



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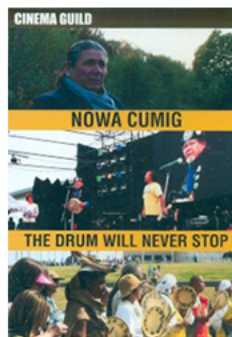
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## Anthropology Review Database



**Jasmin-Belisle, Marie-Michele**

**2012 *Nowa Cumig: The Drum Will Never Stop*. New York: Cinema Guild.**

Notes: DVD, 74 minutes

**Reviewed 18 Oct 2013 by:**

**Jack David Eller <[david.eller.anthropology@gmail.com](mailto:david.eller.anthropology@gmail.com)>**

**Anthropology Review Database**

**Medium:** *Film/Video*

**Subject** *Through extensive interviews, photographs, and archival footage, Nowa Cumig tells the story of American Indian Movement from the days that followed the Custer trial and the Wounded Knee siege, to the age of The Longest Walk, the three cross-continental walks for peace, sacred sites and Mother Earth which took place between 1978 and 2011, as well as the many anti-nuclear runs and walks across the U.S. and Japan which have been taking place since the 1980s. The film also tells the story of his friendship with musicians, militants, Buddhist leaders, and their ensuing lifelong partnerships in peace and anti-nuclear walks worldwide. Nowa Cumig: the Drum Will Never Stop is a celebration of Dennis Banks and all men, women and children who devoted their life to protect indigenous culture, sacred sites, and above all, life.*

**Keywords:**

**ABSTRACT:** This tribute to Dennis Banks, one of the founding members of the American Indian Movement, portrays the causes he has been active for and the friends he has made along the way, with a surprising connection between him and Japan.

Columbus Day 2013 has just passed, and what little most Americans, including those here in Colorado, know of AIM (the American Indian Movement) is its protest against Columbus Day in recent years. Few Americans remember the political and cultural activism of AIM and of Dennis Banks in the 1970s, when revolution was in the air, when real change seemed possible, and when the full weight of the system fell on men like Banks, Leonard Peltier, and others. (For more on AIM and Banks in those days, see *A Good Day to Die*, reviewed elsewhere in ARD, as well as great films like *Spirit of Crazy Horse* and *Alcatraz is Not an Island*).

Although *Nowa Cumig* begins with old scenes of AIM, it is not a historical documentary or even a biography of Banks. Rather, it is a tribute to what the man has done since the militant days of AIM, who he is today, and whom he has touched along the way. We meet Banks in 2010, thinking about his death and his legacy. Key to the film and to his distinguished life is the connections he has made, particularly and surprisingly with Japan, where he was stationed in the 1950s. Banks invited Japanese Buddhist monks to join him on The Longest Walk in 1978, from San Francisco to Washington to protest a set of bills affecting Native Americans. As through much of the film, we are treated to long luxurious scenes of such events, here the the rally at the end of the Walk.

In 2008, The Longest Walk 2 began, including a Buddhist monk delegation. Its three messages were to clean up Mother Earth, to protect sacred sites, and that all life is sacred. Walkers picked up trash along the way, while others collected information on sacred sites. Concerts were held, and welcoming dances and powwows were observed on the trail. The film shows the walkers entering Navajo country, through the Grand Canyon, and on to Washington.

After some moments of a radio interview with one of the walkers, Banks talks about his personal sacrifice, asking "How long do we have to walk and talk about an issue before there's some kind of action taken?" But he has not been alone. Celebrities and politicians, as well as ordinary citizens, have joined Banks and walked with him. His efforts have also yielded onations and commitments, like a fire engine for Pine Ridge or a doctor for the Navajo.

The 1988 Run for the Land, from Onondaga territory in New York to San Francisco, crossed the Pacific Ocean and continued to Japan, protesting nuclear technology. Thirteen sacred runs have been held worldwide over the years, and Banks' bond with Japan has only grown stronger. Indeed, Masaou Yamamoto, a photographer whom Banks met in 1988, became one of Bank's closest friends. Together they created the Great Anishinabe Canoe Race Yamamoto Cup, to teach youths about canoes, an important part of traditional Native American cultures. Winners of the races actually get to travel to Japan.

At age 65, Banks moved back up to the Leech Lake Reservation, to spend as much time as possible with his grandchildren. Long scenes depict Banks on the lake with a boy, presumably his grandson, talking about nature and culture. The film also highlights Banks' musical talent and the friendships it brought him, for example with Japanese musician Kitaro as well as with Kris Kristofferson, Bonnie Raitt, and especially Floyd Red Crow Westerman. We see Banks drumming and singing, speaking at Nagoya, Japan with Kitaro in 2010, and finally rehearsing and performing at Brava Theater in San Francisco.

Yet another Japanese friend and admirer likens Banks to a samurai, a "real warrior" who "protects people from their enemy." Accordingly, Westerman sings "Custer Died for Your Sins." (Many of Westerman's songs and performances are available on YouTube.)



Finally we learn that Banks has planned The Longest Walk 3 for 2011, this time focused on health, especially diabetes. The film portrays the events at the stepping-off in California. But the last minutes of the film turn from medical issues to environmental ones, particularly the destruction of Indian land for mineral resources. Then the full force of the film lands on nuclear power, starting with its impact on Hopi country. In an older video clip, Banks explains that the goal is survival, of people and culture and the earth itself. And that is still the goal, which drives Bank's activism against both nuclear energy and nuclear weapons.

In his closing words, Banks urges us to keep up the struggle and raise the drum and the pipe against all obstacles. What we have in this film in the end, then, is a tribute to a man whose greatness is appreciated by those close to him but almost unknown to the wider society. People will not learn much from the film about the actions that launched him into activism in the first place, but they will see a senior statesman and humanitarian and hopefully want to learn more about his life, his causes, and the ways in which they too can walk with him, even if only metaphorically.

For more on Banks' current work, visit the Nowa Cumig Institute ([nowacumig.org](http://nowacumig.org)). Its mission statement reads: "To establish peace among the races through education. To share values and traditions, and in doing that, to find a common ground. To build on this foundation of respect, understanding, and love so that future generations of every race enjoy the differences of each group while inherently embracing the human family as one. To build up and sustain the welfare, pride, and condition of indigenous communities by establishing Native businesses based on local historic cultural practices of food gathering, production, processing and distribution as well as converting natural resources into marketable art and cottage industry products for sale outside Native communities."

Level/Use: Suitable for high school classes and for college courses in cultural anthropology, environmental anthropology, anthropology of activism and cultural change, and Native American studies, as well as general audiences.



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## Nowa Cumig / The Drum Will Never Stop

Saturday, November 3, 2012 – 7:00 pm Evening Screening

• Bridge Theatre •



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Events

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24	25	26	27	28	1	2
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17	18	19	20	21	22	23
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### *Nowa Cumig/The Drum Will Never Stop*

Director: Marie-Michelle Jasmin Belisle  
Documentary Feature  
74 minutes • USA

Synopsis

Contact

October 31, 2012

1000 Rules

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## 1000 Rules – Marie-Michele Jasmin-Belisle – Filmmaker



Bio – Marie-Michèle Jasmin-Bélisle is a Montreal-born film artist working between California, Japan, and her home-base in New Mexico. It is upon falling in love with the desert light that she moved to the Southwest, where her career began directing films with dance-theatre groups, and indigenous hip hop artists. She has since directed her first feature documentary on the life of American Indian leader Dennis Banks, had a solo show (films+ paintings) in Tokyo, worked with renowned composer Kitaro, was nominated for Best Music Video for her 'Demonic Lovely' piece for gypsy jazz band Le Chat Lunatique, and created a series of video loops for events & installations in high-end establishments. She recently began a VJ/DJ duo with partner Cloud Face, performing in Montreal and New York City. Her latest film-poem, a short titled 'Wonder Chamber no 1', was screened in Berlin and London, followed by Australia, Italy and the U.S. Her newest piece 'Desert Haiku' ([www.deserthaiku.com](http://www.deserthaiku.com)), first drafted when daydreaming about the desert, and one of the most important experiences of her career, was also part of the official selection for the 2012 International Symposium of Electronic Arts. \* Follow her adventures at [www.8h51.com](http://www.8h51.com)

[www.8h51.com](http://www.8h51.com)

[www.vimeo.com/channels/8h51digitalbohemia](https://vimeo.com/channels/8h51digitalbohemia)

### “My 10 rules/or perhaps, rituals

– un – chant every morning 'nam myoho renge kyo' repeatedly, which is the title of the last sutra taught by the first historical Buddha (sage) which stands for 'devoting & revitalizing oneself to the mystic law of cause and effect'. On and around my altar are a tropical palm tree (to represent earth), a candle burning (fire), incense (air) and a cup of water (life) which gets replenished every day. I also added my own addition to the altar, which is an eagle feather that was given to me during a ceremony by a sun dancer. Chanting is my no1 most important practice of the day – it's when i recenter myself, focus on my goals, and repeat affirmations in my head to make me grow into a bigger, better person. It also yields stupendously mystic results.

– deux – drink as much water as i humanly can, even if i'm on the road or in a crunch. i live in a desert and at very high altitude and needless to say, we get dehydrated and tired fast if we don't keep up with our water intake. I am also 30, alas. I now care about organic beauty products and what kind of shampoo i use (an italian eco-friendly brand called Davines), which is a serious first for a girl who used to have dreadlocks and buy makeup in drug stores.

– trois – eat food that is good for me according to my ayurvedic type, which is Pitta (fire). That means heavy, warm foods -such as squash pasta- to keep me grounded. Ayurveda saved my life/health. I am seriously into awesome foods now, and even better if they look as good as they taste. Try black rice, sage cheese, chards, and a lime-encrusted piece of fish. Yes. That's right.

– quatre – send one ship a day ; an e-mail, phone call or meeting with someone that relates to the projects i am developing or want to manifest. I have proposals for video loops, artists residencies and a couple of people I really want to learn from that are all awaiting, whether they know it or now, my envoys.

### Archives

April 2013  
March 2013  
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September 2012

### Categories

1000 Rules  
Archetype  
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Garments  
Interview  
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My Stuff  
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Other Stuff  
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– cinq – Live closer to nature. This translated into the arrival of 5 giant palm trees inside the house (the house in the desert, yes) which is making my life a million times more beautiful. I also try to go camping at least a few times every summer, discover new spots, and this year for my 30th birthday I got in my 1994 truck and drove straight – no stopping – to the Gulf of Mexico. Best. Idea. Ever. The house is now also filled with giant shells and such which we brought back. Nature feels like a luxury, but it truly is a necessity.

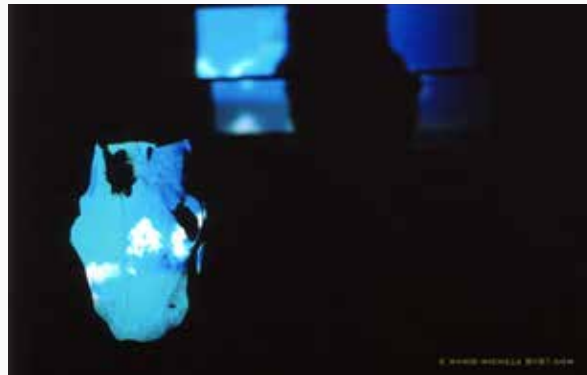
– six – do something fun, exciting every day. I like to go thrift store shopping spontaneously during the day (especially when on a deadline), go ride in back alleys in the truck, watch American classics at 1 am, or browse Netflix for some new random documentary or show. I loved Exit Through the Gift Shop, as did the rest of the planet. We also try to eat elaborate gregarious meals every night, make mushroom risotto from scratch, browse the Jamie Oliver app at the grocery store, drink sake and sample spanish wines when available. I am apparently turning into a foodie. Who knew. Once again, coming from the girl who could eat mac and cheese every day for a week.

– sept – dress according to my mood. color and fabric is very important to me to make sure i feel good during a day. if i am wearing black skinny jeans with suede boots, grey wool and gold jewelry, it will mean something different than if i have hot pink nail polish on and my Breeze graffiti shirt. I guess it's kind of obvious, but it is nonetheless an important exercise in being my "true self" every day. i have the most diversified wardrobe of all my friends. texture as also become increasingly important to me, as well as softer, looser fabrics – and yay for stretchy skinny jeans. That is all.

– huit – never, EVER leave the house without some jewelry on. Might as well be naked.

– neuf – read my weekly astrology report (which is, in fact, perhaps not astrological at all but rather circus poetry) by Rob Breznsy, who does the astrology column for the New York Village Voice (i think)

– dix – this is more like my New Year resolution : dance, do yoga, or go out to a cool art event at least once a week. that being said, it's now November (almost) and I have probably done yoga and/or danced 5 times this year. I do, however, attend cool art events anywhere between once to three times a week. Most of them happen to be in the hip hop world, as per Le Boyfriend. Ha ! Such is life. My life."



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**thefirstrun** is the blog of Berlin-based designer Matt Wilson, of men's lifestyle mag DenimHunters and The Selvedge Run.