

THE LABRADOR INSTITUTE OF MEMORIAL UNIVERSITY
& THE LABRADOR FILM CENTRE

present

LABRADOR/ANS ON FILM

SCREENING #9: PROTEST, AND ITS FORMS

Before we get to the business at hand, we would like to direct your attention to a new organization involved in the delivery of Labrador/ians on Film: The Labrador Film Centre, or, as we hope to claim the acronym, the LFC. We are going about the business of setting up this non-profit organization to not only help bring Labrador/ians on Film to more communities throughout the region, but, more generally to foster and advance the practices of filmmaking, film exhibition, film preservation, and film scholarship in Labrador. We look forward to sharing more about this organization with you in the coming months and sincerely hope we can count on your support during what we know will prove to be an exciting process of establishment!

-- Mark & Jon

Protest is a tricky word. It might accurately be said that when we think of protest, particularly as a verb, images of organized demonstration immediately follow, be these contemporary images of the Arab Spring, Occupy Wall Street, or historical images of anti-Vietnam War demonstrations or even of the actions of the so-called “Tank Man” in Tiananmen Square. But what we often fail to recognize is that the particular *form* of protest is *always* contingent upon its location of practice. In a place like Labrador, where its various communities are removed from the places of either economic or political power, protest must necessarily take on other forms and expressions. Each of the films in this month’s screening bear witness to these other forms – to the unique and particular character of protest as it has been historically practiced in Labrador. Consider, as you watch, two issues. First, *which* issues serve as the motivation or instigation for protest? Second, is there a relationship between the form of protest and the media used to document it? Would these protests be possible without the use of audio-visual media?

1. *Time for Change, Cape St. Charles* (21min 05sec Memorial University of Newfoundland Extension Service, 1970). As the first film we have screened from *Labrador Film Project 1969*, *Time for Change, Cape St. Charles* is perhaps one of the most emblematic pieces of the entire project (we will learn more about this later). While the fishermen talking here do not appear to be engaged in what we might consider to be a traditional form of protest, consider *what* they are saying, *when* they are saying it, and *how* they are saying it. *Labrador Film Project 1969* marks the birth of audio-visual protest in Labrador; its subjects are pioneers.

2. *Hunters and Bombers* (53min 27 sec National Film Board of Canada, 1991). Directed by Hugh Brody and Nigel Markham. This is one of the most important films to be produced in Labrador. Ever. We do not

normally engage in these types of assertions but there is a certain confluence of media and history, of filmmakers and subjects here that defies reproduction. While this film could be programmed into a number of other contexts, we feel that the lens of protest is perhaps the most accurate one with which to view and begin discussing it. To us, the kernel that makes it so extraordinary is the relationship between the Innu and the forms of protests they engage in here, a relationship that is difficult to qualify. As you watch, we ask you to think on this relationship, and, more specifically, on what adaptations you are willing to make in order to assert your voice.

3. *Labradorimiut: Standing Our Ground* (29 min 07sec OKâlaKatiget Society, 1997). This episode of *Labradorimiut* provides us with a rare glimpse into the process of organizing a demonstration in Labrador and the particular difficulties entailed. Documenting the events leading up to as well as the demonstrations that occurred at the Anatalak Camp at Voisey's Bay during 1997, *Standing Our Ground* is singular for the breadth of what it captures: while there are pieces that are able to document either the process of organization *or* demonstration, seldom is a film able to do either. But, as you watch, consider what is left out. What components of either the organization or demonstration are unable to make it into the final product by virtue of its 30-minute format? Does this affect our understanding of these events? Do we understand them differently now that we are living with the development at Voisey's Bay?

Coordinated by Jon Beale

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