

Bootlegger

Sunday, August 14, 9:45pm
@ Ottawa Art Gallery (Outdoor Terrace)

Director In Attendance!

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Caroline Monnet • 81m • 2021 • Canada • French & Anishinabemowin with English subtitles

Mani, a master's student, returns to the remote place in northern Quebec where she grew up. Her painful past resurfaces. Resolved to reintegrate into her former home, she gets involved in the debate around a referendum on allowing the free sale of alcohol. Laura, a bootlegger, pockets the profits she makes there under the protection of the band council and her partner Raymond. The latter is still angry with Mani, whom he holds responsible for the death of his daughter in a fire. Two radically opposed women divide the community into two sides who face each other to determine the best path to independence.

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Trailer

Bootlegger | Official trailer | MK2 MILE END



Caroline Monnet is a multidisciplinary artist of Algonquin ancestry from Outaouais, Quebec. She studied Sociology and Communication at the University of Ottawa (Canada) and the University of Granada (Spain) before pursuing a career in visualart and film. Monnet's short films *Ikwé* (2009), *Warchild* (2010), *Mobilize* (2015), *Tshieutin* (2016), *Dada Creatura* (2016), and *Emptying the Tank* (2018) all screened at TIFF. *Gephyrophobia* (2012) screened at Les Rencontres Internationales Paris/Berlin, and *Mobilize* was selected at the Sundance Film Festival. She was nominated for Best Short Film for *Roberta* (2014) and Best Short Documentary for *Tshieutin* at the Canadian Screen Awards. Her first feature film *Bootlegger* won Best Screenplay at the 2017 Cannes Film Festival, an award granted by the Centre national du cinéma et de l'image animée (CNC) and Cinéfondation.

Director's Statement

Bootlegger started taking shape in my imagination at a time where we were seeing the proliferation of referendums in Canada's First Nation communities to abolish the law prohibiting the sale and consumption of alcohol. These political debates are not unanimous and can blatantly polarize communities, mainly because of the hypersensitivity related to the subject of alcoholism. My desire to tell stories, break cycles of victimization, and tackle preconceptions led me to want to build a cinematic world on this topic.



In failing to provide the necessary resources, the Canadian government demonstrates a real hypocrisy relative to reserves. This hypocrisy exists at the very heart of the community in Bootlegger and manifests itself in the form of corruption, secrets, and family taboos. I staged characters that transcend stereotypes and put forward their humanity, humour, and the contemporary reality of Indigenous people in isolated situations.

The territory is captivating but also threatening. My BQQSP ach is contemporary, portraying my people in a modern and colourful way. Hope, laughter, and tears reverberate on a daily basis and illustrate the pulse of the community. Bootlegger is a social drama, but it is also an ode to the vitality and resilience of the Algonquin people. This story is common to any poor and marginalized communities. The topics in

Bootlegger are thus universal and serve as springboards to explore the fear of losing control, the hope of a better world for future generations, and the quest for identity.

— Caroline Monnet





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