

IMAGES FESTIVAL

S L O W E D I T I O N

SUMMER 2022

EXPANDING MOVING IMAGES SINCE 1988



Proud to support Images Festival

Increasing access to the opportunities people need to participate and feel a sense of belonging in their community.

We're working together with Images Festival. It's just one of the ways we're helping to open doors for a more inclusive and equitable tomorrow.

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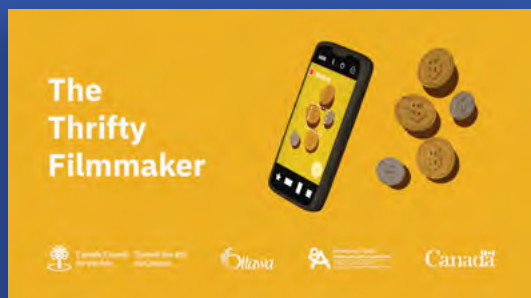
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Images Festival Would like to Acknowledge

The land on which we gather and organize is the territory of the Anishinaabe, the Haudenosaunee, the Huron-Wendat, and the Mississaugas of the Credit First Nation. Today, the meeting place of Tkáron:to is home to many Indigenous people.

A territorial acknowledgement demonstrates a coming to awareness, and can provoke thought and reflection, all of which are essential in beginning to establish reciprocal relations. This acknowledgement should not function as closure, resignation, or acceptance of the structural conditions of settler colonialism that remain in effect today. Images Festival will continue to ask what it means for us to maintain a spirit of sustained inquiry into the complexities of our situation.

Code of Conduct

All community participants, including members and guests of members, event hosts, sponsors, presenters, exhibitors, and attendees, are expected to abide by Images Festival's Code of Conduct and cooperate with organizers who enforce it. Images Festival insists that everyone who uses the spaces remains mindful of, and takes responsibility for, their speech and behaviour. We embrace respect and concern for the free expression of others, but we will not tolerate words or actions that are racist, sexist, homophobic, ageist, classist, transphobic, cissexist, or ableist. Respecting physical and emotional boundaries, we do not accept oppressive behaviour, harassment, destructive behaviour, or exclusionary actions.

Vision

Images Festival is a leading presenter of independent film and media culture in dialogue with contemporary art. We aspire to elevate conversations between artists, scholars, and the public about the politics of the moving image.

Mission

Images Festival is an artist-driven festival that expands traditional definitions and understandings of media art by experimenting with a multiplicity of artistic forms.

We value artistic work that challenges norms, takes risks, and is rigorous in form and content. Our programs interrogate the conditions of contemporary moving image culture.

We provide a forum through which to develop critical engagement between Canadian and international artists, audiences, and institutions.

Table Of Contents

- 06** Land Acknowledgment,
Vision, Mission &
Code of Conduct
- 08** Calendar
- 09** Venues & Tickets
- 10** Accessibility & COVID-19
- 11** Team & Board
- 12** Welcome Letters
- 17** Thank Yous
- 20** Jury & Awards
- 23** Curatorial Statement
- 30** On Screen | Online
- 70** Off Screen
- 80** Indexes

Calendar

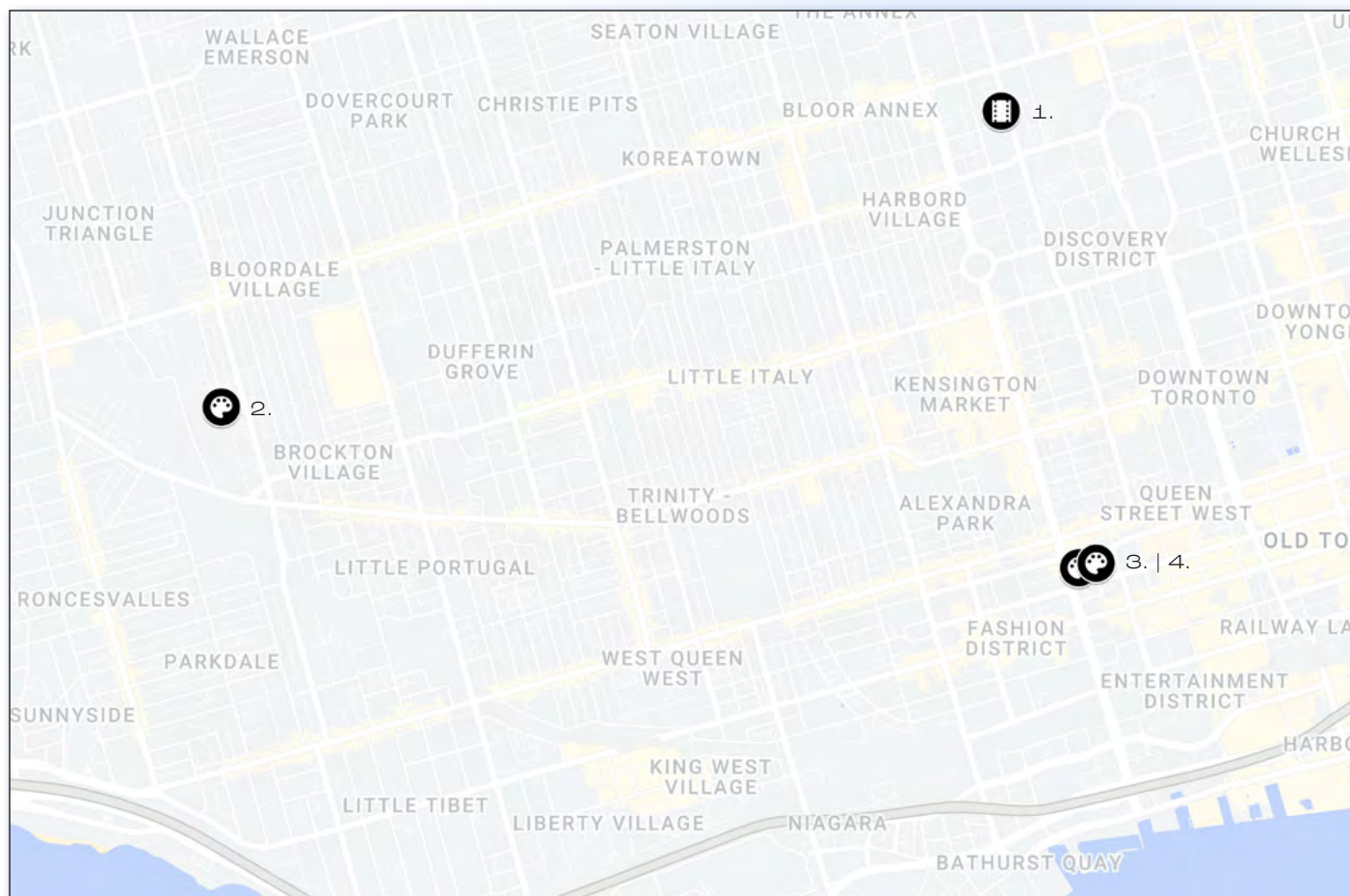
DATE	TIME	PROGRAM	VENUE
THU MAY 05 — WED MAY 25		Do You Know Why the Waves Break?	Bachir/Yerex Presentation Space
THU JUN 02 — THU JUN 30		Exiled at Home	Vtape
THU JUN 02	7:00 PM	Exiled at Home Panel Discussion	Vtape
FRI JUN 17	8:00 PM	OPENING NIGHT: If From Every Tongue it Drips	Innis Town Hall
TUE JUN 21	11 AM — 11 PM	Green Pastures, Still Waters, and Black Rhythms: Rituals as Rest and Resistance	Images Website
THU JUN 23	5 PM 6 PM 7 PM 8 PM	I Can Hear My Echo	Innis Town Hall
FRI JUN 24 — SAT JUL 16		Sensual Life: The Films and Videos of Kyoko Michishita	Le Labo
SAT JUN 25	5:00 PM	Leaky Gardens	Innis Town Hall
TUE JUN 28	11 AM — 11 PM	Ferments, Family, Kinship, Home	Images Website
WED JUN 29 — SAT AUG 06		a soft landing	Gallery TPW
TUE JUL 05	11 AM — 11 PM	Haptic Poetics	Images Website
THU JUL 07	7:00 PM	Rebellious Flesh	Innis Town Hall
TUE JUL 12	11 AM — 11 PM	The Excerpts	Images Website
THU JUL 14	7:00 PM	Cruel Optimism	Innis Town Hall
SUN JUL 17	12:00 PM	Blue I	Innis Town Hall
SUN JUL 17	2 PM 4 PM 6 PM	Blue II	Innis Town Hall
THU JUL 21	7:00 PM	Blind Ambition	Innis Town Hall
SAT JUL 23	8:00 PM	CLOSING NIGHT: El Lado Quieto	Innis Town Hall

ON SCREEN

ONLINE

OFF SCREEN

Venues + Tickets



1. Innis Town Hall

2 Sussex Ave
Toronto ON M5S 1J5

No street level entrance, elevator and ramp available, door width 32"+, no automatic doors. Gender neutral single occupancy accessible (32"+) washroom, automatic door. No accessible parking on site. 4 wheelchair seats in cinema.

2. Gallery TPW

170 Helens Ave
Toronto ON M6H 4A1

Ramp access, accessible ground-floor washroom, and clear, unobstructed pathways within the gallery. Please note that there are no automatic doors at the entrance or washroom and no designated accessible parking nearby.

3. Bachir/Yerex Presentation Space

Suite 440
401 Richmond St West
Toronto, ON M5V 3A8

See accessibility notes below

4. Le Labo

Suite 277
401 Richmond St West
Toronto, ON M5V 3A8

Street level entrance, ramp, elevator, automatic doors, door width 34". Gender neutral accessible (32"+) washrooms, stall, no automatic door. No accessible parking on site.



Images Website

www.imagesfestival.com

Tickets

In order to continue reducing barriers to participation at our events, all tickets to in-person screenings are Pay What You Can.

An allocation of tickets will be held for walk-up patrons and available at the venue the day of the screening.

All gallery exhibitions and online programs are presented at no cost.

In lieu of admission, please consider **supporting Images** with a donation.

Accessibility

Images Festival is committed to providing an accessible festival and continues to work to reduce barriers to participation in our events. The interconnected aims we prioritize for our community—our artists, audiences, volunteers, partners, and staff—are the reduction of physical and financial barriers, and an increase to our mental and physical safety services. This work is integral to making our festival more hospitable and inclusive for all. However, we recognize that improving access does not mean being accessible to everyone at all times. We begin with the immediate goal of implementing clear and transparent access via our resources, and building upon this access to offer even greater access in the future. Access is an evolving process, and things can shift and change—certain services might become available following the publication of our catalogue. We will communicate any changes on our website, Facebook, and Instagram daily.

If you are interested in a program, have access needs, are unclear about how we have articulated the parameters of any event, or have any other questions, please contact a member of our team, or email our Festival Coordinator, Tram Nghiem, at tram@imagesfestival.com.

Please also be sure to refer to our Code of Conduct on page 06 of the catalogue.

Please refer to individual program pages to see which services will be available (e.g., ASL interpretation, Creative Audio Description). This year, all of our digital publications are formatted for assistive reading technologies.



ASL Interpretation

Refers to American Sign Language interpretation. If an event is listed as having ASL Interpretation, there will be one to three interpreters present depending on the number of speaking participants.



Closed Captioning

Refers to the captioning of film works using text. If a work is marked as including closed captioning, a CC stream link will be available on the program page.



Creative Audio Description

A poetic application of described video.



Wheelchair Accessible

Venue is accessible to people using a wheelchair or mobility device.

COVID-19 Protocols

As part of Images Festival's commitment to accessibility and disability justice, we are implementing a COVID-19 policy to reduce the risk of transmission for all, and to prioritize the participation of people who are disability-identified, immunocompromised, or part of an otherwise vulnerable group.

Guidelines are listed on the program pages in our catalogue and on our website. Updates to guidelines will be communicated through our social media.

We ask that all participants perform a self-assessment for COVID-19 prior to attending our in-person events.

Accommodations, Exemptions, & Questions:

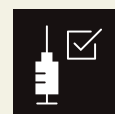
If you require accommodation or exemption from our stated guidelines, have questions, or are seeking clarification on our COVID-19 protocols, please contact our Festival Coordinator at tram@imagesfestival.com.

The following guidelines will be in place for events throughout the festival:



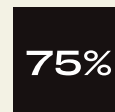
Masking

Masking is required at this event.



Vaccination Checks

Please present your Ontario vaccine certificate with QR code upon arrival at this event.



Reduced Capacity

We will be operating this venue at limited capacity.



Self-Assessment

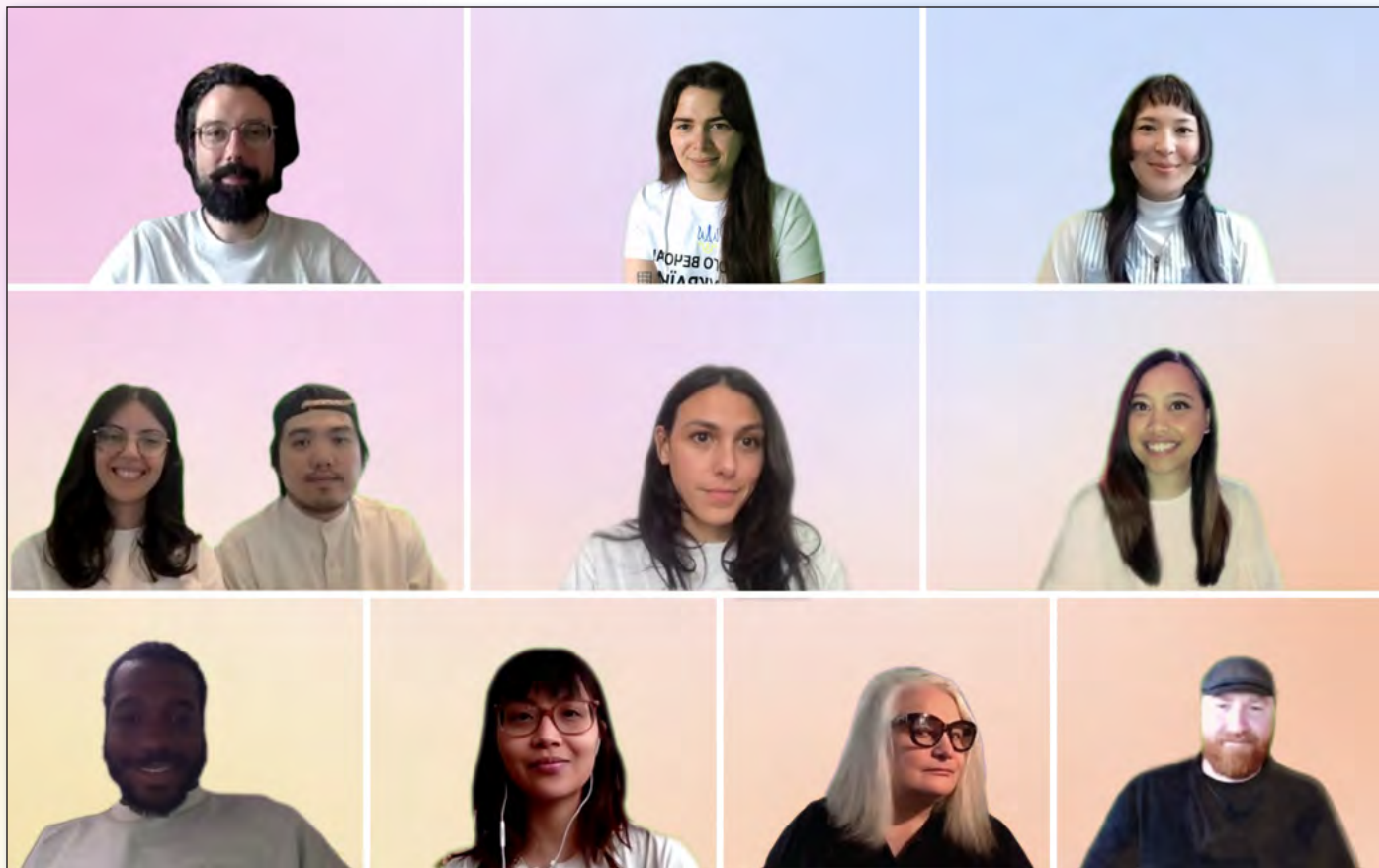
We ask that staff and participants screen themselves for COVID-19 before attending this event.



Contact Tracing

Contact information will be requested from participants and kept for three weeks.

Team & Board



Staff Photo by Tram Nghiem

PROGRAMMING DIRECTOR
Jaclyn Quaresma

EXECUTIVE DIRECTOR
Samuel La France

GUEST PROGRAMMERS
Claudia Mattos
Call Again (Henry Heng Lu,
Winnie Wu, & Weibin Wang)
Marifel Catalig
Jesse Cumming
Lauren Gabrielle Fournier
Elise Misao Hunchuck
Kerry-Ann James
Fatma Hendawy

STUDENT PROGRAMMER
Bouchra Assou

DESIGNER
Tetyana Herych

FESTIVAL COORDINATOR
Tram Nghiem

ADVERTISING SALES MANAGER
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**IMAGES
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imagesfestival.com

Images Festival is a charity. We
welcome charitable donations
during screenings and online at
canadahelps.org
Charitable registration number
is #127418762RR0001.

Welcome Message From Our Executive Director



Welcome to the 2022 Images Festival!

I'm thrilled to be welcoming you all to the 35th edition of Images, Toronto's original interdisciplinary and independent media arts festival! You may not recognize us at first—we've made some changes as a result of our experiences over the past two years. But rest assured, this year's festival will offer you the chance to experience amazing artworks from more than 60 Canadian and international artists. To the participating artists, and to all of the artists who submitted their work for consideration, we offer our sincere thanks.

Time has been on the minds of our team and Board in organizing this year's edition of the festival. We are, after all, a festival that presents moving-image art, or "time-based" media. We've been reflecting on the compressed, rigid, and at times inflexible schedules that we make and keep when organizing a festival such as this one. We've thought about all the time we've spent doing things differently of late, and how that will impact the times to come. We've been thinking of time as a shared resource, bristling somewhat at how we commodify it in talking about it: time can be spent, well or poorly. If poorly spent, then time is lost. We can and have asked for and given one another time (as if time is a gift), and have told others that we'll be taking our time (as if it belongs to anyone).

The result of these collective reflections is the Images Festival: Slow Edition. This thematic and its conceptual underpinnings will become clear as you read through the writing collected in this catalogue, and as you experience the inspired works in screenings and exhibitions organized by our new Programming Director, Jaclyn Quaresma, and a number of thoughtful and generous guest curators. You'll notice that slowness also factors into how we've structured the pace for this year's festival. Our schedule looks quite different than in years past;

what used to be a week-long spring marathon of media art has now been spread across the summer months. Our intention has been to give one another room to breathe, to space out, to relax, to recover, and to enjoy some distance between events.

Space has also been on our mind. Our venues over the past two years have been the thousands of living rooms, bedrooms, kitchens, and bathrooms from which our audiences have tuned in to stream the roughly 200 films and videos we've presented in that time. This year, we're thrilled that our online programs will occur alongside a slate of in-cinema screenings and gallery exhibitions! In an effort to continue prioritizing ease of use and accessibility for our audiences, all of our events are being offered at no cost; please consider making a donation in lieu of purchasing a ticket. And in order to keep one another safe, we'll be maintaining certain COVID-19 protocols at our live events; we encourage you to review them when planning your festival.

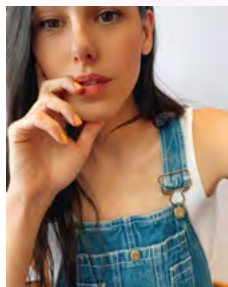
We are extremely grateful to the public funders, sponsors, community supporters, and collaborators who have helped sustain and guide us throughout this past year. Thank you to our Board of Directors for their tireless dedication to the festival. My greatest thanks are reserved for my colleagues at Images Festival, a team of incredibly supportive, talented, and inspiring people who have made this year's festival one worth celebrating.

We can't wait to see you there!

A handwritten signature in black ink, appearing to read 'Samuel La France', with a long, sweeping horizontal line extending to the right.

Samuel La France
EXECUTIVE DIRECTOR
IMAGES FESTIVAL

Welcome Message From Our Programming Director



I would like to introduce myself to the Images Festival community. My name is Jaclyn Quaresma. I am a second-generation Portuguese descendant, born in Tkáron:to, Turtle Island. My grandparents called Pico, Azores, and Nadadouro, Portugal home. I come to the Programming Director role with a background in contemporary art and curation and am honoured to have your support in this position.

Both before and upon taking this role, I have found myself uneasily contending with the past and present histories of the organizations we, creative practitioners working in cultural fields, continue to organize our respective practices around, alongside, with, and through.

When considering public programming, I often think about how a small act of tenderness is sometimes the most radical, and how both sharing and making space for the vulnerability necessary for tenderness require immense bravery. I think about the environs and systems upholding the societal structures that make these gentle acts dangerous ones, the hegemonic forces that label them as weak, unimportant, disruptive of the smooth flow of progress (don't make a fuss), or simply too luxurious. And these very same systems replace the joy and love required for vulnerability with anxiety and fear. I think about the disobedience that is often necessary to create a space for a more radical softness, a risk for both those who require that space and those who hold it. I think of this active vulnerability as a transgressive praxis and of the call for transgression at every step, risk be damned. I think about how this risk is not equally weighted or equitably distributed, and how it shouldn't be a risk at all.

But I also think about softness misplaced, misguided, misgendered, and the harms therein. I think about the essential, not-so-soft edges of boundaries and those best intentions that lack enough guidance, consultation, and consent. I think about the necessity for repair and the simultaneous impossibility of it.

Joining an organization that is two years into the process of reassessing, restructuring, and unlearning, as well as in the beginning stages of mending, I ask myself: Can one tend to the past and future simultaneously without ignoring what is happening here, now? Who gains when care-based models are adapted to accommodate linear progress? Must the show go on? According to whose schedule? And at whose pace? How then are pace, progress, and harm linked? What might it look like for an organization to slow down? And what transgressive possibilities can slowness as both a method and subject matter provide a festival, a program, an exhibition, a screening?

For this year's Images Festival, we have invited curators Claudia Mattos, Call Again (Henry Heng Lu, Weibin Wang, Winnie Wu), Amin Alsadén, Bouchra Assou, Marifel Catalig, Jesse Cumming, Lauren Gabrielle Fournier, Elise Misao Hunchuck, Kerry-Ann James, and Fatma Hendawy to join us in thinking about the generative possibilities of transgression, tenderness, and slowness.

Together we welcome you to the *Slow Edition*.

A handwritten signature in black ink, consisting of a large, fluid, looping 'J' followed by a horizontal line that extends to the right.

Jaclyn Quaresma
PROGRAMMING DIRECTOR
IMAGES FESTIVAL

Welcome Message From Our Funders



Canada Council
for the Arts
Conseil des arts
du Canada

Artists and their collaborators have played a vital role from the beginning of the pandemic: their creations offer hope, help maintain connections, and point to a brighter future.

As we move forward, we need the arts now more than ever—to inspire us and to bring us together as we envision a better world for all. Strong support for a resilient, inclusive, and accessible arts sector benefits society in all its diversity.

The Canada Council for the Arts is a proud supporter of Images Festival and its contributions to our shared work to bring the arts to life.

Les artistes et leurs équipes jouent un rôle déterminant depuis le début de la pandémie : leurs créations portent nos espoirs, maintiennent les liens qui nous unissent et laissent présager un avenir prometteur.

Alors que nous imaginons ce que pourrait être l'avenir et un monde meilleur pour toutes et tous, le pouvoir inspirant et rassembleur des arts est plus que jamais essentiel. Un soutien fort à un secteur artistique résilient, diversifié, inclusif et accessible procure des bienfaits à l'ensemble de la société.

Le Conseil des arts du Canada est fier d'appuyer Images Festival et sa contribution à notre engagement commun de mettre l'art au cœur de nos vies.

Simon Brault, O.C., O.Q.

DIRECTOR AND CEO, CANADA COUNCIL FOR THE ARTS
DIRECTEUR ET CHEF DE LA DIRECTION CONSEIL DES ARTS DU CANADA



Canada

Arts and culture continue to be important sources of comfort as we emerge from the pandemic. Throughout these challenging times, Canadian artists have given us reasons to hope. That's why our government proudly supports events like the 35th edition of Images Festival. This unique showcase brings together independent film and media arts in a way that is sure to inspire, challenge and surprise.

As Minister of Canadian Heritage, I would like to thank everyone who lent their time and efforts to this year's celebration.

Enjoy the festival!

Les arts et la culture continuent d'être une source importante de réconfort pendant que nous nous sortons de la pandémie. Durant cette période difficile, les artistes canadiens nous ont donné des raisons d'espérer. C'est pourquoi notre gouvernement est fier de soutenir des rendez-vous comme le 35e Festival Images. Cette vitrine unique réunit des films indépendants et des arts médiatiques qui sauront certainement nous inspirer, nous interpeller et nous surprendre.

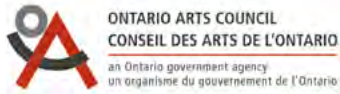
À titre de ministre du Patrimoine canadien, je remercie toutes les personnes qui ont consacré temps et efforts à la célébration de cette année.

Bon festival!

The Honourable / L'honorable
Pablo Rodriguez

MINISTER OF CANADIAN HERITAGE
MINISTRE DU PATRIMOINE CANADIEN

Welcome Message From Our Funders



On behalf of the board and staff of the Ontario Arts Council, I am pleased to welcome you to the 35th edition of Images Festival.

With a mission to expand and redefine understandings of media art, Images Festival is no stranger to innovation. Now two years into the global pandemic, Images Festival continues to adapt to changing circumstances and to embrace new ways of presenting media art in all its forms.

Congratulations to the local, national, and international artists featured in this year's program—we thank you for sharing your craft with us. And my heartfelt thanks to the staff and board of the Images Festival for your commitment to showcasing these engaging works and sharing them with the world.

Au nom du conseil d'administration et du personnel du Conseil des arts de l'Ontario, je suis ravie de vous accueillir à la 35e édition du festival Images.

Le festival Images, qui a pour mission d'élargir et de redéfinir la manière de comprendre l'art médiatique, n'a jamais hésité à innover. Deux ans après le début de la pandémie mondiale, il continue de s'adapter à l'évolution des circonstances et d'adopter de nouvelles façons de faire valoir l'art médiatique sous toutes ses formes.

Félicitations aux artistes de la région, du pays et de l'étranger qui figurent dans le programme de cette année – merci de nous permettre de découvrir vos œuvres. Et mes remerciements les plus sincères à l'équipe et au conseil d'administration du festival pour leur détermination à présenter ces œuvres captivantes au monde entier.

La présidente du Conseil des arts de l'Ontario,

Rita Davies, C.M.

CHAIR, ONTARIO ARTS COUNCIL
LA PRÉSIDENTE DU CONSEIL DES ARTS DE L'ONTARIO



Welcome to the 35th annual Images Festival. Toronto Arts Council is delighted to support this groundbreaking, interdisciplinary festival.

The City of Toronto, through Toronto Arts Council, invests public funds in the arts to bring the highest quality artistic programming to millions of Toronto residents and visitors. We recognize the work that Images Festival does to nurture local and Canadian independent media artists, and applaud it for providing a forum for exceptional narratives and exploratory forms of creation through the screenings, exhibitions, and performances that it showcases.

Congratulations to the artists, staff, and volunteers at Images Festival. Enjoy the festival!

Je vous souhaite la bienvenue au 35ème édition du festival Images. Le Conseil des Arts de Toronto est heureux d'appuyer ce festival innovateur et interdisciplinaire.

La Ville de Toronto, par le biais du Conseil des Arts, investit dans les arts afin d'assurer que la programmation artistique du plus haut calibre puisse être accédée par de millions de résidents et de visiteurs à chaque année. Nous reconnaissons le travail que fait le festival Images pour épanouir les œuvres d'artistes indépendants Torontois et Canadiens et nous l'applaudissons pour la création d'une plateforme à travers laquelle une myriade d'histoires exceptionnelles et nouvelles formes de création peuvent être explorées.

Félicitations à les artistes, l'équipe et aux bénévoles, et bon festival!

Claire Hopkinson, M.S.M.

DIRECTOR AND CEO, TORONTO ARTS COUNCIL
DIRECTRICE GÉNÉRALE, CONSEIL DES ARTS DE TORONTO

Welcome Message From Our Funders



TELEFILM **PARTNER** **PARTENAIRE**
CANADA **OF** **DE**
CHOICE **CHOIX**

As celebrations of artistry in film, festivals provide an important venue to showcase Canadian creativity across the country and beyond. That is why we are proud to support Images Festival!

Stronger together, I want to thank and congratulate Images Festival for continuing its work, uplifting a diversity of voices through independent films and celebrating the brilliance of Canadian content at home and around the world.

As always, continue to watch Canadian films wherever they are available, and tell others to do the same!

Célébrant le talent artistique des artisans du cinéma, les festivals offrent une vitrine de choix pour faire rayonner la créativité canadienne au pays et à l'étranger. Voilà pourquoi nous sommes fiers de soutenir Festival Images!

Ensemble, nous sommes plus forts, et je tiens à remercier et à féliciter Festival Images qui travaille sans relâche pour favoriser une diversité de voix à travers le prisme du cinéma indépendant et pour célébrer l'excellence du contenu canadien au pays comme sur la scène internationale.

Comme toujours, continuez à regarder des films d'ici là où ils sont offerts, et passez le mot!

A handwritten signature in black ink that reads "Christa Dickenson".

Christa Dickenson

EXECUTIVE DIRECTOR, TELEFILM CANADA
DIRECTRICE GÉNÉRALE, TÉLÉFILM CANADA

Thank Yous

THE FESTIVAL ACKNOWLEDGES THE ONGOING SUPPORT OF OUR PARTNERS IN THE PUBLIC SECTOR

Line Dezainde, Linda Norstrom, and Simon Brault (Canada Council for the Arts); Paula Shewchuk (Department of Canadian Heritage); Mark Haslam, Maura Broadhurst, Sandra Cruickshanks, and Lisa Wöhrle (Ontario Arts Council); Waqar Khan (Employment Ontario); Savine Wong, Risa Veffler, & Christa Dickenson (Telefilm Canada); Peter Kingstone, Rachel Kennedy, & Jason Ryle (Toronto Arts Council).

SPECIAL THANKS TO SPONSORS & AWARDS SPONSORS

Adam Weitner (AstroLab Studios); Dory Smith & Jessica Vallentin (Canadaland); Greg Woodbury & Ross Turnbull (Charles Street Video); Genne Spears, Jesse Brossoit, Morgan Sears-Williams, & Edward Fawcett Sharpe (CFMDC); Annette Hegel & Emilie Azevedo (DARC); Zachary Goldkind, Shantel Sobaram, Eric Bizzarri, & Zaarin Bushra, (The Future of Film Showcase); Chris Kennedy & Renata Mohammed (Liaison of Independent Filmmakers of Toronto); Mark Gibson & Agatha Garzon (Pattison Outdoor Advertising); Stuart Keeler, Luc Cineas, Bukky Okediji, Tommy Herbert, & Nonna Aroutiounian (TD Bank Group); James Cahill & Kass Benning (University of Toronto Cinema Studies Institute); Deirdre Logue, Lisa Steele, Kim Tomczak, Kiera Boulton, Dustin Lawrence, Wanda Vanderstoop, & Chris Gehman (Vtape); Jacquelyn Hébert & Sally Lee (VUCAVU); Sharon Hayashi, Barbara Evans, Lauren O'Brien, & Nicole Beno (York University).

A HUGE THANKS TO OUR INDISPENSABLE COLLEAGUES & SUPPORTERS

Margie Zeidler, Brian Graciano, & Elise Rodgers (401 Richmond); Sinara Rozo, Aaron Rachel Brown, & Carlos Sanchez (aluCine Latin Film + Media Arts Festival); Vicky Moufawad-Paul (A Space Gallery); Jonathan Middleton & Sara Maston (Art Metropole); Barbara Fischer, Marianne Rellin, Sarah Robayo Sheridan, Mikinaak Migwans, & Maureen Smith (Art Museum at the University of Toronto); Hannah Thiessen (Border Crossings); Kate Monroe (C Magazine); Jesse Damazo & Eve LaFountain (CalArts); Kayleigh Rosien & Mark Peranson (Cinema Scope); Dan Small (Cineworks); Lindsay Fisher & Emily Servais (Creative Users Projects); Shani K Parsons (Critical Distance Centre for Curators); Clayton Windatt (Fabulous Festival of Fringe Film); Catlin Lewis & Peter Sandmark (FLUX Media Gallery/MediaNet); Heather Rigg & Noa Bronstein (Gallery TPW); Abedar Kamgari, Derek Jenkins, & John Hill (Hamilton Artists Inc.); Shane Smith, Brittany Mumford, & Madeline Keizer (Hot Docs Canadian International Documentary Festival); Naomi Johnson & Victoria Kucher (imagineNATIVE); Barbora Racevičiūtė, Leyla Sutherland, Marilyne Parent, & Benjamin Allard (IMAA); Phil Hoffman & Janine Marchessault (Independent Imaging Retreat); Kerry Swanson & Jesse Wentz (Indigenous Screen Office); Eyan Logan (Innis Town Hall); Gerhard Wissner & Marie Kersting (Kasseler Dokfest); Dyana Ouvrard (Le Labo); Jeanne Bergeron Brassard (Les éditions Esse); Ben Donoghue, Elida Schogt, & Adriana Rosselli (MANO/RAMO); Oona Mosna (Media City Film Festival); Dr. Martin Lefebvre & Ria Rombough (The Mel Hoppenheim School of Cinema/Concordia University); Julia Paoli & Aamna Muzaffar (Mercer Union); Grahame Weinbren & Elena Kendall-Aranda

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More with Less Award:

Sponsored by Charles Street Video, Digital Arts Resource Centre (DARC), the Liaison of Independent Filmmakers of Toronto (LIFT), and an anonymous donor. Established in 2015 to honour Scott Miller Berry, this award goes to a work that best demonstrates a resourceful artistic intent, doing more with less. \$1,500 cash.

Marian McMahon Award:

Sponsored by Canadian Filmmakers Distribution Centre (CFMDC), this award is given to an artist in the spirit of Marian McMahon to honour strong work and complexity of subject.

ASTROLAB x FOFS Production Award:

Sponsored by Future of Film Showcase and Astrolab Studios. Awarded to an emerging Canadian filmmaker who showcases an exciting synthesis of curiosity, experimentation, and innovation. The recipient will receive a certificate valid for one day of production in Studio 1 of Astrolab Studios, valued at \$2,850.

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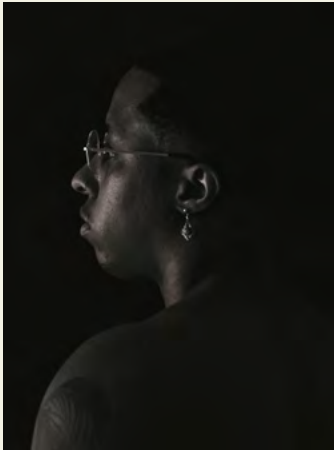
Sponsored by York University's Department of CINEMA & MEDIA ARTS. Awarded to the best student work on screen. \$500 cash.





Samay Arcentales Cajas is a Toronto-based Kichwa artist and filmmaker exploring human-land relations, the new media dimensions of indigenous cosmology, and immersive art as a site of liberation. Her works have been shown at ImagineNATIVE, Xspace Cultural Centre, Mayworks Festival, Tarragon Theatre, and TQFF, among others.

Samay has also facilitated film programs at Sketch Working Arts, and at Charles Street Video, where she currently works as program coordinator. She held her first solo show “Will You Listen?: Latinx Voices in Tkaronto”, a projection-based media installation, at Whippersnapper Gallery. Samay works as video designer and editor for artists and filmmakers across the country.



Jah Grey is an award-winning, internationally exhibiting and self-taught photographic artist primarily focused on portraiture who began his career researching and studying concepts of Black masculinity in 2014. His photographs are an ongoing study that’s focused on the relationship between the Black masculine body and vulnerability, and explores the disconnect between the concepts of vulnerability and masculinity, showcasing the struggle between the idealized norm vs. the desired embodiment through a trans lens. His work is inspired by shared experiences of vulnerability and aims to support positive notions of Black masculinity.

His photographs have been shown across North America, including but not limited to: the Museum of Contemporary Art, the Art Gallery of Ontario, the Art Gallery of Burlington, the Ford Foundation Gallery in New York City, in Los Angeles at the LAMBDA LITFEST, and the National Day of Healing hosted by Ava DuVernay at her ARRAY HQ.

Jah Grey is also the founder and director of the Black Men’s Therapy Fund, a Canadian fund whose focus is removing barriers of entry to mental health/wellness tools, and the stigmas around Black men seeking mental health supports.



Clayton Windatt is a curator, multi-arts performer, and filmmaker living and working in Ontario. As former Executive Director of the White Water Gallery and the Aboriginal Curatorial Collective, and current Executive Director of the Artist-Run Centres and Collectives Conference, Clayton has an extensive history working in Artist-Run Culture and Community Arts. Clayton maintains contracts with various governments, colleges and non-government organizations as a writer, consultant, and knowledge broker negotiating between peoples, places, and communities. Clayton works in/with community, design, communications, curation, performance, theatre, technology, and consulting, and is a very active artist.

Trailer

The Images Festival: Slow Edition trailer features the artwork of Alyssa Alikpala.



untitled study, flowers dispersed in water and carried by the current, 2021. 30 SEC. Video still courtesy of the artist.

Curatorial Statement

Companion Piece: *ok to rest*

Slow in both concept and form, Images Festival has untethered the typical seven-to-ten-day festival schedule. The 2022 Slow Edition presents a program of exhibitions and screenings dispersed across four months.

Pared down and stretched out, the Images Festival program consists of guest-curated screenings and a suite of connected exhibitions and filmic explorations curated by Images Festival Programming Director Jaclyn Quaresma.

Titled *ok to rest*, the suite considers the festival's theme of slowness, tenderness, and transgression through multiple, singular bodies of work. Across eight programs, the publics are given the opportunity to delve deeper into the practices of artists and filmmakers who are able to show multiple works over the duration of the drawn-out festival and its platforms.

ok to rest opens with an exhibition titled "Do You Know Why the Waves Break?" featuring the work of Myriam Rey, Laila Mestari, and Alyssa Alikpala. The filmmaker and two artists set the tone for the suite, foregrounding the importance of making space for the many embodied forms of knowing and contemplation.

Following that, Sharlene Bamboat's feature film *If From Every Tongue it Drips* sensually considers the diasporic tongue as one that is in a constant state of translation, and that translation itself is an act of poetry. With Rekhti poetry at its centre, the film considers the queer body as one that simultaneously resists the colonial narrative and is historically erased from it. Consisting of digital age bric-à-brac, video recordings taken on the mobile devices of the two main characters are interspersed throughout the film.

Similarly, "I Can Hear My Echo" presents the work of Heehyun Choi, Sara Cwynar, and Laila Mestari, who consider the everyday image, the media used to capture it, and one's own way of organizing and then sharing their personal collection or archive of images. This online screening borrows its title from Nancy Holt and Richard Serra's 1974 video *Boomerang*, which Serra describes as "... a tape which analyzes its own discourse and processes as it is being formulated. Language and image are being formed and revealed as they are organized." In "I Can Hear My Echo", images are treated as joyful echoes, reverberations of both the image's author, and the person who captured it.

With compassion at its core, "a soft landing" celebrates the slow process of coming together while still adjusting one's comfort levels in the current phase of the pandemic. The in-person exhibition will be held at Gallery TPW and is host to the artwork of by Alyssa Alikpala, Alize Zorlutuna, Erika DeFreitas, Rihab Essayh, and Eve Tagny.

"Leaky Gardens" includes the festival's second feature-length film: *Of Roses [how to embody the layers of time]* *Fragments of a bibliography*, which is visual artist Eve Tagny's first documentary-style film. Accompanied by short films by Vanessa Dion Fletcher (*Writing Landscape*) and Yza Nouiga (*Jardins Paradise*), "Leaky Gardens" complicates the notion of the garden as a gentle refuge and reveals its colonial roots. This in-cinema screening is accompanied by an intaglio print by Vanessa Dion Fletcher located on page 40 of this digital catalogue.

"Rebellious Flesh" came to be as a result of a collaboration between Jaclyn Quaresma and Breath and Death Guide Marifel Catalig. Films by Xiaolu Wang, Joie Estrella Horwitz, Min-Wei Ting, and Erika DeFreitas contemplate the relationship one has with death, mourning, fear, and grief, as well as the mystical possibilities of the thresholds between breath and body, youth and their elders, the living and those who have passed. Throughout the screening, Marifel will host collective meditation on breath with the in-cinema audience.

"Blue I & II" consists of the suite's largest screening of short films and an accompanying feature, all of which complete a slow, detailed mediation on the colour blue. Heehyun Choi, Emily Pelstring, Serena Lee, Syd Farrington, Márcio Cruz, Chelsea Phillips-Carr, Anna Hawkins and Derek Jarman each contemplate one's historical tethers, whether sexual, personal, biological, or aesthetic, alongside the colour blue. This screening is accompanied by a text that is grounded by a mineral exploration of the various pigments of that colour.

El Lado Quietó, directed by Miko Reverezza & Carolina Fusilier, is the suite's final feature-length film, which closes *ok to rest* with a look at a world after. Looking from the point of view of the Siyokoy, a Filipinx mythical creature, audiences watch as they wander among the architectural remains of Capalucó, a now-unpopulated Mexican island that was once a bustling resort.

ok to rest, as a whole, is a reflection on the question: If the show must go on, how might it be more kind, more generous, more available, and more loving towards its myriad composers, publics, participants, and their positionalities?

The exhibitions and the in-cinema and online screenings that are offered through *ok to rest* intervene, alter, and subtly disrupt the atmosphere of the traditional festival model, creating space for slowness, for tender transgressions, for rest.

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Thomas Weir, (MFA 23), *Toque*, 2022

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Our programs offer public film screenings and workshops aimed at increasing film awareness and knowledge.

We provide affordable facilities and film equipment to assist filmmakers in the production, distribution, and exhibition of independent films having educational and cultural benefit to the community.

Our organisation has the following goals:

- To provide the facilities for production and post-production to maximise creative human employment potential in the relief of poverty.
- To assist in the production, distribution, and exhibition of independent non-commercial films having educational and cultural benefit to the community.
- To assist and facilitate public participation in the development of Canadian cultural policy, through the processes of discussion, research, and submissions.
- To support and arrange public exhibitions and publicly accessible workshops aimed at increasing film awareness and knowledge.
- To encourage the growth of film analysis.

Cineworks Independent Filmmaker Society wishes to thank our generous funders for helping to make our programs possible—Canada Council for the Arts, BC Arts Council, the City of Vancouver, and the Province of British Columbia.





Paperback
410 pages
181 images
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YYZBOOKS
yyzbooks.com

Community of Images

Strategies of Appropriation in Canadian Art, 1977-1990

Edited by Janice Gurney and Julian Jason Haladyn

This book traces a history of the diverse practices of appropriation specific to Canadian art through a series of critical essays, short essays on individual artworks, artist interviews and additional research. Profusely illustrated with colour images, this is the first in-depth study of Canadian appropriation art. With essays by Mark A. Cheetham, Miriam Jordan-Haladyn, Alexandra Kahsenni, io Nahwegahbow, Shirley Madill, Cristina S. Martinez, Andy Patton, Jennifer Rudder, Émilie von Garan, Adam Welch, Janice Gurney and Julian Jason Haladyn.

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If From Every Tongue it Drips

Sharlene Bamboat

[Dear Sharlene,

I was hoping to play with the notion of translation in your essay. I watched an interview with you describing If From Every Tongue it Drips and took notes. I then used voice to text to translate my written notes into digital form. I'd like to use these as the essay. The result is a sort of run-on sentence note taking based on your interview. This has been copy edited for any glaring flags. I'm hoping it will once again pass through you...

Hey Jaclyn,

Thanks for sending this. I really love the idea of all the different forms of translation - me through you through voice to text through editors etc....]

Colonialism - 19C Queer Poetry - Quantum Entanglement

Colonialism:

How certain histories get written out

How the ones that stay are predominantly male-driven
Rebellion in 1850s started the Indian national movement
it led to the creation of many different countries and
was rooted in the purification of the arts and queerness
through the arts what does that mean for us today?

19th-century queer poetry:

Navigate language, translation in queerness, coming
from a very specific time in south Asia

Not many people who study Urdu poetry know about
Rekhti poetry at the time intimacy between women was
explored and has been historically sanitized since then

The poetry itself was translated multiple times:

~~Urdu script translated into English (Sharlene can read
Urdu script and because it was written in the 19th-century
she couldn't understand it well)~~

~~From the English translation someone translated it back
into Urdu but not script~~

~~Two characters in the film speak Tamil, and so it was~~

~~translated into Tamil~~

~~It was in translated back into English in order to make a
Hindi translation, but the Hindi speaker could not read it~~

~~Editor who is Palestinian could read Arabic and so hard
to read the Urdu script but cannot understand the words~~

[Sharlene's comment: I can read Urdu. I only had access
to the English translation of the poems which in a book
by Ruth Vanita called "Gender, Sex and the City: Urdu
Rekhti Poetry." I then got a translator to translate the
English version of the Urdu poems back to Urdu (in Urdu
script as well as into roman script). I had to do roman
script because Ponni can speak Urdu, but cannot read
it, so when she was reading the poems it had to be in
roman script.

It was then translated into Tamil by Ponni (which is her
mother tongue).

The editor's mother tongue is Arabic and so he could
read the Urdu script but not understand it, aside from a few
words here and there.

Jaclyn's Response: ok this is very helpful, I may have
misinterpreted what was said in the interview. Thanks!]

Quantum Entanglement:

Series of being together and apart here in their existing
simultaneously

diasporic position as a Pakistani-Canadian, connecting
simultaneously

during the pandemic

through space and time, and simultaneous

The sound designer's name is Richy Carey

Videos of daily life were taken in Sri Lanka and put into a
dropbox or sent over WhatsApp snippets of these daily
life taken by two friends and used in the film

The video was made in Sri Lanka sound in Scotland and
Montreal became a listening exercise of recording sent
from different positions both embodied geographically
and mixed into the film. A lot of the sound was recorded
before the storm was made, or the filming was done

Friday, June 17

8:00PM–10:00PM | 68 MIN + Q&A

Innis Town Hall

[Sharlene's comment: There's no storm...

Jaclyn's response: this should read "film" but Siri must have misheard]

Captions were made before the film was put together at least considered in this way

The history and queerness events that happened affect us today it is a non-narrative filmmaking nonlinear time, intuitive ways of moving through time and space, 150 years ago still affects us today. There's an audio synchronous sound, text and image Dash frames sound on frames time history and relationality

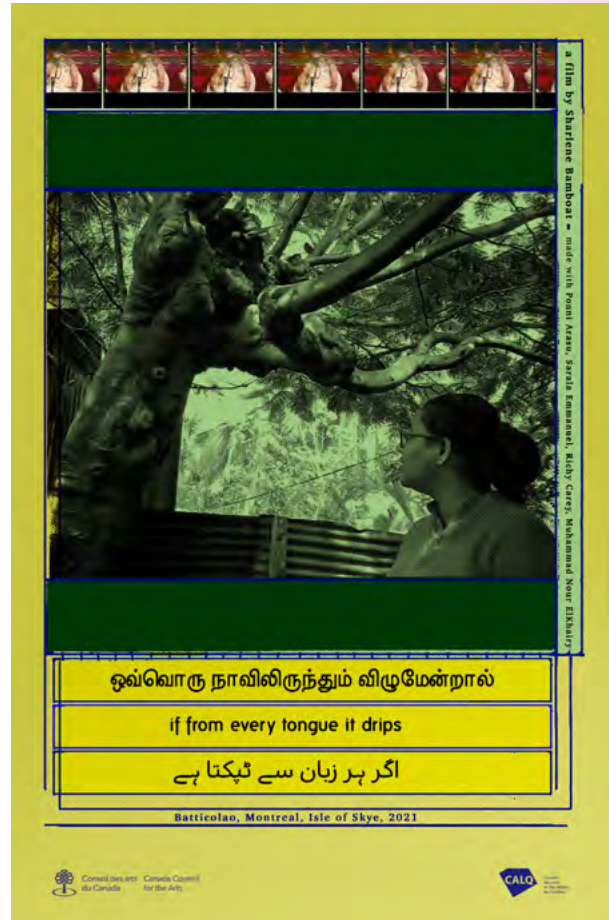
Poetry is important because it is the form of non-narrative "i'm also drawn to language because I speak so many half languages" this is the diasporic tongue

This film is about translation and so many people working on the film speak one and a half languages Sharlene included,

[Sharlene's comment: most of the people involved in the film speak 2 or more languages, half & not half.]

the question became how to navigate that in and of itself.

You can see that also in the captions. The caption became another mode of translation not just for the hard of hearing and deaf audiences but for those who don't have a context for some of the subject matter. It is in a sense contextual translation. Formal approach is queer in and of itself. Found footage, research queers how we talk about time, and film debunks linear time: it is queer in format. How do we understand each other between words and sentences/phrases? Sharlene feels poetry does the same thing. How do we navigate? Translate? Remember all at once?



If From Every Tongue it Drips

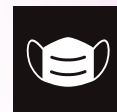
Sharlene Bamboat

ONTARIO PREMIERE | CANADA/SRI LANKA/UK | 2022 | DIGITAL | 68 MIN | ENGLISH/TAMIL/URDU (WITH ENGLISH SUBTITLES)

If From Every Tongue it Drips is an experimental documentary film that explores questions of distance and proximity, identity, and otherness, through scenes from the daily interactions between two queer women—a poet and a cameraperson—living in Batticaloa, Sri Lanka. Made between Scotland, Sri Lanka, and Canada, and connected through languages (Urdu, Tamil, and English), personal and national histories, music, and dance, the film explores subjects both expansively cosmic and intimately close—from quantum superposition to the links between British colonialism and Indian nationalism.

Co-presented with

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Green Pastures, Still Waters, and Black Rhythms: Rituals as Rest and Resistance

Roya DelSol, Kourtney Jackson, Kaya Joan,
Ayo Tsalithaba, Elisha Smith-Leverock,
Evan Ifekoya, Grace Channer, Tanika I. Williams
Curated by Kerry-Ann James

I'm exhausted. Completely burnt out. With my soul starved and my body wilted, I smile. Everyone applauds as I spread myself thin. But a single caring and worried voice utters, "...be sure to take some rest." My mind replies, "I don't know how to do that." My body cries, "If we sit still, I'll remember for you."

"Green Pastures, Still Waters, and Black Rhythms" explores the tender knowledge of nature, spirit, and the Black body, despite neo-liberalism's demands to exploit it. This is a journey of discovering the resistance in rest, the healing in realignment, and the care in communion through honouring ancestral memories, frolicking in fields, dreaming, floating in bodies of water, and writing love letters to past, present, and future selves. Bringing together Black/indigenous filmmakers and performers, this program depicts a dimension in which the systems forcing our entire species into extreme exhaustion and detachment from our bodies and minds are disrupted. Tricia Hersey, an American poet, performance artist, activist, and founder of the Nap Ministry—an organization that advocates for rest as a form of resistance—inspires this meditation on Black rest. Hersey often repeats that we are not machines; we are divine human beings with a right to rest.

The history of Black liberation tells us that the dispossession of land, attacks on spirit, and the exploitation of bodies are fundamental to the speed and efficacy of capitalism and neoliberalism. Our ancestors were denied stillness. So, we must resist, slow down, and return to the Black rhythms of dance, compassionate relationships with the land, and tending to our minds, bodies, and spirits.

The artists featured in "Green Pastures, Still Waters, and Black Rhythms" share an interest in landscape, spirituality, and multidimensional temporalities. Emerging from the works is a peculiar form of resistance, connection, and joy. This selection is an affirmation, a passageway, and a prayer to reconnect with slowness. This intentional rest is not a means to re-emerge into a cycle of productivity and exhaustion but an enactment of political warfare and collective healing.

Be still, and remember: you are free to rest.

— Kerry-Ann James

Co-presented with



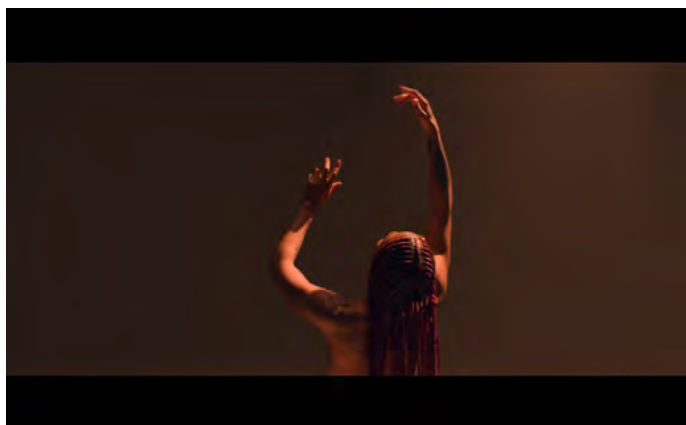
Canadian Filmmakers Distribution Centre

Tuesday, June 21

Streaming from 11AM—11PM on the Images Website

41 MIN + Q&A

This online screening will be presented with optional Closed Captions



In My Bones

Roya DelSol & Kourtney Jackson

CANADA | 2022 | DIGITAL | 3 MIN | ENGLISH

In My Bones is a movement piece written and performed by dancer Jaz Fairy J as an ode to the fullness of ourselves as created by our mothers, our mothers' mothers, and their mothers.



Little Revolutions in Humus

Kaya Joan

CANADA | 2021 | DIGITAL | 2 MIN | ENGLISH

In her speculative fiction novel *Parable of the Sower*, Octavia Butler writes: "All that you touch, you Change. All that you Change, Changes you. The only lasting truth is Change. God is change". *Little Revolutions in Humus* explores fungi as a teacher of all life having the ability to transform, but not without collective contribution, reciprocal relationships, and honouring change as a constant life force.



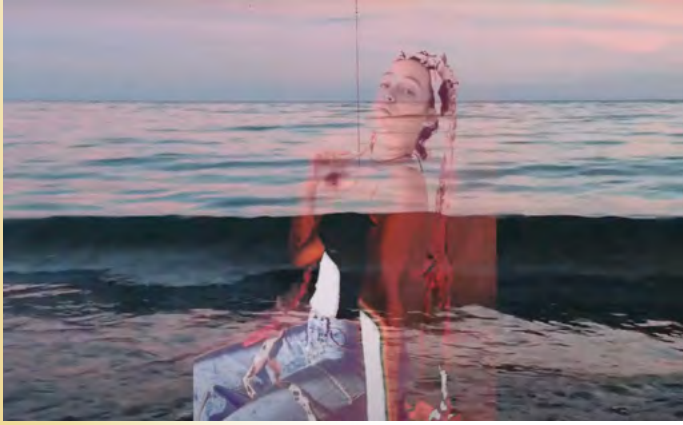
Atmospheric Arrivals

Ayo Tsalithaba

CANADA | 2021 | DIGITAL | 6 MIN | ENGLISH

This film is about home and the (im)possibility of return. The "atmospheric arrival" captures a means of coming into being through memory and imagination. I consider the act of revisiting my personal archives a time-traveling practice that allows me to reach across spacetimes to "fetch" parts of the self that may exist in elsewhere.





Braids

Kaya Joan

CANADA | 2018 | DIGITAL | 8 MIN | NO DIALOGUE

Braids contends with intergenerational trauma and healing through the practice of several rituals passed down from my ancestors, through my body.

Braids are a marker of identity, culture, and joy. When I braid my hair, I am also braiding the hair of all those who came before me. There is a rich history that lives in my hair and was activated from the moment my mother began to weave it together.



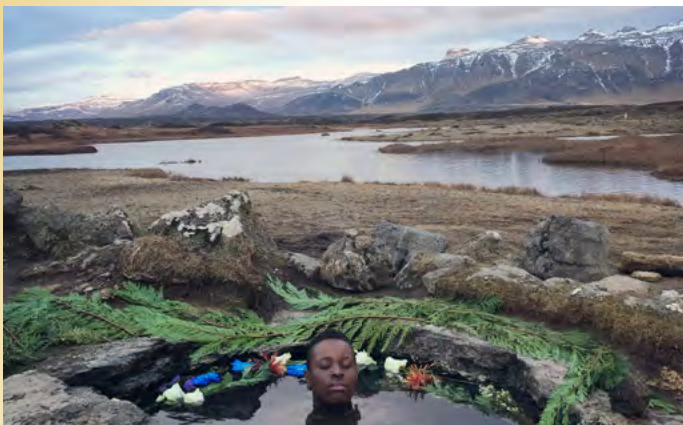
Rejoice Resist

Elisha Smith-Leverock

UK | 2020 | DIGITAL | 5 MIN | ENGLISH

Rejoice Resist is a film that celebrates and shows Black joy and Black pleasure as the ultimate form of resistance. It highlights the importance of allowing yourself to feel joy, especially in the face of adversity.

The film, surreal and lighthearted despite its powerful themes, depicts a woman on a quest to discover this truth.

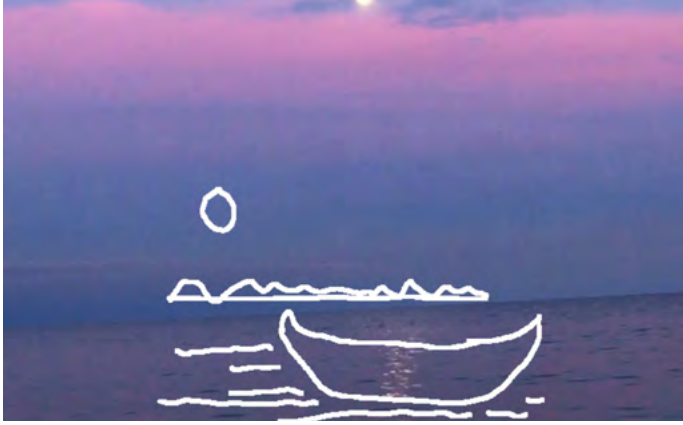


Contoured Thoughts

Evan Ifekoya

UK/ICELAND | 2019 | DIGITAL | 5 MIN | ENGLISH

Contoured Thoughts is a meditation on desire, recovery and the rituals of communion. A guide and conspirator alike, Ifekoya takes the viewer to another realm where time all but stands still. Regenerated by the blackness of water and land, the artist offers a moment to share the intimate, the erotic and the otherworldly.



Part Three

Kaya Joan

CANADA | 2020 | DIGITAL | 4 MIN | ENGLISH

Part Three is a portal into a dreamscape reality. A being is cast out from their world after nuclear apocalypse sends them into a transformative recluse state underground. Emerging in another-place, they seem to be the only humanoid, and have little recollection of their past life.

They are guided through grief, dreams, and blood memory, as the story is told through video, animation, and audio collage.



But Some Are Brave

Grace Channer

CANADA | 2007 | DIGITAL | 5 MIN | NO DIALOGUE

But Some Are Brave is an innovative, multi-layered animated film project. This poetic chronicle uses an oil paint-on-glass animation technique. It introduces iconic characters and historic events in a flurry of emotional and psychological rhythms.

Using the metaphor and symbolic structural device of weaving, But Some Are Brave takes us through this visual poem like a spindle flying through layers of thread - telling us something of the cultural and political histories of communities under attack.



Cornbread and Communion

Tanika I. Williams

USA | 2019 | DIGITAL | 2 MIN | NO DIALOGUE

Cornbread and Communion is a performed liturgy re-imaging Harriet Tubman as a person instead of the mythologized hero. The performance places Harriet Tubman at a table, seated with, surrounded by, an intergenerational circle of sisters supporting, uplifting, upholding each other.

This documented performance of Cornbread and Communion occurred during the July 2, 2019 total solar eclipse. It features Tanika I. Williams, Tessa John O'Connor, Stepha LaFond, Nordia Bennett, Tabatha Holley, Anais Sockwell, and Svaha Williams.

I Can Hear My Echo

Heehyun Choi, Sara Cwynar, Laïla Mestari

Yes, I can hear my echo and the words are coming back on... on top of me. The words are spilling out of my head and then returning into my ear.

It puts a distance between the words and their apprehension or their comprehension. The words coming back seem slow. They don't seem to have the same forcefulness as when I speak them. I think it's also slowing me down. I think that it makes my thinking slower. I have a double-take on myself. I am once removed from myself. I am thinking and hearing and filling up a vocal void. I find that I have trouble making connections between thoughts...

—Nancy Holt and Richard Serra, *Boomerang*, 1974.
www.moma.org/collection/works/314418.
 Video at www.ubu.com/film/serra_boomerang.html.

The videos of which this screening is compiled are themselves compiled of collected images and sounds. Artists and filmmakers Heehyun Choi, Sara Cwynar, and Laïla Mestari consider contemporary image-capturing practices highlighting the joy, anxiety, and utility of limitless, unmediated, isolated yet interconnected access to images both online and AFK (away from the keyboard).

The title of the screening is taken from a moment in Heehyun Choi's *Birdsaver Report Volume 2* when Heehyun herself quotes Nancy Holt and Richard Serra's 1974 video *Boomerang*. In that video, Nancy attempts to speak aloud while her voice is recorded and played back to her through headphones. The slight lag—or glitch—in the loop's timing mimics the wait during which a voice travels across a void to find a solid surface before returning as an echo to the speaker. Causing Nancy to slow down, recess, and speak carefully, these reflected sounds interrupt the action of speaking that caused them in the first place.

Taking the metaphor of the echo a step further: What might an echo be for a visual culture driven by images that become disassociated from their authors? Images that do not have a solid surface to reverberate from and be reflected upon, but are instead absorbed, consumed, and collected by the publics?

— *This program is part of the suite ok to rest curated by Jaclyn Quaresma.*

Co-presented with

Art
Museum

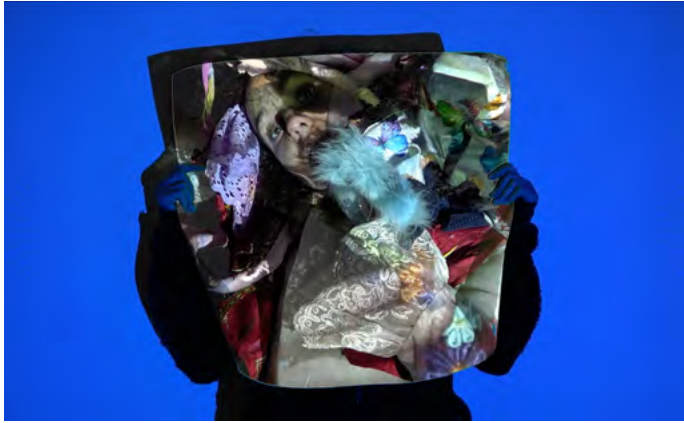


Thursday, June 23

5:00PM | 6:00PM | 7:00PM | 8:00PM | 28 MIN

Innis Town Hall

This brief program will screen four times on the hour from 5:00PM - 9:00PM



Houariyates

Laila Mestari

CANADA | 2021 | DIGITAL | 3 MIN | ENGLISH

I anchor my gaze in the eye of the camera. These women are Houariyates and their music awakens a memory within my blood. Now, my internal dance has irregular rhythms and strange postures. It is situated in between homelands and defined by contradictory lines of thought. My song is made of accumulated materials and images crashing against each other. Now, every element, once revealed, conceals another. I find myself entangled while unraveling the narrative threads of my past.

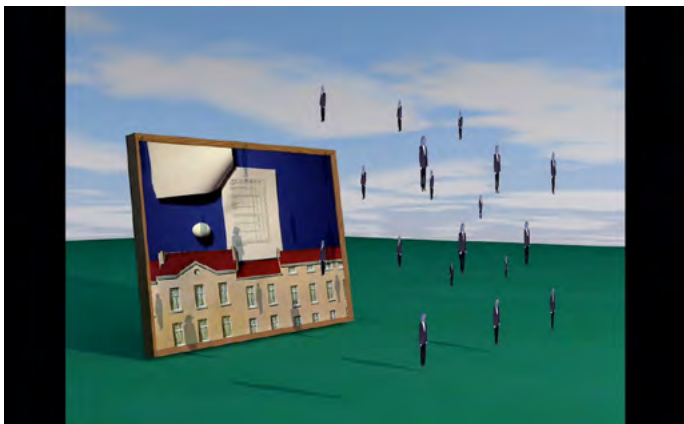


Red Film

Sara Cwynar

CANADA | 2018 | 16MM>DIGITAL | 13 MIN | ENGLISH

Sara Cwynar's Red Film, continues the artist's meditations on the intersection of identity and capitalism. Cwynar quotes writers and philosophers as she pulls focus on the color-coding of mass production: of cosmetics, shoes, and the red muscle car. Red Film critiques capital's persuasive, constant stream of pressures on women to conform and consume; it questions the effects of this torrent on the self; and it points to the use of "high art" to sell aspirational merchandise, as distilled in a "Cézanne" branded jewelry box.

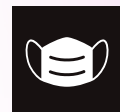


Birdsaver Report Volume 2

Heehyun Choi

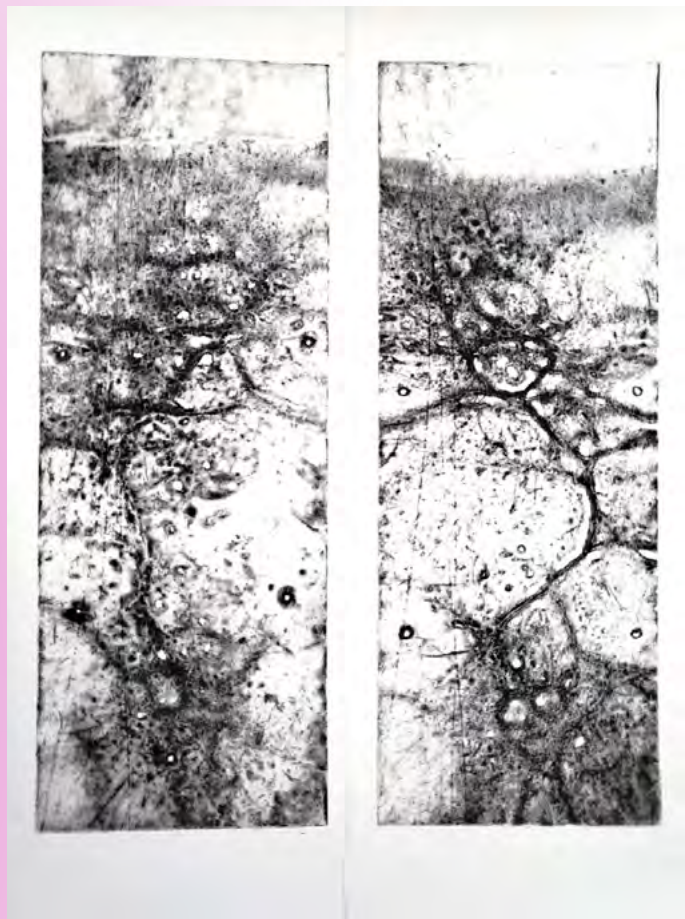
CANADIAN PREMIERE | USA/SOUTH KOREA | 2021 | DIGITAL | 11 MIN | ENGLISH/KOREAN

Birds continue to collide onto glass walls, and humans collect, measure, and analyze to prevent it. Various attempts to observe, perceive and represent the reality are prevalent in the history of art, film, and media. Do human vision and bird vision lie in the same world? Are we able to see the same image as the other?



Leaky Gardens

Vanessa Dion Fletcher, Eve Tagny, Yza Nouiga



Vanessa Dion Fletcher, Writing Landscape, Intaglio print on paper. 2011. 14 x 76 cm.

“Leaky Gardens” considers the uncontainability of edges and borders alongside the work of three artists who currently reside in so-called Canada.

Screen-recorded on her computer, Eve Tagny’s first documentary Of Roses [how to embody the layers of time] Fragments of a bibliography delves into the historical, political, social, and symbolic context of roses as well as the geopolitical consequences of the rose market. Images, videos, recordings, and texts are presented as primary sources to build a multi-vocal model of the world of these flowers, from the garden to the home.

While Eve problematizes the rose garden popularized by settlers on Turtle Island, Yza Nouiga considers in Jardins Paradise who has access to gardens and what a garden for the people, particularly those of the Arab diaspora, might look like. Yza prompts the question: In what ways might a garden enforce and designate class, access, and ability, and define who has the right to leisure?

In both of these cases, the garden is conceived of as something in service—to a body, a community, a politic, an ideology... However, in Writing Landscape Vanessa Dion Fletcher plays with the ways the landscape is written onto the body and suggests that the body may in turn write with, as opposed to on, the landscape. Vanessa traverses coast lines and rock edges wearing handmade copper shoes. Land marks the plated footwear, which is then inked, printed onto paper, and now shared alongside the videos through the print’s inclusion in this catalogue. In a way, the marks made by the land become landmarks in and of themselves; the intaglio print then becomes an effigy to the possibility of being in right relationship with the land.

The films presented in “Leaky Gardens” begin to address the complexity of gardens and all that might pass through them. The porosity of the garden will be further explored in the 2023 Images Festival in a compilation program entitled “Leakier Gardens”.

— *This program is part of the suite ok to rest
curated by Jaclyn Quaresma.*

Co-presented with

PLANET in FOCUS

esse

Saturday, June 25

5:00PM–6:30PM | 82 MIN

Innis Town Hall



Writing Landscape

Vanessa Dion Fletcher

CANADA | 2010 | DIGITAL | 4 MIN | NO DIALOGUE

This work began in my mouth with my voice and moved down to my feet, and the earth. Writing Landscape is a series of images that were created between my body and the land. The finished product consists of three parts. A series of copper plates that were marked up when I wore them on my feet walking over the land, a series of prints that were produced from the copper plates, and this video of my performance of walking. Together, these images constitute an exploration of the relationship between my identity as an indigenous woman and Turtle Island. My project took place in three locations: Toronto, Ontario; Thamesville, Ontario; and Pangnirtung, Nunavut. I chose these locations specifically for their historical and contemporary significance.



Of Roses [how to embody layers of time] Fragments of a Bibliography

Eve Tagny

CANADA | 2021 | DIGITAL | 65 MIN | ENGLISH/FRENCH

Through the history and symbol of the rose, Tagny probes our desire to possess, control and commercialize nature. A coveted flower central to a vast global industry, the rose simultaneously embodies the ideas of power, desire, femininity but also that of hybridity. Cultivated for the most part in Ecuador and Kenya, the roses that are found on the European and North American markets become symbols of migration, as the journey travelled by the flowers echoes those of displaced and labouring bodies. Retracing the domestication of nature as so many layers of sediment in a garden, Of Roses [how to embody the layers of time] dwells on the ways in which post-colonial structures manifest today. The work brings to the surface buried histories and knowledge, drawing attention to the complexities of the flower industry as well as to the spirituality and commitment wrapped up in the care showered upon a flower.

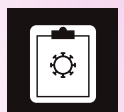


Jardins Paradise

Yza Nouiga

CANADA | 2021 | DIGITAL | 6 MIN | NO DIALOGUE

Jardins Paradise ironically diverts the image of the garden as the embodiment of some paradisiacal Eden. It highlights the civic inventiveness of communities stigmatized by a lack of greenery in their neighborhood as well as the contribution of ethnocultural diversity to the urban landscape.



Ferments, Family, Kinship, Home

Kimberly Ho & Diana Bang, Samuel Kiehoon Lee,
E Edreva, Paul Wong, TJ Shin, Jamie Ross,
Leo Williams, Max Horwich, Ashley Jane Lewis,
Katya Rozanova, & Emily Saltz
Curated by Lauren Gabrielle Fournier

Fermentation is a slow process of transformation by microbes like bacteria and yeast that requires the factors of time, space, and care. As a biochemical process, it embodies preservation and change simultaneously, which makes it a ripe metaphor for a range of concepts. It was this tension that first had me approaching feminism through fermentation in the ongoing *Fermenting Feminism* (2017–present), with my asking what should be preserved from histories, and what needs to be transformed as we move toward more just and reparative futures?

Through queer kinship, multilingual and extra-rational archives, and trans-species becoming, the artists in this program reimagine what constitutes family, belonging, and home through the radically patient practices of fermentation and knowledge-sharing from their respective lives.

In *How To Make Kimchi According to my Kun-Umma*, we follow documentarian Samuel Kiehoon Lee's Kun-Umma ("Big Mama") or aunt Bong Ja Lee in the process of making kimchi, which she explains is central to every meal in Korea, while also getting a glimpse into the rapport between the artist and his aunt. Paul Wong's *Mother's Cupboard* records the artist's mother and Chinese-Canadian elder, Suk-Fong, as she shows her son her collection of Chinese medicines, herbs, and ingredients while detailing their uses.

What is lost in translation? E Edreva's *Cooking with Grandma* emerges from the artist's experience trying to read family recipes. While she can read Bulgarian as printed text, she cannot discern it in handwriting, and so she must use Google Translate as a technological aid. With Google translation on "pause," she moves for a period outside of the register of legibility and into the haptic.

"I am looking for a new form," reads the text in TJ Shin's *M is for Memoir*. If language itself ferments, it also has to find vessels within, to take shape over time. As language and grammar ferment, material bubbles. Shin's intimate observations of the land on which they're working come through in their art, made in residence at Wave Hill in the Bronx, at a time during the pandemic when they were also volunteering with local composting initiatives.

This residency of Shin's closely followed their Gut Feelings residency/exhibition at Recess Session in Brooklyn, where Shin practiced Korean Natural Farming (JADAM) to ferment lactic acid and inject it into the soil of a greenhouse in the gallery, to respond to the loss of native intestinal gut bacteria that Asian immigrants to the US experience within the first year of arrival.

A slow circularity of movement orients the viewer in Kimberly Ho's and Diana Bang's *In fermentation*. Ferment can refer to being worked up, which is what Ho and Bang explore here. Disorderliness comes in when a drinking vessel falls, smashing to the ground.

Jamie Ross's work is part of his ongoing project on the 606 Club in California, a secret drinking spot for LGBTQ+ that was breached by police in a very public raid in 1914. Ross's process includes ongoing conversations with queer elders, land-based "psychic sensing" at the site in California, and placing the spit of queer elders into vessels from the 606 to try and revivify the historical yeasts as a way of making visible the embodied histories of queer life and death.

New Mexico-based artist collaborators and partners E Edreva and Leo Williams' *Family Jewels* brings a queer and trans approach to who or what can constitute one's children—including worms of vermicompost, and the living cultures in yogurt and kefir. After all, these are the living beings that the artists tenderly care for each day—the future in which they've invested.

In *Bread Symphony: Sonified Sourdough*, collaborators Max Horwich, Ashley Jane Lewis, Katya Rozanova, and Emily Saltz create a speculative sourdough choir—a transspecies composition that makes audible the distinct lifecycles of the microbes that exist in a sourdough starter. Performed at Slow Movement Computing and the NYC Electroacoustic Improvisation Summit, the work asks audiences to listen deeply and attune to a gradually unfolding song.

— Lauren Gabrielle Fournier

Co-presented with

Whippersnapper

Tuesday, June 28

Streaming from 11AM—11PM on the Images Website

81 MIN + Q&A

This online screening will be presented with optional Closed Captions



In fermentation

Kimberly Ho & Diana Bang

CANADA | 2022 | DIGITAL | 3 MIN | ENGLISH

In fermentation is an experimental short film that explores the disorderly cycle of rest and unrest. Within the absurd charms of contradictions, we jostle and swing between states of turbulence and relaxation towards alchemical transformation.

This work was commissioned by fu-GEN Theatre Company for the NAC's Transformation Project. This project showcases works from the country's most innovative artists, responding to a provocation by playwright David Yee: "What would it take to transform our society for the betterment of all?"



How to Make Kimchi According to My Kun-Umma

Samuel Kiehoon Lee

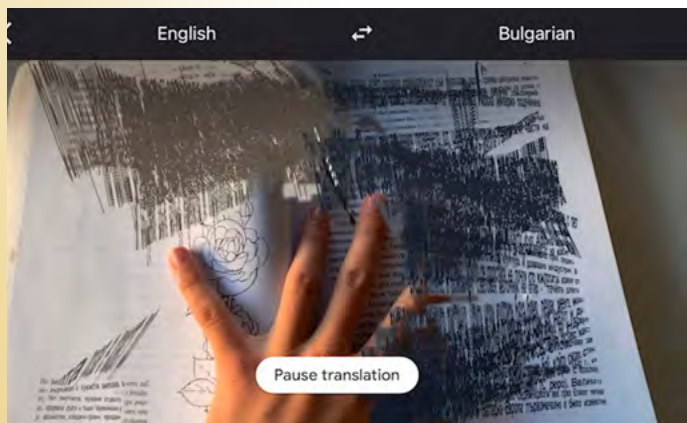
CANADA | 2002 | DIGITAL | 18 MIN 11 SEC | KOREAN/ENGLISH (WITH ENGLISH SUBTITLES)

Fun, Family, and Food are the focus of this witty yet informative look into Korean culture. Bong Ja Lee is the filmmaker's Kun-Umma (auntie) and she makes for a delightful subject in this documentary short. The film delivers not only a recipe for kimchi, but also tells the story of an immigrant woman juggling with being a grandmother, a leader in the Korean-Canadian community, and an aunt to her pestering nephew attempting to document her life.

Content Notes:

This program contains mentions of alcohol and intoxication, and discussion of family-making.





Cooking with Grandma

E Edneva

USA | 2022 | DIGITAL | 5 MIN | NO DIALOGUE

Cooking with Grandma demonstrates how a severance from ancestral language is also a severance from familial and cultural foods. The video moves between English and Bulgarian using Google Translate, translating a published Bulgarian cookbook written in English and a family recipe-book handwritten by my grandma. Since I can only read typed Bulgarian, this work asks what it means for my cells to contain the memories of generations of family cooking, but for me to need (faulty) technological mediation in reading their recipes.



Mother's Cupboard

Paul Wong

CANADA | 2020 | DIGITAL | 13 MIN | TOISANESE (WITH ENGLISH SUBTITLES)

Suk-Fong Wong, a Chinese-Canadian elder, intimately takes us through her treasured collections of Chinese medicines, herbs, and ingredients found in her cupboards.

Recorded in 2012, Suk-Fong speaks in her first language, Toisanese (Cantonese), and describes what some of her homemade elixirs and compounds are used for. This includes “loik doy dew”, a deer bone alcohol-based elixir used for adding to soups. Most of the ingredients shown can be readily found in Chinese herbal stores.



M for Memoir

TJ Shin

US | 2020 | DIGITAL | 14 MIN | ENGLISH

The “M” in M-theory that unifies all superstring theory stands for “membrane”, “mystery”, “magic”, and “mother”. M for Memoir follows a single leaf mould microorganism waking up from dormancy and returning back to the soil, to find a new host, back to its mother. The fermenter—the artist—facilitates a community of indigenous leaf mould—created from decomposed leaves—embodying the role of the witch, the scientist, and the alchemist, and from it, looks for possibilities of animacy and deep time.

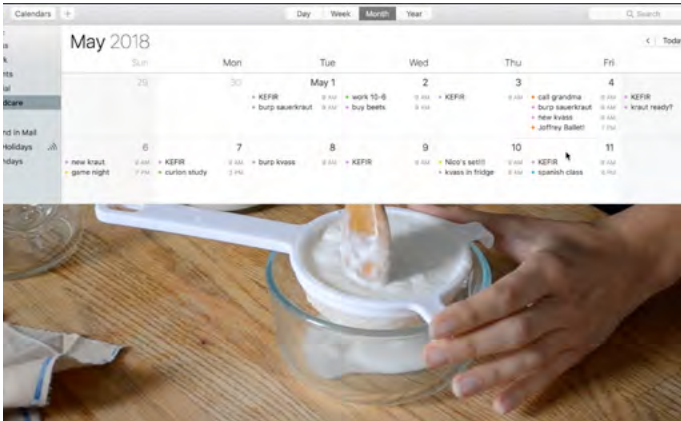


There's Room Enough in Paradise

Jamie Ross

CANADA | 2022 | DIGITAL | 5 MIN | ENGLISH

There's Room Enough in Paradise documents the teaching of faggot folk song across the generations. Three episodes of an ongoing oral history project undertaken by artist Jamie Ross on communal rural land projects in North America at seasonal ritual gatherings before the COVID-19 pandemic, the short video features auto-ethnographic material of faggot elder friends teaching younger queers songs from the Stonewall uprising and leftist Gay Liberation folk songs from the 1960s and 1970s.

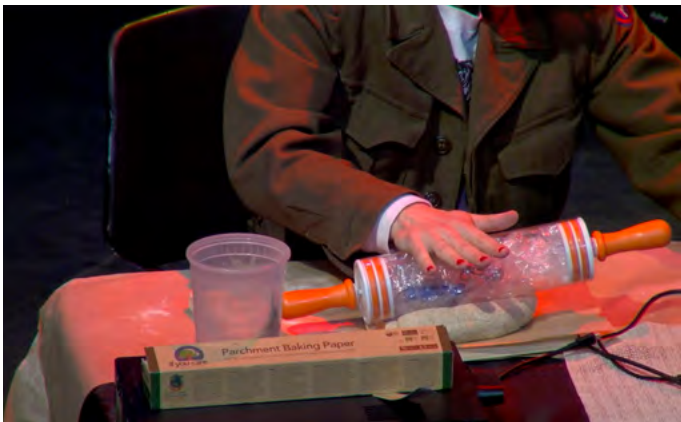


Family Jewels

E Edneva & Leo Williams

USA | 2018 | DIGITAL | 7 MIN | NO DIALOGUE

Family Jewels depicts fermentation as a queer parenting practice. In the video, a queer couple tenderly nourishes the microscopic life forms that nourish them. The work is a response to "biological" arguments that demand the existence of the gender binary and of sexual reproduction as family-building requirements. As a couple who exists outside of those ideas, we seek to show, celebrate, and cradle life forms that wriggle out of boxed-in conceptions of gender and reproduction.



Bread Symphony: Sonified Sourdough

Max Horwich, Ashley Jane Lewis,
Katya Rozanova, & Emily Saltz

CANADA | 2021 | DIGITAL | 14 MIN | ENGLISH

Bread Symphony is an active cross-species collaboration meant for material and spiritual nourishment. Seeing bread-making as a form of engaging dialogically with other species, the collective behind this work aims to document and make audible the lifecycle of the organisms that ferment the bread as we accompany these oft-unperceived organisms in sonic unison. Bread Symphony allows participants to collectively listen, respond, and produce sound that forms a new part of this emergent more-than-human symphony.

Haptic Poetics

Maia Torp Neergaard, Naomi Pacifique,
Hope Strickland, Laura Moreno Bueno,
Yudhajit Basu, Hovig Hagopian
Curated by Bouchra Assou

*A poem, to my mind, creates visible or auditory
forms for something that is invisible, which is
the feeling, or the emotion, or the metaphysical
content of the movement.*

Maya Deren, Film Culture, No. 29, 1963

Drawing from the outstanding pool of student film submissions, this year's student program conjures narratives of embodied, tactile, and multisensory visuality. These exceptional works foreground material reflections on ritual, collective memory, dreams, temporality, and Language.

Through a blend of choreographed movement and dance, haptic sound, voiceover, and montages of skin, water, and landscapes, the films in this showcase effectively mobilize the audience's senses and invite them to interact with/become a physical part of the work.

"Haptic Poetics" introduces us to a series of intimate and evocative meditations on the body as a site of resistance, healing, and survival.

— Bouchra Assou

Co-presented with

school of the arts, media
performance & design | YORK U



Tuesday, July 5

Streaming from 11AM—11PM on the Images Website

96 MIN + Q&A

This online screening will be presented with optional Closed Captions



Al-Nisā'

Maia Tonp Neengaand

NORTH AMERICAN PREMIERE | GERMANY/SWEDEN/DENMARK | 2021 | 16MM>DIGITAL | 17 MIN | ARABIC (WITH ENGLISH SUBTITLES)

Al-Nisā' documents a group of women gathered in a workshop space in Berlin. They are together to work on issues around integration, human rights, and homeland. Common for them all are questions and wonderings about issues faced by a woman in a new country. Common for them is the homeland of Syria.



after a room

Naomi Pacifique

TORONTO PREMIERE | UK/NETHERLANDS/SWITZERLAND | 2021 | DIGITAL | 21 MIN | ENGLISH/FRENCH/SPANISH (WITH ENGLISH SUBTITLES)

Nights are long inside Naomi and Ram's room. Tonight, they've invited Marina over and their messy space is under scrutiny. Exploring intimacy as personal playground, skin as intimate map, Naomi's docile body is coming loose amidst the tension inside a room she continues knowing and unknowing. The small expressive child inside her is itching to ring its giggle through the night, before day breaks.



If I could name you myself (I would hold you forever)

Hope Strickland

CANADIAN PREMIERE | UK | 2021 | DIGITAL | 7 MIN | ENGLISH

Cotton is a plant with connotations that far surpass its delicate white flowers, bringing to mind issues of enforced labour, of exploitation, and of colonialism. Yet the very crop for which creole women were forced into labour offered a form of herbal resistance: cotton root bark could be used as birth control. Herbal knowledge, carefully gathered and held, was used amongst the women to defy a lineage of servitude. Beneath the inherent violence of the slave economic system, we find quiet resistance and moments of deep, loving rebellion.



NÍOBE

Launa Moreno Bueno

CANADIAN PREMIERE | SPAIN | 2021 | DIGITAL | 8 MIN | NO DIALOGUE

NÍOBE explores the emotions that emanate from crying. A sensory journey through the corporeality of two women who are one. Is it possible to reach ecstasy through movement? The filmmaker explores the duality of feelings and lets the bodies speak to each other and express what words cannot.



Kalsubai

Yudhajit Basu

TORONTO PREMIERE | INDIA | 2020 | DIGITAL | 20 MIN | MARATHI (WITH ENGLISH SUBTITLES)

An ethnographic film exploring the legend of a Mahadeo Koli Goddess, Kalsu, whose story and identity remains impregnated in the consciousness of the women of the tribe even today. The film tells the story of the Goddess while drawing visual contrasts between primordial and contemporary images.



STORGETNYA

Hovig Hagopian

CANADIAN PREMIERE | FRANCE | 2020 | DIGITAL | 21 MIN | ARMENIAN (WITH ENGLISH SUBTITLES)

Yerevan, capital of Armenia. 230 metres underground, in the Avan salt mine, men and women walk to breathe easier. Physical activities and medical consultations set the rhythm of the timeless world of this underground clinic, where lives intersect and stories are told.

Content Notes:

Al Nisā' includes mentions of domestic abuse.

If I could name you myself includes mentions of sexual violence.



Rebellious Flesh

Erika DeFreitas, Joie Estrella Horwitz,
Xiaolu Wang, Min-Wei Ting

Curated in collaboration with Marifel Catalig

Slowness. Gentle breath. Softness. Finding the balance of control. Not pushing, and being honest with its limit. Softening the edges of that limit. Can it go further?

Pause and spread the breath.

Letting go of resistance once the limit has been met. This is not a war or battle. Could you be kind, could you do less?

Trust that you can find security in the breath.

This rebellious flesh cannot withstand death.

Please prepare to spend an hour and a half in-cinema as Marifel Catalig, Breathworker and End-of-Life Guide, leads the audience through a breath program designed for and responding to the films in this screening.

— *This program is part of the suite ok to rest curated by Jaclyn Quaresma.*

Thursday, July 7

7:00PM—8:00PM | 28 MIN + Guided Breathwork

Innis Town Hall

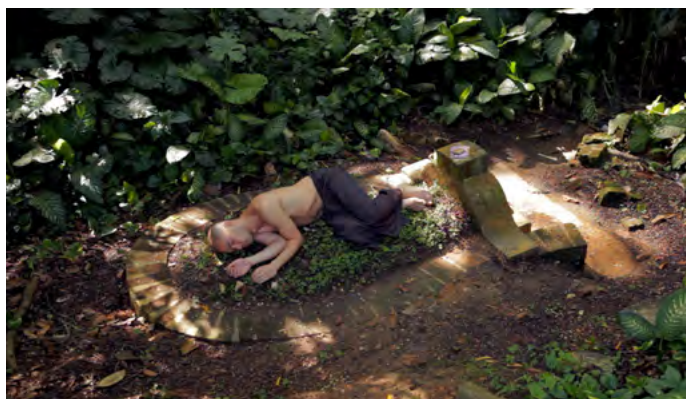


祝你中秋快乐 - I Wish You Happy Moon Festival

Xiaolu Wang

CANADIAN PREMIERE | USA | 2021 | DIGITAL | 2 MIN |
MANDARIN (WITH MANDARIN AND ENGLISH SUBTITLES)

One overseas phone call, but one phrase was lost to the receiver of the call.



You're Dead to Me

Min-Wei Ting

SINGAPORE | 2014 | DIGITAL | 14 MIN | NO DIALOGUE

The short film takes us to Bukit Brown cemetery and into the verdant forest in which it lies, shortly before men and machines arrive to tear through it. By trailing a solitary character who roams the land and communes with the dead, the film serves as an elegy to a richly layered site on the verge of rupture.

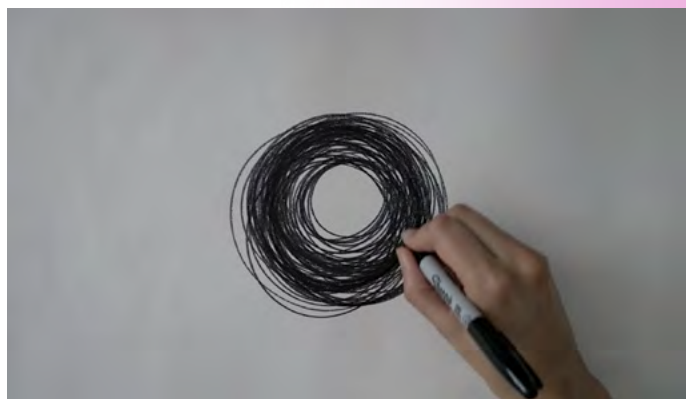


Green Turns Brown

Joie Estrella Horwitz

CANADIAN PREMIERE | USA | 2021 | SUPER8>DIGITAL | 6 MIN | ENGLISH

Green Turns Brown is a sensory eulogy to the late artist Luchita Hurtado. Shot several months before the artist's passing, the Super 8 film explores her oscillation between visibility and invisibility as a female painter mirrored in her observations on mortality and its connection to the duality she found in the natural world. It is an encounter with Hurtado's final contemplation on what she called, "the border between life and death".

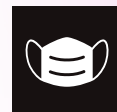


to be close and to be chosen

Erika DeFreitas

CANADIAN PREMIERE | USA | 2021 | SUPER8>DIGITAL | 6 MIN | ENGLISH

At a time when Erika DeFreitas was inundated with a mental image of herself repeatedly drawing a circle, she performed her vision and captured it on camera. In this video, Erika is engaged in an intuitive act, one that is meditative and trance-like, and that allows her to access a wider state of consciousness creating a portal to someone in the spirit world, or perhaps an alternative space.



The Excerpts

Ali Kazimi, Bo WANG, PAN Lu

Curated by Call Again (Henry Heng Lu,
Winnie Wu, & Weibin Wang)

“The Excerpts” investigates prejudice, power, and segregation through historical events. The program juxtaposes two films informed by the history and aftermath of British colonization and its ideological grounds, negotiated by the human condition. As dominance stems from a fear for “the abject”, those regarded as “the unknown” are often confined to a liminal space that is under constant discriminatory scrutiny.

Hong Kong-based artists Bo WANG and PAN Lu’s two-channel video, Miasma, Plants, Export Paintings, links racial dynamics in Southern China to the living conditions of citizens and environmental analysis directly channeled through imperialism. The work incorporates paintings, archival photographs, vérité footage, and film clips to compose a chronicle of botany, disease, trades and imperial expansion, projecting an excerpt of the history of British-ruled Hong Kong shaped by colonization, as well as orientalism. The ever-present exoticization of The so-called Orient through the Western gaze, in turn, draws attention to the human and non-human entities of stereotypes, especially one specifically interpreted based on climate.

Toronto-based filmmaker Ali Kazimi’s film, Continuous Journey, recalls the infamous Komagata Maru incident in 1914, an explicit denial of rights and exclusion of South Asians that led to a two-month detention of 376 passengers and an 11-hour negotiation to send them back. The film title comes from the little-known Canadian immigration policy in 1908, the “Continuous Journey Regulation,” which kept Indians out of the country until 1948. A tale of disappointment, struggle, hope, and uncertainty, the film ultimately complicates and contests the ideas of homeland and nationhood, intentionally overshadowing the continuing searches for home.

Both films point to the British Empire’s affront to those it colonized, or supposedly British subjects, highlighting the disjointed realities divided among race, bodies, and space, and subsequently, the very systematic exclusion fuelled by White supremacy.

Rather than merely taking the form of storytelling to shed light on cruel facts, “The Excerpts” illustrates the discontents against institutionalized power and the subject positions that carry far-reaching significance to the modern-day discourse on racial politics.

— Call Again

Co-presented with



Tuesday, July 12

Streaming from 11AM—11PM on the Images Website

85 MIN + Q&A



Continuous Journey

Ali Kazimi

CANADA/INDIA | 2004 | DIGITAL | 57 MIN
ENGLISH/PUNJABI/URDU (WITH ENGLISH SUBTITLES)

In 1914, the Komagata Maru, a vessel with 376 immigrants from British India, became the first ship carrying migrants to be turned away by Canada. The consequences were felt throughout the British Empire. *Continuous Journey* is a provocative and multilayered film essay that interweaves photographs, newsreels, home movies and official documents to unravel a complex and little-known story that reverberates to this day.



Miasma, Plants, Export Paintings

Bo WANG, PAN Lu

CANADIAN PREMIERE | CHINA/HONG KONG | 2017 |
DIGITAL | 28 MIN | MANDARIN (WITH ENGLISH SUBTITLES)

The devastating tropical climate created strong fear and anxiety in the British troops stationed at Hong Kong after the opium wars. The 19th-century myth of Miasma, the bad air, related epidemic diseases with air, environment and race, which later helped to consolidate the vertical segregation on Hong Kong island. Acclimatization efforts were made in pace with expansion of the British Botanic Empire, a global network of scientific researches of plants, which circulated not only botanic specimens but also images created for the purpose of study. In the particular case of Canton in South China, local commercial artists were commissioned to make plant paintings. This work examines the peculiar dynamics between imperialism, scientific research, race, and the right to look in 19th-century Canton.

Cruel Optimism

Alliance of the Southern Triangle (Diann Bauer, Felice Grodin, Patricia Margarita Hernández, & Elite Kedan),
Patricia Domínguez Claro & Nicole L'Huillier,
VLM (Virginia L. Montgomery),
Zeesy Powers, Tabita Rezaire
Curated by Claudia Mattos

We live during an age in which crisis and calamity have become familiar conditions of the everyday. On a global scale, the already tenuous health of our social, political, economic, and environmental systems is threatened by the interrelated effects of widespread pandemic, soaring inequality, un- or underregulated industry, climate change, and political violence. Against the backdrop of accelerationist capitalism, the pace of progress is slow and the state of our future is unstable and uncertain.

“Cruel Optimism” is a screening program that reflects on this uneasy reality. It brings together a series of moving image works—by the Alliance of the Southern Triangle, Patricia Domínguez Claro and Nicole L'Huillier, VLM (Virginia L. Montgomery), Zeesy Powers, and Tabita Rezaire—that meditate on the slow pace of change and proffer varying strategies to destabilize (and endure through) the destructive forces that define the present. These strategies include technological activisms, ancestral spiritualities, and speculative protocols, each employed in distinct capacities as tools to more fluidly navigate the precarious landscapes of this moment. Adapted to the techno-capitalist structures that prevail during our time, the featured works alternate between fast-paced digital aesthetics and slower, more meditative, almost hypnotic narrative methods; this push-and-pull works to unsettle the viewer, mirroring the turbulence of our global state of affairs and bringing them crashing into focus.

Central to the context of “Cruel Optimism” are themes of enmeshment between capitalism and the technological and our co-dependence with their joint infrastructures. The works touch upon the promises and failures of

techno-utopianism; the realities that might confront us in a hyper-capitalist future; and the utility of the internet, social media, and smart devices to frame our understanding of the world in mediated unity. Positioning the artist in the critical roles of both teacher and agitator, each video addresses these urgent topics beyond the staid modes of conventional media and education.

The screening borrows its title from a book by Lauren Berlant, whose writing meditates on our attachments to ideas of what it means to live a good life during times of endemic crisis. Berlant approaches our hopes for the future as fantasies that soothe the uncomfortable realizations that the present—“crumbling at a threatening pace”—can no longer sustain the infrastructures for attaining a good life. Our optimism becomes cruel when we are too attached to our hopes for these failing systems to see that they are hurting us; and the resulting effect is a paradox of self-preservation/self-endangerment measured against the risks of losing what we now have as we work towards a better reality.

Through their various propositions, the videos in this screening bravely imagine a world unbound from capitalism's structural impasses; they do the curative work, in Berlant's terms, of “[distorting] the present”—within their diverse narratives—“on behalf of what the present can become.” In light of shifting terrains, and equipped with the awareness that conditions might veer down ever rockier paths, the works in “Cruel Optimism” are catalyzing agents to help us all envision therapeutic, stabilizing, and hopeful outcomes for the future.

— Claudia Mattos

Co-presented with

subtle technologies
where art and science meet



Thursday, July 14

7:00PM–9:00PM | 66 MIN

Innis Town Hall



Protocols For the Phase Transition: Towards New Alliances

Alliance of the Southern Triangle (A.S.T.; American, est. 2015)

USA | 2020 | DIGITAL | 13 MIN | ENGLISH

Protocols For the Phase Transition: Towards New Alliances (2020) by Alliance of the Southern Triangle is an eight-part series that presents dynamic approaches for navigating the volatility of the present. The works each emphasize the need for new, adaptable networks between societies and the external systems that govern them.

[List of protocols available here](#)



SMART CITY

Zeesy Powers

CANADA | 2019 | DIGITAL | 4 MIN | ENGLISH

Spreading information as a resource toward actionable change, Zeesy Powers' SMART CITY series is a collection of three Public Service Announcements supporting Toronto's successful #BlockSidewalk campaign to halt an ambitious urban development proposal by Google-owned company Sidewalk. The videos raise concerns about privacy, privatization, and control of public space.



Leche holográfica (Holographic milk)

Patricia Domínguez Claro & Nicole L'Huillier

CANADIAN PREMIERE | CHILE | 2021 | DIGITAL | 15 MIN
SPANISH (WITH ENGLISH SUBTITLES)

Merging spirituality and quantum physics, Leche holográfica by Patricia Domínguez Claro & Nicole L'Huillier is a plea to the Gran Madre (the Great Mother): they ask her to bestow a stream of wisdom upon the world and awaken humanity's potentials to access this knowledge to traverse the troubled waters of today.



SOS ONSHORE OFFSHORE

VLM (Virginia L. Montgomery)

CANADIAN PREMIERE | USA | 2016 | DIGITAL | 16 MIN | ENGLISH

VLM's SOS ONSHORE OFFSHORE is a fragmentary narrative about economic and environmental injustices—tax evasion, sea-level rise, and turning political tides. Montgomery communes with water at various sources, supernaturally wielding an enchanted ponytail that, like a lamprey, latches onto these complex issues to investigate and expose them.

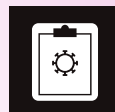
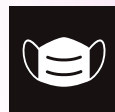


Premium Connect

Tabita Rezaire

FRENCH GUYANA | 2017 | DIGITAL | 13 MIN | ENGLISH

Tabita Rezaire's Premium Connect traces the origins of our present information networks to the spiritual technologies of African divination, Dogon astrology, and other indigenous knowledge systems. The artist envisions the liberating possibilities for humanity in a future where physical, spiritual, and technological realms connect.



Blue I

Derek Jarman

***Blue Poison
or My Blue Heaven
or maybe Blueprints for Bliss***

1.

They say the colour blue is running out. It's in short supply. As it runs out there, it keeps popping up here in stores wherever raw blues are bought and sold.

2.

In May of 2020, just a little over two years ago, a new blue was ok'd by the EPA. There was a sort of soft launch for this new blue, this punchier-than-cobalt blue, in 2017. Crayola even responded with a new crayon, Bluetiful, inspired by it. This bluetiful blue is actually called YnMn, after its chemical foundations yttrium, indium, and manganese. It's said to be the middle ground between Cobalt and Ultramarine. According to mountsinai.org, manganese helps the body form connective tissue, bones, blood, clotting factors, and sex hormones. It also plays a role in fat and carbohydrate regulation. Manganese is necessary for normal brain and nerve function. It helps to fight free radicals.

3.

It's not that blue is in short supply. It is that the supply chains have been negatively affected during the pandemic. I am struck just now by a blue squiggly line appearing under "effected", effecting it to change to "affected." As if the supply chain itself could feel the changes, and these feelings were perhaps of hurt or maybe even of relief. Really, what this means is that labour was in short supply, not minerals, not toxic conditions, not machines to do digging. It was the human resources that were lacking, because they were ill and dying or caring for themselves and others. How far do we go for blue?

4.

In 2008 the ancient application of Maya Blue was demystified in the academic world of antiquities. Through a combination of happenstance, observation, funding from universities, mining of local knowledges, technological probing of stolen loot, and a lot of inference, it was concluded that this blue, named for a contemporary people and their deep culture, is a ceremonial colour. This most stable of blues is impervious to the negative effects of "diluted mineral acids, alkalis, solvents, oxidants, reducing agents, moderate heat, and biocorrosion, and shows little evidence of colour deterioration." Born of tree sap, clay, and indigo, this blue outlasts time. This is a slow blue of resistance. But it is also the blue of pleas, of calls for help, or reverence. It is a blue of sacrifice, of potential honour, of penitence.

Continued in Blue II...

Co-presented with

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Sunday, July 17

12:00PM–1:30PM | 76 MIN

Innis Town Hall

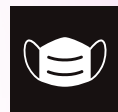


Blue

Deek Jarman

UK | 1993 | DIGITAL | 76 MIN | ENGLISH

In his final—and most daring—cinematic statement, Jarman the romantic meets Jarman the iconoclast in a lush soundscape pulsing against a purely blue screen. Laying bare his physical and spiritual state in a narration about his life, his struggle with AIDS and his encroaching blindness, *Blue* is by turns poignant, amusing, poetic and philosophical.



Blue II

Heehyun Choi, Emily Pelstring,
Serena Lee, Syd Farrington, Márcio Cruz,
Chelsea Phillips-Carr, Anna Hawkins

...continued from Blue I

5.

Maggie Nelson writes about blue, and she writes about Yves Klein's blue, and then Sasha Frere-Jones writes about Yves and Maggie and about Yves really only making ultramarine covetable by binding it to other things through a process he developed with a guy whose last name is Adam. Yves didn't actually make a new colour. Sasha says it's the process that makes Yves Klein Blue what it is. He reminds me that it's otherwise purchasable as Medium Adam 25. If one placed Yves Klein Blue, Medium Adam 25, and Ultramarine side-by-side, would they be indistinguishable?

6.

What if the supply chains are never repaired? Their links broken or uncoupled forever? What if YInMn and Cobalt and Bluetiful and Maya Blue and Indigo and Yves Klein Blue or rather Medium Adam 25 or more succinctly Ultramarine can never be made again? What if the only blues we have left to see are no longer CMYK or oil-based or acrylic or wax or powdered but the configured simulacrum RGB on our devices or unmediated AFK?

7.

Blue is both rare and ubiquitous in the environment. There's the clear sky blue and the turquoise of tropical seas. But blueberries, bluebells, cornflowers, blue morpho butterflies, aquamarine, jeremejevite: These are rare. There is much more red, yellow, brown, and green. According to Dr. James Fox, blue eyes aren't even really blue. They contain no blue pigment. They are an optical illusion. Just like the sky and the sea, they reflect something that was never there to begin with.

8.

Maya Blue lasts and outlasts bodies, clay, water, and time. Can a relationship, whatever that means, do the same? Does Maggie still think about blue, or being blue, or whatever that book was about?

— *This program is part of the suite ok to rest curated by Jaclyn Quaresma. You can find the bibliography [here](#).*

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Sunday, July 17

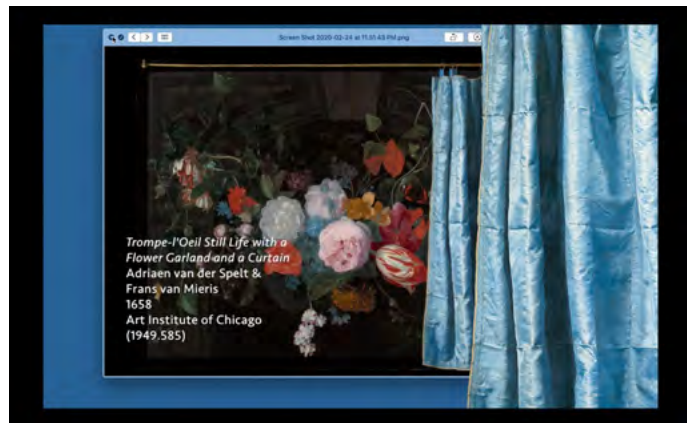
2:00PM | 4:00PM | 6:00PM | 47 MIN

Innis Town Hall

The 2:00PM screening of "Blue II" will feature Closed Captions

The 4:00PM screening of "Blue II" will feature Creative Audio Description

The 6:00PM screening of "Blue II" will not feature accessibility services



The Blue Curtain

Heehyun Choi

CANADIAN PREMIERE | US/SOUTH KOREA | 2020 | DIGITAL | 7 MIN |
ENGLISH/KOREAN (WITH ENGLISH SUBTITLES)

Utilizing the screen recording method, this desktop-essay film successively follows the colour blue that has been used in paintings and videos under expressive or technical decisions. The colour blue in this work connects artworks from different periods in art history and inquires about the truth and delusion in the act of seeing. After a short surfing session, there is a random yet organically constructed archive about the colour blue.



Petal to the Metal

Emily Pelstring

CANADA | 2021 | 16MM>DIGITAL | 3 MIN | NO DIALOGUE

This hand-processed 16mm film reflects on botanical animism. It is a song written for night-crawlers, compost, and shadows, inspired by human flower-lust. Water, fire, earth, and air are interwoven with the garden's creature crew. The work draws a parallel between the photographic alchemy of cinematic experiments and the photosynthetic processes of plants.

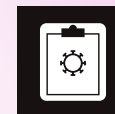
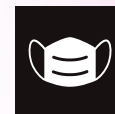


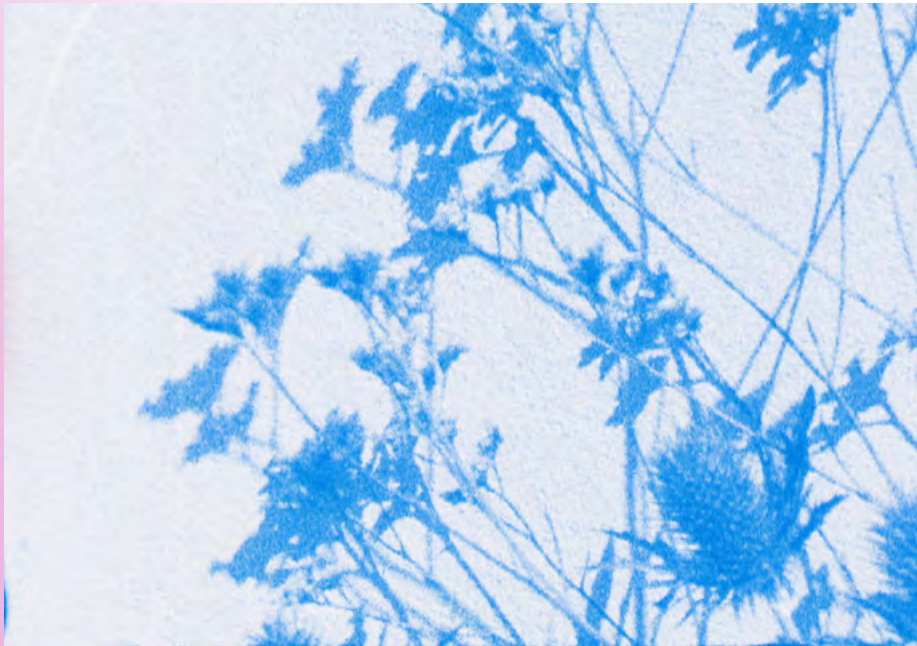
The Taste of The Name

Serena Lee

CANADA | 2015 | 16MM>DIGITAL | 10 MIN | ENGLISH/FRENCH

"The object is to name each of the three hundred and thirty shades of blue in every possible language, in order to ascertain the extent to which names for colour are universal. The task should take about forty minutes. It should be performed on a sunny day, if possible in the shade, not in direct sunlight." Borrowing from an anthropological study initiated through the University of California in 1969, The Taste of The Name is a fantasia on universality. As a parallel to the elusive "umami" and its gradual scientific acceptance as a primary taste, we consider what is perceivable, knowable, and namable. Through the blue spectrum of various hermetic artifices, we are fed fables of Jules Verne's *Nautilus* and resurface in a virtual tanning bed, turning over in a slippery navigation of language.





Pale, blue

Syd Farrington

CANADIAN PREMIERE | UK | 2021 | Super 8MM>DIGITAL | 1 MIN 31 SEC | ENGLISH

A reflection on the sweetness of a simple quiet exchange. Flowers bought from a shop, 45 years expired film and an afternoon in a garden in spring. This film is processed by hand.



Blackness = Time ÷ Media = ∞

Márcio Cruz

TORONTO PREMIERE | FRANCE | 2021 | DIGITAL | 6 MIN | ENGLISH

Blackness = Time ÷ Media = ∞ will challenge the chronological/linear future that informs Modernity. Informed by the study by Denise Ferreira da Silva, Derek Jarman and Black Quantum Futurism, this film reflects through the continuum of Black cinema, music, dance, and the non-human to unleash Blackness as an unstoppable force. With the release of the liveness within each medium piece that composes the equation, the time travel machine takes off.



Topography

Chelsea Phillips-Carr

WORLD PREMIERE | CANADA | 2021 | 8MM>DIGITAL | 4 MIN | NO DIALOGUE

A Toronto city symphony. Shot on 8mm throughout the spring, this film aimed to capture the essence of the city as something cold and rigid, populated by harsh lines and social alienation. After the film was processed, it was coloured over with a rainbow of shades, suggesting organic life and vibrancy. The colours alternate in strong strokes and circles, and more fluid, diluted washes.



Blue Light Blue

Anna Hawkins

TORONTO PREMIERE | CANADA | 2021 | DIGITAL | 15 MIN | ENGLISH

In Blue Light Blue, the blue light emitted from the backlit LED screens of cellphones, tablets and laptops is materialized and personified in a pseudo-horror film. The perceptions of day and night are confused and the private space of the bedroom is transgressed. Here, screens masquerade as mirrors or windows or light sources, all the while surveilling us as we gaze into them.

Blind Ambition

Hassan Khan

Curated by Fatma Hendawy

*A breeze of silence had seized the city in the morning
Streets are empty as never before, out of fear
Although it was a Friday and morning quietness is not anew
Something in the air is dreary
A glimpse of hope and freedom was heavily
making its way through that silence!*¹

In the year 2012, Egypt faced a great challenge, the attempt to change the political landscape in Egypt from military to civilian. For the first time in decades, if not centuries, the public desired a civilian leader; the image of “the leader as father” was dismantled. Although the elections that year brought the first civil president, they also revealed an extreme social gap between aspects of Egyptian society. The conversation between the different political parties seemed stretched and surreal; there was no logic to follow, but we all embraced the chaos out of hope that it would lead to a healthy political discourse. There were power outages, goods shortages, and instability in every section of the governmental system. These obstacles were a part of a systemic oppression, to silence the public or to provoke them. Regardless, this was a moment of collectiveness that I personally latched onto.

My generation (born in the 1980s) grew up with either nationalist or capitalist parents, who had witnessed the taking down of a monarchy and two rough wars.² Our perception of “stability” is extremely distinct from theirs; their generation yearned for a stability that they defined as “no more war”, but we dreamt of it as social justice and freedom of speech. How could these two generations collide without causing a rupture in time and space? 2012 was the year of growth, hope, dreams, expectations, ambition, silence, slowness, an unusual

sense of freedom, no police, no stable government, transgression was the norm. As unreal as it seemed, my generation lived that ambition, that we would attain justice, fight corruption, and dismantle oppression. Indeed, we witnessed the first presidential elections since the military took over in 1952,³ yet our ambition is still encapsulated in 2012.

In Blind Ambition, conversations start and end with no definite context. The conversations are very familiar, ones encountered daily by any Egyptian, ones we generally choose to ignore and pass by. In this film, we slow down, observe, and listen to different layers of the society as the conversations shift from the professional to the banal. Noise is cut out; voices and body language of the narrators are our only clues to perceive fluctuating human feelings and relationships. How do these conversations reflect a social status and how do they form a collective being? How can a crowded public space be silent and yet filled with tension?

— Fatma Hendawy

1. On the events of January 28, 2011, in Alexandria, Egypt. Yehia, Fatma. *Three Attempts to Escape The Military*. Thesis Paper, Master of Visual Studies, University of Toronto. 2020.

2. In the 1967 war, which was triggered by the Suez Canal crisis, Egypt was defeated by the Israel military. The 1973 war ended with Egypt's victory and reclamation of Sinai and other occupied parts from Israeli troops; later came the Camp David peace treaty between Egypt and Israel.

3. On June 23, 1952, the Egyptian army organized a coup against the monarchy and British colonization. The king of Egypt was exiled, and British colonization ended after 70 years, 1882-1952.

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Thursday, July 21

7:00PM–8:00PM | 46 MIN

Innis Town Hall

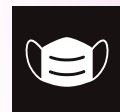


Blind Ambition

Hassan Khan

EGYPT | 2012 | DIGITAL | 46 MIN |
ARABIC (WITH ENGLISH SUBTITLES)

Blind Ambition is a film shot with a cellphone featuring 27 actors in nine different episodes that take place at different times of the day in public places across the city of Cairo. Shot in stark black and white and completely silent except for the voices of the actors, it is an attempt to crystallize and suspend an emotional condition that seethes under the surface of a collective, to produce a portrait of selves held together by a fragile intent.



El Lado Quieto

Carolina Fusilier & Miko Revereza

There is a robin that lives in my neighbourhood and it's been trying to make a nest for a few months now just outside my doorway. I have a sort of porch or balcony that has arches, wooden columns, and other 150-year-old-house-in-Toronto architectural details. It's situated on a residential road between two major streets. There are tree-filled parks just on the other side of each of the roads and quite a few in between as well. The streets parallel, like my own, are lined with trees as well.

Ever-busy Robin has collected detritus from the garden, bits of straw-like tubers that have been left behind by last year's greenery, and has sneakily been plucking plastic threads from my neighbour's tarpaulin in order to build this nest. But the nest has never been built. It is in a state of either being built or being blown away. The nook that Robin chose to make the nest in is not so much of a nook at all. It is more of a ledge, quite a small ledge actually, and is open to the winds. Each time this bird puts down a piece of malleable straw and tarp, it just falls to the ground or blows away. Its own wingbeats sometimes push away the mess of efforts it has just made.

Carolina Fusilier and Miko Revereza's film *El Lado Quieto* looks at a possible world, post-human-inhabitation, through more-than-human eyes. Shot from the point of view of a Siyokoy, a Filipinx mythical creature, the film asks its watchers to consider the abandoned resort that is the movie's subject from another perspective. At one point, Miko and Carolina are heard talking about concrete buildings as analogous to mountains:

Miko: Maybe we're creating these buildings that will one day be empty and then become habitable for other creatures once they've been deserted. Then I wonder if creatures will just inhabit these buildings and just think they are really cheap mountains, this is a very low-quality rock...

[...]

Carolina: These empires of buildings are made for human needs.

Miko: They're not made to last...

For some reason, Robin chose this spot to fulfill the Sisyphean task of making and remaking their nest. But I wonder now, is the column that the ledge sits upon just tree-like enough to confuse the bird? Or has Robin made some concessions, opting for the low-quality tree because it is located in what might be called a good, safe neighbourhood to raise chicks? Have our more-than-human kin already begun to adapt to the concrete empires that could outlast us? Might they inherit the earth?

— *This program is part of the suite ok to rest curated by Jaclyn Quaresma.*

Co-presented with



Saturday, July 23

8:00PM–9:30PM | 70 MIN + Q&A

Innis Town Hall

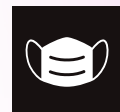


El Lado Quieto

Carolina Fusilier & Miko Reveneza

CANADIAN PREMIERE | MEXICO/PHILIPPINES/ARGENTINA/
SOUTH KOREA | 2021 | DIGITAL | 70 MIN | ENGLISH

Off the Pacific coast of Mexico, loudspeakers blast welcome messages to a long-abandoned holiday resort. El Lado Quieto is a sensorial journey through colliding mythologies, surveying the afterlife of a pleasure island slowly being engulfed by surrounding nature. This crisp study of life and decay unfolds through the fable of the Siyokoy sea creature, who, carried by strong currents from the Philippines, comes to navigate the spectral remnants of this post-human landscape.



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Cinematographer Rolla Tahir
Photo: Stan Williams

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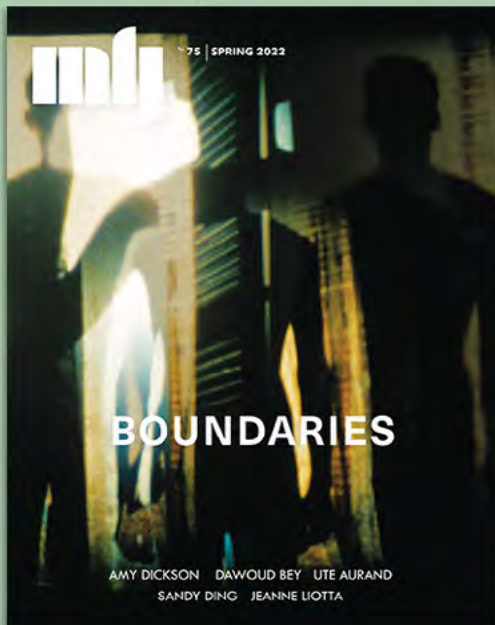


Image: Sarah Brahim,
Who We Are Out of the Dark,
2020.



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Drift: Art and Dark Matter

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Works by Nadia Lichtig, Josèfa Ntjam,
Anne Riley, and Jol Thoms

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SNOLAB

Image: Josèfa Ntjam, *Organic Nebula* (detail), 2019. Carpet, photomontage. Collection of the artist.

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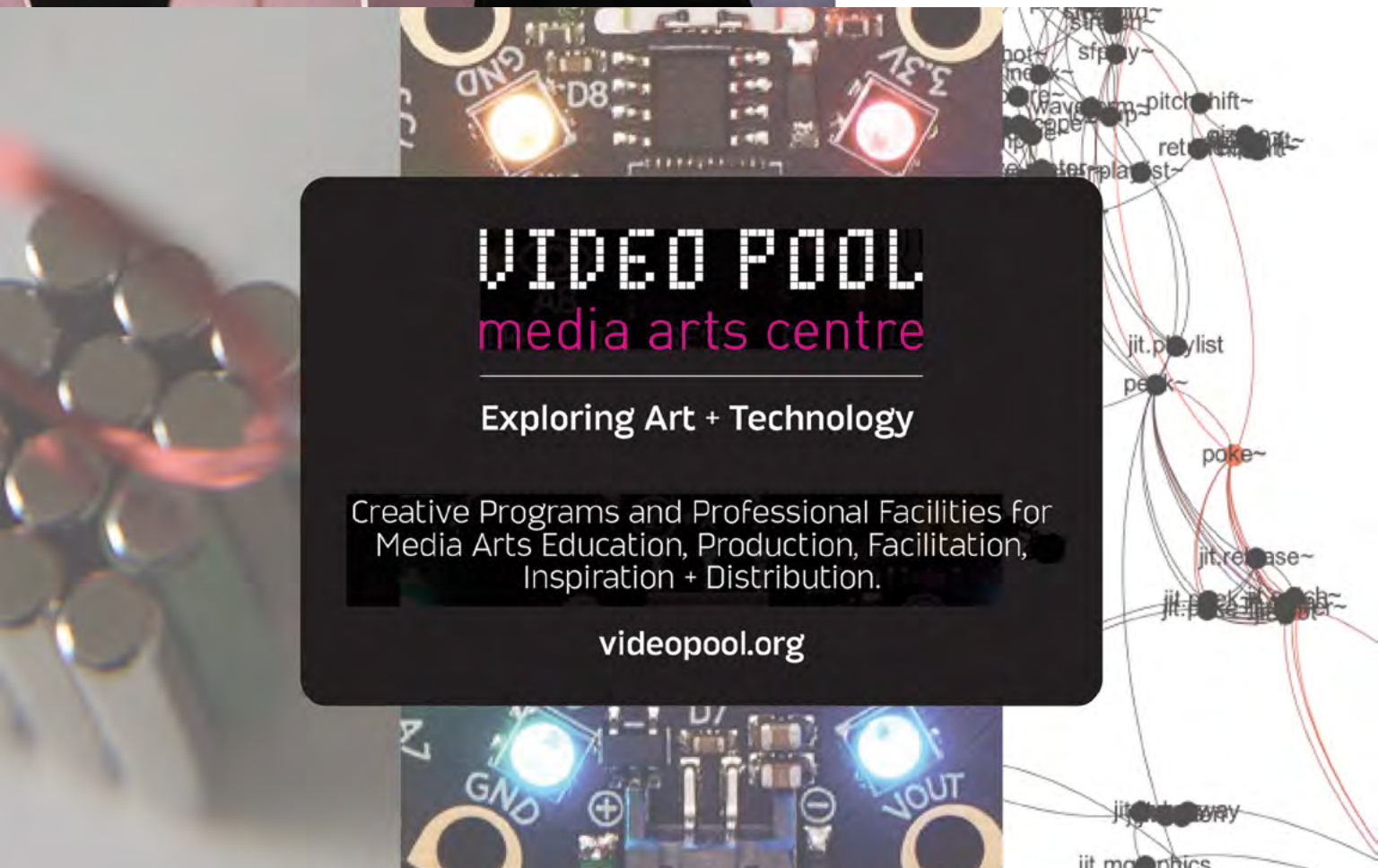
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EEN

Do You Know Why the Waves Break?

Myriam Rey, Laïla Mestari, Alyssa Alikpala

It is easy to fall into the vocabulary of magic when writing about the work of Myriam Rey, Laïla Mestari, and Alyssa Alikpala. Standing among them in “Do You Know Why the Waves Break?” it seems they have almost conjured themselves into being for this exact time and place.

Ironically, the first exhibition produced in-house by Images Festival in two years, taking place during the 2022 Slow Edition, came together at a record pace—in the span of only two weeks. Following one meal shared between near strangers and two emotion-filled phone calls, the exhibition was born.

Consisting of two digital videos and one video installation, Do You Know Why the Waves Break? considers water as a site to contemplate the body and one’s positionality, as well as a mode of connection to spirit and distant ancestors.

Reflecting on conversations with her sister and father in the trilingual video Oh My Water, Myriam speaks of her body as a place where disparate cultures convene, and as a host for ancestral knowledge. In one telling, her father asks, “Do you know how the waves break?” He then answers: “They travel uninterrupted, at their full height, over the deep sea. When they reach the shore... they become too high for the shallow sea. They hit the sea bed, it unbalances them, makes them collapse, that’s how they break. And the next one rise[s] again.” Brimming with metaphor, Myriam shares her late-father’s story of the sea meeting itself, breaking and starting again, both fractured and whole but ever ongoing. Where her father tells us how, this exhibition responds by asking: Why?

The title of Laïla’s contribution, Chanson pour Amina, translates from French to English as *A Song for Amina*. Dedicated to Amina, Laïla’s grandmother, the video seeks to reconcile idealized images with their immediate counterparts: an image from a glossy magazine depicting a stunning waterfall rushing through a rock face is placed in a quiet stream in rural Québec. Laïla holds the image in place with slimy, algae-covered stones; a spider takes refuge on one of them, and wild rose petals float through the frame as a haunting voice sings a song encouraging healing and forgiveness to, or maybe for, distant ancestors.

Alyssa’s art practice consists of meditative responses to her immediate surroundings, in real time. These responses create gentle interruptions and disruptions for passersby. slowly unfolding (until empty) documents one such interruption at West Beach in Toronto, and brings it to 401 Richmond. Using carnations, the traditional flower of Mother’s Day, Alyssa joins Myriam and Laïla in contemplating her lineage—a family separated by seas—and other potential kin. In the gallery, Alyssa offers a place for refuge, contemplation, and the possibility of slowing down with hopes that the gift she left behind will be noticed.

Laïla, Alyssa, and Myriam address the water itself as a facilitator, one that helps to forge memory’s tenuous links between now and then. Each of the artists questions what it means to be faced with oneself in and among the conditions of today, as a woman who is descended from an elsewhere. Taking Myriam’s father’s metaphor one step further, they ask: Do you know why the waves break?

— *This program is part of the suite ok to rest
curated by Jaclyn Quaresma.*

May 05–25, 2022

Bachir/Yerex Presentation Space

Opening Reception

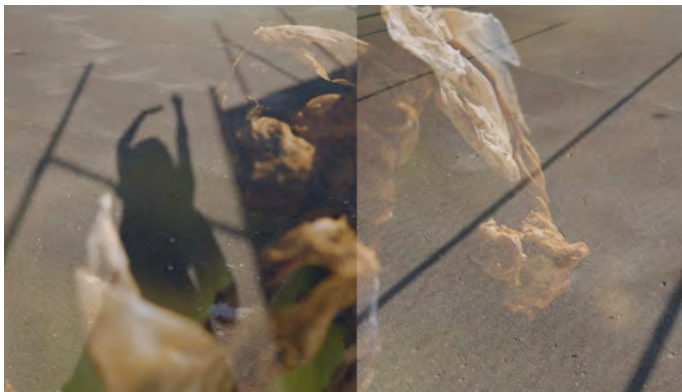
Friday, May 13 | 7:00PM–9:00PM



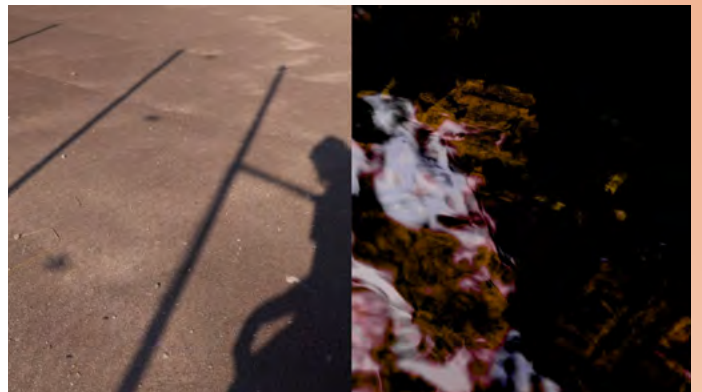
Alyssa Alikpala, slowly unfolding (until empty), digital video, 2022. 1 MIN 48 SEC (Video still courtesy of the artist)



Läila Mestari, Chanson pour Amina, digital video, 2020, 3 MIN 13 SEC (Video still courtesy of the artist)



Myriam Rey, Oh My Water, digital video, 2020. 3 MIN 14 SEC (Video still courtesy of the artist)



Exiled at Home: Exhibition + Panel Discussion with Vtape

Mona Hatoum, Akram Zaatar, Nahed Mansour,
Atefeh Khademolreza, Parastoo Anoushahpour &
Faraz Anoushahpour, Rehab Nazzal, and Walid Ra'ad
Curated by Amin Alsaden

This exhibition brings together artists whose works navigate the purgatory of exile. They explore the complexities and contradictions inherent in the experience of displaced communities, caught in between an incessant longing for homes left behind and an inability to belong to new, presumably safer, environments. Mona Hatoum, Akram Zaatar, Nahed Mansour, Atefeh Khademolreza, Parastoo Anoushahpour and Faraz Anoushahpour, Rehab Nazzal, and Walid Ra'ad capture the disturbing sense of alienation and the deep melancholia that emerge in the wake of losing one's home, along with the certainty, familiarity, stability, security, and warmth that home represents.

The exhibition borrows works from the Vtape catalogue that reveal what might have withdrawn from collective consciousness, especially the compounded sorrows endured by members of diasporic communities. Most people struggled with being trapped at home during the pandemic, yearning to head back into public space, to return to some sense of normalcy. Others were also trapped, but for them, home was not home. For the displaced, the pandemic only exacerbated an existing situation, which will likely last well into the future. For the displaced—especially immigrants, refugees, and asylum seekers—home is exile.

The selected works raise a number of questions: Can the experiences of these communities, for whom the pandemic is yet another tragedy, be accounted for, and perhaps centred? Can the eagerly anticipated post-pandemic moment be taken as an opportunity to ponder

how loneliness is itself an epidemic that has taken over the world, and to remember those who were already isolated, and who continue to silently bear the agonies of displacement, privately grappling with feelings of not belonging? How is the construct of “home” imagined, especially by those whose relationship to ancestral homelands has been violently severed? Why does home remain such an elusive place for the exiled?

Exploring how artists employ video, a time-based medium, to convey the durational longing to belong, the exhibition contemplates the very basic notion of home, of being home—taken for granted by some, desired by most, yet unattainable by many. It tells an incomplete and ever-evolving story about the woes of displacement, from isolation to disillusionment, from outrage to helplessness, and from recollections to imagination. It equally underlines the agency of those who go through the experience of losing a home, and the vital role that artists play in shedding light on the paradoxical logics of statehood, borders, and militarization, which produce the conditions of displacement and exile in the first place.

These artists' powerful works counter the marginalization of displaced communities while unveiling the perils of alienation, of never belonging. Their works suggest that a disaster might not only be a major catastrophic event like a pandemic—but it might manifest itself in our collective apathy and oblivion to the suffering of those who live in our midst.

— Amin Alsaden

Co-presented with

Vtape
www.vtape.org

June 2–30, 2022

Bachir/Yerex Presentation Space

Tue–Sat | 12:00PM–6:00PM

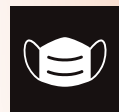
Opening Reception & Panel Discussion: Exiled at Home

Thursday, June 2 | 6:00PM–9:00PM

A panel discussion coincides with the opening of *Exiled at Home*, featuring curator Amin Alsaden and two of the artists in the exhibition: Nahed Mansour and Atefeh Khademolreza.



Parastoo Anoushahpour & Faraz Anoushahpour, [Pictures of Departure](#), (2018).



Sensual Life:

The Films and Videos of Kyoko Michishita

Curated by Jesse Cumming

Borrowing its title from her 1980 essay collection, in which she reflected on the state of contemporary feminism in her home country of Japan, “Sensual Life: The Films and Videos of Kyoko Michishita” is the first North American exhibition dedicated to the artist, writer, and translator.

An early adopter of video in Japan—and member of the trailblazing collective Video Hiroba, alongside other luminaries like Fujiko Nakaya, Katsuhiko Yamaguchi, and Toshio Matsumoto—Michishita began her career with productions that wed her interest in formal experimentation and the technology’s potential for new forms of communication with her long-held investment in feminism.

At the core of Michishita’s practice is an investment in women’s expression and their place in society, as well as within the family unit. Grounded in a nuanced consideration of gender politics and power, the works in this exhibition also engage deeply with questions of place and environment, often intersecting with her own autobiography. Moving from Tokyo to the northern prefecture of Hokkaido, including the coastal town of Hamanaka, Michishita reflects on her personal and familial connections to the island of Sakhalin, a Japanese territory at the time of her birth before its Russian conquest in World War II.

Michishita is best known in Japan for her literary work; this exhibition places her rarely exhibited films and videos in dialogue with her writing. Michishita was credited with introducing key figures like Gloria Steinem, Georgia O’Keeffe and Gene Marine to the nation through her translations and articles—her 1975 translation of the latter’s pillar of second-wave feminism, *A Male Guide To Women’s Liberation* (1972), was particularly epoch-defining in its domestic advancement of the movement.

Original copies of these texts are displayed alongside her own publications, including the autobiographical non-fiction of *Farewell to Sakhalin* (1995), and the novel *The Blue Hour* (2008).

Experimenting with video as a means to extend the aims and approaches of consciousness raising as employed by the women’s movement in North America, Women’s Liberation Is Human Liberation documents a presentation by Michishita on the topic of women’s rights in Japan to the all-male members of a local Rotary club, whose interest and conviction in the material at hand often appears forced at best.

A subtle portrayal of not just gender dynamics, but also larger questions of labour, sustenance, and the human relationship with nature, Being Women in Japan: Living with the Ocean alternates between footage of men and women fisherman harvesting kelp, and interviews with both about their lives and their work.

Rather than limit herself to the thrilling but raw and rudimentary consumer-grade video Michishita experimented with as part of Video Hiroba and beyond, the exhibition includes a selection of the artist’s impressionistic 16mm films. Set to the music of composer Toshi Ichiyanagi, Cherry Blossoms suggests something of O’Keeffe’s delicate yet bold representation of floral life, while the hushed In My Hometown trilogy captures the snowy landscape of Sapporo with a refined eye for its shadows and textures.

— Jesse Cumming

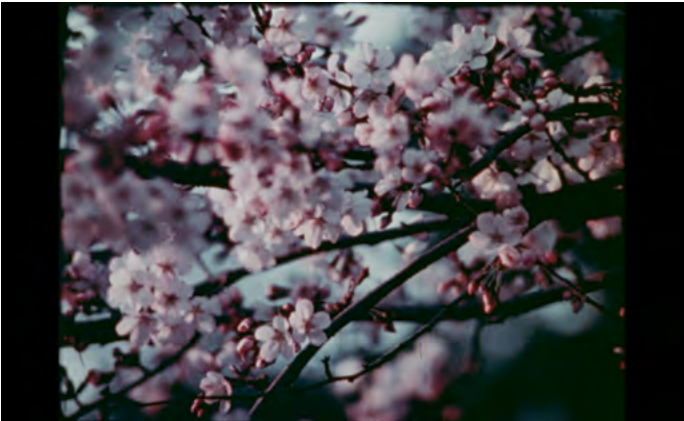
Presented with the support of The Japan Foundation Toronto. This exhibition features new digital restorations courtesy of Vtape.

Co-presented with

labo



June 24–July 16
Le Labo



a soft landing

Alyssa Alikpala, Erika DeFreitas,
Rihab Essayh, Eve Tagny, Alize Zorlutuna

a soft landing considers the reparative and restorative potential of slowness through ideas of tenderness and transgression. The artists that have contributed the objects, videos, and installations included in this exhibition created and compiled them during the ongoing pandemic and concurrent collision of multiple crises. Not quite sopping in grief, the exhibition proposes the gallery as a place where sorrow, heartache, and distress may be embraced and processed.

Upon entering the gallery, one meets Eve Tagny's three video performances: *Labouring bodies (eulogy for the soil)*, *Body Landscapes*, and *English Rose*. The works transgress the colonial trappings of roses and gardens with steady, gentle gestures that build connection between the performers, the flower as a living entity, the land, and the context from which the body and the rose came to be in relation.

In keeping with the works on view at Gallery TPW, *Of Roses [how to embody the layers of time] Fragments of a bibliography*, was screened on June 25th as part of the 2022 Images Festival: Slow Edition, and continues Eve's examination of roses as the quintessential symbol of feminine English beauty, unraveling the flower's historical, political, and social context as well as the geopolitical consequences of the global rose market. Untangling the flower from the constraints of its dominant symbolism, Eve recognizes their continued links to systems of domination as harmful beyond their thorns; their effects traversing the physical world to enter that of the spiritual.

Alize Zorlutuna's *Practice softening* offers a protected space for meditation, release, and solace. A handmade wool rug and video projection are presented in the company of dried and hanging plants that are thought to have protective properties: motherwort, rue, and mugwort are tied with cotton string and a Nazar. Alize writes:

"Practice softening invites audience members to lay themselves down within the holy form of the mihrāb and to attune their embodiment to elemental movements of the natural world. Here the form of the mihrāb becomes a portal connecting the corporeal and the divine: inviting us to sense the flows of moving water, to breathe with the rhythm of wind through trees—as a practice that can change the texture and shape of our embodied experiences. Drawing on Anatolian carpet symbolism, the protection of Nazars, alongside the flows of water and the groundedness of mountains, are woven into this site for rest. Further supported by hanging medicinal plants for energetic cleansing, protection, moving rage, and dream-work, the installation opens a portal for audience members to engage in softening as a practice."

Projected high on the wall simulating the angle at which one might look up at a tree is a video that was recently filmed on Alize's mobile phone during their travels to their place of ancestry, Anatolia. The slow moving, almost 10-minute video shifts from sky to land to water and corresponds with the imagery Alize has woven into the mihrāb, bridging the two.

Opposite *Practice softening* is Erika DeFreitas' *the responsibility of the response (in conversation with Agnes Martin)*, consisting of 31 11-inch-square monoprints. Their delicate blue lines—transferred by the artist's touch from thin sheets of carbon paper to the sturdier paper they now reside on—are held safe as they are made available for viewing.

Erika is an artist who often converses with those who came long before her. Jeanne Duval and Maud Sulter are prominent in her work. Here, Erika conjures Agnes Martin, a so-called Canadian-American artist who passed away in 2004 and was known for painting lines and grids imbued with emotion, states of being, and, as writer Olivia Laing describes, "infinitely subtle variations." Erika's

Co-presented with

Gallery TPW

SCOTIABANK
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PHOTOGRAPHY
FESTIVAL

June 29—August 6

Gallery TPW

Wed—Sun | 11:00AM—5:00PM

transfers on paper were made daily throughout August 2021 and provide subtle variations reminiscent of Agnes' *Untitled* ink drawing from 1960, housed in the Museum of Modern Art, New York.

Agnes famously said she made paintings with her back to the world. By this, she may have meant that her focus was on interiority. Erika's lines document the connection between the interior world and external forces. the *responsibility of the response* wordlessly diarises the artist's inner plane. Drawn by hand when she required stability, routine, and connection to the physical world, this artwork registers even the slightest fluctuations. Unguided, straight-ish lines condense here and separate there, but each day combine to clearly depict a square.

Adjacent to *the responsibility of the response* is an ethereal floating tent spray-painted with the colours of sunrise as artist Rihab Essayh experienced them in her new home in Guelph, Ontario. Accompanying this tent is an audio recording of birds heard outside the artist's window in the early mornings. Made out of necessity during a time when Rihab felt most isolated and in need of comfort, الشوق لجوقة العصافير عند الغسق, (*Longing for a choir of sparrows at dusk*) became the place where the artist could feel secure, find rest, and land softly.

Heard throughout the gallery, the birdsong beckons the viewer towards it. Stabilized with temporary sandbags, this mobile unit houses three hand-dyed velvet pillows calling the viewer in to sit in the company of others. Beautiful and inviting, the tent is visibly temporary. It allows for the potential of communion, consolation, and hope, if only for the time being.

No work in the exhibition entirely embodies impermanence like Alyssa Alikpala's *in between*. The softest of grasses, gathered from the nearby West Toronto Rail-path, are pasted into the furthest reaches of the gallery. Alyssa began using flowers, grasses, and wheat paste



Eve Tagny, *Labouring bodies [eulogy for the soil]*, 2021, Video, 26 min 36 s.
Video still provided courtesy of the artist.

as affordable art supplies during the pandemic. Typically seen outdoors, her installations are pasted onto brick walls, concrete underpasses, and other areas where one might not expect to see greenery in the urban context. Temporary in its very nature, the artwork will wither and fall from the surface, leaving behind the faintest impression of what was there before. In the gallery, however, these diaphanous grasses and greens are adhered, not in haste, but slowly, softly, stem by stem, guided by a considered and meditative process that not only informs the work but drives it. Lasting only the length of the exhibition, *in between* both captures and releases the tensions held by the artist while the work was being installed and results in a portal to what might come after.

Though soft in aesthetic and theme, the exhibition showcases artworks by critically lauded, so-called Canadian artists who consider complex entanglements of bereavement, spirit, and love. With compassion at its core, *a soft landing* celebrates the slow process of coming together while adjusting one's comfort levels to the current phase of the pandemic.



Ad Index

Art Museum at the University of Toronto
p. 67

Border Crossings
p. 26

C Magazine
p. 66

CaLArts
p. 69

Canadaland
p. 68

CFMDC |
Canadian Filmmakers Distribution Centre
p. 27

Cinema & Media Arts, School of the Arts,
Media, Performance & Design,
York University
p. 03

Cinema Scope
p. 26

Cineworks
p. 28

CSV | Charles Street Video
p. 27

DARC | Digital Arts Resource Centre
p. 05

Department of Film and Media,
Queen's University
p. 25

Fabulous Festival of Fringe Film
p. 67

Faculty of Creative and Critical Studies |
University of British Columbia |
Okanagan Campus
p. 24

FLUX Media Gallery
p. 65

Kasseler Dokfest
p. 68

Liaison of Independent Filmmakers
of Toronto (LIFT)
p. 65

Mel Hoppenheim School of Cinema,
Concordia University
p. 25

Millennium Film Journal
p. 66

N.B. Filmmakers Co-op |
Silver Wave Film Festival
p. 28

School of Fine Art and Music,
University of Guelph
p. 24

Steam Whistle
p. 64

TD Ready Commitment
p. 02

Video Pool Media Arts Centre |
Poolside Gallery | The Output
p. 69

Vtape
p. 04

YYZ Artists' Outlet
p. 29

Artist Index & Bios

Alyssa Alikpala is a Filipinx interdisciplinary artist, designer, and researcher. Born in Vancouver and currently living in Toronto, Alyssa works across sound, sculpture, installation, and ephemeral forms exploring the sensorial body and its relation to material and environment, focusing on the physical process both as a way of generating insight and as a meditative practice. Her current body of work includes impromptu interventions, inviting slowness and sensitivity. The works have become a vessel for healing and acceptance. p. 11, 22–23, 72–73, 76

Alliance of the Southern Triangle (A.S.T.; American, est. 2015) is an initiative founded by Diann Bauer, Felice Grodin, Patricia Margarita Hernández, and Elite Kedan: a working group of women in the fields of art, architecture, and urban design. Their collaboration explores how artistic, technological, and cultural possibilities can be reimaged as strategies for understanding climate change. A.S.T. have produced projects with Sharjah Biennial 13, Sharjah, UAE; IMT Gallery, London; MKC (Multimedia Cultural Center), Split, Croatia; SFMOMA's online platform Openspace, and others. p. 52–53

Parastoo Anoushahpour and **Faraz Anoushahpour** are Iranian siblings based in Toronto with backgrounds in Theatre and Architecture, working predominantly in video and installation. Since 2013 they have been working in collaboration with Ryan Ferko. Their shared practice explores the tension of multiple subjectivities as a strategy to address the power inherent in narrative structures. p. 74–75

Sharlene Bamboat (1984, Pakistan) is a moving image and installation artist based in Tio'ta:ke/Montreal. Her practice often engages with translation, history, and music, uncovering sensory and fractured ways of knowing. Sharlene regularly collaborates with artists, musicians, and writers to animate historical, political, legal, and pop-culture materials. Sharlene has screened and exhibited internationally. p. 32–33

Diana Bang is a collaborator and maker of things and stuffs. p. 42–43

Yudhajit Basu has received the Grand Prize at Oberhausen ISFF for *Kalsubai*, and his earlier short films *Quiro* and *Khoji* are currently running on MUBI. His feature, *What We Lost in*

the Fire, was selected in the NFDC Co-Production Market in 2020. p. 46–47

Diann Bauer is an artist and writer based in London. She studied both art and architecture at The Cooper Union, New York and Goldsmiths College, London. She is currently a researcher at Westminster University. Much of her work is collaborative and interdisciplinary with projects including *Laboria Cuboniks*, with whom she wrote and published *Xenofeminism, A Politics for Alienation* in 2015. Bauer has screened and exhibited independently at Tate Britain, London; ICA, London; New Museum, New York; and Socrates Sculpture Park, New York, among others. p. 52

Laura Moreno Bueno (1995) is interested in the transfiguration of audiovisual codes from digital or analogical media. She studies creation at Elías Querejeta Zine Eskola (San Sebastián), which allows her to continue her research on body representation and delve into analogical processes. She is making an audiovisual diptych about crying, where she is looking for a way to represent tears through movement and the installation *III*. She is currently developing *The sound of images*, where, thanks to photosensitive sensors, she converts projected images into sounds. p. 46–47

Grace Channer's interdisciplinary practice is located in a transnational, Black Diaspora, decolonial aesthetic. She produces installation works rooted in community activism and social justice issues. Using animation, video, audio sculpture and digital media environments, including AR (Augmented Reality), her work engages in critical black, queer and cultural theory. Her film *But Some Are Brave* (2007) is the recipient of prestigious international awards. p. 34, 37

Heehyun Choi is a moving image artist in Los Angeles, California and Seoul, South Korea. Choi's works are grounded on the interest in discussing cinema from a structuralist viewpoint and exploring the materiality and virtuality of image. p. 23, 38–39, 56–57

Patricia Domínguez Claro (b.1984, Santiago de Chile) is an artist, educator and defender of the living. Bringing together experimental research on ethnobotany, healing practices, and the corporatization of well being, her

work focuses on tracing relationships among living species in an increasingly complex cosmos. She is currently director of the ethnobotanical platform *Studio Vegetalista*. p. 52–53

Márcio Cruz (b. 1978) is a filmmaker based in France. Márcio uses new digital media technologies and the sonic to challenge “Western” notions of time and agitate the liveness of the Black media archive in its multiple forms. He deploys different forms of Black futurities and new digital media technologies on the creation of the Black music essay. Márcio holds a Masters in Digital Media Technology at Goldsmiths, University of London. p. 23, 56, 58

Jesse Cumming is a curator, writer, and researcher. He is currently a Programmer with Hot Docs Canadian International Documentary Festival, and a consultant with the Berlinale Forum. His writing has appeared in *Cinema Scope*, *The Brooklyn Rail*, *MUBI Notebook*, *Hyperallergic*, *Canadian Art*, and more. p. 11, 13, 78

Sara Cwynar (Vancouver, BC, Canada, 1985) currently lives and works in New York. Her work in photography, video and book-making involves a constant archiving and re-presentation of collected visual materials. Cwynar's works are in the permanent collections of The Museum of Modern Art, New York; MMK Museum für Moderne Kunst, Frankfurt, and The National Gallery of Canada. p. 23, 38–39

Erika DeFreitas' multidisciplinary practice includes performance, photography, video, installation, textile, drawing and writing. Placing emphasis on gesture, process, the body, documentation and paranormal phenomena, DeFreitas mines concepts of loss, post-memory, legacy and objecthood. p. 23, 48–49

Roya DelSol is a Black media artist based in Toronto. Working primarily as a lens-based artist, she aims for her work in all spheres to centre and uplift the experiences of Black, queer, and marginalized peoples. She creates photographic, film and VR work, capturing Black femme intimacies, strength and joy in hopes of visualizing new, liberated worlds. Her work has screened at local festivals such as LUMINATO, MayWorks and VenusFest. p. 34–35

Artist Index & Bios

E Edreva is a Bulgarian artist based in Albuquerque, New Mexico. Their work employs sound, video, scent, fiber, interactive workshops, storytelling, and play to invite people into deeper individual and collective embodiment. They hold a B.A. from the University of Chicago and are working towards an M.F.A. at the University of New Mexico.

p. 42, 44, 45

Rihab Essayh (she/her) is Canadian-Moroccan interdisciplinary artist whose large-scale immersive installations create spaces of slowing down and softening. Her research considers issues of isolation and disconnection in the digital age, imagining futurities of soft- strength and social reconnection by proposing a heightened attunement to colour, costume, tactility and sound.

p. 23, 76

Syd Farrington is an artist and filmmaker working with celluloid. He is self-taught, often hand processing himself. He is interested in playing with our expectations of both the fictional narrative film as well as artists' moving image, applying themes of nature, geography, intimacy and isolation.

p. 23, 56, 58

Vanessa Dion Fletcher is a Lenape and Potawatomi neurodiverse Artist. Her family is from Eelūnaapëewii Lahkéewiitt (displaced from Lenapehoking) and European settlers. She employs porcupine quills, Wampum belts, and menstrual blood, to reveal the complexities of what defines a body physically and culturally.

Carolina Fusilier (Buenos Aires, 1985) is a multidisciplinary artist exploring human-land landscape connections within intuitive narratives of the future. She received the Pollock-Krasner Fellowship (2019), Fundación Jumex Grant (2019) and The Urtasun-Harley Fellowship (2015). She is currently a recipient of “It’s Funny Because it’s true”, a short documentary initiative by Hot Docs and Netflix.

Felice Grodin is an artist with a background in architecture. She is based in Miami, FL. Her work was recently featured in the exhibition *Felice Grodin: Invasive Species* at the Pérez Art Museum Miami. In addition, she has contributed essays to various publications including *The Miami Rail* and the book *Everglades* by Daniel H. Dugas and Valerie LeBlanc. Felice obtained her Bachelor of

Architecture from Tulane University, where her thesis was a recipient of the Thomas J. Lupo Award for Metropolitan Studies, and her Master of Architecture with Distinction from Harvard University.

p. 52

Hovig Hagopian was born in 1994 in Paris, France. After studying cinema at the Sorbonne Nouvelle, in 2016 he entered La Fémis film school, where he studied cinematography. STORGETNYA is his graduation film.

Mona Hatoum was born to a Palestinian family in Beirut, Lebanon, and has lived in London since 1975. She works in a great variety of media including photography, video, sculpture, and installations, producing surreal and poetic commentaries on the politics of the body, culture, and displacement.

p. 74

Anna Hawkins is an artist working primarily in moving image and installation currently based on Treaty 6 Territory ᐱᓄᓐᓴᓐᓴᓐᓴᓐᓴᓐᓴᓐ (Amiskwaciwâskahikan), Edmonton, AB. Her work centres around the ways that images, gestures, and language are circulated and transformed online, as well as the impact of technology on the intimate spheres of daily life.

Patricia Margarita Hernández is a curator and researcher based in Brooklyn, New York. Her work focuses on the intersections of design, climate change, and feminist theory. She has held curatorial and directorial positions at Dia Art Foundation, New York; A.I.R. Gallery, Brooklyn; P!, New York; and she was Co-Founder and Director of the end/SPRING BREAK, a nomadic transdisciplinary curatorial platform in Miami, FL. Hernández holds a Master's degree from the Center for Curatorial Studies at Bard College in Annandale-on-Hudson, New York.

Kimberly Ho 何文蔚 is an interdisciplinary artist, collaborator and performer based in so-called “Vancouver”. In their artistic practice, they seek to explore their Hakka diaspora through the physicalbody and food culture, framing new media as a dimension of queer futurisms, and immersive art as a site of liberation.

p. 42–43

Max Horwich is a musician, designer, teacher, and creative technologist living and

working in Brooklyn, NY. To the extent that his work has a prevailing theme or unifying concept, he is interested in approaching New Media as a contemporary form of Folk Art. When he's not using his computer to make things, he's teaching other people how to use their computers to make things. When he's doing neither of those things, he's playing with his dog.

p. 42, 45

Joie Estrella Horwitz is a filmmaker based in Los Angeles. Her work merges research based fieldwork with a collaborative approach to filmmaking to explore the space between fact and fiction at the intersection of physical and emotional borders.

p. 23, 48–49

Evan Ifekoya is an artist and energy worker who through sound, text, moving image and performance places demands on existing systems and institutions of power, to recentre and prioritise the experience and voice of those previously marginalised. The practice considers art as a site where resources can be both redistributed and renegotiated, whilst challenging the implicit rules and hierarchies of public and social space. Through archival and sonic investigations, they speculate on blackness in abundance. Their ongoing investigation considers the somatic experience of listening, the healing potential of sound and the spiritual dimension of sexuality.

p. 34, 36

Kourtney Jackson is a Toronto-based writer and filmmaker interested in hybridized, experimental forms of storytelling that exist within and transcend the physical body. Centred in the socio-cultural collisions of subjectivity, surveillance, and societal prescriptions of identity, her films *1 versus 1* (2018) and *Wash Day* (2020) have screened locally and internationally at festivals including TIFF Next Wave, BlackStar Film Festival, Sundance Film Festival (Ignite x Adobe), Breakthroughs Film Festival, and Columbus Black International Film Festival.

p. 34–35

Derek Jarman was an English film director, stage designer, diarist, artist, gardener and author. Blue is his final film.

Kaya Joan is a multi-disciplinary Afro-Indigenous artist born, raised, and living in Tkáron:to. Kaya's work focuses on exploring relationships and responsibility to place and

Artist Index & Bios

storytelling. Kaya has been working in community arts for 7 years as a facilitator and artist, and is a member of Milkweed Collective. p. 34–37

Ali Kazimi is an award-winning filmmaker, media artist and author. His films deal with race, migration, memory and social justice. In 2019 he received the Governor General's Award in Visual and Media Arts, Canada's foremost distinction for excellence in visual and media arts. The same year University of British Columbia conferred him with a Doctor of Letters (honoris causa). He is an Associate Professor in the Department of Cinema & Media Arts. His new feature documentary *Beyond Extinction: Sinixt Resurgence* premiered at the DOXA Documentary Film Festival. p. 50–51

Elite Kedan is an artist and registered architect based in Miami, FL. Her combined work explores how technology and production methods intersect with human behaviour, public space, and historical context and meaning. She received a Bachelor of Architecture from Cornell University and a Master of Architecture in Urban Design from the Harvard Graduate School of Design. She is adjunct faculty at Florida International University in the Department of Architecture. She has been awarded residencies at the Atlantic Center for the Arts, New Smyrna Beach, FL; Artist in Residence in Everglades, Homestead, FL; and School for Poetic Computation, New York. p. 52

Atefeh Khademolreza was born in Iran, and currently lives in Toronto. She worked as a freelance director and writer in television and various independent filmmaking organizations. Inspired by experimental and poetic cinematic traditions, her work explores disorientation and alienation. p. 74–75

Hassan Khan is an artist, musician and writer. Recent solo exhibitions include: *Blind Ambition* at the Centre Pompidou (2022); *The Keys to the Kingdom* (2019) at the Reina Sofia, Madrid; and *Host* at the Kestner Gesellschaft, Hannover (2018). Concert appearances include: MAXXI L'Aquila, Aquila; The Louvre Auditorium, Paris; Ruhrtriennale, Essen; Intonal Festival, Malmö; Guggenheim, New York; Maerz Musik, Berlin; DCAF, Cairo; and Portikus, Frankfurt am Main. Khan's publications include an extensive anthology of his writings, *An Anthology of Published*

and *Unpublished Writings* (2019), a novella, *Twelve Clues* (2016), a collection of short fiction, *The Agreement* (2011), amongst others. He has released two albums of original music, *Superstructure EP* with The Vinyl Factory, and *tabla dubb* with 100Copies. Khan is the winner of the Silver Lion at the 2017 Venice Biennale and a Professor of Fine Arts at the Staedelschule in Frankfurt. He lives and works between Cairo and Berlin. p. 60–61

Samuel Kiehoon Lee's parents escaped North Korea as children and immigrated to Toronto as adults in order to give birth to Samuel. After making numerous short films, Lee produced the feature film *GYOPO* in Seoul, 2019 (NNNN from NOW magazine and winner of best director and best cinematography at VAFF). p. 42–43

Serena Lee's practice stems from a fascination with polyphony as a way of mapping how things come together and apart. She plays with movement, language, cinema, textures, space, and voice, tracing embodied knowledge through aesthetic, martial, and sonic practices. Ongoing collective study includes collaborating with Christina Battle as SHATTERED MOON ALLIANCE, a DIY framework for sci-fi world-building; and with Read-in, collectively researching political, embodied, and situated practices of reading. Born and raised in Tkáron:to/Toronto, Serena is currently based in Vienna where she is doing a PhD at the Akademie der bildenden Künste Wien (AT); she practices close to home and internationally. p. 23, 56–57

Ashley Jane Lewis is a new media artist and creative technologist with a focus on interactive installations, bio art, social justice, and speculative design. Her artistic practice explores black cultures of the past, present, and future through computational and analog mediums including coding and machine learning, digital and physical fabrication, data weaving, microorganisms, and live performance. Her practice is tied to science and actively incorporates living organisms like slimemould, mycelium, and food cultures to explore ways of decentralizing humans and imagine collective, multi-species survival. p. 42, 45

Nicole L'Huilier (b. 1985, Santiago, Chile) is a transdisciplinary artist who works with sounds, vibrations, resonances, and multiple

transductions to explore sound as a construction material that intertwines agencies from the micro to the cosmic, stimulating new imaginaries, sensitivities, and collectivities. p. 52–53

PAN Lu is Assistant Professor in the Department of Chinese Culture, The Hong Kong Polytechnic University. Her research interests coalesce around the topic of cultural and cross-cultural analysis of various textual forms including film, visual culture and art, architecture, and war memory in modern and contemporary Greater China and East Asia. She was one of the curators of *Kuandu Biennale*, Taipei, 2018. p. 50–51

Nahed Mansour is a Toronto-based video and installation artist and curator whose works explore themes of entertainment, race, and power. She currently serves as Curator of Programs and Education at the Gardiner Museum. p. 74–75

Born in Casablanca, Morocco, **Laïla Mestari** lives and works in Chicago and Montreal. Driven by a continuous dialogue between the visual and performing arts, her autobiographical practice touches on themes such as diasporic identity, ecofeminism and transcorporeality. Resulting from collage and assemblage, her work takes the form of photographs, textile works, installations, video-preformances and drawings that highlight the surreal overlap of life and fiction, of the intimate and political, the primitive and the digital, the banal and the marvelous. p. 23, 38–39, 72–73

Kyoko Michishita is a Japanese artist, writer, and translator. Her video *Being Women in Japan: Liberation within My Family* (1973–74) is in the collection of the Museum of Modern Art (New York), and her other films and videos have been screened at many festivals, galleries, and museums across Japan and internationally. p. 8, 78

VLM (Virginia L. Montgomery) is an American multimedia artist who works across video, performance, sound, and sculpture. Her artwork is surreal, sensorial, and symbolic, and explores atomic consciousness from a metaphysical feminist POV. VLM's diverse artistic movements interrogate the complex relationship between physical and psychic structures via her own resilience, agency, and

Artist Index & Bios

empathy. VLM received her MFA from Yale University in Sculpture in 2016 and currently lives in Austin, TX, USA.
p. 52–53

Rehab Nazzal is a Palestinian-born multidisciplinary artist and educator based in Toronto, Canada. Her work deals with the effects of settler colonial violence on peoples, on land, and on other non-human life in colonized territories.
p. 74

Maia Torp Neergaard (b. 1993) is a film artist from Copenhagen investigating collaborative ways of working and living. Maia moves slowly, looking at matters of human rights and nature—working in fields of documentary + experimental film and expanded cinema. Currently a master student at Malmö Art Academy HBK Braunschweig.
p. 46–47

Yza Nouiga is a French Moroccan scriptwriter and director based in Montreal. Born and raised in Morocco, she has been living in Canada for the last decade. Through a hint of humor and self-derision she explores several themes such as identities, dual nationality, and homecoming. She works in fiction as well as non-fiction stories.
p. 23, 40–41

Naomi Pacifique is a Swiss-Dutch multi-disciplinary artist. Across the arts, Naomi's work interests itself in intimacy and the spaces found there to discover and reinvent both oneself and the environment one is surrounded by. After a room is her graduation film from London Film School.
p. 46–47

Emily Pelstring is faculty and Undergraduate Chair in the Department of Film and Media, Queen's University. She creates experimental animations for screen, installation, and performance contexts, often bringing vintage technologies of representation into dialogue with contemporary imagery. Recent collaborative research projects include the Sister-ship TV live-streamed series and The Witch Institute symposium.
p. 23, 56–57

Chelsea Phillips-Carr is a self-taught filmmaker with a background in Cinema Studies.
p. 23, 56, 59

Zeesy Powers explores the unstated systems that shape our society. Her work has shown at festivals and exhibitions in the Amer-

icas, Europe, and Asia in community, activist, and institutional contexts. Zeesy is currently researching digital kidnapping through the history and production of deepfakes.
p. 52–53

Walid Ra'ad grew up in Lebanon, and currently lives in New York, where he teaches at the Cooper Union School of Art. He works across text, photography, video, performance, and installations, focusing on the Lebanese civil war, and exploring how historical events affect bodies, cultures, and narratives.
p. 74

Miriam Rey is a French-Syrian visual artist based in London. She is interested in using cinematic 'dispositifs' to experiment with new possibilities of embodied female subjectivities to tackle themes close to her heart: memory, uprooted experiences and hybrid identity. She began making films while studying Anthropology at University College London and won the Inspiration Award at the 2015 AHRC film festival for her debut short, *This Island's Mine*. In 2019, her short film *Only My Voice*, funded by Creative England & BFI Network, won Best Short Doc at Nova Frontier FF in New York.
p. 23, 72–73

Jamie Ross (1987, Canada) is a visual artist, filmmaker, city gardener, and educator. In recent films, *Radical Faerie* elders help young people memorize the chants sung in 20th-century Queer street battles with the police; *Pagan men incarcerated in Canadian federal prisons* regale their chaplain with stories of intimate encounters with the divine, and in another, the portrait of a sheep farm run by witches on a remote hill in the Appalachians is centered on the flow of autumnal viscera and liquids. Jamie's video works have been screened and installed in exhibitions in Argentina, Chile, Colombia, England, France, Haiti, Hong Kong, Japan, Mexico, South Korea, Sweden, the United States, and throughout Canada. Recent work was presented at the Plug In ICA (Winnipeg, Canada), Lugar a Dudas (Cali, Colombia), and the Momenta Biennale (Montréal, Québec). Ross has been awarded grants and prizes from the Canada Council for the Arts, Les offices jeunesse internationaux du Québec, the Conseil des arts et lettres du Québec, and a Fulbright Scholarship. Jamie works between Montreal and Los Angeles.
p. 42, 45

Miko Reverera (1988, Manila, Philippines). His upbringing as an undocumented immi-

grant and current exile from the US informs his relationship with moving images. *DROGA!* (2014), *DISINTEGRATION 93-96* (2017), *No data plan* (2018) and *Distancing* (2019) have screened internationally at film festivals and art institutions. Recipient of Vilcek Prize (2021). Has a MFA at Bard College.
p. 23, 62–63

Tabita Rezaire is an artist-healer-seeker. Her cross-dimensional practice envisions network sciences - organic, electronic and spiritual - as healing technologies to serve the shift towards heart consciousness. Embracing digital, corporeal and ancestral memory, she digs into scientific imaginaries and mystical realms to tackle the colonial wounds and energetic imbalances that affect the songs of our body-mind-spirits. Tabita is based near Cayenne in French Guyana, where she is birthing AMAKABA - her vision for collective healing in the Amazonian forest. Tabita is devoted to becoming a mother to the world.
p. 52–53

Katya Rozanova is a Brooklyn- and Berlin-based learner, artist, designer, and educator. Her work and research centre on the social imagination and therapeutic play. Katya makes sound objects that exhibit agency and can be collaborated with. Relying on randomness and other human and nonhuman agents, she often positions her sound installation work to live independently, authoring itself and serving as a reflexive instrument. Katya also makes sculptures from found, discarded objects. She meditates on the power structures that move us through these irreverent combinations of sculptural and everyday materials, often with a sense of humour.
p. 42, 45

Emily Saltz is an LA-raised, Brooklyn-based UX researcher and sound artist. She hosts the weekly "Discobog" show on WFMU, which mixes bog field recordings with experimental ambient and electronic music. As an artist, she creates digital experiments to explore digital culture through an ethnographic lens, drawing on a background in human-centred design and linguistics in works such as *Super Sad Googles*, which curates a selection of sad Google searches into a custom autocomplete site. She has a Masters in Human-Computer Interaction from Carnegie Mellon University, and her work has been featured at venues such as Eyeo Festival, Radical Networks, Gray Area, Science Gallery Detroit, and the Tech Museum of Innovation in San Jose.
p. 42, 45

Artist Index & Bios

TJ Shin is an interdisciplinary artist working at the intersections of race, gender, sexuality, and speciesism. Inspired by decentralized ecologies and queer sociality, they create living installations and imagine an ever-expanding self that exists beyond the boundaries of one's skin. Shin is a 2020 New York Community Trust Van Lier Fellow and 2020 Visiting Artist Fellow at UrbanGlass in Brooklyn. Shin has exhibited internationally at the Queens Museum, Lewis Center for the Arts, Wave Hill, Recess, Doosan Gallery, Klaus Von Nichts-sagend Gallery, Cuchifritos Gallery, Knock-down Center, and Cody Dock, London. p. 42, 44

Growing up with one parent serving in the military, frequent relocation became the norm for director **Elisha Smith-Leverock**. Now based in Berlin, after a decade in London's Hackney Elisha's childhood saw her enjoying the perks of experiencing life in several different countries. p. 34, 36

Hope Strickland is a researcher and artist filmmaker from Manchester, UK, with current interests in postcolonial ecologies, queer, diasporic assemblages and the bonds between resource extraction and racial violence. Recent work has explored black metamorphosis alongside taxonomies of imperial control; working across 16mm, digital and archival formats to question and disrupt the distances between myth, fabrication and machinations of power. Hope's films have screened internationally at festivals including the 59th New York Film Festival, Ann Arbor Film Festival and Alchemy Film and Moving Image Festival, Scotland. p. 46–47

Eve Tagny is a Tiohtià:ke/Montreal-based artist. Her practice considers gardens and disrupted landscapes as mutable sites of personal and collective memory — inscribed in dynamics of power, colonial histories and their legacies. Weaving lens-based mediums, installation, text and performance, she explores spiritual and embodied expressions of grief and resiliency, in correlation with nature's rhythms, cycles and materiality. Tagny has a BFA in Film Production from Concordia University and a Certificate in Journalism from University of Montreal. Recent exhibitions include Musée de Joliette, Momenta Biennale, Musée d'art contemporain de Montréal and Centre Clark, Montreal; Cooper Cole, Gallery 44, and Franz Kaka, Toronto. She is the recipient of the Mfon grant (2018), the Plein Sud Bursary (2020) and has

been shortlisted for the CAP Prize (2018), the Burtynsky Photobook Grant (2018) and the OAAG Award (2020). p. 23, 40–41, 76

Min-Wei Ting explores the politics of space and the complex dynamic of belonging in his native Singapore. Working in video, he navigates the fast-developing city state framing specific sites that hold historical, political, and affective significance, from the ubiquitous public housing estates to the spatial management protocols enforced on the migrant workforce. p. 23, 48–49

Ayo Tsalithaba is a visual artist, writer, and researcher currently based in Toronto and originally from Ghana and Lesotho. Their work explores questions of home, (in)visibility, liminality and (un)belonging as they relate to Black queer and trans* African diasporic subjects. p. 34–35

Bo WANG is an artist, filmmaker, and researcher based in the Netherlands. His works have been exhibited internationally, including venues like Guggenheim Museum and Museum of Modern Art (New York), International Film Festival Rotterdam, Image Forum Festival (Tokyo), Visions du Réel (Nyon), etc. He received a fellowship from the Robert Flaherty Film Seminar in 2013, and was an artist-in-residence at ACC-Rijksakademie from 2017 to 2018 as well as at NTU CCA in 2016. p. 50–51

Xiaolu Wang is a documentary filmmaker, curator, and translator from the Hui Muslim Autonomous Region of China, whose practice is based in the mapping of interiority, with the use of video, poetry, memory, translations, and a decolonial lens. Their work has been screened at local venues and international film festivals. p. 23, 48–49

Paul Wong is a media-maestro making art for site-specific spaces and screens of all sizes. He is an award-winning artist and curator who is known for pioneering early visual and media art in Canada, founding several artist-run groups, leading public arts policy, and organizing events, festivals, conferences, and public interventions since the 1970s. Writing, publishing, and teaching have been an important part of his praxis. With a career spanning four decades he has been an instrumental proponent to contemporary art. p. 42, 44

Leo Williams is an artist and writer from Miami, Florida. They currently attend the University of New Mexico, working towards an MFA in Creative Nonfiction. Outside of writing, they're interested in food, fermentation, oral histories, graphic design, and collaborative multidisciplinary art projects. Their writing is forthcoming in The Florida Review. p. 42, 45

Jamaican-born, Brooklyn-based video and performance artist **Tanika I. Williams** uplifts womanist uses of mothering and medicine to preserve ancestral wisdoms of earth-centered liberation. Her work has been supported by NYFA, Hi-ARTS, Cow House Studios, MORE Art, BRIC, AiOP, Creative Time, Elizabeth Foundation for the Arts, Civic Art Lab, and Performa. p. 34, 37, 42, 45

Akram Zaatar was born in Saida, Lebanon, and currently lives in Beirut. His work, in video and photographic installations, reflects on the shifting nature of borders and the production and circulation of images in the context of political divisions in the contemporary Middle East. p. 74

Alize Zorlutuna is a queer interdisciplinary artist, writer and educator whose work explores relationships to land, culture and the more-than-human, while thinking through settler-colonialism, history, and solidarity. Having moved between Tkáron:to and Anatolia (present-day Turkey) both physically and culturally throughout their life has informed Alize's practice—making them attentive to spaces of encounter. Alize enlists poetics and a sensitivity to materials in works that span video, installation, printed matter, performance and sculpture. The body and its sensorial capacities are central to their work. Alize has presented their work in galleries and artist-run centres across Turtle Island, including: Plug In ICA, InterAccess, VIVO Media Arts Centre, Mercer union Centre For Contemporary Art, Doris McCarthy Gallery, Art Gallery of Burlington, XPACE, Audain Art Museum, Access Gallery, as well as internationally at The New School: Parsons (NY), Mind Art core (Chicago) and Club Cultural Matienzo (Argentina). Alize has been a sessional instructor in the Faculty of Art at OCAD University since 2015. p. 23, 76

Title Index

祝你中秋快乐

I Wish You Happy Moon Festival

Xiaolu Wang
p. 49

after a room

Naomi Pacifique
p. 47

Al-Nisā'

Maia Torp Neergaard
p. 47

Atmospheric Arrivals

Ayo Tsalithaba
p. 35

Birdsaver Report Volume 2

Heehyun Choi
p. 38–39

Blackness = Time ÷ Media = ∞

Marcio Cruz
p. 58

Blind Ambition

Hassan Khan
p. 08, 60–61

Blue

Derek Jarman
p. 54–55

The Blue Curtain

Heehyun Choi
p. 57

Blue Light Blue

Anna Hawkins
p. 59

Braids

Kaya Joan
p. 36

Bread Symphony: Sonified Sourdough

Max Horwich, Ashley Lewis,
Katya Rozanova, and Emily Saltz
p. 42, 45

But Some are Brave

Grace Channer
p. 37

Chanson pour Amina

Laïla Mestari
p. 72–73

Continuous Journey

Ali Kazimi
p. 50–51

Contoured Thoughts

Evan Ifekoya
p. 36

Cooking with Grandma

E Edreva
p. 42, 44

Cornbread and Communion

Tanika I. Williams
p. 37

El Lado Quieto

Miko Revereza and Carolina Fusilier
p. 08, 62–63

Family Jewels

E Edreva & Leo Williams
p. 42, 45

Green Turns Brown

Joie Estrella Horwitz
p. 49

Houariyates

Laïla Mestari
p. 39

How To Make Kimchi According To My Kun-Umma

Samuel Kiehoon Lee
p. 42–43

If From Every Tongue it Drips

Sharlene Bamboat
p. 08, 23, 32–33

If I could name you myself (I would hold you forever)

Hope Strickland
p. 47

In fermentation

Kimberly Ho, Diana Bang
p. 42–43

In My Bones

Roya DelSol, Kourtney Jackson
p. 35

In Residence

Nisha Duggal
p. 42

Jardins Paradise

Yza Nouiga
p. 23, 40–41

Kalsubai

Yudhajit Basu
p. 47

Leche holográfica (Holographic milk)

Patricia Domínguez Claro, Nicole L'Huillier
p. 52

Little Revolutions in Humus

Kaya Joan
p. 35

M for Memoir

TJ Shin
p. 42, 44

Miasma, Plants, Export Paintings

Bo WANG, PAN Lu
p. 50–51

Mother's Cupboard

Paul Wong
p. 42, 44

Niobe

Laura Moreno Bueno
p. 47

Of Roses [how to embody layers of time] Fragments of a bibliography

Eve Tagny
p. 23, 40–41

Oh My Water

Myriam Rey
p. 72–73

Pale, blue

Syd Farrington
p. 58

Title Index

Part Three

Kaya Joan
p. 37

Petal to the Metal

Emily Pelstring
p. 57

Pictures of Departure

Parastoo Anoushahpour &
Faraz Anoushahpour
p. 75

Premium Connect

Tabita Rezaire
p. 53

Protocols For the Phase Transition: Towards New Alliances

Alliance of the Southern Triangle
p. 53

Red Film

Sara Cwynar
p. 39

Rejoice Resist

Elisha Smith-Leverock
p. 36

slowly unfolding (until empty)

Alyssa Alikpala
p. 72–73

SMART CITY

Zeesy Powers
p. 53

SOS ONSHORE OFFSHORE

VLM (Virginia L. Montgomery)
p. 53

STORGETNYA

Hovig Hagopian
p. 47

The Taste of The Name

Serena Lee
p. 57

There's Room Enough in Paradise

Jamie Ross
p. 45

to be close and to be chosen

Erika DeFreitas
p. 49

Topography

Chelsea Phillips-Carr
p. 59

Writing Landscape

Vanessa Dion Fletcher
p. 23, 40, 41

You're Dead to Me

Min-Wei Ting
p. 49

IMAGES
FESTIVAL