



Pidikawe

A film by Caroline Monnet

chantier
monnet





Synopsis

Featuring indigenous women of various generations, Pidikwe integrates traditional and contemporary dance in an audiovisual whirlwind that straddles the border between film and performance, somewhere between the past and the future.

Crédits

Directed by.....Caroline Monnet
Produced byCaroline Monnet,
Hany Ouichou &
Karine Bélanger
Cinematography.....Nicolas Canniccioni
Lighting.....Lucie Bazzo
Editing.....Marc Boucrot
Music.....Alessandro Cortini
Sound.....Ilyaa Ghafouri
Choreography.....Clara Furey
Costumes.....Yso South
Make up.....Julie Cusson
Hair.....Stéphane Scotto Di Cesare
Cast.....Joséphine Bacon,
Aïcha Bastien N'Diaye,
Catherine Boivin,
Catherine Dagenais-Savard,
Emilie Monnet,
Caroline Monnet

Caroline Monnet



Photo by Sébastien Aubin

Caroline Monnet is an award winning multidisciplinary artist based in Montréal. Her work has been programmed extensively in Festivals and Museums around the world, including Toronto International Film Festival, Sundance, Berlinale, Göteborg and Rotterdam, as well as the Whitney Biennale, Frankfurt Kunsthalle, Montreal Museum of Fine Arts and the National Gallery of Canada. She was selected for the Cannes Festival's Ciné fondation residency in Paris. She received the Sundance Institute's Merata Mita Fellowship and was named compagne des Arts et des Lettres du Québec.

Filmography

Bootlegger (2021), feature
co-director The Seven Last Words (2019)
Emptying the Tank (2018), short
Ceremonial (2018), short
Creatura Dada (2016), short
Tshiuetin (2016), short
Mobilize (2015), short
Roberta (2014), short
The Black Case (2014), short
Gephyrophobia (2012), short
Warchild (2010), short
Tashina (2010), short
Ikwé (2009), short

Director's statement

I like to appropriate the tropes and attitudes of European art history to speak to current indigenous realities, but also to imagine what art movements such as Dadaism (*Creatura Dada*, 2026), Renaissance (*History Shall Speak for Itself*, 2018) or Futurism (*Echoes From a Near Future*, 2022) might look like, from an Anishinaabe point of view.

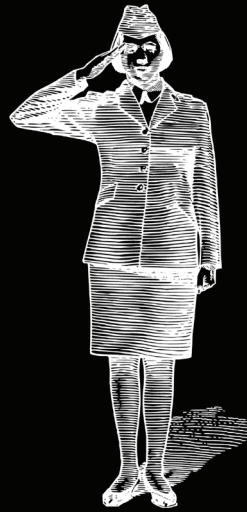
Pidikwe continues my exploration of authentic representation of Indigenous women on screen and looks to the Roaring Twenties period (1920-1929) to capture feelings of freedom, self-expression, exuberance and creativity. Occurring after a pandemic, it was a period of economic prosperity with a particular cultural dimension, known as a time of social, artistic and cultural dynamism. Shot entirely on film to recreate the aesthetic of 1920s cinema, the

project blends traditional and contemporary dance to create a unique object that blurs the boundaries between cinema, artwork and performance.

For me, dance and language are linked to a system of knowledge. They are healing tools rooted in community. Indigenous women are survivors of centuries of assimilation, abuse, exploitation and dispossession of matriarchal values. The colonized female body is doubly threatened, anchored in colonial and patriarchal spatial constructs. This contributes to the belief that indigenous women's bodies are up for grabs; they are objects or landscapes to be owned and controlled. I want to put these bodies back into our cities, our lives, our families and our imaginations.



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