

2025

portfolio.

**SAKI**

# hello.

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I am Saki Murotani, an award-winning creative director, animator, and illustrator based in Vancouver, Canada. Originally from Hokkaido, Japan, I create culturally and community-rooted work with integrity and heart.

My recent work focuses on projects that honour history, heritage, and culture. I have extensive experience collaborating with Indigenous communities, researchers, non-profits and small businesses . With a thoughtful, narrative-driven approach, I combine handcrafted illustration, design and animation with meaningful storytelling—always with care, intention and purpose.

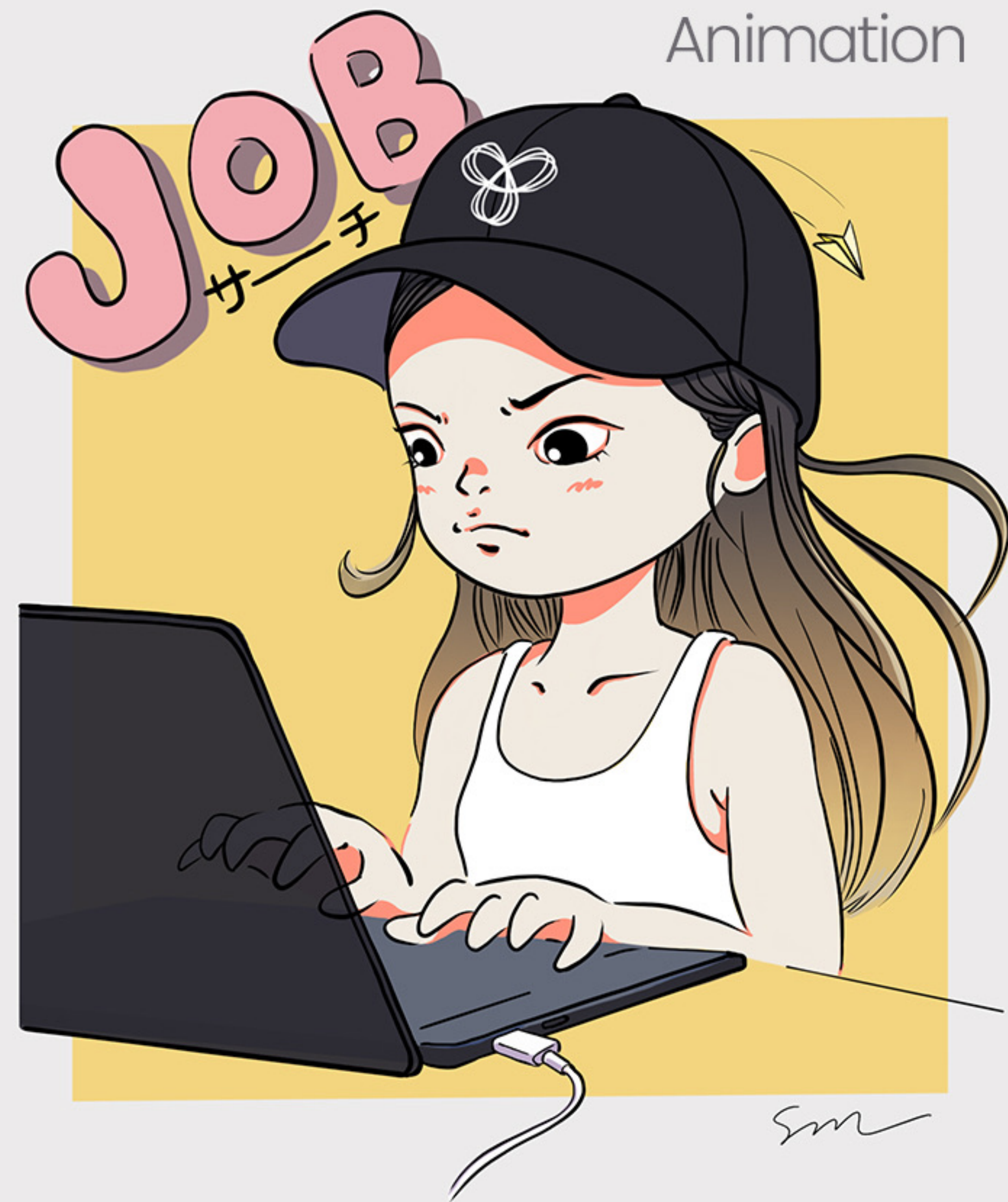
# Personal

Illustration





# Personal Animation





# Personal Watercolour





# Personal

Watercolour



**branding.**  
visual identity

# Atelier Sakura

Logo / studio-front noren design



# Resurgent Histories

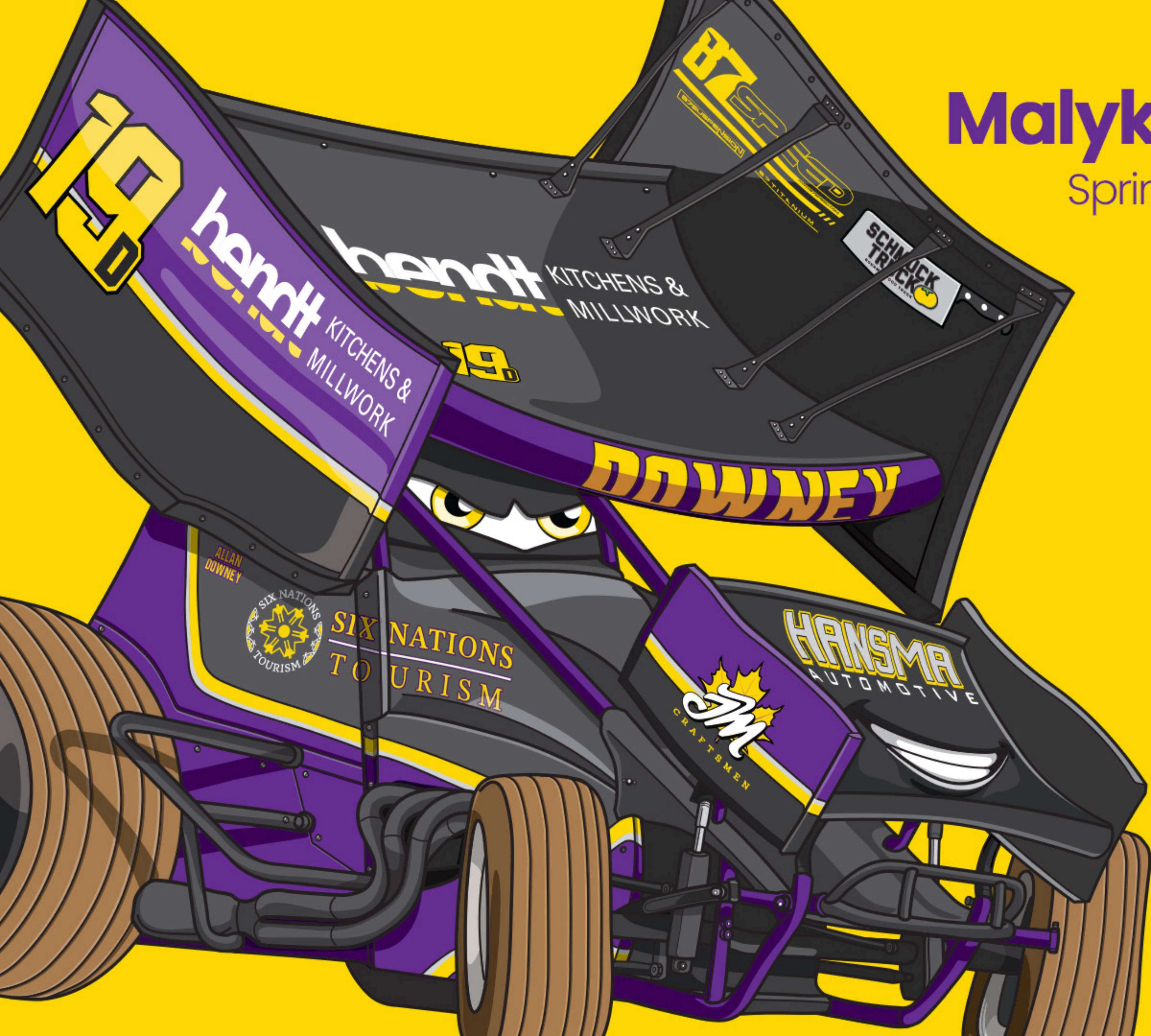
Logo design



RESURGENT  
HISTORIES

# Malyk-Downey Racing

Sprint car illustration / T-shirt design

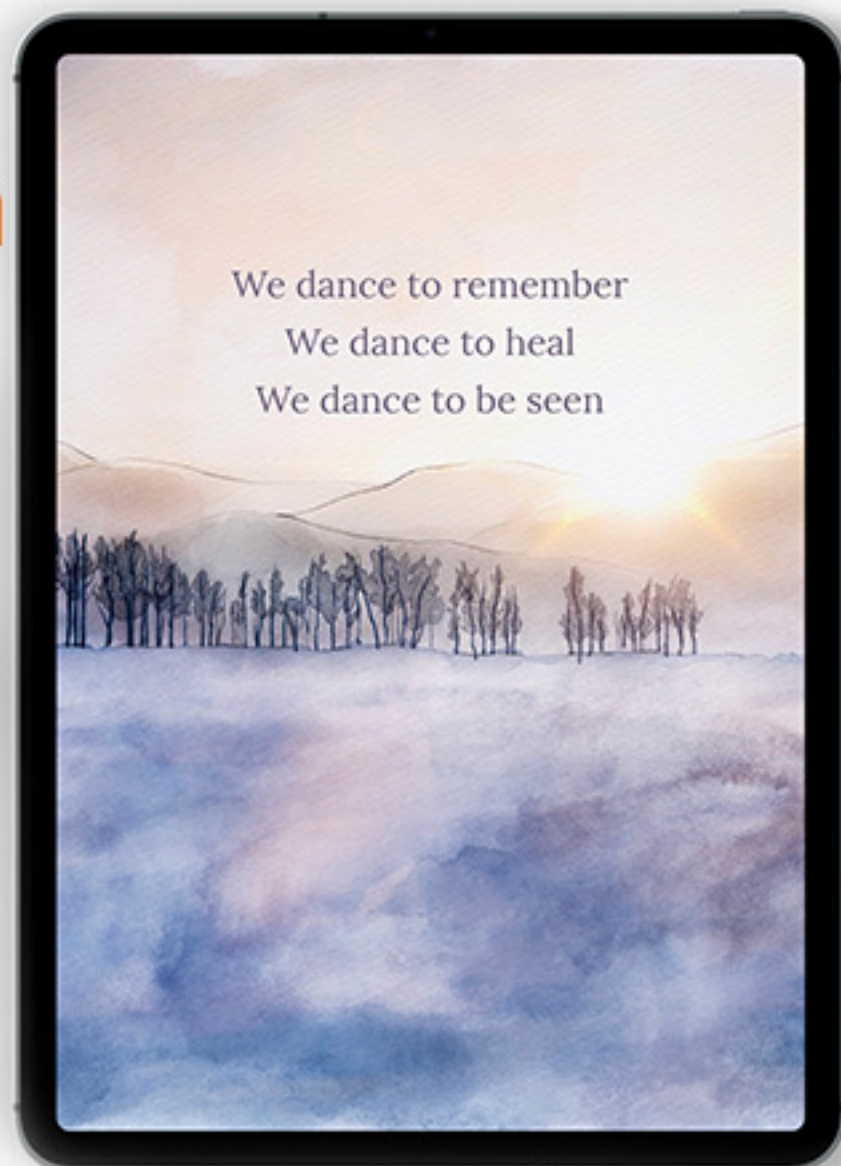


**animation.**

visual storytelling

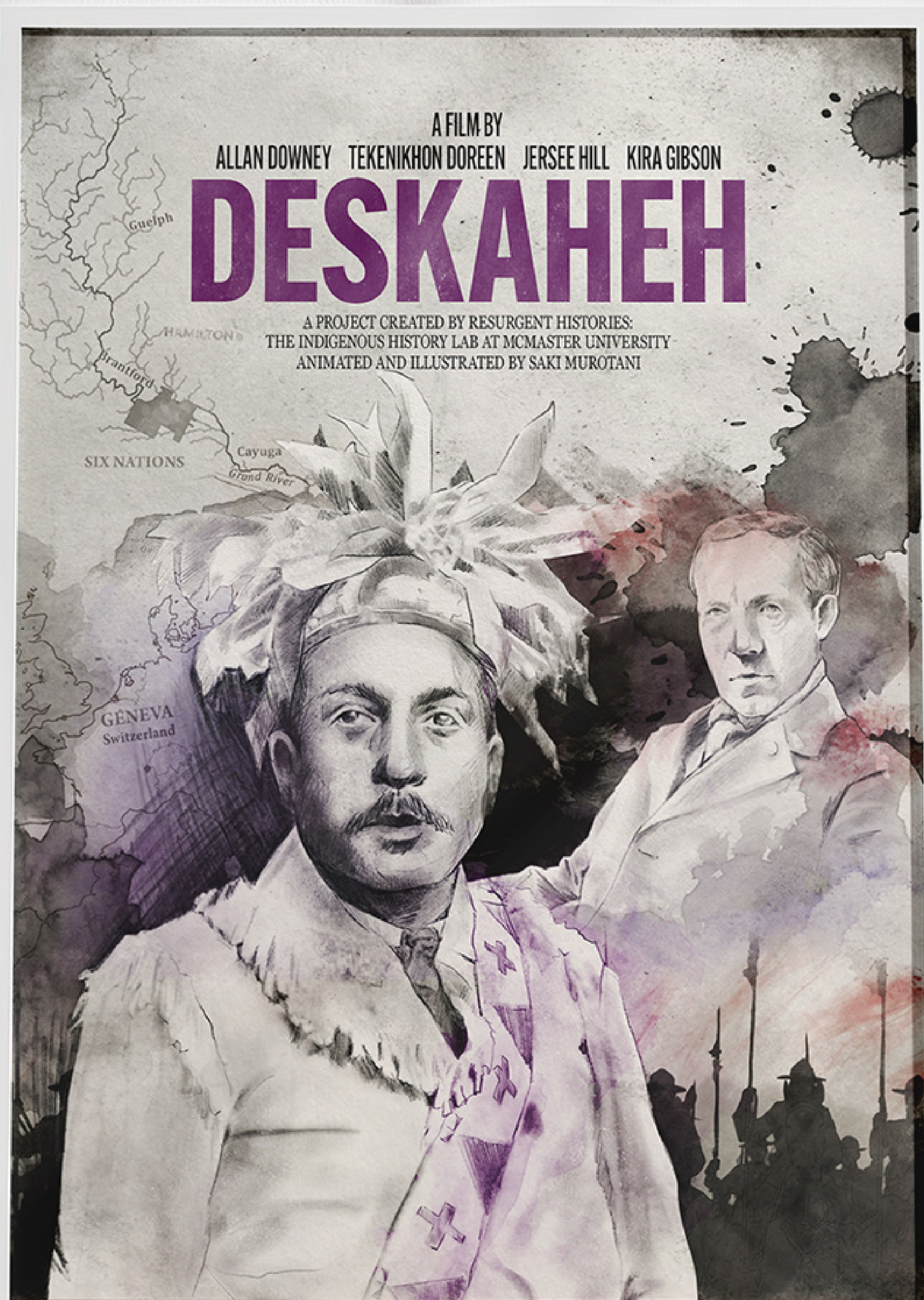
# Rimse

Illustration for animation



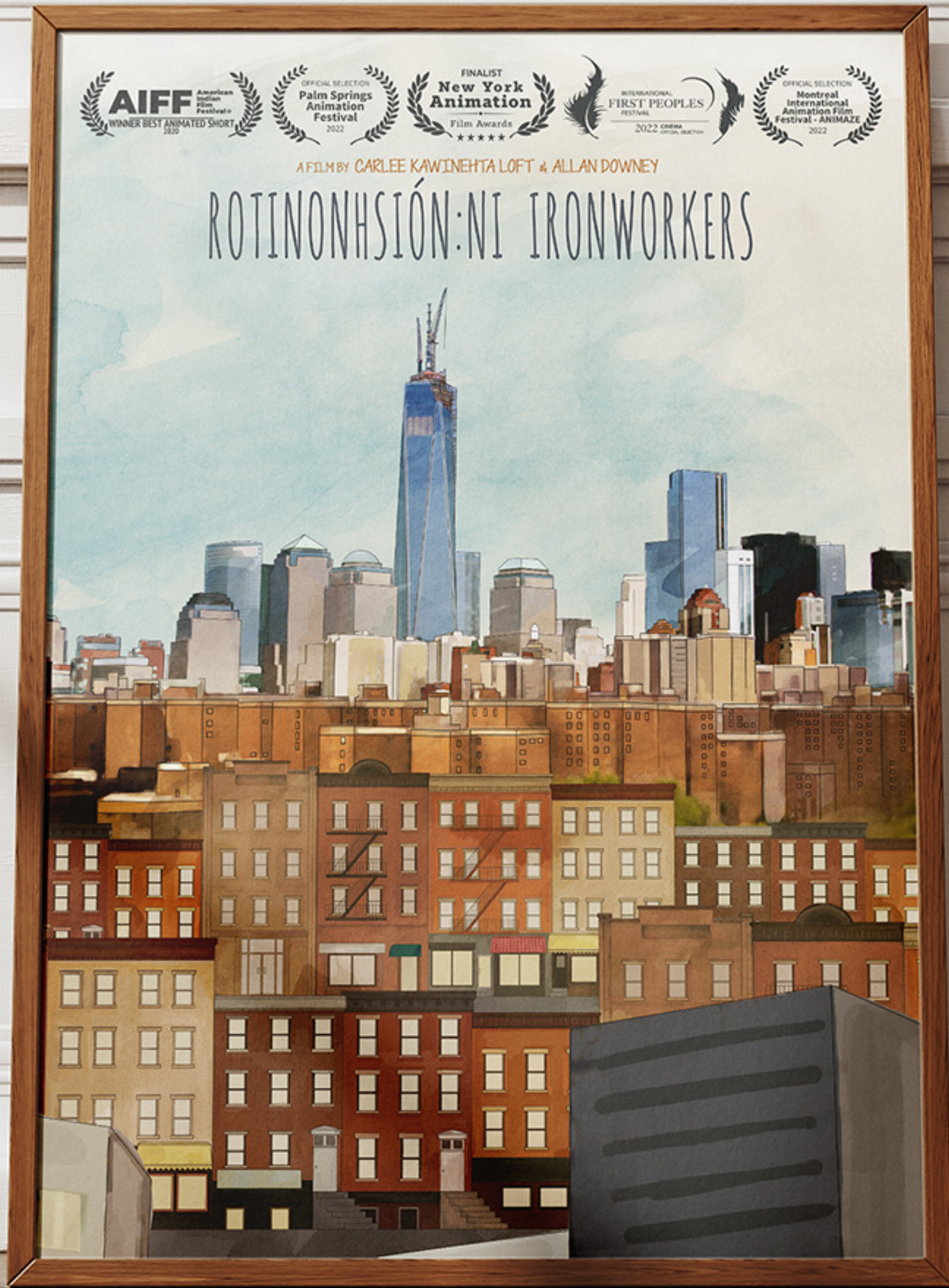
# Deskaheh

All the visuals / Animation



# Rotinonhsión:ni Ironworkers

All the visuals / Animation





# Shadow of a Giant

Animation for documentary film



**motion design.**

video, maps & infographics

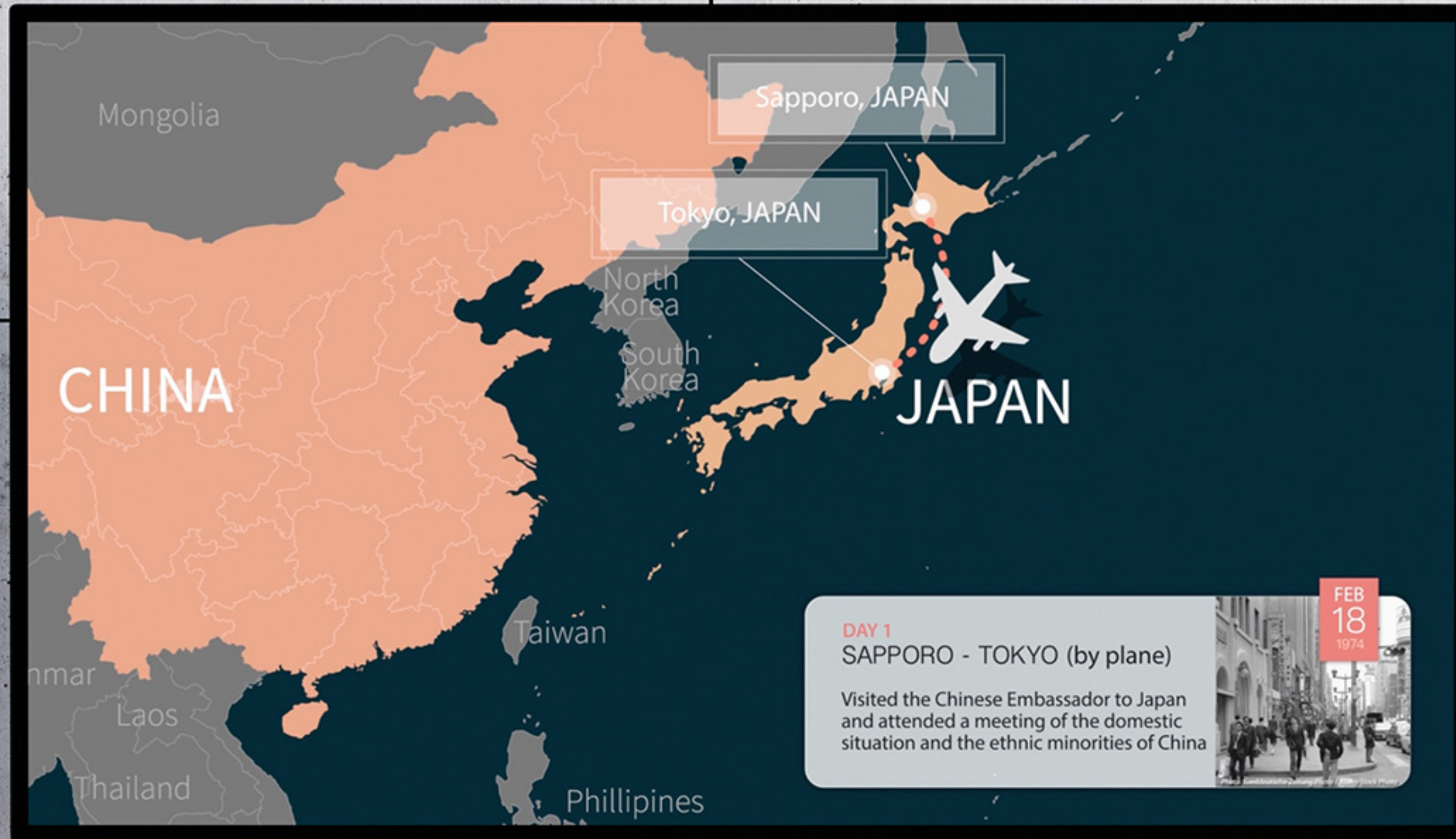
# Dr. Michael Hathaway

Editing and motion design for interview series



# Transnationally Indigenous

Interactive map for web



**illustration.**

web & print

# Transnationally Indigenous

## Illustration



NEW FACULTY

**Dr. Aynur Kadir**

**BUILDING INDIGENOUS RIGHTS ACROSS THE PACIFIC RIM**

In the early 1970s, a small delegation of Indigenous Ainu from Hokkaido, Japan embarked on an unprecedented trip to the People's Republic of China, sponsored by none other than Communist leader, Mao Zedong. At the same time, a delegation of First Nations and Métis in British Columbia, Canada, were in the beginning stages of organizing their own three-week long visit to China. While each of these trips was monumental in its own right, both were part of an initiative of the Chinese government aimed at supporting and fostering global Indigenous and minority collectives, all in an effort to propel China's attempts at that time to become a new world leader. For the Indigenous delegations, however, these were some of the very first efforts in Indigenous transnational diplomacy across the Pacific Ocean. More importantly, they were the first acts of global Indigenous recognition entirely independent of local colonial governments.

Over the last few decades, the cultural and political significance of these trips has been greatly neglected by scholarship and almost entirely lost to the wider Indigenous and non-Indigenous public. Even researchers like myself (Aynur Kadir فادىر كاتايىر) struggle to locate any writings on or photographs of these particular ventures; it was only through difficult to find newspaper clippings, buried deep in seemingly random library archives that our

NEW FACULTY

**faculty reflections**

**CANDACE GALLA**  
started 2010

While life had other plans for an intended restful and rejuvenating sabbatical during the pandemic, I was able to carve out time to engage with 'Ūlelo Hawai'i and Hawaiian cultural workshops through online coursework and in-person learning. This was much needed for healing and nurturing of my wellbeing. I wrapped up multiple publications, some of which were co-authored pieces with friends, mentors, colleagues, and students that related to Indigenous language revitalization, policy, and/or teacher education. Two new projects that I'm especially excited to lead include a Spencer Grant on "Indigenous Language Reclamation, Revitalization, and Education in Guam and Hawaii" and the development of a self-paced asynchronous MOOC on "Indigenous Languages: From Policy and Planning to Implementation and Assessment" that is funded by USC's Continuous Learning Advancement Fund. Aligning with UNESCO's International Decade of Indigenous Languages (2022-2032), the MOOC supports language revitalization, reclamation, and resurgence efforts and will be launched in fall 2023.

For more information on this project, please visit <https://www.transnationallyindigenous.com/>.

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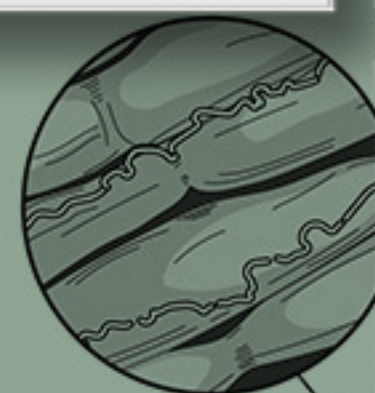
# What a Mushroom Lives for

Book illustration

INTRODUCTION 9

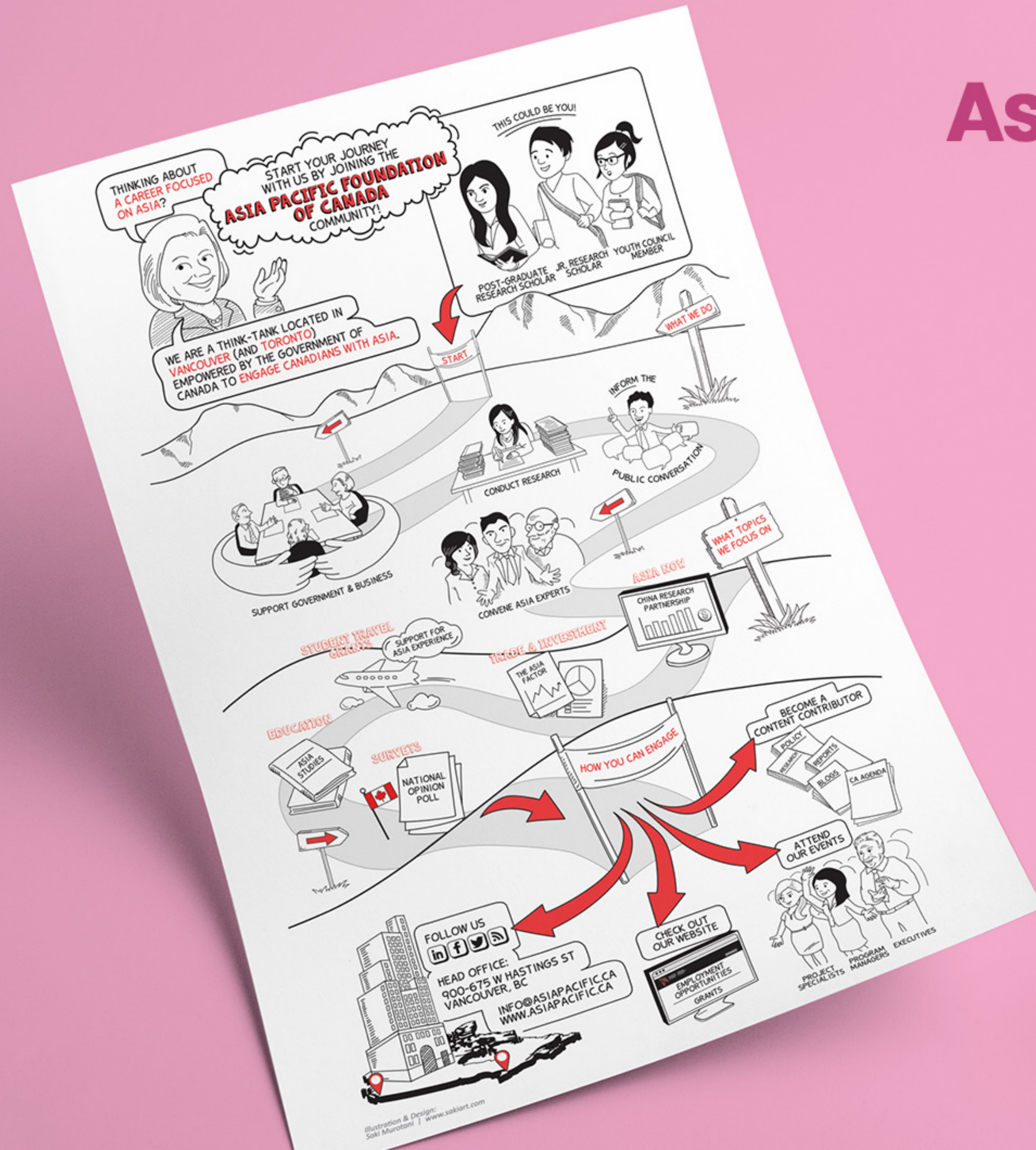


FIGURE 1.2. A range of fungal forms, not to scale. From top left: beer with yeast; chytrid spores swimming after frogs; mold growing on bread and sporulating; matsutake; lichens growing on a tombstone; chaga growing on birch. Image by Saki Murotani.



# Asia Pacific Foundation of Canada

Flyer illustration & Mug design



SAKI

SAKI MUROTANI

Creative Director / Illustrator / Animator

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Animator

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SAKI  
Creative

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