



Images Festival

April 13–26, 2023

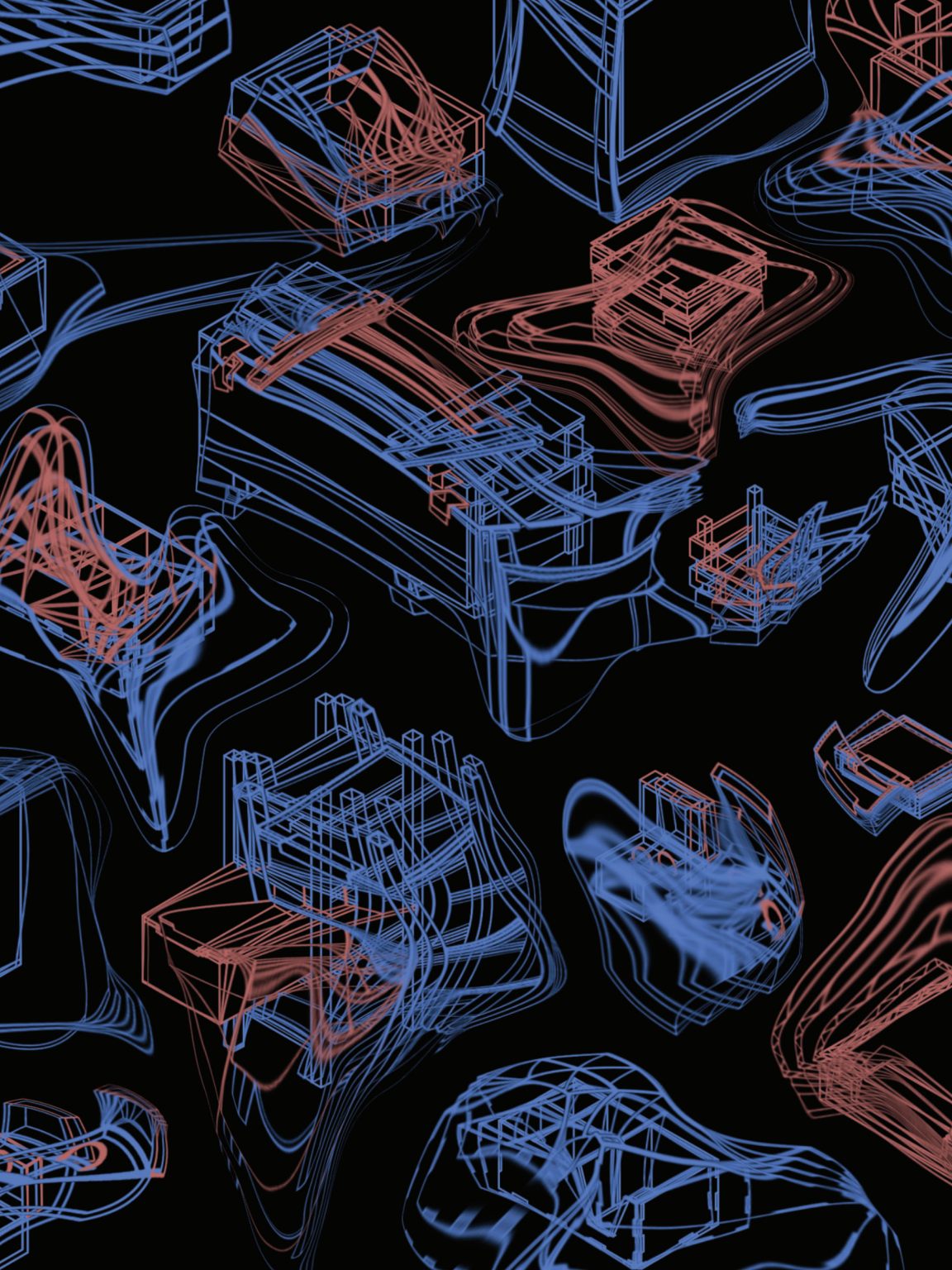


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Land Acknowledgement

Images Festival would like to acknowledge that the land on which we gather and organize is the territory of the Anishinaabe, the Chippewa, the Haudenosaunee, the Huron-Wendat, and the Mississaugas of the Credit First Nation. Today, the meeting place of Toronto is home to many Indigenous peoples.

A territorial acknowledgement can demonstrate a coming to awareness, and 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 keep open a spirit of sustained inquiry into the complexities of our context.

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.

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.

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Images Festival

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 @imagesfestival
 www.imagesfestival.com

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

Festival Schedule

April 13–26, 2023

DATE	TIME	EVENT	PROGRAM TYPE	PAGE
01/28–04/15		Tassili	AFK Exhibition	28
04/01–09/03		Piecework	AFK Exhibition	29
04/10–19		Just Below my Loves	AFK Exhibition	30
04/12	6:30pm	PRESHOW: A Woman Escapes	AFK Screening	31
04/13	5:30pm	Opening Night Reception (for full details see imagesfestival.com)	AFK	
04/13	8pm	So To Speak, Light + Q&A	AFK Screening	32
04/13	10pm	Opening Night After Party	AFK	
04/13–05/06		The Density of Dust	AFK Exhibition	33
04/13–15 04/20–22		bringing to light what came from inside	AFK Exhibition	34
04/14	12pm	Once a Prison, Now a Portal	ONLINE Screening	36
04/14	7pm	In The Body's Wake	AFK Screening	38
04/14	9:30pm	Ghosts Which Do Not Speak	AFK Screening	40
04/15	11am	The World Below	AFK Screening	42
04/15	12:30pm	Denim Sky	AFK Screening	44
04/15	7pm	El sonido de las imágenes (The Sound of Images)	AFK Performance	46
04/16	3pm	Sites for Spectral Transference	AFK Screening	47
04/17	12pm	Magdalyn Asimakis and Silvia Kolbowski	ONLINE Conversation	42
04/17	7pm	Distance Studies	AFK Screening	48
04/17–18	4pm–4pm	See You Later / Au Revoir	AFK Screening	50
04/18	12–4pm	Phytograms	AFK Workshop	51
04/18	12pm	Only That Which Lingers	ONLINE Screening	52
04/18	6pm	I Am My Own Ghost: distance, disassociation and discomfort as memory of the (meta)physical	AFK Screening	54

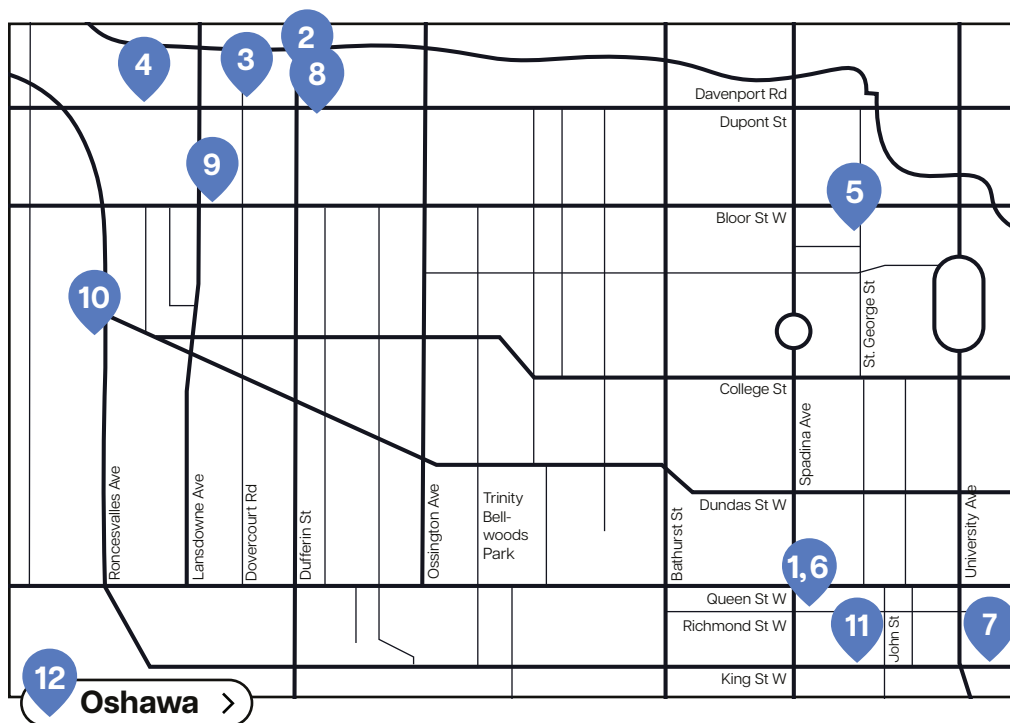
DATE	TIME	EVENT	VENUE	PAGE
04/19	12pm	The Ghost in the Machine	ONLINE Screening	56
04/19	9pm	Lo-Fi / Sci-Fi	AFK Screening	58
04/20	12pm	Kumina Queen	ONLINE Screening	60
04/20	6pm	The Ground Still Hasn't Stopped Shaking	AFK Screening	62
04/20	8:30pm	Living Ghostliness	AFK Screening	64
04/21	12–6pm	Eco-Processing 16mm Black and White Film	AFK Workshop	68
04/21	6:30pm	Oriana	AFK Screening	66
04/22	12:30pm	Beyond the Last Mirage, Your Absence	AFK Screening	70
04/22–05/20		Franz Kaka Presents Ayam Yaldo	AFK Exhibition	69
04/22	2–5pm	Franz Kaka Presents Ayam Yaldo Opening Reception	AFK Reception	69
04/22	7pm	a dream, a mountain, a ruin	AFK Screening	72
04/23	12pm	What Colour is Goodbye	AFK Screening	74
04/23	3:30pm	A House That is Only as Safe as Flesh	AFK Screening	76
04/23	5:30pm	But We Need To Add Tartness	AFK Screening	78
04/24	12pm	Women Minor Speculations	ONLINE Screening	80
04/24	5pm	Being a guest in a place that was always meant for you	AFK Performance	81
04/24	6pm	Companion Piece	AFK Screening	82
04/25	7pm	Whispers in the Air	AFK Screening	84
04/26	6pm	Passages	AFK Screening	86



AFK



ONLINE



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 Guest Services and Access Coordinator **Sheel Achanni** at guestservices@imagesfestival.com

Covid Protocol Information

As part of Images Festival's commitment to accessibility and disability justice, we are suggesting the use of masks at our in-person events in order 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. Masks and sanitizer will be available at all in-person events.

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

Ticket Information

In order to continue reducing barriers to participation at our events, all of Images Festival 2023's events 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 and do not require tickets or registration.

Visit our online box office. In lieu of admission fees, please consider supporting Images with a donation.

Venues

1. Bachir/Yerex Presentation Space

401 RICHMOND ST W SUITE 452

TORONTO ON M5V 3A8

Accessible entrance, elevator, and washrooms.

2. CFMDC (Canadian Filmmakers Distribution Centre)

UNIT D-1411 DUFFERIN ST

TORONTO ON M6H 4C7

Entrance with two ramps, wide doorways; reconfigurable cinema; carpeted floors; private, accessible gender-neutral bathrooms; service animals and support persons welcome.

3. CSV (Charles Street Video)

76 GEARY AVE

TORONTO ON M6H 2B5

FRI-SUN 12PM-5PM

Charles Street Video is located on the ground floor at 76 Geary Ave. There is a short set of steps at the double-door entrance and an accessibility ramp to reach a second, single-door entrance. All doors open outwards, and none are powered. There are two wheelchair-accessible washrooms in the space.

4. Franz Kaka

1485 DUPONT ST #208

TORONTO ON M6P 3S2

THU-SAT 12PM-5PM

Gallery is located on the second floor, accessible by stairs only, no elevators. Contact the gallery for exhibition documentation.

5. Innis Town Hall Theatre

2 SUSSEX AVE

TORONTO ON M5S 1J5

Sidewalk-level entrance, elevator and ramp available, door width 32 inches, no automatic doors.

No accessible parking on site.

Four wheelchair accessible seats in cinema.

6. Le Labo, francophone and media artist-run centre

401 RICHMOND ST W STUDIO 277

TORONTO ON M5V 3A8

TUE-FRI 9AM-6PM; SAT 11AM-3PM

Accessible entrance, elevator, and washrooms.

7. PATH at Commerce Court

199 BAY ST

TORONTO ON M5L 1L5

24 HOURS / 7 DAYS

Accessible Entrance, wide elevator, and accessible gender-neutral bathrooms.

8. LIFT (Liaison of Independent Filmmakers)

1137 DUPONT ST

TORONTO ON M6H 2A3

Accessible side entrance at Gladstone Avenue.

Wheelchair clearance in interior. Bathrooms have wheelchair clearance, but are without automatic doors.

Guide dogs, service animals and emotional support animals with a vest or harness are welcome.

Contact in advance for specific accessibility requests.

9. Mercer Union

1286 BLOOR ST W

TORONTO ON M6H 1N9

TUE-SAT 11AM-6PM

Mercer Union's gallery and facilities are accessible.

10. Revue Cinema

400 RONCESVALLES AVE

TORONTO ON M6R 2M9

Front entrances, concessions, and screening areas are accessible. Bathrooms are not accessible.

11. TIFF Bell Lightbox

350 KING ST W

TORONTO ON M5V 3X5

Accessible entrance, large elevators, assisted seating.

Accessible-seating booking in advance, 10am to 7pm at 416-599-2033 or 1-888-258-8433.

12. The Robert McLaughlin Gallery

72 QUEEN ST

OSHAWA ON L1H 3Z3

TUE-WED; FRI-SUN 10AM-4PM

THU 10AM-9PM

Accessible entrance, interior, and bathrooms.

Wheelchairs available. ASL and sign language interpretation are available upon request.

Large Print, Tactile Tours & Audio Description are available upon request.

Welcome Message From Our Executive Director



Dear all,

It is with gratitude that I am joining Images Festival for my first year, and the 36th in the organization's life. I am coming to Images and its communities with deep admiration for moving image artists and filmmakers, and a continued enthusiasm for nurturing new media arts in Toronto. I think you will find this year's festival traverses boundaries, embraces exploratory dialogues, and highlights the voices of the artists.

We, as a staff, have infused both labour and love into this year's festival. For the first time since before the pandemic we are presenting over fifty in-person events, which include screenings, exhibitions, and artist conversations. In addition, there are daily online live screenings for our remote and international friends. The theme, *(G)hosts*, was conceptualized by our visionary Programming Director, Jaclyn Quaresma, and emerged from her research and studies extended from our annual submissions, which make up around half of the films presented this year.

The theme itself opens space for multiple, intersecting critical dialogues in film and, more broadly, in our culture. The films included in *(G)hosts* move across space and time, bounce around, in some cases drawing new lines of connectivity while in others leaving the connective dots open. This ethos moves against the grain of how we have been conditioned to look and understand, and provides opportunities for finding truth in the stories, modes, and media that are often overlooked.

I would like to extend my deepest thanks to the staff and board at Images, our funders, partners, co-presenters, patrons, volunteers, and of course, the artists and communities. You are all the foundation that supports Images.

And with that: welcome all, to our 36th festival!

A handwritten signature in black ink, appearing to read 'Magdalyn Asimakis'.

Magdalyn Asimakis

EXECUTIVE DIRECTOR
IMAGES FESTIVAL

Welcome Message From Our Programming Director



To the dear audiences of Images Festival,

Now in my second year at Images, I find myself easing into the co-directorship alongside the incredible talent that is Magdalyn Asimakis. Guided by an intricate attention to both the history of the organization and the current themes emerging from a host of festival submissions and selected works, we offer to the public a small survey of the great talents that form a part of moving image culture today.

When approaching this year's potential collaborators, I simply presented a word, broken but connected: (G)hosts. From this starting point, myriad interpretations emerged with ease and enthusiasm. It is a pleasure to now share the outcome of this work with you.

I have deep gratitude for all the arts administrators, artists, caretakers, colleagues, curators, filmmakers, practitioners, thinkers, and friends who held space for big ideas, intimate yet critical conversations, and the most tender and goopy of connections, all of which have come to house what has now become the 36th edition of Images Festival.

With a dedicated team at my side, we are so excited to invite and welcome you all to this year's Images Festival.

Thank you for joining us,

A handwritten signature in black ink, consisting of a large, stylized 'J' followed by a long, sweeping horizontal line.

Jaclyn Quaresma

PROGRAMMING DIRECTOR
IMAGES FESTIVAL

Welcome Message From Our Funders



Canada Council
for the Arts

Conseil des arts
du Canada

The arts are a vital part of our society: they inspire us to reflect, bring us joy, nourish our sense of belonging, and strengthen our connections to one another and the wider world.

We need the arts now more than ever. A 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 creative contributions that bring the arts to life.

Les arts sont une composante essentielle de notre société : ils nous invitent à la réflexion, suscitent de la joie, nourrissent notre sentiment d'appartenance et renforcent les liens qui nous unissent entre nous, mais aussi au reste du monde.

Plus que jamais, nous avons besoin des arts. Un soutien fort à un secteur artistique résilient, inclusif et accessible profite à la société dans toute sa diversité.

Le Conseil des arts du Canada est fier d'appuyer Images Festival et son apport créatif, qui contribue à placer l'art au cœur de nos vies.

A handwritten signature in black ink, reading "Simon Brault".

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

Welcome Message From Our Funders



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario

On behalf of the board and staff at the Ontario Arts Council (OAC), I am pleased to welcome you to this year's Images Festival.

The festival has been steadfast in its dedication to bringing contemporary moving image art and experimental film to a larger audience—this year is no different. Images has put together another hybrid festival filled with screenings, events, performances, exhibitions, and online presentations for all to enjoy.

The arts were particularly badly hit by the pandemic, so I want to commend the Government of Ontario for its continued investment in the arts sector. Most particularly, I want to thank the Images audience for their engagement in this important media-arts event.

For sixty years, OAC has played an essential role in supporting the arts for the enjoyment and benefit of Ontarians. Our heartfelt congratulations to Images' staff, volunteers and featured artists.

Au nom du conseil d'administration et du personnel du Conseil des arts de l'Ontario (CAO), j'ai le plaisir de vous souhaiter la bienvenue au festival Images de cette année.

Le festival Images s'est toujours employé à faire connaître l'art de l'animation et le cinéma expérimental contemporains au plus grand nombre – et cette année ne fait pas exception. Il a encore une fois mis sur pied un festival polyvalent dont les projections, activités, prestations, expositions et présentations en ligne ne manqueront pas de plaire à tous.

Les arts ont été particulièrement touchés par la pandémie, et je tiens à saluer le gouvernement de l'Ontario pour son investissement continu dans le secteur artistique. Je tiens aussi à remercier tout particulièrement le public du festival pour sa participation à cette importante manifestation des arts médiatiques.

Cela fait 60 ans que le CAO joue un rôle essentiel dans la promotion des arts au profit de tous les Ontariens. Nous adressons nos plus sincères félicitations au personnel et aux bénévoles du festival Images ainsi qu'aux artistes qui y sont présentés.

A handwritten signature in black ink, reading 'Rita Davies'.

Rita Davies, C.M.

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

Welcome Message From Our Funders



Since 1987, Images Festival has supported and showcased work that challenges norms and takes risks. Through its dynamic programming, Images highlights the amazing possibilities of contemporary moving image art and experimental film and provides a forum for dialogue and engagement.

The City of Toronto, through Toronto Arts Council, invests public funds in the arts, providing millions of Torontonians and visitors the opportunity to enjoy a vast array of artistic activity. Toronto's success as a city depends on its strong arts and culture scene; this drives the work we do, and makes us proud to support Images Festival, which adds to the vibrancy of our city.

Congratulations to the staff, board, and volunteers for bringing the 36th edition of the festival to Toronto audiences!

Depuis 1987, le Festival Images soutient et met en lumière des œuvres qui bousculent les normes et prennent des risques. Grâce à sa programmation dynamique, le Festival Images met en lumière les incroyables possibilités de l'art contemporain de l'image en mouvement et du cinéma expérimental et offre un forum de dialogue et d'engagement.

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 accédé par de millions de résidents et de visiteurs à chaque année. Le succès de Toronto en tant que ville dépend de sa solide scène artistique et culturelle; cela motive notre travail et nous rend fiers de soutenir le Festival Images, qui contribue au dynamisme de notre ville.

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

A handwritten signature in black ink, appearing to read 'Kelly'.

Kelly Langgard

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

Welcome Message From Our Funders



TELEFILM PARTNER
CANADA OF CHOICE

We could not be more excited to come back to the festival circuit to celebrate the artistry of film and showcase Canadian creatives around the world and at home. That is why we are proud to support Images Festival!

We want to thank and congratulate Images Festival for its continued support of diverse voices in film and for fostering the return to cinemas so we can all celebrate these talents from around the world in theatres once again.

And remember, keep supporting Canadian talent in theatres and online whenever you can!

Nous ne pourrions être plus heureux de reprendre le circuit des festivals pour célébrer la qualité artistique de notre cinéma et faire rayonner le talent canadien ici et aux quatre coins du monde. C'est pourquoi nous sommes fiers de soutenir le Festival Images!

Nous tenons à remercier et à féliciter le Festival Images de soutenir sans relâche la diversité des voix au cinéma et de favoriser le retour en salles pour nous permettre de célébrer à nouveau les talents de partout dans le monde.

Et n'oubliez pas de continuer de soutenir le talent canadien en salles ou en ligne chaque fois que vous le pouvez!

A handwritten signature in dark ink, appearing to read 'Francesca Accinelli'.

Francesca Accinelli

INTERIM EXECUTIVE DIRECTOR AND CEO, TELEFILM CANADA
DIRECTRICE GÉNÉRALE ET CHEFFE DE LA DIRECTION PAR INTÉRIM,
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Franz Kaka



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Awards

More with Less Award

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. Sponsored by Charles Street Video (CSV), Digital Arts Resource Centre (DARC), the Liaison of Independent Filmmakers of Toronto (LIFT), and Canadian Filmmakers Distribution Centre (CFMDC).

Overkill Award

Established in 2000 to honour former Executive Director Deirdre Logue. This honour goes to an artist whose work is impervious to constraints—willful, unruly, and uncontrollable. \$1,000 cash. Sponsored by an anonymous donor.

Marian McMahon Award

Awarded to a woman filmmaker to honour strong work in autobiography, complexity of subject, and the spirit of Marian McMahon. The recipient is funded to attend the annual Independent Imaging Retreat (Film Farm) and workshop in Mount Forest, Ontario. Sponsored by Canadian Filmmakers Distribution Centre (CFMDC).

York University Award for Best Student Work

Awarded to the best student work on screen. \$500 cash. Sponsored by York University's Department of Cinema & Media Arts.

ASTROLAB x FOFS Production Award

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. Sponsored by Future of Film Showcase and Astrolab Studios.



Jury



Noor Alé is a curator, art historian, and writer. She is the Associate Curator at The Power Plant Contemporary Art Gallery in Toronto. Her curatorial practice examines the intersections of contemporary art with geopolitics. At The Power Plant, she curated *Sasha Huber: YOU NAME IT, Hiwa K: Do you remember what you are burning?*, and she was an institutional curator for *Arctic/Amazon: Networks of Global Indigeneity*. As an independent curator, she curated *this is not an atlas*, Visual Arts Centre of Clarington; *Here Comes the Sun*, Art Gallery of Burlington; and *OF THE SACRED*, Critical Distance Centre for Curators, Toronto.



Casey Mecija is an Assistant Professor in the Department of Communication Studies at York University and holds a PhD from the University of Toronto. Her current research theorizes sounds made in and beyond Filipinx diaspora to make an argument about a “queer sound” that permeates diasporic sensibilities. Her work suggests that media production enables diasporic people to create forms of belonging that defy racialized ascriptions born from racism, colonialism, and their gendered dimensions. She is also a musician and filmmaker whose work has received a number of accolades and has been presented internationally.



Jagdeep Raina is an interdisciplinary artist and writer from Guelph, Ontario. He holds a Masters degree from the Rhode Island School of Design and was a 2021 Paul Mellon Fellow at Yale University. Raina currently lives and works in Houston, Texas.

Thank You

IMAGES FESTIVAL ACKNOWLEDGES THE SUPPORT OF OUR PUBLIC SECTOR FUNDERS

Canada Council for the Arts
Ontario Arts Council
Toronto Arts Council
Telefilm Canada
Department of Canadian Heritage
Employment Ontario

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Digital Arts Resource Centre (DARC)
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The Film and Video Arts Society Alberta
(FAVA)
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Kasseler Dokfest
Le Labo, francophone and media
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York University
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SPECIAL THANKS TO OUR VENUE PARTNERS & SUPPORTIVE COLLEAGUES

401 Richmond (Margie Zeidler, Brian Graciano, and Elise Rodgers)
CFMDC (Genne Spears, Jesse Brossoit, Lodee Laura, and Edward Fawcett Sharpe)
Collision Studio (SHEEP, Simon Fuh, Matt Nish-Lapidus, Sophi OPel, Miles Rufelds, and Alvin Luong)
Creative Users Project (Lindsay Fisher and Emily Servais)
Franz Kaka (Aryen Hoekstra)
Independent Media Arts Alliance (Barbora Racevičiūtė, Leyla Sutherland, Marilyne Parent, and Benjamin Allard)
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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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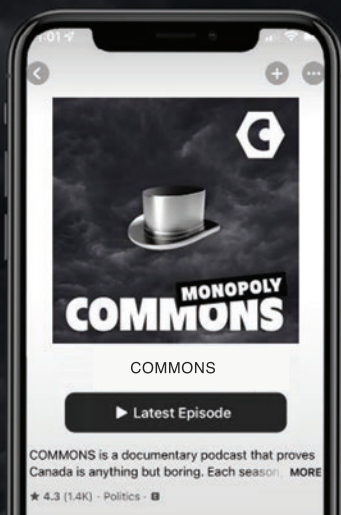
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Jumana Manna, *Foragers*,
2022, still from 2K video with
5.1 sound, 64 min
Courtesy of the artist and Hollybush
Gardens, London, UK

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ElmsleyA, 05/28/2022

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Curatorial Statement by Jaclyn Quaresma

The 2022 Images Festival: Slow Edition was the organization's first-ever hybrid festival. It took place over four months, making it the longest festival in the organization's history. The invited curators and I meditated on tenderness as transgression and modelled the festival's framework within a similar ethos. In asking curators to engage in these themes, the form of the festival emerged. Rarely were two events back-to-back. Participants and Images team members could rest between each event, making time for reflection, recuperation, or well-being without compromising attendance at the festival. This organizing principle was at the forefront of both operations and programming.

These learnings have been woven into the 2023 festival schedule, which offers varying levels of engagement—ranging from online screenings to large-scale cinema presentations, intimate filmic showcases and performances to late-night parties, informal and responsive readings to more traditional vernissage, as well as workshops, exhibitions, and extended Q&A sessions. At the same time, the 2023 Images Festival takes an altogether different thematic approach by presenting a nestling of two concepts: ghost and host. Though inlaid, these two words suggest entirely different ontological states: one of spiritual liminality—an ethereal in-between on the way to elsewhere—and the other consequential, rooted and embodied. This complexity echoes the stuff of moving images: present yet past, visible yet elsewhere, physical yet representative. And, despite their veracity, moving images can evoke powerful emotional responses. The medium itself does away with temporal binaries; a sort of *once was* and *here and now* sit together in ripe tension. A theme such as *(G)hosts* invites you to consider the links between spectrality and moving image culture, both in form and in content.¹

Entwined, ghost and host have equal footing in the programs presented at the 36th Images Festival. Together they not only ask “What remains?”, but also “where might we find it?” One might wonder about a spirit's complex tethers: Can one conjure or haunt without a location, whether a body, place, or through an object? What or who can act as a host? What might the role of a host be, if not to receive something or someone? Must a thing be received (as opposed to perceived) in order to exist? Do only phantoms haunt? Can one conjure more than a memory? To engage with *(G)hosts* is to suspend disbelief, at least for a short while. As Jacques Derrida said, “you believe without believing, but this believing without believing remains a believing.” If this is the case, it leads me to wonder: is faith a pillar of moving image culture?

There are as many readings of the theme presented in this festival as there are people involved. We encourage you to spend time with the catalogue and explore how each individual program interprets the theme by reading the accompanying micro essays. Guided by the invited filmmakers, artists, and curators, as well as the writing of Avery F. Gordon, Dionne Brand, Eve Tuck, Gloria E. Anzaldúa, Katherine McKittrick, Legacy Russell, María del Pilar Blanco, and more, there are countless ways that *(G)hosts* may still be interpreted. To this, we say welcome. Images encourages you to share your thoughts and feelings about this theme, and we look forward to speaking with you at one of our many events this season.

¹ In a casual interview with the French film magazine *Cahiers du cinéma*, Jacques Derrida speaks about the “links between spectrality and filmmaking.” Images Festival is expanding this original connection beyond cinema and filmmaking to encompass moving images as a whole.

A note on the programming streams:

In consideration of the complex relationship between screens, internet access, and moving image culture, Images Festival acknowledges that our traditional program streams—ON Screen and OFF Screen, first introduced in 2005—are no longer representative of our current-day practices of looking. From the cables that cross ocean floors, immense data centres, and the countless connections made between people through their myriad devices, it has become clear that the contemporary lived experience in Toronto is rarely bifurcated by the digital and physical worlds.

Once named to describe the in-cinema experience, the language of ON Screen in 2023 describes a large possibility of viewing options: in gallery on a monitor, at home on a television, projected in cinema, on the TTC from your mobile device, pre-recorded or live.... OFF Screen, then, was meant to designate all programming efforts that did not take place in-cinema. Festival workshops, talks, tours, and exhibitions fell under this category. But with digital capabilities and hybrid models, we can imagine much more of this happening online.

In fact, Images Festival was an early adopter of online streaming and took our 2020 festival entirely online with less than one month of preparation. During the Great Resignation, while limitations to online access in relation to daily progress in the workspace have been reassessed, and more and more people are working remotely, Images has intentionally scheduled select weekday lunchtime screenings online, acknowledging our audience is often, if not always, online and ON Screen. At this stage in the pandemic, it has become increasingly hard to speak about screens solely as viewing platforms. They fill almost every facet of our lives. We instead offer two alternatives: Online and AFK.

ONLINE

Describes any programming that a participant can access outside of a festival venue with an internet connection and a digital device of their choice.

AFK

Describes programming that happens *Away From the Keyboard*. Whether people are at a computer, or messaging on their mobile device or through their Apple Watch, Images acknowledges that they are consistently online and that there are many ways to access the internet. AFK programs simply ask that we step away from the keyboard to engage with a program. The programs are location-based, require physical attendance, and do not require personal access to the internet or a device of their own.

Given our complex relationship with screens and moving image culture, and the experimental heart of Images Festival, we will surely produce situations where these categories overlap. For example, an AFK exhibition might require one to use a tablet or phone, essentially tethering them again to the figurative keyboard. Nevertheless, one would still be required to visit the exhibition physically. We at Images also understand the prevalence of our use of mobile devices for messaging, documenting, and making those quick reference checks. We know that the audience will never truly be away from the keyboard. We just ask that when you are in-cinema, your devices are on silent and put away.



Tassili, Lydia Ourahmane (2022). Video still.

January 28–April 15

Location

Mercer Union

Gallery Hours

Tue–Sat 11am–6pm

Tassili

Lydia Ourahmane

Curated by Julia Paoli

Lydia Ourahmane's *Tassili* (2022), is the fourth commission in Mercer Union's Artist First program. At the centre of the exhibition is a moving image work filmed in Tassili n'Ajjer, a Sahara plateau in southeastern Algeria.

Once a fertile “plateau of rivers,” as the translation of its name implies, the region is now an arid expanse of desert that is inhospitable to the many forms of life previously known to thrive there. Ourahmane, together with a group of collaborators and local guides, journeyed on foot for thirteen days to a part of Tassili n'Ajjer near the border of Algeria and Libya. Both the group's footage and movement are at the centre of Ourahmane's exhibition at Mercer Union, which marks the first presentation of her work in Canada.

Copresented with



Mercer Union
a centre for contemporary art



Untitled, Jeremy Laing (2022). Courtesy of the artist.

Piecework

Alice Olsen Williams, Alicia Barbeiri, Colleen Heslin,
Hangama Amiri, Jagdeep Raina, Jeremy Laing, Joyce Wieland,
Judith Tinkl, Moraa Stump, Preston Pavlis
Curated by Leila Timmins

Using the materiality of quilt-making as a metaphor for how the fabric of the world holds together, this exhibition coalesces a group of contemporary artists who use textiles and assemblage as world-building tools. Pulling together what was seemingly discarded, quilts are a composition of scraps held together with the intention of offering warmth and comfort. This process of building something new from what was left behind offers an orientation for engagement and opens possibilities for what can be. Quilts also occupy a set of social relations, where the making and sharing is often intergenerational and collective. They are meant to be passed down and cherished, appreciating in value through use.

Starting from a material approach, this exhibition is maximalist in form, weaving together the different ways that artists have picked up quilting as both metaphor and formal strategy in their work. Taken together, the exhibition forms a patchwork of ideas and objects, centering materiality and sensuousness as a ground for the various approaches and intentions within the works.

April 1–September 3

Location

The Robert
McLaughlin Gallery

Gallery Hours

Tue–Wed, Fri–Sun
10am–4pm
Thu 10am–9pm

Copresented with





Chanson pour le nouveau monde (Song for the New World), Miryam Charles (2021). Video still.

April 10–19

Location

Le Labo, francophone and
media artist-run centre

Gallery Hours

Mon–Fri 10am–5pm

Just Below my Loves

Miryam Charles

Miryam Charles's years-long filmic exploration of diaspora, identity, and displacement that includes a particular interest in singing as cultural ritual, flow into *Chanson pour le nouveau monde*, resulting in a subtle mystery that plays on a loop in the gallery space.

Shot on 16 mm and digitized for viewing, *Chanson pour le nouveau monde*, wanders the Scottish landscape slowly searching. The protagonist is the daughter of a man whose father has gone missing. Images of the land and water are interspersed with childhood photos as the delicate words, once sung before nightfall, fill the space emulating the atmospheric quality of the film.

Chanson pour le nouveau monde

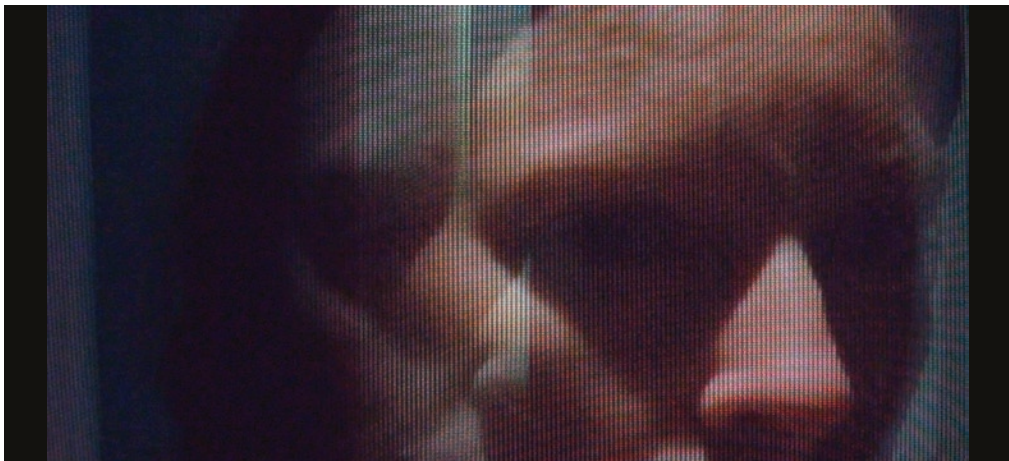
(Song for the New World)

MIRYAM CHARLES

ONTARIO PREMIERE | CANADA | 2021 | 16 MM > DIGITAL | 9

MIN | ENGLISH, CREOLE WITH ENGLISH SUBTITLES

Following the disappearance of a man in Scotland,
his daughter recalls words chanted before nightfall.



A Woman Escapes, Sofia Bohdanowicz, Burak Çevik, and Blake Williams (2022). Video still.

A Woman Escapes

Blake Williams, Burak Çevik, Sofia Bohdanowicz

TORONTO PREMIERE | CANADA/France/TURKEY | 2022 | 3D · 4K · 16MM | 81 MIN

ENGLISH, TURKISH

Its name evoking Robert Bresson's prison-break masterpiece *A Man Escaped* (1959), *A Woman Escapes* is a collaborative feature lovingly patched together from video letters exchanged over the span of successive lockdowns during the pandemic between filmmakers Sofia Bohdanowicz, Burak Çevik, and Blake Williams.

The result of this correspondence is a melodic call and response, where 16mm, 3D, and 4K footage mingle to present a month-long, springtime narrative that documents wavering states of grief as individually experienced by three characters, Audrey, Burak, and Blake. Mourning the loss of a dear friend, Audrey is in Paris corresponding with Burak—who is recovering from a breakup in Istanbul—and Blake, who is longing for connection in Toronto. The sequences sit snugly together, the multiple formats suggesting that grief is an ongoing process, one that is akin to the filmographic processes of capturing, editing, and sharing.

PREOPENING

April 12

6:30pm

Duration

81 min

Location

TIFF Lightbox

Copresented with

tiff.cinematheque



So To Speak, Light, Wonwoo Kim (2022). Video still.

April 13
8pm

Duration
82 min

Location
Innis Town Hall

So To Speak, Light

Wonwoo Kim

WORLD PREMIERE | SOUTH KOREA/France | DIGITAL VIDEO | 83 MIN
KOREAN WITH ENGLISH SUBTITLES

A meditation on life as it continues after loss, *So to Speak, Light* hesitantly welcomes viewers into the world of filmmaker Wonwoo Kim as he journeys home to South Korea from France to attend his grandmother's funeral.

Simple memories of his now-deceased grandparents speckle the film as Wonwoo aimlessly wanders through the day-to-day routine in his hometown. Ruminating on light, photography, family resemblance, return, and the ability for film to capture more than a moment, Wonwoo asks: How should we endure? This film, a collection of now, is his answer.

Join us for a conversation with the director, Wonwoo Kim, after the screening.

Copresented with

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The Density of Dust, naakita feldman-kiss (2022). Video still.

The Density of Dust

naakita feldman-kiss

Curated by Lisa Steele

ONTARIO PREMIERE | DIGITAL VIDEO | 2 CHANNEL | 11 MIN, LOOPED | ENGLISH

The Density of Dust is a video installation that uses material collection and close listening to explore a centuries-old industrial building's history and its surroundings.

This two-channel installation confronts the viewer with both a micro and a macro view of matter that is decidedly sentient: bricks alive with their own memories, seeming to experience their own distant past; dirt and hair posing as galaxies soaring through the heavens. On-screen texts contemplate sediment and decay, listening for the voices of the past. The methodical cleaning of an ancient piece of machinery produces dust and flakes of rust that are then carefully swept up and bagged, hinting at some future cataloguing that will take place, perhaps revealing the multiplicity of layers. But a cautionary "Ghosts deserve their rest" urges us to step back and let the past rest.

As naakita writes:

"History forms foundation. It lends structure to numerous presents and futures, allowing them necessary space to expand and multiply. As these expansions take place, traces of the past remain. With time, they become harder to see, fainter to hear, and often impossible to reach. Using archival research and investigations of the site's internal landscapes, *The Density of Dust* aims to reveal some of the many layers of time and experiences the area hosts. In examining the building's traces, the work considers these layers with curiosity, while simultaneously attuning itself to the spectres that inhabit them."

April 13–May 6

Location

Bachir/Yerex
Presentation Space

Gallery Hours

Tue–Sat 12–5pm

Please join us on the evening of April 13 at 5:30pm for the opening reception. Artist will be in attendance.

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The Ceremony, Becca Redden, Taina Da Silva (2023). Video still.

April 13–15
April 20–22

Gallery Hours
Fri–Sun 12pm–5pm

Location
Charles Street Video

Please join us on **April 19**
at **6pm** for a **panel**
discussion with the
curator and artists.

bringing to light what came from inside

Becca Redden, Sheri Osden Nault, Taina Da Silva

Curated by Samay Arcentales

This exhibition comes forward as a response to a long-time partnership between Images Festival and Charles Street Video, hosting yearly thematic residencies. In particular, a 2001 residency named Lo-Fi/Sci-Fi tipped CSV on its head and filled its editing rooms with imaginative, probing artists. How could one interpret lo-fi sci-fi? Could it be, in a way, the embodiment of the once widely used, now defunct, tape-to-tape editing process?

What was seen as the future? And how do we see the future now, considering our past? In this way, Western linear timelines often seem to make no sense. How is time not bendable? Is it not possible to live the future now?

Here is where Indigenous knowledge steps in. Time is circular: the past connected to the future, and the future to the past. As Indigenous peoples, do we not live in all timelines at once? Did the ancestors not give us the tools we need to keep going? Did we not always hold it inside? How can we make sure those teachings continue to be passed on from generation to generation?

The works presented in this exhibit bring to light what always existed within: skills, stories, and so much more. Sheri, Taina, and Becca all tap into histories that are meant to be brought into the future, combining language with moving images in a multifaceted kind of poetry, all the while honouring a futurist, lo-fi aesthetic. In this moment, it is important to see these pieces as keeping the fires of the past, present, and future alive.

Copresented with



charles street video

The Ceremony

Becca Redden, Taina Da Silva

INSTALLATION | 2003 | ANISHINAABEMOWIN, ENGLISH

Two young warrior siblings, Vim and Hax, are living in a post-apocalyptic world caused by climate change. For 150 years, the air has not been breathable for humans. Consequently, their whole community lives in high-tech homes to keep them alive, and must wear helmets to venture outdoors.

maachi kashkihtow

Sheri Osden Nault

TORONTO PREMIERE | INSTALLATION | ENGLISH

A poetic experimental short reflecting on learning through tactile traditional and contemporary art forms, and how these art forms foster connections to the body, land, and other beings.



Choose Your Own Father, Madyha Leghari (2021). Video still.

April 14
12pm

Location
imagesfestival.com

Duration
182 min

Content Warning
Mention of suicide and suggestions of domestic violence; flashing imagery with different brightness—creating a potential strobe effect.

Once a Prison, Now a Portal

Adam Mbowe, Jasmine Callis, Madyha Leghari,
María Silvia Esteve, Nadia Ghanem, TJ and Ruth Cuthland

Once a Prison, Now a Portal features the work of seven filmmakers who focus on the family as a unit of unease and the hard-won potential for healing. While acknowledging that families can be rife with conflict and are often sources of deep, generational trauma, the films presented in this program explore what might be possible should boundaries be enacted, communication supported, and healing prioritized.

The name of this screening comes from writer and poet Ocean Vuong. In a TV interview, Ocean describes the writing process for his book *On Earth We Are Briefly Gorgeous* as one that required hiding from his roommates, a lovely but loud family. This writer found solace in an unlikely place: the closet. As a gay man having left the metaphorical closet, Ocean willingly re-enters the physical one, and transforms it. As he describes the experience—“what was once a prison became a portal for me”—a portal to a story that foregrounds a complicated family and their shared vulnerability.

Likewise, the works by Maria Silva Esteve, Madya Jan Leghari, Jasmine Callis, Adam Mbowe, Nadia Ghanem, and TJ and Ruth Cuthland themselves are sites of transformation where cycles of familial trauma break down. Though distinct in genre and aesthetic approach, their works come together to present a host of tender possibilities: manifold inherited futures that are a little less haunted by those who came before.

Copresented with



THE SPIRAL

María Silvia Esteve

TORONTO PREMIERE | ARGENTINA | 2022 | DIGITAL | 19 MIN
ENGLISH, SWEDISH WITH ENGLISH SUBTITLES

Audio begins, and with it, a downward spiral unfolds. The voice of a woman sinking into a health anxiety attack quickly entangles a complex labyrinth of fears and emotions.

The Spiral is a dive into a lonely ride, a hypnotic escalation towards childhood, family, and the loneliness of "home."

Choose Your Own Father

Madyha Jan Leghari

TORONTO PREMIERE | PAKISTAN | 2021 | DIGITAL VIDEO | 12 MIN
ENGLISH

This essay film delves into the British artist John Latham's lineage and early history in Zambia found during extensive archival research that connects the artist with the filmmaker's own father. Exploring paternalistic order, the fantasy of "The West," and myths of origin, the filmmaker considers whether one can ever be free to choose their father.

Halves and Doubles

Adam Mbowe

CANADA | 2022 | DIGITAL VIDEO | 15 MIN | ENGLISH WITH SUBTITLES

Despite the close bond between Adam and her sibling Khadija, there is trauma unspoken between them. In this short documentary, the two hold a conversation where they attempt to find mutual understanding through the winding road of expressing emotions.

The Love Machine

Jasmine Lynea

USA | 2022 | DCP | 10 MIN | ENGLISH WITH SUBTITLES

An ancestor dreams of present-day Philadelphia. Nasir Smith, a teenage scientist has a desire to heal his family's past and welcome back love and compassion into their household. With a device that is more than a time machine, Nasir sends his sister to the past site of trauma to reframe moments of their childhood.

ثلاثة اختفاءات وأغنية Three Disappearances and a Song

Nadia Ghanem

EGYPT | 2021 | DIGITAL VIDEO | 27 MIN

ENGLISH, FRENCH WITH ENGLISH SUBTITLES

In *Three Disappearances and a Song*, Nadia revisits the family archive, picks up her camera and films three people struggling to find new ways to be: her mother, her father, and herself.

Neurotransmitting

TJ and Ruth Cuthland

CANADA | 2021 | DIGITAL VIDEO | 8 MIN | ENGLISH WITH SUBTITLES

TJ Cuthand and his mother Ruth Cuthand have a candid conversation about TJ's last hospitalization for bipolar disorder in 2007. While TJ only knew his manic episode from the inside, Ruth had to deal with caregiving decisions and trying to find help. While they reminisce, they also have to reckon with the feelings of animosity that arose between them during these events.



Naphtha Tears, Dominique De Groen (2022). Video still.

April 14
7pm

Duration
52 min

Location
Innis Town Hall

In The Body's Wake

Brahim Tall, Direk Jom, Dominique De Groen, Filémon Brault
Archambeault, Hao Zhou, Monae Sims, Ruby Reding
Curated by Nora Rosenthal

In The Body's Wake interprets the theme of (g)hosts as it takes place in and through the body. Here “wake” takes on the meaning of both a vigil and “that which follows,” as in: in the wake of (a reckoning, a death, a boat’s passage).

This program focuses on the body as the host of memory, and, insofar as memory is something already past, these films deal variously with a spectrum of loss. (What is a ghost if not the presence of something or someone once held dear?) These films may be haunted by lost selves (or potential ones), but at the same time they seem to hunt for that space of disturbed flow—the wake of water or air or life pushed aside by something more solid—now unveiled.

In these films, a ghostly presence is largely embodied in flesh, but sometimes the ghost of memory is large enough to preside over a whole landscape. A ghost is a fearsome and beautiful thing, lurking beyond belief, but filmmakers Monae Sims, Direk Jom, Filémon Brault Archambeault, Dominique De Groen, Ruby Reding, Hao Zhou, and Brahim Tall invite us to be vulnerable enough to see the ghosts that they have put before their audience, to feel them as alive and present.

Copresented with



Death of the Monarch

Monae Kyhara

NORTH AMERICAN PREMIERE | US | 2022 | DIGITAL | 6 MIN

NO DIALOGUE

Death of the Monarch is a documentary short on the stages of grief after the loss of the family matriarch. Through African American dance and cinema, the artist explores healing as nonlinear.

Les corps aqueux

Filémon Brault-Archambeault

WORLD PREMIERE | CANADA | 2022 | DIGITAL | 5 MIN

FRENCH AND ENGLISH WITH SUBTITLES

Les corps aqueux is an experimental film that explores gender identity outside the binary. By constructing a theatrical space comprising designed sets, staged radio interviews, found footage vignettes, and overlays, it explores the relationship between the body and the self. Inside that space, uncertainty is finally allowed to exist.

The Dragon Walk

Ruby Reding

NORTH AMERICAN PREMIERE | UK | 2022 | DIGITAL | 13 MIN

ENGLISH WITH SUBTITLES

The Dragon Walk explores the former RAF site Greenham Common in Berkshire, England. The film is informed by the droughts experienced in the summer of 2022, the histories of anti-nuclear activism, and the depletion of the commons. Performers in the film are Natalie Mitchell, Uma Ramachandran, and Esther Sorooshian.

Kamayan para sa magandang kinabukasan

(We eat with our hands for the good of tomorrow)

Jomilee Lynch Gerardo

PHILIPPINES | CANADA | 2022/DIGITAL | 2 MIN

TAGALOG WITH ENGLISH SUBTITLES

Kamayan para sa magandang kinabukasan consists of video portraits of the new generation of Filipinos. One of the best ways to bond in any culture is through food. This film reframes the toxic perceptions of gender to relish in familial bonds, and transform new generations into a more welcoming mindset.

Naphtha Tears

Dominique De Groen

WORLD PREMIERE | BELGIUM | 2022 | DIGITAL | 15 MIN

ENGLISH WITH SUBTITLES

Three avatars embark on a quest through simulated, oil-drenched landscapes in search of a girl whose body is scattered across the glittering surfaces of late capitalism. Different realities bleed into one another, creating a zone where ghostly paparazzi flashes, celebrity saints, magic plants, and subterranean histories of fossil fuels coagulate.

Future Flowers

Hao Zhou

CANADIAN PREMIERE | CHINA | 2022 | DIGITAL | 10 MIN

MANDARIN WITH ENGLISH SUBTITLES

Appearing to be a couple, Ling and Du live together but lead entirely separate lives. Yet their schedules are linked by a propagandistic program that guides them toward a single goal.

Tukuleur

Brahim Tall

NORTH AMERICAN PREMIERE | BELGIUM | 2022 | DIGITAL | 16 MIN

NO DIALOGUE

By making its character ever-changing, *Tukuleur* attempts to expose how our gaze influences the interpretation of different bodies in different contexts. Subsequently the film shows the consequences of these gazes and their linked representations on the personal growth and struggle of the character, who's trying to find their place between acceptance and otherness.



Savage/Future, Terry Jones (2022). Video still.

April 14
9:30pm

Duration
61 min

Location
Innis Town Hall

Content Warning
Visual effects include
strobe lighting.

Ghosts Which Do Not Speak

Chaoquan Wang, Declan McKenna, Kalil Haddad, Katya Shyyan, Mariana Michaelis, Pauline Blanchet, Suchana Saha, Terry Jones
Curated by Tyisha Murphy

This program explores a haunted presence: whether through the examination of everyday fears and anxieties or in the memories of people who remain in our thoughts, even long after their physical presence is gone from our lives.

In some cases, memories have the potential to become vague and foggy with time. Like ghosts, the memories presented by the filmmakers in this program have continual cause and effect—and in some cases, a lingering afterlife on the internet.

These ghosts cannot necessarily speak for themselves, but through these frames are able to find ways to make their presence known. In doing so, they are able to find their voice in connection. By way of others in the narrative or, ultimately, with the audience, it is through connection that these feelings and memories are made known, no longer anonymous ghosts but rather spectres that need to be acknowledged.

The first half of this program is representative of those haunted presences which have a cause: asking how we reconcile with what we fear and what has happened? The second half is reflective of the effect: how do we cope with this presence? Do we let it consume us or do we change?

These spectres are the seeds of change that lead to growth—calling one to either break from what we fear or to embrace what is unknown, what could be.

Copresented with



Priyo Ami (Dear Me)

Suchana Saha

CANADIAN PREMIERE | INDIA | 2022 | DIGITAL | 4 MIN

BENGALI, ENGLISH

Priyo Ami (Dear Me) is a film about a woman in search of herself. She discovers unpleasant truths, childhood traumas, and deals with her fragmented reality. It is a journey of realization about loneliness, madness, and emptiness within herself and how she comes to terms with it.

Zuckerberg You Owe/Own Me

Pauline Blanchet

CANADIAN | UK | 2022 | DIGITAL | 15 MIN | ENGLISH

A deep exploration into a personal Facebook archive of videos leads to a discovery of the internet's darker historical roots. In an attempt to build a connection between one's own data and the digital infrastructure, this film questions how one can perceive the internet as separate from their material world and, hence, themselves.

The Taking of Jordan (All-American Boy)

Kalil Haddad

CANADA | 2022 | DIGITAL | 8 MIN | ENGLISH

Jordan, an amateur adult performer, recalls the horror of his many former lives.

Savage/Future

Terry J. Jones

ONTARIO PREMIERE | SENECA TERRITORY | 2022 | DIGITAL | 3 MIN

ENGLISH WITH SUBTITLES

Editing to the soundscape of shaking Iroquois white corn and tapping, Seneca filmmaker Terry Jones uses personal and historical still images to link his family and the American Indian Boarding School experience.

Anima Mea

Mariana Michaelis

CANADA/BRAZIL | 2022 | DIGITAL | 6 MIN

BRAZILIAN PORTUGUESE

When Mariana Michaelis connects the violent legacy of Brazil's military dictatorship to the structure of families there, the young filmmaker embarks on an introspective journey to regain her voice while deconstructing her own family life while growing up in the country.

Teddy Bear Motel

Katya Shyyan

ONTARIO PREMIERE | CANADA | 2022 | 16MM/DIGITAL | 12 MIN

ENGLISH

A young woman travels to the Teddy Bear Motel after seeing it in her dreams. Between the allure of the motel's portal into childhood and the realities of adulthood, she inevitably needs to make a choice.

Saltwater

Declan McKenna

ONTARIO PREMIERE | US | 2022 | DIGITAL | 7 MIN | ENGLISH

As a relationship reaches a turning point, one person's fragile understanding of control begins to haunt their dreams.

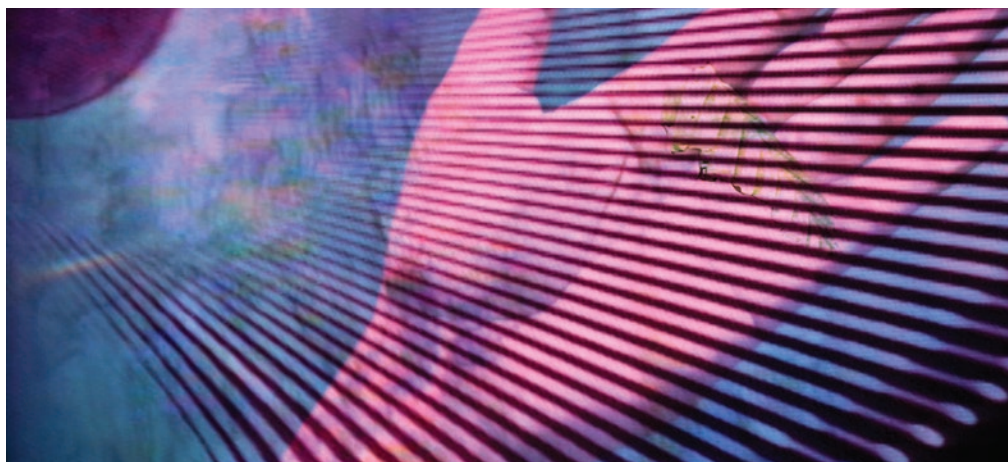
风轻语 *Let the Wind Whisper*

Heehyun Choi

WORLD PREMIERE | CHINA/UNITED STATES | 2021 | DIGITAL |

6 MIN | MANDARIN

A thief uses a blind girl for cover when he's almost busted in the act, only to find that entertaining his new pal is no easier a task. A light comedy of one's journey to steer to a right track from the seeming shortcut.



Incantation, Kalpana Subramanian (2021). Video still.

April 15
11am

Duration
34 min

Location
Canadian Filmmakers
Distribution Centre
(CFMDC)

The World Below

Kalpana Subramanian, Onyou Oh, Mariano Ramis,
Silvia Kolbowski

In the Tarot, the Temperance card has long been associated with alchemy, liminality, and purpose. Coming directly after Death and just before Devil, the card depicts an angel with no distinct gender, calm-faced yet determined as they pour a sacred liquid from one vessel to another. One foot on solid ground, the other dips into a flowing stream. Behind the angel is a path leading to a mountain that suggests they may have somewhere to go, or perhaps have just come from elsewhere. This self-assured card is one of transference and transmutation, of intuition, intention, deep knowing, and trust. It is the card of possibility, of both/and....

Like the Temperance card's place in the tarot deck, the four films presented in *The World Below* inhabit a space between death and devil, the afterlife and the unforeseen consequences of the living. Spells and seances make up the content of this program as a meditation on what might lay beyond the thin veil of reality, whatever that means, and who might want to reach it.

Please join us for a Q&A with the curator, Jaclyn Quaresma, following the screening.

Copresented with

esse

An online conversation with Magdalyn Asimakis and Silvia Kolbowski will take place on April 17 at 12pm.

Incantation

Kalpana Subramanian

CANADIAN PREMIERE | USA/INDIA | 2021 | DIGITAL | 9 MIN
ENGLISH WITH SUBTITLES

A serendipitous ritual of memory

Colliding archives of body and place

A cine-incantation to freedom and (be)longing.

Whispers in the Water

Onyou Oh

TORONTO PREMIERE | SOUTH KOREA/USA | 2020 | 16MM>DIGITAL |
9 MIN | ENGLISH WITH SUBTITLES

A woman who communicates with dead people explores different dimensions of language through her memories involving whispers and water. She learns, unlearns, and relearns how to speak. At the end of her journey, she encounters an existence whose voice resembles hers and sees how a language emerges from her breath.

Broadcasting from home

Mariano Ramis

CANADIAN PREMIERE | ARGENTINA/CANADA | 2022 | DIGITAL |
3 MIN | ENGLISH WITH SUBTITLES

Broadcasting from home was created while working through the perplexity of loss and the human desire to communicate with the afterlife. The video was manufactured using a frame-by-frame analogue transfer technique and digital post-production.

Who will save us?

Silvia Kolbowski

CANADIAN PREMIERE | USA | 2022 | DIGITAL | 14 MIN
ENGLISH WITH SUBTITLES

Who will save us? looks at the intersection between contemporary neoliberalism and the group psyche through a mash-up/rewriting of two prescient films: Fritz Lang's *Metropolis* (1927) and George Lucas' *THX1138* (1971).



Denim Sky, Rosalind Nashashibi (2022). Video still.

April 15
12:30pm

Duration
67 min

Location
Canadian Filmmakers
Distribution Centre
(CFMDC)

Denim Sky

Rosalind Nashashibi

CANADIAN PREMIERE | UK/LITHUANIA | 2022 | 16 MM > DIGITAL | 67 MIN
ENGLISH AND LITHUANIAN

Denim Sky foregrounds a crew brought together to develop their group mentality in preparation for testing a new form of space travel that uses non-linear time. Unsettling and unexpected events disrupt their light humour and camaraderie.

Part One: *Where there is a joyous mood, there a comrade will appear to share a glass of wine.*

The trilogy's first film is a spell for a new and more freeing type of family structure. It centres intergenerational friendship as non-nuclear family and community building. The group travels to the Baltic coast and spends some days in the accommodations there, getting to know one another and playing together. Through rolling conversations, they discuss the fear of losing loved ones, the progression of technology, romantic love compared to love in the broader community, and what could happen to communication in non-linear time.

Copresented with

**SCOTIABANK
CONTACT
PHOTOGRAPHY
FESTIVAL**

Part Two: *The Moon nearly at full. The team horse goes astray.*

This work questions how a group's coherence is dissolved when there is a lack of communal experience and adherence to linear time. Almost a year later, the group meets at the Baltic Sea in deep winter. Viewers are introduced to new members before they assemble in a Soviet-era cinema to hear a mission statement from their operative back in London. After being told they will soon travel faster than light and of the possible disastrous effects this will have on their bodies, a series of uncanny events take place, leaving group members to ask whether stories can survive in space.

Part Three: *The wind blows over the lake and stirs the surface of the water. Thus, visible effects of the invisible show themselves.*

In the dreamscape of part three, two years have passed in the film's narrative. The events of part two slowly come to be known while the group stays in a house by the sea in the Orkney Islands. The film's final part channels the energy of the mother and son through a reading from a psychic, further exploring the relationship between the participants and family life.

The three parts combine into a playful exploration of non-nuclear family and community structures, the theoretical effects of non-linear time travel on human relationships, and how this could aid or problematise communication. Shot in Lithuania, London, and Edinburgh, the film features the artist and her children and close friends, who she considers extended family.



El sonido de las imágenes (The Sound of Images) Laura Moreno Bueno (2022). Video still.

April 15
7pm

Duration
30 min

Location
Canadian Filmmakers
Distribution Centre
(CFMDC)

El sonido de las imágenes (Sound of images)

Laura Moreno Bueno

CANADA/SPAIN | 2022 | PERFORMANCE | NO DIALOGUE

“What do Toronto’s landscapes sound like, what are the colors that evoke its spaces, what is their rhythm and tone?” This is the starting point of *El sonido de las imágenes*. Laura Moreno Bueno is an artist whose career is characterized by combining sound and visual experimentation around themes such as the body, movement, and analogical processes. In this project, she sets out to transform the images projected on 16mm into sounds by using photosensitive microphones. By converting light into sound, she creates a soundtrack from the footage of a city projected on the screen. This experiment involved the manufacture of microphones that she describes as “photophone transistors: more than microphones, these are instruments that use images, not strings or wind, to make sound.” The resulting piece acts as a diary of her stay in Toronto that Moreno Bueno built around the colours and shapes found in her driftings through the city. Playing with double exposures, expired emulsions, colour filters and different processes of development by hand, Moreno Bueno modulates the images via processes open to chance, producing a visual symphony of a city that actually sounds by direct sonification of its projected images.



Niña Hermosa (Beautiful Girl), Sebastián Salfate (2023). Video still.

Sites for Spectral Transference

Sebastián Salfate

Curated by Yasmin Nurning-Por

WORLD PREMIERE | CHILE | 2023 | DIGITAL | 45 MIN | SPANISH WITH ENGLISH SUBTITLES

April 16
3pm

Duration
45 min

Location
Innis Town Hall

In Sebastian Salfate's experimental film *Niña Hermosa*, the road is simultaneously the central character, antagonist, soundtrack, and host. The work chronicles, over four years, a single *animita*—a type of shrine dedicated to tragic deaths—while considering material manifestations of love, loss, and popular religion in public space. Following theorists such as Aesthetic philosopher Claudia Lira Latuz, Salfate situates a specific *animita* as a syncretic practice, an intersection of pre-Columbian and Catholic desires to be close to death and its purifying potential.

More than two decades ago, 18-year-old Astrid Soto rode her motorcycle along *ruta* 68 in Chile. She died on the highway after colliding with a truck; her father, who was following behind her, bore witness to the scene. The horrific nature of the accident contributed to a kind of mythic aura around Soto's death. This phenomenon is reflected in the roadside *animita* documented in *Niña Hermosa*: what began as a humble commemorative act has evolved to become a towering structure of stuffed animals, cosmetic items, flowers, and images of Soto as it accrues dust and debris against an endless orchestra of traffic noise.

Soto is not a martyr, but her idealized spectre exists in perpetuity through her shrine, a shared symbol maintained by self-appointed custodians. This communal experience of grief is further intensified by the intention of the Chilean government to expand the highway, which will require relocating the site—effectively enacting another tragedy as it compels mourners and audience members alike to reflect on whether a non-site-specific *animita* can hold the necessary symbolic power.

Copresented with





from where to where من وين لوين d'ou vers ou, Nada El-Omari (2021). Video still.

April 17
7pm

Duration
41 min

Location
Canadian Filmmakers
Distribution Centre
(CFMDC)

Distance Studies

Nada El-Omari, Noor Khan, Cheryl L'Hirondelle,
Tanya Lukin Linklater, Elizabeth M. Webb
Curated by Magdalyn Asimakis

Distance Studies traces a series of relationships that exceed linear space and time. This selection of works by artists and filmmakers Noor Khan, Cheryl L'Hirondelle, Elizabeth M. Webb, Nada El-Omari, and Tanya Lukin Linklater ask, what does it mean to know someone? Must they be within arm's reach? What can we access through shared spaces? Some pose inquiries around how physical distance blurs definitions of 'home', while others trace distances between inhabited spaces, and still others foreground memory and familial knowledge as something immediate. These films consider what haunts us, what we embody, and what we learn about ourselves through people and spaces that are absent, or once were.

Copresented with

G44 Centre for
Contemporary
Photography

Empire

Noor Khan

CANADA | 2021 | DIGITAL | 3 MIN | ENGLISH

Empire questions the relevance and utility of preserved places, by following the journey of a South Asian elder walking home from an ethnic grocery store close to Scarborough Museum. An audio interview with the artist's mother provides context into western imperial housing design(s).

from where to where من وين لوين d'ou vers où

Nada El-Omari

CANADA | 2021 | SUPER 8>DIGITAL | 8 MIN | ENGLISH

"In the pieces I store and carry along my many different roads, my dialects may be signs of bruises but reclaimed they form the skin and voice I live in. In the in-betweens, language soothes, swans mend, and the daily brings calm. We are the comfort of our multiples." -El-Omari

, not like us. Not like us

Tanya Lukin Linklater

CANADA | 2022 | DIGITAL | 15 MIN | ENGLISH

, not like us. *Not like us* draws inspiration from Lukin Linklater's book of poetry, *Slow Scrape*. Specifically, this work cites her writing about girlhood as a response to the attempted assassination of girls' education activist, Malala Yousafzai. , not like us. *Not like us*, centres memory through dance, image, and text.

Proximity Study (Sight Lines)

Elizabeth M. Webb

INTERNATIONAL PREMIERE | UNITED STATES | 2022 | 16MM>DIGITAL | 6 MIN | ENGLISH

Proximity Study (Sight Lines) is an attempt to measure closeness despite temporal distance. Webb's grandfather (whom she never met) worked as a longshoreman in Brooklyn. Webb filmed the docks on 16mm film, and rowed between the locations. The physical film print trailed behind the boat, reaching to bridge the distance.

Forty Blocks

Cheryl L'Hirondelle

CANADA | 1994 | VHS>DIGITAL | 7 MIN | ENGLISH

Forty Blocks chronicles a Metis woman's journey from a home, where as a child she was abused, to her Kokum's house where she was never allowed to go. The journey and the song it inspires are healing, as she reclaims her connection to her culture, her blood and the earth.

EAST

Noor Khan

CANADA | 2018 | DIGITAL | 3 MIN | ENGLISH

In *East*, Khan communicates the crisis of having been robbed of a homeland, while also settling and being complicit in the destruction of the home of Indigenous peoples. The film considers her responsibility as a settler, since she sees no return home for herself and her community.



See You Later / Au Revoir, Michael Snow (1990). Video still.

April 17–18

4pm–4pm

This program runs
for 24 hours

Duration

24 HRS

Location

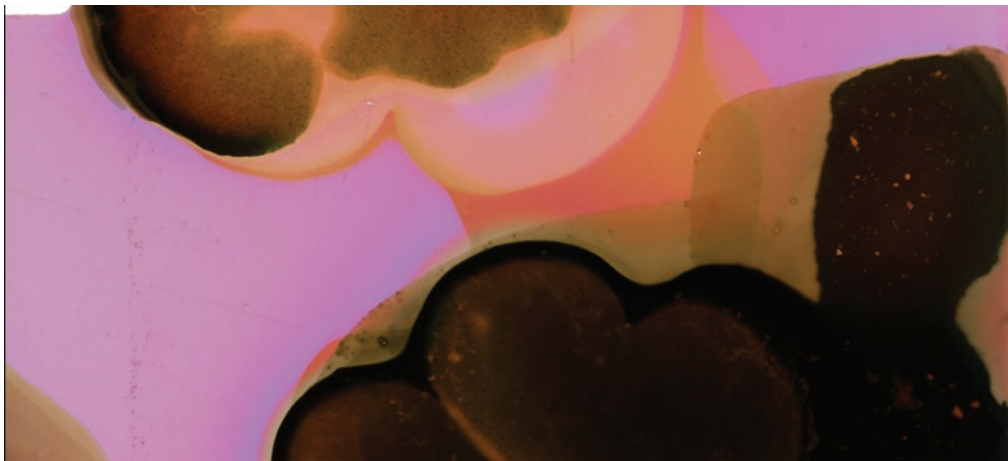
The Collision Studio is
located on the concourse
level at Commerce Court,
next to Pantry in the PATH.

See You Later/ Au Revoir

Michael Snow

CANADA | 1990 | VIDEO PROJECTION | 18 MIN

A man leaves an office. The image shows a staged, formally complete, common event. The real-time action, which took 30 seconds, was extended to 18 minutes on the screen. The sync sound of the typewriter and two voices (He: “Goodbye”; She: “See you later”) has been slowed down to the same amount of time. Beginning and ending just as the workday ends, this tribute to the late Michael Snow will be played on loop for 24 hours in Toronto’s PATH.



Phytograms, image courtesy of Franci Duran.

Phytograms

Franci Duran

In this hands-on class we will explore phytogramming, an experimental, camera-less animation technique where plantlife is both the subject matter of the image and assists the means of photographic reproduction. Phytograms* are created by the exposure of black-and-white film overlaid with plant material and dried in direct sunlight.

We will review the technique and soak our plants in organic developer we make with the plants, water, washing soda, and vitamin C. Following that, we create our 16mm film outside and project it once it dries.

Please bring any recently picked leaves, flowers, stems, grasses, etc. that you want to work with. No experience is necessary. This workshop includes all film, chemistry, and supplies required. A scanned version of the film we make together will be available after the workshop.

*Franci Duran learned the *phytogram* process created by artist Karel Doing at Phil Hoffman's Independent Imaging retreat in 2018.

Maximum of 6 participants.

Cost: \$50.00

April 18
12pm–4pm

Location

The Liaison of Independent Filmmakers of Toronto (LIFT)

Accessibility

If you require any specific accommodations (e.g. ASL interpretation) please let us know a minimum of 2 weeks in advance notice so we are able to make the necessary accommodations.

Please contact
workshops@lift.on.ca
for registration.

Copresented with



AFK | Workshop



Cidade Eclética (Eclectic City), Luisa Cruz (2019). Video still.

April 18
12pm

Location
imagesfestival.com

Duration
42 min

Only That Which Lingers

Kriss Li, François Harvey, Luisa Cruz

Kriss Li, Harvey François, and Luisa Cruz present the original and, at times, unexpectedly utopian opinions of their films' protagonists. The prison industrial complex, psychiatry, and religion are complicated by the filmmakers alongside three stories. The first is told by Cat, a woman and long-time member of the Prisoner Correspondence Project who has been released from prison. The second by Robert Dole, a gay man with schizophrenia whose knowledge of the Christian Bible and mysticism inform his relationship to the illness. The third by Rodrigo, a young man who is expected to become a religious leader in the community he left.

Only That Which Lingers considers what remains when someone walks away from the significant communities and practices that previously organized their lives. *First Months of Freedom*, *Meeting Robert Dole*, and *Cidade Eclética (Eclectic City)* each ask: What are the lasting impacts of the power enacted by these institutions? In what ways can the impact possess a body and mind? How does it alter the way one understands themselves and the world around them? Is there a *right* kind of institution?

Copresented with

Inter/Access



First Months of Freedom**Kriss Li**

TORONTO PREMIERE | CANADA | 2021 | DIGITAL | 9 MIN

ENGLISH WITH SUBTITLES

A woman leaves the carceral system during the pandemic. Cat, a transgender woman in Tennessee, has been in institutions since she was four years old, and got off parole in 2020. The piece was composed from phone videos, Skype calls, archival material, and footage that a friend shot a few years before.

Rencontre avec Robert Dole**François Harvey**

CANADA | 2021 | DIGITAL | 16 MIN

FRENCH WITH ENGLISH WITH SUBTITLES

This experimental short film gives the floor to Robert Dole, who shares his story and exposes his vision of schizophrenia. The theme of mental illness echoes in a cinematographic treatment that explores the materiality of film and magnetic tapes to find points of meeting and detachment, spaces resonating with the fall and redemption of the protagonist.

Cidade Eclética (Eclectic City)**Luísa Cruz**

BRAZIL/CANADA | 2019 | DIGITAL | 17 MIN

PORTUGUESE WITH ENGLISH WITH SUBTITLES

When I first stumbled upon the Universal Spiritual Eclectic Fraternity, a religious community in Santo Antônio do Descoberto, Brazil, I was struck by its history and photogeneity. Rodrigo, a young member of the Fraternity, guides me through its pink and white streets, its temples, its homes, his friends, his family. What does it mean to belong to Eclectic City?



Activate NDN Consciousness, Natalie King. Video still.

April 18
6pm

Duration
27 min

Location
Innis Town Hall

Content Warning
See film descriptions

I Am My Own Ghost: distance, disassociation and discomfort as memory of the (meta)physical

Camila Salcedo, Dallas Fellini, Natalie King, Noelle Perdue, Zinnia Naqvi

Curated by Emma Steen

I Am My Own Ghost: distance, disassociation and discomfort as memory of the (meta)physical approaches Images 2023's thematic of (G)host by reconsidering the ghosts we carry as future memories, rather than engaging with them by mutating our understandings of identity, body, and land as tangible.

The audience is asked to consider how we all create, and live amongst, a multitude of ghosts disconnected from the physical but still deeply rooted in the personal and intimate. The ghosts we share space with, that make us whole or hold memory for us.

I Am My Own Ghost selected six artists whose works examine interpersonal histories, land, and intimacy through the lens of distance, discomfort, distraction, and discombobulation. These short films give way to exploring identity and memory by warping the expectation of an immediate access point or understanding.

Exploring individualism and identity outside of the immediate physical world transforms our understanding of who we are into who we will become, and who we have always been. We are our families and our communities, as well as our own future ancestors, waiting to be remembered in time.

Please join us for a conversation with the filmmakers following the program.

Copresented with



Frutas**Camila Salcedo**

2 MIN | ENGLISH, SPANISH

Frutas explores the relationship between identity, culture, and food, locating fruit from Venezuela as a grounding point to memory and connection.

Strada Statale 696**Dallas Fellini**

7 MIN | ENGLISH, ITALIAN

Strada Statale 696 explores trans presence in hypermasculine public spaces, using the Italian piazza as a point of departure. This work traces a trans oral history ambiguously passed to Dallas by their Nonna: an oral history about (closeted) trans and queer people she was friends with as an adolescent and young adult in Celano.

Activate NDN Consciousness**Natalie King**

6 MIN | ENGLISH

Activate NDN Consciousness combines found footage of harmful portrayals of Indigenous peoples in contrast with images of contemporary Indigenous protest and rebellion, creating a work that captures the truth of a traumatic history as well as the desire and strength of Indigenous survival and resistance.

Blue Screen**Noelle Perdue**

2 MIN | NO DIALOGUE

Blue Screen collects hundreds of frames from "Golden Age" pornography, training a Generative Adversarial Network (GAN) to create a new video with the images it creates. The result is a distillation of the genre of pornography down to its most essential non-sexual themes, reanimating the media of the past using technology of the burgeoning future.

Translation is Approximate**Zinnia Naqvi**

10 MIN

This video focuses on a conversation that Zinnia Naqvi witnessed between her aunt and a domestic worker over financial matters. For many reasons—the ambiguity of the situation, the respective socioeconomic positions of the two women involved in the scene, and the very nature of the recording, which careened between documentary and voyeurism—these images have long haunted Naqvi.

Archive of Trickster (2)**kaya joan**

4 MIN | ENGLISH

Archive of Trickster (2) weaves together kaya's observations of physical and digital archival imagery relating to projects of urbanization at the mouth of the Humber. Working with personal interactions with the river, 'spyke' embodies the energy of a trickster, a being who moves outside of linear temporality and binary, to engage with "the archive" as an embodied experience of place.



Afro Algorithms, Anatola Araba (2022). Video still.

April 19
12pm

Location
imagesfestival.com

Duration
98 min

Content Warning
Suggestion of sexual
violence

The Ghost in the Machine

Amanda Turner Pohan, Anatola Araba, Gloria Gammer,
Orit Ben Shitrit, Manuela Gutiérrez Arrieta, Robert Seidel,
Yvette Granata

In his 1949 critique of Cartesian mind–body dualism, philosopher Gilbert Ryle introduced the idiom “ghost in the machine,” poking fun at the idea that the mind may be a non-physical entity (a ghost) that somehow interacts with the mechanical body (the machine). It has since been used to describe the nature of machine learning or artificial intelligence.

Machine learning algorithms are fed by the massive and ever-changing pools of information accessible through a global network of interconnected computers, servers, and other devices that constitute the internet. And thus, AI gains access to vast amounts of data which it then processes to create the outcomes people utilize.

But algorithms and the data that feeds them are not neutral. As professor Elisa Celis points out, societal and economic ramifications manifest at the interface of computation and machine learning, specifically regarding fairness and diversity.

The works that make up this program are tethered, in one way or another, to the host of knowledges that is the internet. They raise concerns around unrestricted access at a young age, the internet as an archive, as well as Amazon’s Alexa and AI. The filmmakers expose some of the cultural, gendered, historical, and racial biases now implicit on these platforms as the ghost in the machine.

Copresented with

Inter/Access



Amanda Turner Pohan, Anatola Araba, Gloria Gammer, Orit Ben Shitrit, Manuela Gutiérrez Arrieta, Robert Seidel, and Yvette Granata reconsider the present moment and the potential shortcomings of a phantom-led future.

Alexa Echoes

Amanda Turner Pohan

CANADIAN PREMIERE | USA | 2021 | DIGITAL VIDEO | 31 MIN
ENGLISH

Alexa Echoes recasts the relationship between cultural movements and commercial technologies through the history of women's devocalization and disembodiment. It begins with mythical Greek figures, such as Echo, and leads up to Amazon's smart speaker and digital voice-based assistant Alexa.

WENN DIE WELT ZU ENDE GEHT, WERDE ICH DICH GE- LIEBT HABEN / When the World Comes to an End, I Will Have Loved You

Gloria Gammer

CANADIAN PREMIERE | AUSTRIA | 2022 | DIGITAL VIDEO | 15 MIN
ENGLISH WITH SUBTITLES

Following a climate catastrophe, Andy uploads himself into the digital afterworld. Even though they have a hard time adapting to the digital world, the omnipresent superintelligence insists that paradise is right here. The film was mainly shot in the metaverse Second Life.

Cosas que nunca van a morir (Things That Won't Die) **Manuela Gutiérrez Arrieta**

CANADIAN PREMIERE | SPAIN | 2022 | DIGITAL VIDEO | 14 MIN
SPANISH WITH ENGLISH SUBTITLES

After finding videos she uploaded to YouTube when she was a child, Manuela attempts to follow the trail she herself left on the internet. Along the way, she comes across things that even she did not remember about herself. This is a film about childhood, consent, and the way we look at ourselves.

The Endless

Yvette Granata

CANADIAN PREMIERE | USA | 2022 | DIGITAL VIDEO | 11 MIN
NO DIALOGUE

The Endless is a speculative sensory ethnography film generated from AI models in the act of interpreting humans and vice versa. Alien landscapes and 3D models are constructed through the eyes of a machine roaming through an unknown human-machine culture.

Afro Algorithms

Anatola Araba

CANADIAN PREMIERE | USA | 2022 | DIGITAL VIDEO | 14 MIN
ENGLISH

This 3D-animated short film in the Afrofuturist genre explores the topics of AI and bias. In a distant future, a bot named Aero is inaugurated as the world's first AI ruler. But Aero soon learns that important worldviews are missing from her databank, including the experiences of the historically marginalized and oppressed.

Echoes in My Mouth

Orit Ben Shitrit

NORTH AMERICAN PREMIERE | USA | 2022 | DIGITAL VIDEO | 7 MIN
ENGLISH WITH SUBTITLES

When artificial intelligence arrives at machine consciousness, and human memories and traumas can be rewritten or removed, four humans struggle to reach a memory bank in a remote cave. They follow an enchanting siren as they travel into a mysterious world.

HYSTERESIS

Robert Seidel

CANADIAN PREMIERE | GERMANY | 2021 | DIGITAL VIDEO | 5 MIN
NO DIALOGUE

HYSTERESIS intimately weaves a transformative fabric between Robert Seidel's projections of abstract drawings and queer performer Tsuki's vigorous choreography. Using machine learning to mediate these lagged re-presentations, the film intentionally corrupts the AI's strategies to unveil a frenetic, delicate, flamboyant visual language of hysteria and hysteresis in this historical moment.



Images Festival 2001 Catalogue

April 19
9pm

Duration
62 min

Location
Innis Town Hall

Lo-Fi/Sci-Fi

Benny Nemer, Karma Clarke Davis, Mike Hoolboom,
Michael Balser, Louise Liliefeldt, Michael Caines
Curated by Greg Woodbury

In 2001, Charles Street Video presented five new tapes by six super-powered art mutants, piped in especially for a screening at Images Festival. These videos cracked open alternate futures, secret histories, undiscovered dialectics, uncovering anxieties and desires of a whole realm of utopian/dystopian longing in the process. Join us for a journey in space and time....

Taking place at the exact date and time, and in the same location as the original screening, Images Festival restages this iconic program to the letter.

Admission to this event is free with a Lo-Fi/Sci-Fi-inspired costume. Tickets will be sold at the door. No registration required. Please join us for a conversation with the original curator, Greg Woodbury, after the film.

The exhibition *bringing to light what came from inside* is curated in response to this program. Please see page 34 for more.

Copresented with



Forever Young

Benny Namer

CANADA | 2001 | DIGITAL | 5 MIN

ENGLISH, GERMAN, FRENCH, SWEDISH, AMERICAN SIGN LANGUAGE

If the future's so bright, why are we obsessed with staying young, freezing ourselves in time? An information overload of simultaneous translations, satellite weather reports and defragmenting computer screens, *Forever Young* is an anthem—part love poem and part lament—to our visions of the future. Do you really want to live forever?

Imitations of Life

Mike Hoolboom

CANADA | 2001 | DIGITAL | 21 MIN | ENGLISH WITH SUBTITLES

Now that I'm older, I have friends of every age. But the wisest and most important are all under ten. They seem unconcerned about the future, these living science fictions, they've already glimpsed all that's to come in the images we've left to them. Strained through their own imaginations, of course, the small aperture we name personality. But as I look on in their company at the shape of things to come, I wonder if they'll be able to remember what I can't. The conversations I wish I had and didn't.

Hamartia

Louise Liliefeldt and Michael Caines

CANADA | 2001 | DIGITAL | 11 MIN

ENGLISH WITH SUBTITLES

This is what you will find when you open my story:
Behind the eyes, a scrap of storm cloud,
Torn, tasted and swallowed in thunder,
Then inhaled up into the brain.
In the lungs,
Feathers from the wings of cranes.
In between,
My mouth full of rain.

In Space

Karma Clarke Davis

CANADA | 2001 | DIGITAL | 14 MIN | ENGLISH WITH SUBTITLES

In space, no one can hear you scream.... In a not so distant future, on a planet very like our own, an insectoid being fights the good fight. Invaded by an evil computer-generated virus, our heroine mysteriously repels the invasion. Uncertain of her own contaminated body, she assumes a state of silent suspension, fleeing into self-inflicted exile. Adrift over alien lands. Alone in being, alone in space.

Rocket Science

Michael Balser

CANADA | 2001 | DIGITAL | 11 MIN

ENGLISH WITH SUBTITLES

Before the end of the twentieth century, a diabolical conspiracy changed the way we viewed Canadian television forever. Find out more in this tell-all interview with an "enter-taining" survivor of those terrible times.



Kumina Queen, Nyasha Laing (2022). Video still.

April 20
12pm

Location
imagesfestival.com

Duration
57 min

Kumina Queen

Nyasha Laing

CANADIAN PREMIERE | JAMAICA/USA | 2022 | DIGITAL VIDEO | 57 MIN
ENGLISH WITH SUBTITLES

In the wake of the loss of her mother, filmmaker Nyasha Laing travels into the heart of the Jamaican countryside to research Kumina, an ancestral ritual. The ancient practice, she learns, is a driving force in Jamaica's culture, yet its leaders were once discarded as witches.

Jamaica's postcolonial renaissance enabled Imogene "Queenie" Kennedy to share her practice with the world. Today, artists and followers are reimagining kumina, even as the mysterious world of spirit possession reveals divergent pathways to freedom, healing, and transformation. Barely five feet tall, Queenie held court in the halls of the Jamaican Prime Minister and on the National Mall in Washington, D.C. as easily as she did in the "backabush" hills where she performed traditional Kumina ceremonies to invoke and commune with ancestral spirits.

While other Afro-Jamaican folk and messianic traditions like Rastafarianism and Revivalism centred on male leadership and Christian principles, Queenie carried forth the legacy of women African spiritual leaders in Jamaica. In spite of the taboos inherited from racist colonial laws and cultural norms, she devoted herself to Kumina. It is said that she came into her healing gifts as a child, learning Kikongo songs and words through spiritual immersion and possession.

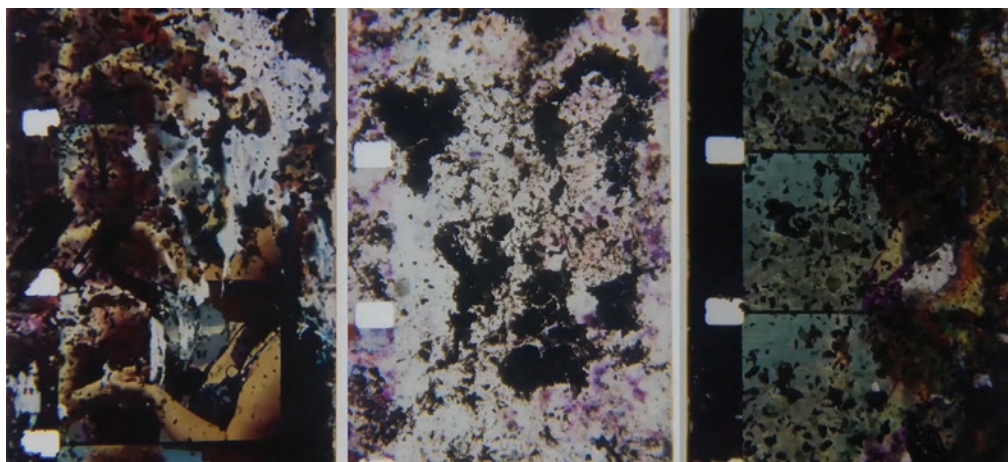
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Rare archival footage is interwoven with Queenie's voice and story to tell the personal accounts of a generation of cultural postcolonial icons. Today, though waning, Kumina is still the secret heartbeat of Jamaica. Its rhythms are publicly performed and stylized by the Jamaica National Dance Theatre Company. Backstage, the bodies of contemporary dancers defy the erasure of memory.

Rituals in the dark of night in St. Thomas and Queenie's voice extends a symbolic invitation to the ancestors to rejoin us in spiritual discovery, no longer afraid to let go, be possessed, and reconnect. Ancestral folk practices and the art forms they have spawned reveal people resisting in the most expansive sense of the word. They serve as vehicles to freedom and healing. They represent the absence of fear and shame, something we need more than ever today.



Celaje (Cloudscape), Sofia Gallisá Muriente (2020). Video still.

April 20
6pm

Duration
77 min

Location
Innis Town Hall

The Ground Still Hasn't Stopped Shaking

Maxime Jean-Baptiste, Mirjam Linschooten and Sameer Farooq,
Sofia Gallisá Muriente

The founding principles of modernity and coloniality, as defined by Vanessa Machado de Oliveira in her book *Hospicing Modernity*, are separation, ownership, and hierarchy. These three principles ground the interrelated condition of modernity/coloniality's ways of being and remove the intrinsic value from life by expropriation, militarization, dispossession, destitution, genocides, and ecocides. Vanessa goes on to say:

While equity, diversity and inclusion within modernity can be important in the short term, neither inclusion nor representation is a viable response in the long run: modern institutions or capitalism [regardless of the intersecting identities of those participating in them] cannot be the end game because it would still reproduce the harms necessary for sustaining modernity.¹

In other words, while the current landscape of reform that seeks recognition, redistribution, and representation is essential to reducing harm, the social institutions that were founded under modernity/coloniality cannot be mended by adding more participants. Vanessa's argument underwrites the three works presented in this screening. *The Museum Visits a Therapist* by Mirjam Linschooten and Sameer Farooq, *Moune Ô* by Maxime Jean-Baptiste, and *Celaje (Cloudscape)* by Sofia Gallisá Muriente pinpoint some of the ways

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culturally celebrated institutions remain complicit in supporting the violence of modernity and coloniality.

Please join us for a conversation with Sameer Farooq after the screening.

¹ Vanessa Machado de Oliveira, *Hospicing Modernity: Facing Humanity's Wrongs and the Implications for Social Activism*. North Atlantic Books, 2021. (Berkeley, CA: North Atlantic Books, 2021).

Moune Ô

Maxime Jean-Baptiste

CANADIAN PREMIERE | FRENCH GUIANA/FRANCE/BELGIUM | 2022 | DIGITAL | 17 MIN | FRENCH WITH ENGLISH SUBTITLES

Moune Ô is an examination of the premiere of the 1990 film *Jean Galmot, aventurier*, in which the filmmaker's father played a role. This starting point leads to an investigation of how colonial continuities intertwined with family histories.

Celaje (Cloudscape)

Sofia Gallisá Muriente

PUERTO RICO | 2020 | DIGITAL VIDEO | 41 MIN
SPANISH WITH ENGLISH SUBTITLES

Celaje oscillates between chronicle, dream, and document using nature's times to interpret human cycles amidst the sedimentation of disasters in Puerto Rico. Memories move like clouds, images rot and age, and the traces of the process become visible, like ghosts, on the film and in the country.

The Museum Visits a Therapist

Mirjam Linschooten and Sameer Farooq

CANADIAN PREMIERE | CANADA/NETHERLANDS | 2021 | DIGITAL | 19 MIN | DUTCH WITH ENGLISH SUBTITLES

The Museum Visits a Therapist navigates the history of violence, religion, and trade that shaped the collection of Amsterdam's Tropenmuseum. By focusing on a holding of bisj poles from the Asmat people of Papua, the film offers a nuanced critique while imagining new forms of reparation within museum spaces.



Démayé, Simone Lagrand & Klêlo (2021). Video still.

April 20
8:30pm

Duration
38 min

Location
Innis Town Hall

Content Warning
Flashing lights in
In Our Being / Sa
Aming Pagkatao

Living Ghostliness

Alisi Telengut, Asmaa Jama & Gouled Ahmed, Ghislan Timm
& Jann Earl Q. Madariaga, Onyeka Igwe, nala haileselassie,
Noncedo Khumalo, Simone Lagrand & Klêlo
Curated by Sarah Edo

“...What holds me together, is the knowledge that I cannot resist seeing; what holds me is the real look of things. If I see someone I see the ghost of them, the air around them, and where they’ve been. If I see the city, I see its living ghostliness...”

–Dionne Brand, *The Map to the Door of No Return*

Living Ghostliness meditates on a collection of moving images that orbit mythmaking, archives, intimacy, and more-than-human kinship against the insidious terrain of extra/ordinary violence. Inspired by Brand’s generative musing on sensing the living ghostliness of people, places, and things, these experimental films contend with the weight of being, through city landscapes and river currents, body movement and the erotic, archival footage and candid conversation. The themes of these films evoke an attentiveness to the historical air that surrounds our spirits, homes, and natural environments. The living ghost invites the viewer to reckon with our contentious pasts and presents, and conjures up the desire to be and stay alive, in all its complexity.

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100 Ghosts

Noncedo Khumalo

CANADIAN PREMIERE | CANADIAN | 2022 | ANIMATION | 1 MIN
ENGLISH

A woman awakes to mysterious sounds—and confronts an astonishing, surreal world summoned forth by her innermost fears.

Démayé

Simone Lagrand & Klêlo

CANADIAN PREMIERE | MARTINIQUE | 2021 | DIGITAL | 4 MIN
FRENCH AND CREOLE (MARTINIQUE) WITH SUBTITLES

Démayé means to unravel. The conversation about sexuality, pleasure, desire, and eroticism is tied to the throat, even nowadays. This film is a sort of “bendémarré”: a ritual bath in Martinique. It is an invitation to rethink sexuality in order to remedy what causes the body and the soul to remain in situations to which they don’t belong.

In Our Being / Sa Aming Pagkatao

Ghislan Timm and Jann Earl Q. Madariaga

CANADIAN PREMIERE | CANADA | 2021 | SUPER 8 > DIGITAL | 8 MIN
NO DIALOGUE

An experimental autobiographical film that converges two queer people of colour’s perspectives from the Philippines and Canada into one narrative body. Body parts (mouths, chests, arms, eyes) filter in evanescent motion between frames, referencing early cinema while eerily anticipating an uncertain future. As a cross-continental virtual production, the film explores, through collage-making and performance art, themes of alienation, queerness, Afrofuturism, and the flux of self-concept.

The Season for Burning Things

Asmaa Jama & Gouled Ahmed

WORLD PREMIERE | UK/ETHIOPIA | 2021 |
DIGITAL, ARCHIVAL | 9 MIN | ENGLISH, SOMALI

Unfolding from the creators’ perspectives in the Somali diaspora, the piece takes the lead from East African mythos and Islamic imagery to explore mythmaking, and Blackness; a ‘generation of ghosts’ and the transient spirit.

No Archive Can Restore You

Onyeka Igwe

WORLD PREMIERE | NIGERIA/UK | 2020 | DIGITAL | 6 MIN
NO DIALOGUE

Taking its title from the 2018 Julietta Singh book, *No Archive Can Restore You* depicts the spatial configuration of a colonial archive, which lies just out of view, in the heart of the Lagosian cityscape. The films housed in this building are hard to view because of their condition, but perhaps also because people do not want to see them. They reveal a colonial residue that is echoed in walls of the building itself.

Adey and Mom

nala haileselassie

TORONTO PREMIERE | CANADA | 2023 | DIGITAL | 4 MIN
ENGLISH, TIGRINYA

The artist and her mother in conversation about motherhood, memory, and kinship, on Mother’s Day in 2022.

The Fourfold

Alisi Telengut

CANADIAN PREMIERE | CANADA/GERMANY | 2020 | ANIMATION |
7 MIN | MONGOLIAN

Based on ancient animistic beliefs and shamanic rituals in Mongolia and Siberia, this is an exploration of Indigenous worldview and wisdom. Against a backdrop of modern existential crisis and human-induced rapid environmental change, there is a necessity to reclaim the ideas of animism for planetary health and non-human materialities.



Oriana, Beatriz Santiago Muñoz (2023). Video Still.

April 21
6:30pm

Duration
78 min

Location
Innis Town Hall

Oriana

Beatriz Santiago Muñoz

CANADIAN PREMIERE | PUERTO RICO | 2022 | DIGITAL | 78 MIN
SPANISH, PORTUGUESE AND FRENCH WITH ENGLISH SUBTITLES

"The women are seen to have in their hands small books which they say are feminaries. These are either multiple copies of the same original or else there are several kinds. In one of them someone has written an inscription which they whisper in each other's ears and which provokes them to full-throated laughter. When it is leafed through the feminary presents numerous blank pages in which they write from time to time.

...

"They say they have no need of myths or symbols. They say that the time when they started from zero is in process of being erased from their memories. They say they can barely relate to it. When they repeat, This order must be destroyed, they say they do not know what order is meant.

...

"They have ruled over life and death. Their conjoint power has menaced hierarchies systems of government authorities. Their knowledge has competed successfully with the official knowledge to which they had no access, it has challenged it, found it wanting, threatened it, made it appear inefficacious.¹

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**THE
POWER
PLANT**

Accompanied by an original soundtrack by Brazilian post-punk band Rakta, Beatriz Santiago Muñoz's first feature film, *Oriana*, borrows its structure and subject from Monique Wittig's 1969 feminist novel *Les Guérillères*. Filming in her home of Puerto Rico after Hurricane Maria, Beatriz collaborated with a cast of friends and colleagues to dream up a society no longer haunted by colonialism, patriarchy, and white supremacy.

¹ Monique Wittig, *Les Guérillères*. Translated by David Le Vay. University of Illinois Press, 2007.



Image courtesy of Justine McCloskey.

April 21
12pm–6pm

Location

The Liaison of Independent Filmmakers of Toronto (LIFT)

Accessibility

If you require any specific accommodations (e.g. ASL interpretation) please let us know a minimum of 2 weeks in advance notice so we are able to make the necessary accommodations.

Please contact

workshops@lift.on.ca
for registration.

Organic Film Processing

TJ Ediger

In this hands-on workshop, participants learn how to develop pre-shot 16mm black-and-white film using organic products such as flowers, coffee, and bee pollen. Students have the opportunity to create homemade organic developers and hand-process their film in Lomo tanks. They will also learn the history of eco-processing and how it relates to the photochemical process, and be introduced to other artists who incorporate eco-processing into their practice. At the end of the workshop, students will have hands-on experience and the knowledge to embark on their own eco-processing adventures. This is an intermediate workshop for those with working knowledge of analogue filmmaking and familiarity shooting with a Bolex 16mm camera.

This workshop includes: darkroom chemistry and supplies. Please come to the workshop with footage you have shot on B&W 16mm film. Ideally Kodak 3378, which can be purchased through the LIFT store.

Maximum 4 participants

Cost: \$45.00

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AFK | Workshop



Ayam Yaldo at Franz Kaka (2023).

Franz Kaka Presents Ayam Yaldo

Ayam Yaldo

Curated by Franz Kaka

Working in a wide range of media including performance, video, sound, ceramic, and sculpture, Ayam Yaldo explores narratives that shift between the personal and the political, the past and present, reality and myth. Her research is concerned with the formation of identity and subjectivity, and how these take shape in relation to grand historical narratives, the European tradition of archeology, and her personal experience of war and displacement from the Middle East as a child. Focusing on the body, identity and image, she explores concepts of reconstruction, transformation, and ephemerality in relation to forms of displacement.

April 22–May 20

Opening Reception

April 22
2pm–5pm

Gallery Hours

Thu–Sat 12pm–5pm
Tue & Wed by appointment

Location

Franz Kaka Gallery



El Chinero, un cerro fantasma (El Chinero, a Phantom Hill), Bani Khoshnoudi (2023). Video still.

April 22
12:30pm

Duration
58 min

Location
Canadian Filmmakers
Distribution Centre (CFMDC)

Content Warning
Childhood trauma.

Beyond the Last Mirage, Your Absence

Bani Khoshnoudi, Gautam Valluri, Müge Yildiz, Ufuoma Essi

In *Beyond the Last Mirage, Your Absence*, four analogue films which have since been digitized by Ufuoma Essi, Gautam Valluri, Müge Yildiz, and Bani Khoshnoudi are presented in an intimate screening in which the filmmakers formally explore absence through land—and cityscapes to a visually and spiritually haunting effect.

The only film of the quartet that is in colour, Ufuoma Essi's *Pastoral Malaise* is inspired by Una Marson's poem *Spring In England* and Dorris Henderson's 1965 cover of the British folk song *One Morning In May*. The film recalls an imagined relationship to the English landscape told through memories and speculative histories of Black women.

Gautam Valluri explores the relationship between architectural spaces and personal histories through the materiality of celluloid. In *ul-Umra*, he explores a building popularly known as the Spanish Mosque, commissioned by Viqar-ul-Umra, the Prime Minister of Hyderabad from 1893 to 1901. Built in the image of Andalusian style, the mosque is said to be unique in all of India.

I Was a Ghost Myself by Müge Yildiz follows the ghost's trails through a city where the ancient and contemporary entwine. Taking on the guise of an archaeologist, Müge revisits her hometown to face childhood traumas. The ghost, created with a handmade camera filter, haunts the cityscape as the filmmaker wonders if there is cinema after death.

A few years after the Mexican Revolution of 1910, a massive exodus took place within the country, as deportations and violence targeted Chinese and Asian migrants who had settled in Mexico for many decades. With *El Chinero, un cerro fantasma*, Bani Khoshnoudi asks a question that binds each of the films in this program: Can one fill this memory void with images and artifacts in an attempt to construct an archive where none exists?

El Chinero, un cerro fantasma
(El Chinero, a Phantom Hill)
Bani Khoshnoudi

NORTH AMERICAN PREMIERE | MEXICO/France | 2023 | 16 MM > DIGITAL | 11 MIN | SPANISH AND ENGLISH WITH ENGLISH SUBTITLES
Despite a lack of documentation about the hill El Chinero, it is thought that many people died there while crossing the desert from mainland Mexico. This site exemplifies history held within a name. It can be seen, in some ways, as a monument to the memory of those forgotten.

I Was a Ghost Myself
Müge Yildiz

NORTH AMERICAN PREMIERE | Turkey | 2022 | SUPER 8 > DIGITAL | 28 MIN | TURKISH WITH ENGLISH SUBTITLES

Shot entirely with expired or old stock 8mm film collected by the filmmaker, the footage in *I Was a Ghost Myself* has either gone blank, gathered texture with age, or is burned, dusty and scratched. The audio, likewise, is a collage of recorded and found sounds intermingled with the wanting monologue of a ghost.

ul-Umra
Gautam Valluri

NORTH AMERICAN PREMIERE | France/INDIA | 2022 | 16 MM > DIGITAL | 8 MIN | NO DIALOGUE

In 1887, the Hyderabad nobleman and prime minister Viqar-ul-Umra commissioned a mosque to be built from his memory of the mosques he saw on a voyage to Andalusia, Spain. This film is an attempt to remember ul-Umra's mosque through movement and stillness, image and its absence.

Pastoral Malaise
Ufuoma Essi

NORTH AMERICAN PREMIERE | UK | 2022 | 16 MM > DIGITAL | 11 MIN
ENGLISH WITH SUBTITLES

Pastoral Malaise is a reflection on the absences found in rural environments that are often framed by a false romanticism and picturesque conventions, constructed as tourist sites across Britain. The film examines absences and ideas through a Black feminist approach to history and memory.



Men of My Dreams, Gelare Khoshgozaran (2020). Video still.

April 22
7pm

Duration
55 min

Location
Innis Town Hall

Please join us for a conversation between Nasrin Himada and Gelare Khoshgozaran following the screening.

a dream, a mountain, a ruin

Gelare Khoshgozaran

Curated by Nasrin Himada

Gelare Khoshgozaran's work sets up a deep engagement with moving images that address the geopolitical urgencies afflicting our contemporary context. Viewers are invited to a close study of Khoshgozaran's films that inform the poetry and dreams of diasporic longings, embedded in the exploration of form and assembly; and in the resounding echoes of life despite endless wars, invasions, and occupation. The works presented in this program open up broader conversations around documentation, dislocation, and the lyric, asking: How do these images condition the effects of reimagined spaces? And how do they inform the stories we tell of exile and dispossession?

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MEN OF MY DREAMS

Gelare Khoshgozaran

US | 2020 | SUPER 8>DIGITAL | 10 MIN

ENGLISH, PERSIAN, SPANISH WITH ENGLISH SUBTITLES

A poetic reflection on the artist's exile that connects Tehran with Los Angeles, *Men of My Dreams* unfolds a series of vignettes that toy with the unstable ground between dream and reality. Treating the past as materially present in fragments of knowledge carried by the body, it delves into the artist's personal history while seeking the idea of home in the lineage of antifascist thought, poetry, and activism.

To Keep the Mountain at Bay

Gelare Khoshgozaran

CANADIAN PREMIERE | USA | 2023 | SUPER 8>DIGITAL | 11 MIN

ENGLISH, PERSIAN, SPANISH

Using poetry and prose excerpts with film footage, *To Keep the Mountain at Bay* narrates displacement and exile with an oniric and politically motivated tone. The film is an attempt to map exile as a space of collectivity and transnational solidarity, against the passivity of nostalgia and assimilationist propaganda.

Royal Debris

Gelare Khoshgozaran

ONTARIO PREMIERE | USA | 2022 | 16MM, SUPER 8 & DIGITAL VIDEO |

35 MIN | ENGLISH WITH SUBTITLES

The former Iranian embassy in Washington, D.C. has been shuttered for over forty years. The vacant building embodies a contradiction: it is a ruin due in large part to ongoing US sanctions against Iran, which don't allow for maintenance. In contrast, it is privileged with exceptional protection thanks to its foreign mission status. Taking the building's symbolic and material status as its departure point, the project reflects on borders, statelessness, and nationhood, weaving a narrative through vignettes of personal stories, design, architecture, poetry, and contemporary arts.



45 7 Broadway, Tomonari Nishikawa (2013). Video still.

April 23
12pm

Duration
90 min

Location
Canadian Filmmakers
Distribution Centre (CFMDC)

Content Warning
Flashing lights *Heliopolis*
Heliopolis, *DEADLINE*

What Colour is Goodbye

Anja Dornieden, Claudio Caldini, Dirk de Bruyn,
Juan David Gonzalez Monroy, Kyle Williams,
Nicholas Stiendorf, Tomonari Nashikawa
Curated by Helen Lee

Taking its title from Dirk de Bruyn's *Re-Vue* (2017), *What Colour is Goodbye* celebrates liveliness of analogue film through abstraction, colour, and movement. This all-analogue projection program features the work of five filmmakers and collectives who have been hosted as visiting artists by the Liaison of Independent Filmmakers of Toronto. The films are a collective testament to the resiliency of analogue practitioners, who share skills, stories, and materials—the lifeblood of the medium—so that these resources continue to circulate through a worldwide network of artist-run analogue filmmaking initiatives.

DEADLINE

Claudio Caldini

ITALY/CANADA | 2015 | SUPER 8 | 1 MIN | NO DIALOGUE

Claudio Caldini produced *DEADLINE* during his time as a visiting artist at LIFT in 2015. In this short piece, he cajoles the emulsion of the film to let the urban lights of Toronto dance frenetically on its surface. The film is part animation, part painting.

45 7 Broadway

Tomonari Nishikawa

JAPAN/USA | 2013 | 16 MM | 5 MIN | NO DIALOGUE

Tomonari Nishikawa's film *45 7 Broadway* was shot on black-and-white film stock using coloured filters, which he then optically printed back onto colour film, layering both colour and the shaking movements of the handheld camera.

LIGHT PLAY

Dirk de Bruyn

AUSTRALIA | 1984 | 16 MM | 8 MIN | NO DIALOGUE

Created in 1984, this important film utilizes numerous techniques to produce a joyful play of patterns, shapes, colours, and light.

Ampersand

Blinn and Lambert (Nicholas Steidorf and Kyle Williams)

USA/CANADA | 2019 | 16 MM | 2 MIN | NO DIALOGUE

Creative duo Blinn and Lambert produced their film *Ampersand* through the combined use of digital 3D modeling, 2D digital animation, long-exposure analogue photography, and 16mm film. In the work, two reels are projected side-by-side, each showing a revolving, twisted form creating a visual echo that resonates with the slippage and repetition of the shape they rest in.

Heliopolis Heliopolis

OJOBOCA

(Juan David Gonzalez Monroy and Anja Dornieden)

GERMANY/CANADA | 2016 | 16 MM | 26 MIN | NO DIALOGUE

Heliopolis Heliopolis is OJOBOCA's filmic simulation of a hallucinatory wander through an imagined counterpart of the ancient Egyptian city of Heliopolis, developed to be used as a conceptual device to train for revolutionary transcendence. Using myriad technical and narrative devices, the film entreats and then demands the viewer to engage with it.



OURIKA!, Xenia Matthews (2022). Video still.

April 23
3:30pm

Location
Revue Cinema

Duration
75 min

A House That is Only as Safe as Flesh

Zandashé Brown, Alger Liang, Xenia Matthews,
Udval Altangerel, Karan Talwar, Chanelle Lajoie

In the introduction to her book *Demonic Grounds: Black Women and the Cartographies of Struggle*, Katherine McKittrick describes the work of writer and poet Dionne Brand as “demonstrating that geography, the material world, is infused with sensations and distinct ways of knowing: rooms full of weeping, exhausted countries, a house that is only as safe as flesh.”

This program considers the distinct ways of knowing a place, and one’s place in it, that are inherited from or taught through mothering. When I speak of mothering here, I am invoking the words of Cynthia Dewi Oka who looks at mothering not as a biological function but as a social practice available to the spectrum of gendered bodies and their many relations. She writes:

Mothering as a revolutionary praxis involves exploring how we might reorganize ourselves to meet common needs in this historical moment, including the capacity to nurture whole, resilient individuals as well as autonomous communities of resistance.¹

From the work of these three writers, questions begin to swirl: What might a matrilineage based on Cynthia’s definition of mothering look like? What ways of knowing might be revealed when thinking about matrilineages as geographic practice? When the mother is a place one can return to, what sensations

might be speakable, maintained, inherited? And what happens when one cannot return to the place of mother, either as a child or as a mother themselves?

Filmmakers Zandashé Brown, Alger Liang, Xenia Matthews, Udval Altangerel, Karan Talwar, and Chanelle Lajoie present a series of motherhoods that traverse spatial-temporal labyrinths and generously hold space for this line of questioning.

¹ Alexis Pauline Gumbs, China Martens, and Mai'a Williams, *Revolutionary Mothering: Love on the Front Lines* (Oakland, CA: PM Press, 2016).

Benediction

Zandashé Brown

WORLD PREMIERE | USA | 2022 | DIGITAL | 20 MIN

ENGLISH WITH SUBTITLES

Benediction explores the importance of being able to hold and acknowledge the sorrow that lives inside of us. And the beauty and terror that comes with emotional release. This story serves as a reminder that healing asks that we be bold enough to dive into the depths of ourselves.

OURIKA!

Xenia Matthews

CANADIAN PREMIERE | USA | 2022 | DIGITAL | 19 MIN

ENGLISH, FRENCH WITH ENGLISH SUBTITLES

The long-dead Ourika, a Senegalese girl enslaved by a French aristocrat, is awoken in the eerie space between life and death, between body and soul, where she finds her way back to life and into liberation.

Sarson ka Saag (Mustard Greens)

Karan Suri Talwar

CANADIAN PREMIERE | INDIA | 2022 | 16 MM > DIGITAL | 9 MIN

HINDI WITH ENGLISH SUBTITLES

A mother guides her son through making a popular Punjabi delicacy called Sarson ka Saag. He imitates his mother's movements, attempting to inherit broken pieces of a partitioned culture. Shot on black and white 16mm, the film uses mustard and spices in its developing process, forming a gastronomic archive.

motherland 母懷之地

Alger Ji-Liang

TORONTO PREMIERE | CANADA | 2021 | DIGITAL | 13 MIN

ENGLISH AND CANTONESE WITH SUBTITLES

motherland 母懷之地 is an experimental film that follows a grieving boy who moves across the liminal spaces of his memory to remember someone he's lost. Through this act, he must confront the tension and trauma within his body to find solace.

The Wind Carries Us Home

Udval Altangerel

CANADIAN PREMIERE | MONGOLIA/USA | 2022 | DIGITAL | 11 MIN

MONGOLIAN WITH ENGLISH SUBTITLES

Through rituals of birth and death, the filmmaker and her family reconnect with their ancestral land in the Gobi Desert.

Grand Mother Tongue

Chanelle Lajoie

TORONTO PREMIERE | CANADA | 2021 | DIGITAL | 3 MIN

ENGLISH AND CREE WITH SUBTITLES

Grand Mother Tongue pairs poetry, spoken in Plains Cree, and breath with the intimate imagery of strawberries being consumed bite by bite, finger lick by finger lick. These stories work to build a foundation of queer desire, heart medicine, and language revitalization.



A Name for What I Am, Marta Pessoa and Susana Moreira Marques (2022). Video still.

April 23
5:30pm

Duration
134 min

Location
Revue Cinema

Content Warning
Suggestions of gender-based violence

But We Need To Add Tartness

Nadia Shihab and Marta Pessoa

But We Need To Add Tartness is a program that intimately details the lives of women, the love that resonates between them, and what drives them together. *Sister Mother Lover Child* by filmmaker and artist Nadia Shihab and *A Name for What I Am* by director Marta Pessoa and writer Susana Moreira Marques both consider sufficiency, collectivity, and the strength found in culture and community.

In her 18-minute, present-day slice-of-life film, Nadia centres the home as a place of assembly where a family of women seems to be both in a state of preparation and maintenance in the aftermath of an unnamed event that has brought them together. *Sister Mother Lover Child* focuses on one family's home, whereas *A Name for What I Am* contemplates the domestic sphere of an entire nation.

Guided by what has now become a fundamental book of feminism, *Women of My Country: 1948-1950*, written by Maria Lamas, Marta and Susana's feature film meanders across the country, ruminating on the women of Portugal, their rituals of cohabitation, the tensions therein, and how these might change across decades.

Though guided by different circumstances, each film is attentively wrapped in resiliency and warmth.

Please join us for a conversation with Nadia Shihab following the program.

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Sister Mother Lover Child

Nadia Shihab

WORLD PREMIERE | CANADA/USA | 2022 | DIGITAL | 18 MIN

IRAQI TURKISH WITH ENGLISH SUBTITLES

It is spring yet all is coloured by a season of grief. A child dances, the grapevine ripens. We press our ears to the glass and hear singing from afar. Suspended, together, we are an unlikely constellation. I hold the frame until I find the form. Sister mother lover child.

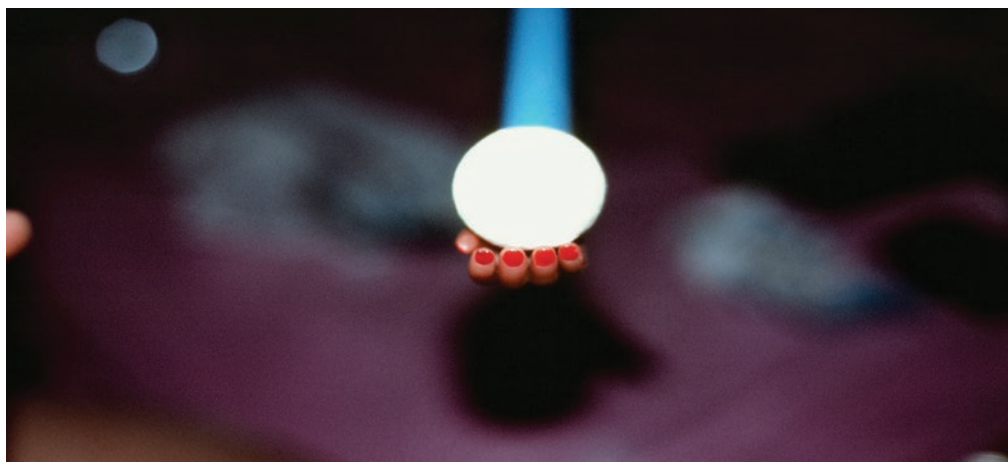
A Name for What I Am

Marta Pessoa and Susana Moreira Marques

NORTH AMERICAN PREMIERE | PORTUGAL | 2022 | DIGITAL | 116 MIN

PORTUGUESE WITH ENGLISH SUBTITLES

Between 1947 and 1949, Maria Lamas travelled through Portugal to document the lives of Portuguese women. As a result, she published *The Women of My Country*. Now, director Marta Pessoa and writer Susana Moreira Marques attempt to understand the history of this book and how it can speak to us today.



Women Minor Speculations, Nicole Hewitt (2021). Video still.

April 24
12pm

Location
imagesfestival.com

Duration
59 min

Women Minor Speculations

Nicole Hewitt

CANADIAN PREMIERE | CROATIA | 2021 | DIGITAL VIDEO | 59 MIN

CROATIAN WITH ENGLISH SUBTITLES

Filmmaker Nicole Hewitt explores the possibilities of documentarian language inside a fictional structure, examining the specificities of the cinematic and the relationship between representation and rhetoric, fiction and real-time. *Women Minor Speculations* is no exception. Here, Nicole attempts to rewrite a historical narrative, manipulating the levels of authority held in an image and trying to inscribe into each frame or sequence the possibility of yet another one.

Taking as its starting point the Neolithic figurines found throughout the Danube region—from Croatia to the Black Sea through Serbia, Romania, North Macedonia, Bulgaria, and Greece—*Women Minor Speculations* is part road trip, part time travel, and part speculative fiction. It uses fragments of time, archaeological fragments, sound fragments, and imaginary audio files to weave a potential whole from many distinct parts.

During a period of four years, Nicole collected materials in film, images, sounds, and text dealing with remains as evidential material, with landscapes as witnesses, with interwoven biographies of archaeologists, including their objects and subjects of research (the figurines, constellations, cement, gossip, and songs) in an exploration of how real and unreal objects of material culture produce gendered interpretations, collisions, and hallucinations of public accounts. Using the technologies of memory, data storage devices, Nicole fractures the official historical narrative through minor histories, minor narratives, and minor speculations. Shot on 35mm, 16mm, digital Bolex, Digital 8, mobile phone and still cameras, the film involves a tentative encounter of two women explorers in Southeastern Europe separated by 6,000 years.

An original electronic soundtrack by the cinematographer and sound artist Ivan Slipcevic accompanies the film. This audio was acquired from various sources, including field recordings, poetic fragments and fragments of speculative fiction collated from the archaeological record, as well as notations of everyday life in the locations *Women Minor Speculations* was filmed and the archaeological digs they took part in.

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ONLINE | Screening

80



Being a guest in a place that was always meant for you, Alize Zorlutuna (2023). Courtesy of the artist.

Being a guest in a place that was always meant for you

Alize Zorlutuna

WORLD PREMIERE | PERFORMANCE

April 24
5pm

Location
Innis Town Hall

Alize Zorlutuna's live, digital storytelling performance unfolds before the audience as the artist contends with the entanglements of land, place, longing, family, and forgiveness through wisdom and the technologies of love.



To be Sound is to be Solid, Erin Johnson (2022). Video still.

April 24
6pm

Duration
44 min

Location
Innis Town Hall

Companion Piece

Erin Johnson, Keenan MacWilliam, Anureet Watta,
João Pedro Rodrigues, João Rui Guerra da Mata

With queer coupledness at its core, *Companion Piece* considers closeness through friends, family, kin, companions, lovers, partners, and community, as well as the manifold forms they might take in the private sphere or in the public realm. Together, they ask:

Where does one find tenderness, and how might it be expressed? What forms can romance take, and which relationships make space for it? How does one choose to share intimate information? What weight can a song bear? What security might a hallway offer? What knowledges does the city hold? What can be learned from the ocean floor? And how does all this change over time?

These questions weave together works by Erin Johnson, Keenan MacWilliam, Anureet Watta, João Pedro Rodrigues, and João Rui Guerra da Mata, all of which consider the complexity of intimate relationships.

Copresented with



To be Sound is to be Solid

Erin Johnson

CANADIAN PREMIERE | USA | 2022 | DIGITAL | 15 MIN

ENGLISH WITHOUT SUBTITLES

An oceanographer's attempt to map the entire seafloor by 2030 parallels a filmmaker's attempt to decipher the opaque queer history of a modernist seaside home through its complicated and circuitous floor plan.

At Home

Keenan MacWilliam

WORLD PREMIERE | CANADA | 2016 | DIGITAL | 3:30 MIN

ENGLISH WITHOUT SUBTITLES

This film is a voyeuristic look at the absurdity of coming out, set against the backdrop of the artist's parents' family home in Ottawa. Keenan often works through a lens of the familial landscape and positions herself as the audience's storytelling guide to this intimate portrait of home.

Oranges in the Winter Sun

Anureet Watta

NORTH AMERICAN PREMIERE | INDIA | 2022 | DIGITAL | 20:40 MIN

ENGLISH, HINDI WITH ENGLISH SUBTITLES

The experimental film attempts to capture the entanglements between memory and letting go, as two queer people try to love in the city of New Delhi. It attempts to look at Delhi with a queer lens—its magnificent domes and its incessant metro announcements.

Um Quarto na Cidade (A Room in Town)

João Pedro Rodrigues and João Rui Guerra da Mata

CANADIAN PREMIERE | PORTUGAL | 2021 | DIGITAL | 5:17 MIN

PORTUGUESE WITH ENGLISH SUBTITLES

When they silence the voices, music vibrates in the memory.



This is where the image caption will go

April 25
7pm

Duration
73 min

Location
Innis Town Hall

all roses sleep (inviolate light) is an olfactory video. Please arrive early to the cinema in order to receive your scratch-and-sniff card. Pre-registration is recommended. See Imagesfestival.com for details.

Whispers in the Air

Dianne Ouellette, Alana Bartol and Bryce Krynski,
Hyeseon Jeong, Seongmin Yuk

According to the Smithsonian, the practice of testing the safety of a coal mine for human labourers by deploying a canary first began in Britain in 1911 and was quickly adopted in North America thereafter. For 75 years, canaries were brought to coal mines in cages and urged into the shafts. There they would live, keeping those working underground company with their song. But the birds were not there for companionship. They were deployed as detectors of carbon monoxide and other airborne toxins. When the whistling stopped, those working the mine knew the birds had died. Silence was their alarm.

Since then, a “canary in the coal mine” has become shorthand to describe early warning signs of danger. It is increasingly used when speaking about the endangerment of keystone species in response to dwindling habitats and protections. With the loss of a keystone species, an entire ecosystem radically changes, as no other species can fill the gap it has left.

This program presents the work of four filmmakers who foreground the lives of keystone species during the current mass extinction event. If canaries were silent alarms, these films act as whispers in the air. *all roses sleep (inviolate light)*, *lii bufloo aen loo kishkishiw (Buffalo Wolf Memory)* and *The Backpack of Wings: Modern Mythology* consider our shared futures alongside our more-than-human kin.

Copresented with



all roses sleep (inviolate light)

Alana Bartol and Bryce Krynski

TORONTO PREMIERE | CANADA | 2022 | DIGITAL | 14 MIN

ENGLISH WITH SUBTITLES

An ultraviolet olfactory video, shot from a bee's point of view as it flies through a prairie landscape. Audiences scratch and sniff along as the solitary bee searches and dreams of a rose. This film is meant to conjure questions about our shared future.

lii bufloo aen loo kishkishiw (Buffalo Wolf Memory)

Dianne Ouellette

CANADA | 2022 | DIGITAL | 5 MIN

ENGLISH, MICHIF WITH SUBTITLES

Cultural genocide destroyed many Indigenous languages. As I learn the Michif language, I reflect on the buffalo making their comeback and how the Wolters annihilated the "buffalo wolves" in the grasslands. I recall their extinction, distant memories of ancestors, lost language, and the animals while I walk the land.

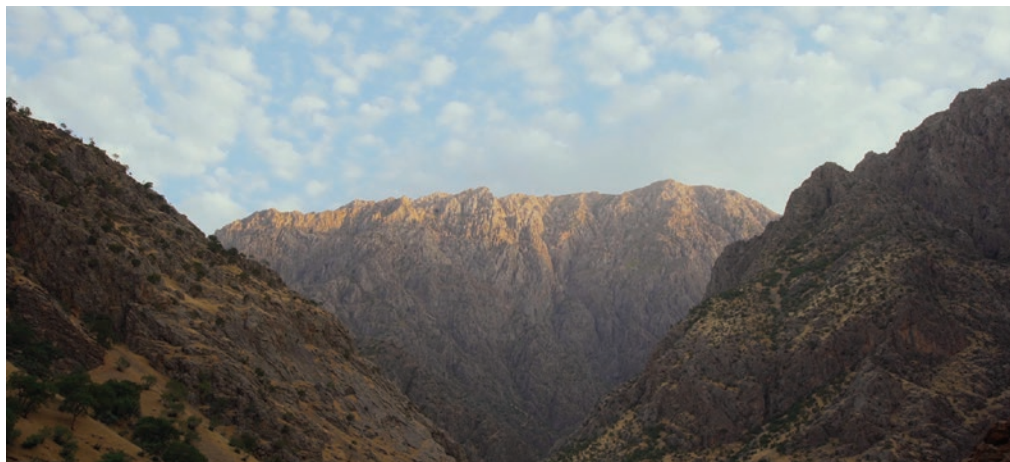
The Backpack of Wings: Modern Mythology

Hyeseon Jeong and Seongmin Yuk

NORTH AMERICAN PREMIERE | GERMANY | 2021 | DIGITAL | 23 MIN

ENGLISH WITH SUBTITLES

The Backpack of Wings: Modern Mythology conveys speculative future scenarios that are collisions and integrations between a bio-geo tracking technology for wild animals in scientific fields and an animism in seismic disaster myth in East Asia.



Landscape Suspended, Naghmeh Abbasi (2022). Video still.

April 26
6pm

Duration
91 min

Location
Innis Town Hall

Please join us for a conversation with the filmmakers after the screening.

Passages

Parastoo Anoushahpour, Rojin Shafiei, Naghmeh Abbasi, Siavash Yazdanmehr

Passages foregrounds the work for four Iranian filmmakers: Parastoo Anoushahpour, Naghmeh Abbasi and Siavash Yazdanmehr, and Rojin Shafiei. The works examine the political positioning of land, body and belonging in individual ways.

Where *The Time That Separates Us* considers the story of Lot's wife in deep time, focusing on the geographical and visceral consequences that linger today in both land and body, *Landscape Suspended* reflects on the Shaho Mountain—a place in Iranian Kurdistan of Iran which is home to both nomadic tribes called the Havar Nishins as well as Kurdish guerrillas. — انجا... / ... *There* depicts a woman at odds with the narrative of an ideal citizen as portrayed by the state while *A Flat Surface Higher than the Ground* places footage of people in Tehran's City Park, depicted as a heterotopic site within the broader socio-political context.

The works presented in *Passages* are a way through the traditions, myths, and contemporary frameworks that give credence to the ideological whims that disfavour those they target.

This program is created in solidarity with the people of Iran and in support of the ongoing Woman, Life, Freedom movement.

Copresented with



The Time That Separates Us

Parastoo Anoushahpour

JORDAN/PALESTINE/CANADA | 2022 | DIGITAL | 35 MIN

ENGLISH, ARABIC WITH ENGLISH SUBTITLES

The Time That Separates Us circles the story of Lot's wife and its related sites of mythology, focusing on ancient salt-rock formations found doubled across a contested border. In the process, the famed Pillar of Salt becomes a portal to face the contemporary Jordan Valley's heavily militarized border and complex infrastructures of tourism. Encoded within this highly mediated political landscape are the stigmatized realms of desire, sexuality, and gender.

آنجا ... / ... There

Rojin Shafiei

CANADIAN PREMIERE | CANADA | 2021 | DIGITAL | 7 MIN

PERSIAN WITH ENGLISH SUBTITLES

آنجا ... / ... *There* refers to an unknown country which the protagonist calls home. A borderless land with no features and nothing but soil. There is no architecture in this home, neither physically nor spiritually. The soil represents an entity that embodies the potential for growth. It refers to the country, Iran: a place of multifaceted possibilities.

Landscape Suspended

Naghmeh Abbasi

ONTARIO PREMIERE | CANADA/IRAN | 2022 | DIGITAL | 27 MIN

PERSIAN AND KURDISH WITH ENGLISH SUBTITLES

A visual interrogation of Shaho Mountain in Iran triggers many questions and explanations about its meaning. Using landscape as its approach, this film tries to uncover spatial justice by observing the living space of the nomadic people of Havar Neshins.

A Flat Surface Higher Than the Ground

Naghmeh Abbasi and Siavash Yazdanmehr

ONTARIO PREMIERE | IRAN | 2020 | DIGITAL | 22 MIN

PERSIAN WITH ENGLISH SUBTITLES

Narrated by a fictional character who finds refuge from a demonstration ended violently by militia forces in a park, the film offers a micro image of the sociopolitical climate in Iran and visualizes politics through different spaces of City Park, Tehran's first public park.

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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.

Our organization 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.

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We are pleased to collaborate with the Images festival on bringing to light what came from inside, an Indigenous response to CSV's Lo-Fi Sci-Fi commissions, and a re-screening of the Lo-Fi Sci-Fi videos themselves. Congratulations to all the artists.

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Cinematographer Rolla Tahir
Photo: Stan Williams

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Image: CA 285 – Interdisciplinary Studio: Collaboration/ Composition, Courtesy Irfan Brkovic.

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Artist and Curator Index

Naghmeh Abbasi is an artist and filmmaker who lives and works in Tehran and Montreal. She holds a bachelor's degree in Film, Video and Integrated media from Emily Carr University of Art and Design and an MA in Media Studies from The New School. Her practice has taken different forms ranging from photography, video, and installation to documentary/experimental film.
p. 86, 87

Gouled Abdishakour Ahmed is an Addis Ababa-based Somali visual artist, stylist, costume designer, and writer. Their work explores themes of memory and belonging through the lens of self-portrait photography and self-fashioning. Gouled's work deals with the notion of futurity, and is heavily aimed at envisioning new and equitable aesthetic futures for the Horn of Africa.
p. 64, 65

Udval Altangerel is a Mongolian filmmaker based between Ulaanbaatar and Los Angeles. In her work, she explores the themes of personal and national histories, language, and (home)land. Udval received her MFA in Film Directing from California Institute of the Arts.
p. 76, 77

Hangama Amiri is an Afghan Canadian feminist artist who works in painting, textiles, and video, weaving together stories based on memories of her homeland and her diasporic experience. She holds an MFA from Yale University, where she graduated in 2020 from the Painting and Printmaking Department. She received her BFA from NSCAD University, and was a Canadian Fulbright and Post-Graduate Fellow at Yale University School of Art and Sciences (2015–2016).
p. 29

Parastoo Anoushahpour is an artist originally from Tehran, now based in Toronto, who works predominantly with film, video, and installation. Her recent work has been shown at the Plugin ICA, Berlinale, MoMA, The Flaherty Film Seminar, Punto de Vista Film Festival, Sharjah Film Platform, Viennale, NYFF, TIFF, Images Festival, IFF Rotterdam, Oberhausen, Experimenta in Bangalore, and Media City. Since 2013, she has developed a shared practice with Ryan Ferko and Faraz Anoushahpour.
p. 86, 87

Manuela Gutiérrez Arrieta's artistic work began at the age of 15 when she started to obsessively capture her family. She made her first two short films, *Abismo* and *El mar lleva tu Nombre*, as a teenager. She currently studies Documentary at the ECAM film school in Madrid, where she discovered her interest in documentary, experimental cinema, and video art. *Cosas que no van a morir* was selected by the Cantabrian Film Commission for Cantabria en corto 2022.
p. 56, 57

Michael Balser was born in Fredericton, New Brunswick. He was a video maker, curator, producer, and AIDS activist. He was part of the experimental video and Super 8 scene in Fredericton and Ottawa before finally putting down roots in Toronto. He sadly passed away in Toronto in 2002.
p. 58, 59

Alana Bartol and Bryce Krynski (Mohkinstsis/Calgary) are moving image and interdisciplinary artists. Their independent and collaborative works examine resource extraction, settler-colonial agricultural systems, and the loss of biodiversity. They

often employ participatory, sensory experiences as a way to de-centre human perception. This is their first collaborative film.
p. 84

Pauline Blanchet is a film director and producer interested in urban areas in the midst of change. She explores the perceptions and effects of external forces such as digital infrastructure, corporate regeneration programmes, and international sporting events on local inhabitants. She is particularly interested in collaborative filmmaking methodologies in research.
p. 40, 41

Blinn and Lambert is the collaborative name of Nicholas Steindorf and Kyle Williams. The two Brooklyn-based artists, who met in the Yale MFA painting program, began working together in 2016 to expand their practice in optical media, special effects, video, and animation. Together, they have exhibited at Microscope Gallery in Brooklyn, NY; the American Academy of Arts and Letters in New York, NY; ArtSpace in New Haven, CT; and PIX Film in Toronto.
p. 75

Sofia Bohdanowicz is an award-winning filmmaker from Toronto. She is the founder of the production company *Maison du Bonheur*. She has had focuses of her work presented at BAFICI, Punto de Vista, Cinemateca de Bogotá, DocLisboa, and Festival du nouveau cinéma. In 2017, the Toronto Film Critics Association awarded her the Jay Scott Prize, and in 2018 she was nominated for the Rogers Prize for Best Canadian Film for her documentary *Maison du bonheur*.
p. 31

Filémon Brault-Archambeault is a multidisciplinary video artist whose work brings together visual arts, poetry, music, and cinema. Their work celebrates the ambiguity of queer existence as a way to question gendered structures of power. They are currently studying filmmaking at the Mel Hoppenheim School of Cinema in Tiothiake/Montréal.
p. 39

Zandashé Brown is a writer/director born and bred in southern Louisiana. Her work raises a Black femme lens to the tradition of Southern Gothic horror by exploring catharsis, spirituality, and Southern experience. She's a 2022 Sundance Screenwriters and Directors Lab fellow and one of Filmmaker Magazine's 25 New Faces of Independent Film for 2022.
p. 76, 77

Laura Moreno Bueno is interested in the transfiguration of audio-visual codes from digital or analogical media. She studies creation at the Elías Querejeta Zine Eskola in San Sebastián, where she researches body representation and delves into analogical processes. Her films have screened at the Ann Arbor Film Festival, Images Festival, FIC UNAM, (S8) Cinema Periférico, and others.
p. 46

Michael Caines is a New York and Toronto-based artist working in drawing, painting, film, and video. His work has been exhibited in commercial, public, and artist-run galleries in Canada, as well as commercial galleries in the US. His films and videos have screened worldwide, including an official selection at the Toronto International Film Festival.
p. 58, 59

Samay Arcentales Cajas is a Toronto-based queer Kichwa digital media artist and video designer 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, Xpace, Mayworks Festival, Tarragon Theatre, and TQFF, among others. Samay worked at Charles Street Video as program coordinator for four years and wears many tech hats working on projects across the country.
p. 3, 34

Claudio Caldini was born in the capital city of Argentina and has been making Super 8 experimental films since 1970. In 1971 he began his studies at the Centro Experimental del Instituto Nacional de Cinematografía (INCAA). He studied Modern and Audioperceptive Dance with Rolf Gelewski in São Salvador da Bahia and São Paulo (Brazil). He was the film and video curator at the Museo de Arte Moderno de Buenos Aires (MAMBA) from 1998 to 2004.
p. 74, 75

Burak Çevik founded Fol Cinema Society and curated experimental and arthouse film screenings. He was lecturer on non-fiction between 2018 and 2020 at Istanbul Bilgi University. His films *The Pillar of Salt* (2018), *Belonging* (2019), and *Forms of Forgetting* (2023) premiered at Berlinale Forum. His video works have screened at festivals such as the Locarno Film Festival, the Toronto International Film Festival, FID Marseille, and the New York Film Festival.
p. 31

Miryam Charles is a Haitian-Canadian director, producer and cinematographer living in Montreal. She has pro-

duced several short and feature films which have been presented in various festivals in Quebec and internationally.
p. 30

Karma Clarke-Davis was born in Trinidad and Tobago and has lived in Jamaica, Saskatchewan, and Montreal. Currently based in Toronto, she draws on her East Indian, African and Scottish heritage to create works which seek to blur boundaries (racial, sexual, cultural, psychological). She graduated from Concordia University in Studio Art with a degree that included the study of painting, drawing, video, sculpture, installation, and interrelated art.
p. 58, 59

Luísa Cruz is a filmmaker and producer. Born in Brazil, she has lived in many countries before settling down in Toronto. *Eclectic City* is her first film; since its production, she has gained interest in Latin American representation, migration, and filmmaking as a tool for exploring personal and collective memories.
p. 52, 53

Taina Da Silva is a Anishinaabekwe filmmaker from Grassy Narrows First Nation, and an undergrad in communications at the University of Winnipeg. Taina has worked on short documentary-style films that reflect growing up around environmental degradation and Indigenous activism.
p. 34, 35

Dirk de Bruyn is Associate Professor of Screen and Design at Deakin University, Melbourne, Australia. He has made numerous animations, performance, and installation work over the last 40 years. He was a founding member and past president of MIMA (Experimenta). Retrospective programs

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of his animations have been presented at Melbourne International Animation Festival (2016); Alternativa Serbia and Punto Y Raya in Karlsruhe, Germany (2016).
p. 74, 75

Dominique De Groen is a Belgian writer and artist. She has published four volumes of poetry, as well as fiction and essays. In her visual work, she remixes filmed images, found footage, and animation to explore themes such as ecology, popular and internet culture, and late-capitalist experience and affectivity.
p. 38, 39

Anja Dornieden and Juan David González Monroy are filmmakers based in Berlin. They work together under the moniker OJOBOCA. Together they practice Orrorism, a simulated method of inner and outer transformation. They have been members of the artist-run film lab LaborBerlin since 2010.
p. 74, 75

Franci Duran is a Chilean-Canadian experimental media artist who creates films, video installations, and 2D, photo-based, mixed-media works about history, memory, and violence. Franci has exhibited internationally at film festivals and venues including Edinburgh International Film Festival, International Film Festival at Rotterdam, HotDocs, Arkipel, Anthology Film Archives, Los Angeles Film Forum, John Hansard Gallery, and Gallery 44.
p. 51

TJ Ediger is an artist and filmmaker from Alberta, Canada. He has participated in exhibitions, festivals, and residencies across North America. His practice developed out of a rural

artist-run culture and a focus on interactive and public art. TJ is the former Technical Coordinator for the Liaison of Independent Filmmakers of Toronto, and is now the owner and operator of Pigeon Creek Camera.
p. 68

Sarah Edo is an emerging curator born and based in Toronto. Her work thinks through Black queer diaspora, desire, and materiality. Her creative pursuits are guided and grounded by her experiences in community work, collective study, and intentional relation-building. She holds a Masters in Gender Studies and is currently pursuing a PhD in Cultural Studies.
p. 3, 64

Nada El-Omari is a filmmaker and writer of Palestinian and Egyptian origin based in Montreal. She centers her practice and research interests on the intergenerational transmissions of memories, displacement and the stories of belonging and identity through a poetic, hybrid lens. Her films have recently been shown at Nuit Blanche Toronto, Les Instants Vidéo, NYU's Orphan Films Symposium, Belfast Film Festival, Palestine Cinema Days, Visions Cairo, Toronto Palestine Film Festival and on Shasha and Tenk.
p. 48, 49

Ufuoma Essi is an artist filmmaker from South East London. Her work revolves around Black feminist epistemology and the configuration of displaced histories. The archive forms an essential medium for her, exploring it to disrupt the gaps of historical narratives. Previous exhibitions and screenings include South London Gallery and Gasworks in London, Le Magasin CNAC, the Los Angeles Museum of Contemporary Art, Black Star Film Festival, and

Maysles Documentary Center.
p. 70, 71

Sameer Farooq is a Canadian artist of Pakistani and Ugandan-Indian descent. His interdisciplinary practice investigates tactics of representation to explore various forms of collecting, interpreting, and display. With exhibitions and screenings at institutions around the world, Farooq was longlisted for the 2018 Sobey Art Award, one of Canada's preeminent showcases for contemporary art.
p. 62, 63

naakita feldman-kiss (they/them) is a queer, multidisciplinary artist and writer of mixed heritage (settler in so-called "Canada"/ Caribbean/ Eastern European) who lives and works in Tio'Tia:Ke/ Mooniyang/Montreal. Their video works are available for distribution through Vtape.
p. 33

Dallas Fellini is a curator, writer, and artist living and working in Tkaronto/ Toronto. Their practice is invested in the dissolution of boundaries between different art forms and arts communities, community practice, trans and queer histories and futures, and archival practices. Dallas is a member of Crocus Collective and a cofounder of *Silverfish*, an arts publication devoted to interdisciplinary collaboration, skill-sharing, and cultivating ongoing dialogues between emerging artists and writers.
p. 54, 55

Sofía Gallisá Muriente is a Puerto Rican visual artist whose work resists colonial forces of erasure and claims the freedom of historical agency, proposing mechanisms for remembering and reimagining. She employs

text, image, and archive as medium and subject, exploring their poetic and political implications.
p. 62, 63

Gloria Gammer is a film director, screenwriter and media artist based in Berlin and Linz. Her work is concerned with the relationships between humans and between human and non-human others, often regarding imaginations of the future.
p. 56, 57

Jonilee Lynch Gerardo (she/they) is a multifaceted artist based in Toronto. She is passionate about visual storytelling that questions the stories of familial, romantic, and platonic relationships through the perspectives of female, queer, mental wellness, and immigrant identities.
p. 39

Yvette Granata is a media artist based in Detroit. She is Assistant Professor at the University of Michigan in the Department of Film, Television, and Media and the Digital Studies Institute. She works across multiple media including video art, animation, VR, and interactive installations. She sometimes designs hypothetical technological systems.
p. 56, 57

nala haileselassie is a multidisciplinary artist from Tkaronto completing her BFA in film studies at Toronto Metropolitan University. Working from the lineage of Black feminist film and experimental documentary, her research is focused on cultural and collective memory, and the relation between the two as a child of migrants. nala looks to rework narratives surrounding diasporic identities through complicating personal archival materials.
p. 64, 65

Born in Chicoutimi, **François Harvey** is a musician and filmmaker from the Quebec underground scene. His cinematic approach lies at the frontiers of direct cinema and experimental cinema. He is active in the independent film industry and teaches sound design at Cégep de Jonquière and Université du Québec à Chicoutimi (UQAC). He directed several experimental films under the banner of Post Grunge Production.
p. 52

Colleen Heslin is an artist and independent curator based in Vancouver. She has an MFA from Concordia University, Montreal, and a BFA from Emily Carr University, Vancouver. Her work explores medium crossovers between painting, sculpture, fibres, and photography. Heslin was the winner of the 2013 RBC Painting Competition and her work has been exhibited and published in Canada, the USA, and Europe. She founded The Crying Room Projects (1999–2014), which provided an open platform for emerging contemporary art in Vancouver's Downtown Eastside.
p. 29

Nicole Hewitt explores the possibilities of documentarian language inside a fictional structure, examining the specificities of the cinematic. For decades, she has made animated and experimental films which were regularly screened at international festivals and exhibitions. Apart from her visual art practice she does scientific research of contemporary art theories and practices. She holds a PhD in Fine Art from the Slade School of Fine Art in London. Her previous education includes an MA in Fine Art Media from the Slade, a BA in Visual and Performative Art from the Brighton Polytechnic Art College and a specialization in Animated Film at the Jiří Trnka Studio in Prague. Hewitt

teaches at the New Media Department of the Academy of Fine Arts, University of Zagreb.
p. 80

Nasrin Himada is a Palestinian writer and curator currently residing in Kingston, Ontario. They hold the position of Associate Curator at Agnes Etherington Art Centre.
p. 3, 72

Mike Hoolboom is a Canadian media artist and writer. He was schooled at the Funnel, Toronto's former underground movie palace, and has made more than 100 movies. His making is a practice, a daily application, an ongoing remixology. He is the author/co-editor of more than 30 books. There have been 20 international retrospectives of his work, and he has won more than 90 festival awards.
p. 58, 59

Onyeka Igwe is an artist and researcher working between cinema and installation, born and based in London. Through her work, Onyeka is animated by the question "how do we live together?", with particular interest in the ways sensorial, spatial, and non-canonical ways of knowing can provide answers to this question.
p. 64, 65

Asmaa Jama is a Somali artist and poet based in Bristol. They are the co-founder of Dhaqan Collective, a feminist art collective of Somali women, centring the voices of women and elders, and privileging co-creation and collaboration. In 2021, Jama was shortlisted for the Wasafiri Writing Prize, and long-listed to the National Poetry Competition. Jama is a Cave Canem 2021 Fellow.
p. 64, 65

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Maxime Jean-Baptiste is a filmmaker based between Brussels and Paris. He was born and raised to a French mother and Guyanese father in the context of the Guyanese and Antillean diaspora in France. His interest as an artist is to dig inside the complexity of Western colonial history by detecting the survival of traumas from the past in the present. His work focuses on archives and forms of reenactment to conceive a vivid and embodied memory. p. 62, 63

Hyeseon Jeong and Seongmin Yuk are an artist duo based in Cologne. They focus on the examination of new narratives through their audiovisual works. Their narratives address new eco-social structures by speculating on a hyper-connected environment where humans, nonhumans, and machines create an alternative planetary living. p. 84

Alger Ji-Liang (he/him) is an emerging interdisciplinary artist and filmmaker based on the unceded territories of the Squamish, Tsleil-Waututh, and Musqueam nations (Vancouver). Alger's works explore lived and shared experiences of navigating identity, grief, and space. Alger thinks a lot about kin, love, and (re)orientations. p. 77

Erin Johnson (1985, US) is a visual artist based in New York who *Film-maker Magazine* named one of 2022's "25 New Faces of Film." Her short films and immersive installations interlace documentary, experimental, and narrative filmmaking devices to interrogate notions of collectivity, dissent, and queer identity. Johnson received an MFA and Certificate in New Media from UC Berkeley in 2013 and attended Skowhegan School of Painting &

Sculpture in 2019. p. 82, 83

Terry Jones is a Haudenosaunee/Seneca filmmaker from the Seneca Nation territory in Western New York and is currently pursuing an MFA in film at York University in Toronto. Growing up on an American Indian reservation has given Terry a unique worldview. He has a passion for sharing Haudenosaunee history and culture through his works. It is his intention to engage his audiences' five senses through his work. p. 40, 41

Franz Kaka is a contemporary art gallery located in Toronto, Ontario. The gallery opened in 2016 as a project-based space, presenting exhibitions by emerging and established artists that privileged experimentation and risk-taking. In 2019 Franz Kaka began representing a number of the artists who had previously presented work with the gallery. In addition to its exhibition program, Franz Kaka regularly presents off-site projects through gallery collaborations and international art fairs. p. 7, 19, 69

Noor Khan is a community-engaged multidisciplinary artist, art director and producer. She was raised in Scarborough, born in Saudi Arabia, with roots in South Asia. She holds an M.F.A in Community Arts and a Certificate in College Teaching of Art from Maryland Institute College of Art (MICA), a Certificate in Digital Art from OCAD University, and has a B.A. in Community Development from University of Toronto. p. 48, 49

Gelare Khoshgozaran is an interdisciplinary artist and filmmaker whose work engages with the legacies of im-

perial violence. She uses film and video to explore narratives of belonging outside of the geographies and temporalities that have both unsettled our sense of home and made our places of affinity uninhabitable. p. 72, 73

A Tehran-born filmmaker and visual artist, **Bani Khoshnoudi** studied architecture, photography, and cinema at The University of Texas at Austin and was the in-studio artist at the Whitney Museum Independent Study Program. Her works, inhabited by displacement and uprooting, explore themes of exile, modernity and its effects, memory, and the invisible. Last year, she was awarded the prestigious Herb Alpert Award for the Arts in Film and Video. p. 70, 71

Noncedo Khumalo is an animator and filmmaker based in Montreal and raised in Swaziland and South Africa. She is largely interested in making Black queer art that humanizes our future and blends storytelling with the abstract. p. 65

Wonwoo Kim was born in Korea and currently lives in France. The artist poses questions about life and death in the everyday through various media. He asks about the moment and eternity through photography, the vanished scenery that remains in the mind through painting, and the vivid existential moment approaching in front of his eyes through moving images. Filmmaking, in particular, allows him to use these different mediums in one work. p. 32

Natalie King is a queer interdisciplinary Anishinaabe (Algonquin) artist,

facilitator, and member of Timiskaming First Nation. Natalie's multi-disciplinary practice includes community engagement, curation, and arts administration.

Natalie is currently a Programming Coordinator at Xpace Cultural Centre in Tkaronto.

Often involving portrayals of queer femmes, King's works are about embracing the ambiguity and multiplicities of identity within the Anishinaabe queer femme experience(s). King's practice operates from a firmly critical, anti-colonial, non-oppressive, and future-bound perspective, reclaiming the realities of lived lives through frameworks of desire and survival.

p. 54, 55

Kiêlo is a multidisciplinary artist whose sound and visual microcosms explore the heart of our *ma(g)ma*: intimate and collective memory.

p. 64, 65

Silvia Kolbowski's work focuses on questions of historicization, political resistance, and the unconscious. Her work has been exhibited in many international venues, including The Taipei Biennial and The Whitney Biennial. She has had one-person exhibitions at The Museum of Modern Art in Ljubljana, CCA Warsaw, The Secession in Vienna Kunsthaus Glarus and Toronto's Gallery 44.

p. 42, 43

Monae Kyhara is a newly emerging creative focused on an introspective style of multimedia filmmaking and cinematography. Having the opportunity to screen films at a variety of Texas establishments, such as BlueStar, Slab Cinema, and Mixology with Undiscovered Works, the UTSA graduate is hunting for the next opportunity for connection and improvement as she moves on to Syracuse University to

complete her MFA studies in Film and Media Arts.

p. 39

Cheryl L'Hirondelle (Cree/Halfbreed; German/Polish) is an award winning and community-engaged interdisciplinary media artist, singer/songwriter and critical thinker whose family is from Papaschase First Nation / amiskwaciyo wâskahikan (Edmonton) and Kikino Metis Settlement, Alberta. Her work investigates and articulates the intersections of nêhiyawin (Cree worldview) and contemporary time-place incorporating sound, Indigenous languages, music, and old and new technology.

p. 48, 49

Simone Lagrand is a poet, spoken word artist, and creative writing workshop facilitator. Her work is a long conversation with her motherland, Martinique. As a *yich déwò* (child from abroad) she constantly intends to build a creative biotope which questions her dual relationship with language (Creole and French) through the observation of intimate bonds such as love dialogues, eroticism, and also motherhood. Her poetry uses various media such as embroidery, sonic landscaping, or video. A former resident at Villa Albertine's program in Miami, she is expecting to start a residency at Tropiques Atrium Scène national in Martinique for 2023.

p. 64, 65

Jeremy Laing makes objects, spaces, and situations for embodiment and relation. Through the synthesis of craft, conceptual, and social modes, their work explores the interrelation and transitional potential of people and things, materials and meanings, and questions the normative logics of who and what matters, is valued, or not.

p. 29

Nyasha Laing is a documentarian, impact producer, writer and lawyer. Her independent storytelling – written and produced – explores identity, freedom and ancestral inheritance. It has been featured in an on the Pan-African Film Festival, Indie Memphis, Trinidad and Tobago Film Festival, WOMEX, Yes Magazine, BBC World Service and the Art Museum of the Americas. Nyasha is a graduate of Yale University and NYU School of Law.

p. 60

Chanelle Lajoie is a Queer Red River Métis Futurist and guest on Tiohti:áke Territory studying at McGill Law. Moving image invites balance in their life by honoring and engaging with the communities to which they belong. They are currently conducting research for the National Indigenous Media Arts Coalition (2021-22).

p. 76, 77

Helen Lee is a writer, film archivist, and currently the Special Projects Coordinator at the Liaison of Independent Filmmakers of Toronto, where she is co-organizing Analogue Resilience: A Film Labs Gathering.

p. 3, 19, 74

Kriss Li is a multimedia artist who creates films, installations, and conceptual projects that explore structures of power. Their work has been shown globally, including at DOC NYC, Oberhausen, and Vancouver International Film Festival. They work as a union organizer in their day job.

p. 52, 53

Born in Cape Town, South Africa, **Louise Liliefeldt** attended the Ontario College of Art. She is a cofounder of 7a*11d International Festival of Performance Art and has been actively

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co-organizing events in Toronto for over 30 years. Louise has presented her work throughout Canada, as well as in Chicago, Poland, and Turkey. During this time, she has produced performance art works where various notions of beauty and the attempt to slow time are manifested by way of metaphors, symbols, and physical actions.
p. 58, 59

Tanya Lukin Linklater's practice cites Indigenous dance and visual art lineages, structures of sustenance, and weather as an organizing force. She undertakes embodied inquiry and rehearsal in relation to scores and ancestral belongings in museums and elsewhere alongside dance artists, composers, and poets. Through collaboration, her work reckons with histories that affect Indigenous peoples' lived experiences, (home)lands, and ideas. She continues to write in relation to what she has come to call felt structures.
p. 48, 49

Mirjam Linschooten is a Dutch artist and cultural researcher living and working in Amsterdam. As a research artist, her work is concerned with tactics of representation, questioning the ways memory and history are constructed through various forms of collecting, interpreting, and display. Mirjam has participated in international residency programs and exhibited in Canada, Egypt, France, Morocco, Netherlands and Turkey. She completed her Bachelor at the Gerrit Rietveld Academy and her MA at the Dutch Art Institute.
p. 62

Keenan MacWilliam is a filmmaker, writer and artist who's distinct style

exudes an undeniable spontaneous quality. Her work, is both deeply personal and universal. Keenan brings into focus daily experiences that are often overlooked through subtlety and essence of gesture. Keenan has been commissioned by the SHED, The High-line, has shown work at the Geneva Biennial, and is a recipient of the CCA Grant in support of her autobiographical film.
p. 82, 83

Jann Madariaga is a Filipino multimedia-artist based in Cavite, Philippines. He creates visual art through digital means of design, film, photography, and illustrations. His work predominantly involves using the human form to tell melancholic stories of the human experience.
p. 64, 65

Susana Moreira Marques is a writer and journalist living in Lisbon. She has published two books of non-fiction and her work has been translated into several languages. Her new book, drawing on research and writing for the film *A Name For What I Am* comes out in April 2023.
p. 78, 79, 80

Xenia Matthews is an innovative film/visual artist whose work explores personal experiences of black womanhood, the body, and the soul—externalizing what often only exists internally. Her impactful work has been recognized by *Filmmaker Magazine* in "25 New Faces" and festivals like Sundance, NFFTY, and now Images. In the future, she seeks to create immersive installation experiences.
p. 76, 77

Declan McKenna is an experimental animator, based in Portland, Oregon.

His animations focus on materiality, queer identity, and the deconstruction of linear understandings of self.
p. 40, 41

Mariana Michaelis is a Brazilian filmmaker and writer from a small city in the heart of the Brazilian Midwest, Campo Grande. In 2019, she starred in the award-winning Colombian short film *Sunset Without Sun* (2020), and in 2021 she initiated her Bachelor's Degree at York University. *Anima Mea* (2022) is Mariana's debut short film.
p. 40, 41

Tyisha Murphy (they/them) is a film researcher and MA candidate in Film and Photography Preservation and Collections Management at Toronto Metropolitan University. Their practice and research interests are primarily in the access to and representation of visible minorities and queer works. They have previously been involved in projects as a student archivist in the Sexual Representation Collection at the Mark S. Bonham Centre (University of Toronto) and as part of a curatorial collective project between TMU and CFMDC (Canadian Filmmaker Distribution Centre).
p. 3, 40

Zinnia Naqvi (she/her) is a lens-based artist working in Tkaronto/Toronto. Her work examines issues of colonialism, cultural translation, language, and gender through the use of photography, video, the written word, and archival material. Recent projects have included archival and re-staged images, experimental documentary films, video installations, graphic design, and elaborate still-lives. Her artworks often invite the viewer to consider the position of the artist and the spectator, as well as

analyze the complex social dynamics that unfold in front of the camera.
p. 54, 55

Rosalind Nashashibi is a filmmaker and painter based in London. Nashashibi became the first artist in residence at the National Gallery in London (UK), after the program was re-established in 2020. She was a Turner Prize nominee in 2017, and represented Scotland in the 52nd Venice Biennale. Her work has been included in Documenta 14, Manifesta 7, the Nordic Triennial, and Sharjah 10. She was the first woman to win the Beck's Futures prize in 2003.
p. 44

Sheri Osden Nault is a Two-Spirit Michif artist whose work spans mediums including sculpture, performance, installation, and more—integrating cultural, social, and experimental creative processes. Through these processes they consider embodied connections between human and non-human beings, land-based relationships, and kinship sensibilities as an Indigenous Futurist framework. They are an Assistant Professor in Studio Art at Western University, a tattooer in the Indigenous tattoo revival movement, and they coordinate Gifts for Two-Spirit Youth.
p. 34, 35

Benny Nemer is a multidisciplinary artist, diarist, and researcher based in Paris. His practice mediates emotional encounters with musical, botanical, art historical, and queer cultural material, encouraging deep listening and empathic viewing. In his work you will encounter audio guides, bells, bouquets, ceramic vases, enchanted forests, folding screens, gay elders, glitter, gold leaf, love letters, imaginary

paintings, madrigals, megaphones, mirrors, naked men, private libraries, sex-changing flowers, sign language, subtitles, woodwinds, wrapping paper, and the voices of birds, boy sopranos, contraltos, countertenors, and sirens.
p. 58, 59

Tomonari Nishikawa's films explore the idea of documenting situations/ phenomena through a chosen medium and technique, often focusing on process itself. His films have been screened at numerous film festivals and art venues, including the Berlinale, Edinburgh International Film Festival, Hong Kong International Film Festival, International Film Festival Rotterdam, London Film Festival, Media City Film Festival, New York Film Festival, Singapore International Film Festival, and Toronto International Film Festival.
p. 74, 75

Yasmin Nurmig-Por is a curator and writer based in Toronto. She has held curatorial positions at the Art Gallery of Ontario, Walter Phillips Gallery, Global Affairs Canada, and Sheridan College, amongst other organizations. Recent projects include the Xiao Museum of Contemporary Art, Images Festival, the National Museum of Women in the Arts, Banff Centre for Arts, and Creativity, the Alberta Foundation for the Arts, and the Art Gallery of Guelph.
p. 3, 47

Born in South Korea and raised in the Philippines, **Onyou Oh** is a filmmaker whose works vary from abstract, experimental pieces to poetic, narrative shorts. She received her MFA in Film and Video from California Institute of the Arts and currently creates eclectic visual works from her studio, Luminous Flux.
p. 42, 43

Dianne Ouellette (she/her) is a Metis filmmaker, multimedia artist, curator, and educator. She has focused her lens on family, history, and identity for almost 30 years. Multimodal storytelling fulfills her media passion and continuing to encourage others by connecting people with stories is valuable to her artistic goals.
p. 84

Lydia Ourahmane is based in Algiers and Barcelona. Her research-driven practice links the personal, spiritual, and geopolitical, drawing on complex histories of colonialism to engage paradoxes of belief and ideas of displacement. Recent and forthcoming solo exhibitions include MACBA, Barcelona (2023), SMAK, Ghent (2022), Portikus, Frankfurt (2022), KW Institute of Contemporary Art, Berlin (2022), De Appel, Amsterdam (2021) and more.
p. 28

Preston Pavlis's work on canvas and fabric represents his interest in the fusion of painting and textiles as a means to explore narrative, form, and colour. Focused on poetic association and metaphor, the resulting works in oil, embroidery, and collage are personal charts for time and memory. Preston has exhibited across North America and currently lives in Halifax, where he is completing his studies at the Nova Scotia College of Arts and Design.
p. 29

Noelle Perdue is a writer, digital artist, futurist, and porn historian.
p. 54, 55

Marta Pessoa is a film director and director of photography born in Portugal. *A Name for What I Am* is her fifth film.
p. 78, 79

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Amanda Turner Pohan's interdisciplinary practice uses the body's complicated relationship to technology as source material. Through sculpture, video, sound, text, and performance, Pohan's practice is curious about the ways in which bodies are shaped, metabolized, and surveilled by digital technologies. p. 56, 57

Jagdeep Raina is currently a Fellow at the Core Program, Museum of Fine Arts Houston, and was previously a Paul Mellon Fellow at Yale University, a recipient of the 2020 Sobey Art Award, and a resident at the Skowhegan School of Painting and Sculpture. He received his BFA from Western University in 2013, and his MFA from the Rhode Island School of Design in 2016. He has exhibited extensively both internationally and across Canada. p. 17, 29

Mariano Ramis was born in San Pedro, Argentina. He is an image and sound designer in the Faculty of Architecture and Design at the Universidad de Buenos Aires. He is currently preparing a thesis on video montage using artificial intelligence. As an artist, he specializes in frame-by-frame experimentation of moving image recordings as well as mixed image transfer techniques. p. 42, 43

Becca Redden is a settler filmmaker based in Tiohti:ake/Montreal. Her work includes documentary and fiction, leaning into speculative futures. Her latest work—*Climate Futures*—explores Montreal under climate change from the perspective of community activists. Becca is invested in bringing all kinds of stories to the screen, particularly ones that uplift community. The Ceremony, co-directed with Taina Da Silva, is her first fiction short. p. 34, 35

Ruby Reding is an artist living in London. Through a gappy filmmaking and writing practice, her works consider the effects and histories of land enclosures, alongside a close attention to the textures of language, speculative fictions, and ecology. She has an MA in Visual Cultures from Goldsmiths, University of London and recently completed the alternative studio programme Conditions. Her works have been shown internationally. p. 38, 39

João Pedro Rodrigues is an internationally renowned Portuguese filmmaker. When he was 8 years old, his father gave him a pair of binoculars and he decided to become an ornithologist. He always travels with his binoculars, to foray into nature and watch birds. João Rui Guerra da Mata was born in Lourenço Marques, Mozambique. He spent his formative years in Macau, China. He has been working in cinema since 1995. p. 82, 83

Nora Rosenthal is a writer and filmmaker. She is presently in the final year of her MFA at York University, studying film production as an Ontario Graduate Scholar. Nora was selected for the 2022 Talent Lab at the Montreal International Documentary Festival, and is one of the artists in this year's RBC Emerging Artist Network at the Power Plant Contemporary Art Gallery. Her writing has appeared in *Momus*, MUBI's *Notebook*, and *The Editorial Magazine*. p. 3, 38

Suchana Saha is an animator and filmmaker based in Mumbai. She studied at SRFTI and has worked with Swiggy, Khatabook, UNDP, Khabar Lahariya, Reliance, Quest, and many more. Her

award-winning film *Maa Tuki* (2018) was selected for 51 international film festivals, including VGIK, IIT-Bombay, Simorgh, Dharamshala, and BISFF; Priyo Ami (2022) was awarded at the NFDC Film Bazar, Emami Art India, and was selected for IDSFFK, Busan, and IFFR. p. 40, 41

Camila Salcedo is an interdisciplinary artist, curator, and facilitator born in Venezuela and based in Toronto, working primarily in textiles, digital art, and community art practices. There are a few threads that run through her work including: camouflage as a way to blur lines and break down social assumptions; memory as an empowering tool for time travel and creating new speculative realities; and upcycling and recycling to piece together patchworks, both materially by reusing and mending textiles, and digitally by appropriating found audio and video footage. Camila is a co-founder of Colectivo Satelital. p. 54, 55

Sebastián Salfate is an artist, film director, and editor. He holds an BVA from the Catholic University of Chile and an MFA from the California Institute of the Arts. His works have been exhibited at venues such as the Museum of Contemporary Art (Santiago) and Kugler Space (Geneva). Salfate's films have been presented at Poitiers Film Festival, FIC Valdivia, and the Annual CPH Festival, amongst others. p. 47

Beatriz Santiago Muñoz is an artist based in San Juan, Puerto Rico whose expanded moving image practice is entangled with Boalian theater, expanded cinema, and feminist practices. She tends to work with non-

actors and improvisation. Her recent focus is on the sensorial unconscious of anti-colonial movements, everyday poetic thought, and feminist experiments. Recent solo exhibitions have taken place at Pivô in São Paulo and Argos in Brussels as well as the 34th São Paulo Biennial and the Momena Biennale in Montreal.
p. 66

Robert Seidel is interested in pushing the boundaries of abstracted beauty through cinematographic approaches, as well as ones drawn from science & technology. His award-winning projections, installations, and experimental films have been shown in numerous international festivals, art spaces, and museums.
p. 56, 57

Rojin Shafiei is an Iranian interdisciplinary artist/filmmaker living and working in Toronto. Rojin received her BFA in Intermedia from Concordia University in 2017 and is an MFA candidate in Film Production at York University. She has screened her work internationally. In 2019, she was the Venice Lands Art Prize candidate in Treviso, Italy. Her piece *I wait for the time* received the grand prize in the Startupfest/Artup-fest section in 2018.
p. 86, 87

Nadia Shihab is a filmmaker whose work explores the personal, the relational and the diasporic. Her feature film *Jaddoland* won five festival jury awards, and her work has screened at Cinema du Réel, DOXA, BlackStar, Camden, Kassel Dokfest, and Cairo International Film Festival.
p. 78, 79

Orit Ben Shitrit is a transdisciplinary visual artist, experimental filmmak-

er, choreographer, and educator. In her moving image work, she utilizes movement and bodies to implicate the powers that be: their mechanisms of domination, their effect, and their potential for violence. Orit's work has been exhibited across the US and internationally.
p. 56, 57

Katya Shyyan is a Ukrainian-Canadian filmmaker living in Vancouver. She recently completed her film education at Simon Fraser University, with a focus on writing, directing, and cinematography. Within her work she explores the hybrid usage of digital media with 16mm film and the discoveries that emerge.
p. 40, 41

Michael Snow worked in many mediums: film, photo-work, holographic work, music, bookworks, video, sound installation, sculpture, painting, and drawing. His visual artworks are broadly collected and have been exhibited worldwide, including solo exhibitions at the National Gallery of Canada, The Hara Museum in Tokyo, The Museum of Modern Art and the Centre Pompidou. His films have been shown extensively in festivals in London, New York, Rotterdam, and Berlin. They are held in such collections as the Oesterreichisches Filmmuseum in Vienna and the Royal Belgian Film Archives.
p. 19, 50

Lisa Steele is the co-founder of VTape and works in video, photography, film, and performance, as well as writing and curating on video and media arts. Lisa's videotapes have been extensively exhibited nationally and internationally at venues including the Venice Biennale, Kunsthalle Basel, the Museum of Modern Art, the National Gallery of Canada,

the Institute of Contemporary Art (Boston), the Vancouver Art Gallery, and the Long Beach Museum. Her videotapes are in many international collections. Lisa is a co-founder of VTape.
p. 3, 19, 33

Emma Steen is a Toronto-based curator and writer. Her area of interest lies in art and writing that explores intimacies, bodies, food, and gathering with feminist and anti-colonial intention. Her background includes extensive work in community arts organizing, arts administration, and supporting methods of institutional accountability. As a writer, Emma has contributed to multiple arts and culture publications, journals, and art galleries. She has also written, published, and edited zines and other unconventional publications.
p. 3, 54

Moraa Stump is a Kenyan Canadian artist and maker. Using textile techniques, Stump's practice repurposes mixed media and materials to make 2D images and soft sculptures. Moraa's work seeks to widen the scope of possibility and imagination when confronting the themes of race, physical space, and safety. Having grown up in Tanzania, Mozambique, and Swaziland, Stump moved to Toronto 10 years ago. This marked the beginning of her adulthood, and her relationship to a Black identity. Relearning and contextualizing herself to a North American lens has been a constant source of inspiration and questioning that fuels and excites her work.
p. 29

Kalpna Subramanian is an artist-filmmaker and scholar of experimental film/media. Her films have been showcased in several international festivals and have received various

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awards. Her doctoral research in the Department of Media Study at the University at Buffalo explores the breath in cinema through a transcultural and interdisciplinary lens.
p. 42, 43

Brahim Tall is an artist with Belgian, Senegalese, and Dutch roots. In 2017 he started studying photography at LUCA School of Arts in Brussels, where he built the foundation of his practice: working mainly around identity and representation. In 2022 he graduated with his latest project, *Tukuleur*, which won a VAF Wildcard.
p. 38, 39

Karan Suri Talwar is a filmmaker, arts enabler and founder at Harkat Studios, an interdisciplinary arts studio, film lab and alternative performance space based in Mumbai. His work involves working with his hands, making films and installations, and devising new ways of seeing.
p. 76, 77

Alisi Telengut is a Canadian artist of Mongolian origin. She creates animation frame-by-frame under the camera with mixed media to generate movement and explore handmade and painterly visuals for her films. Alisi is a Canadian Screen Award nominee and a Québec Cinéma Awards – Prix Iris winner in Best Animated Film. Her work received multiple international awards and nominations, including Best Short Film at the Stockholm Film Festival, Best Animated Film at the Mammoth Lakes Film Festival and the Brussels Independent Film Festival, as well as a Jury Award at the Aspen Shortsfest.
p. 64, 65

Ghislan Timm is an experimental filmmaker and visual artist based in

Tkaronto. They are currently studying Integrated Media at OCAD University and have shown works both locally and internationally. They are influenced by their Afro-Caribbean heritage, Afrofuturism, sound, and cinema, frequently appropriating archival film and imagery to create collages and shape non-linear narratives that reflect on their multicultural queer identity, mythologies, and romanticization of home and homecoming.
p. 64, 65

Leila Timmins is the Senior Curator at The Robert McLaughlin Gallery in Oshawa, Ontario.
p. 3, 19, 29

Judith Tinkl has been a fibre artist for over forty years and a freelance teacher, exhibit organizer, and a volunteer. Actively exhibiting since 1982, Judith became a faculty member at the Ontario College of Art in 1990 and was subsequently an Assistant Dean for eight years, and then Associate Professor, retiring in 2009. She has exhibited extensively across North America and runs Tinkl's Gallery with her family out of her home in Sunderland, Ontario.
p. 29

Gautam Valluri is an artist working with film. He explores the relationship between architectural spaces and personal histories through the materiality of celluloid. His work has exhibited at the Institute of Contemporary Art in London, the Cinematek in Brussels, Barcelona's CCCB, the Museu do Arte Moderna in Rio de Janeiro, Seoul's Korean Film Archive and at various film festivals including the International Film Festival Rotterdam and BFI London Film Festival. He lives and works in Paris.
p. 70, 71

Chaoqun Wang is a Chinese filmmaker who likes to find the root of her stories in reality, and to explore the boundaries of her creativity. Her short films have won accolades and premiered in film festivals around the world. She is currently a student of MFA Film Directing at Columbia University.
p. 40

Anureet Watta is a poet and filmmaker. Their works explore queerness outside of the omnipresent heteropatriarchal gaze. Their first film, 'Kinaara' was made on a zero budget, and their second short, 'Oranges in the Winter Sun' was produced by Lotus Visual Productions. They hope to make their third short this year. Currently they are a part of the Writer's Ink Screenwriting Lab where they are developing their first feature.
p. 82, 83

Elizabeth M. Webb is an artist and filmmaker originally from Charlottesville, VA. Her work is invested in issues surrounding race and identity, often using the lens of her own family history of migration and racial passing to explore larger, systemic constructs. She has screened and exhibited in the U.S., United Kingdom, Canada, Japan, Ecuador, Singapore, Switzerland, Mexico, Spain, Austria, Norway and Germany and was a recipient of the inaugural Allan Sekula Social Documentary Award.
p. 48, 49

Joyce Wieland (1930–1998) began her career as a painter in Toronto before moving to New York in 1962, where she soon achieved renown as an experimental filmmaker. The 1960s and 1970s were productive years for Wieland, as she explored various materials and media and as her art became assertively political, engaging with nationalism,

feminism, and ecology. She returned to Toronto in 1971. In 1987, the Art Gallery of Ontario held a retrospective of her work. Wieland was diagnosed with Alzheimer's in the 1990s, and she died in 1998.

p. 29

Blake Williams was born and raised in Houston, Texas, and currently lives and works in Toronto. He earned his Bachelor of Fine Art at Tufts University's School of the Museum of Fine Arts in Boston, studying there under filmmaker Louise Bourque, sculptor Mags Harries, and video artists Mary Ellen Strom and Les LeVeque. Blake's films have screened at Wavelengths (Toronto International Film Festival), Pacific Film Archive, and the Festival de Cannes' Short Film Corner.

p. 31

Ayam Yaldo is an interdisciplinary artist based in Tiohtiá:ke/Montréal. She holds a Bachelor of Fine Arts degree in Studio Arts and a Master of Fine Arts from Concordia University in the department of Intermedia.

p. 69

Siavash Yazdanmehr is a filmmaker who lives and works in Tehran. He holds a bachelor's degree in geology from Azad University and took a master class in documentary and experimental film with Kamran Shirdel at the Mahe- Mehr Institute of Art and Culture in Tehran.

p. 86, 87

Müge Yıldız is a Turkish artist-filmmaker based in Finland. She works mainly with analogue images, employing a shooting method she calls "being a ghost." While her films investigate themes based on psychogeography, archaeology and

philosophy, her installations explore cinema's objectness.

p. 70, 71

Hao Zhou is a filmmaker from southwest China, focusing on queer films with experimental leanings. Zhou's past work includes the narrative feature *The Night* (2014), experimental documentary *Frozen Out* (2021), and short doc *Here, Hopefully* (2023).

p. 38, 39

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, history, ancestral wisdom and healing. Having moved between Tkarón: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.

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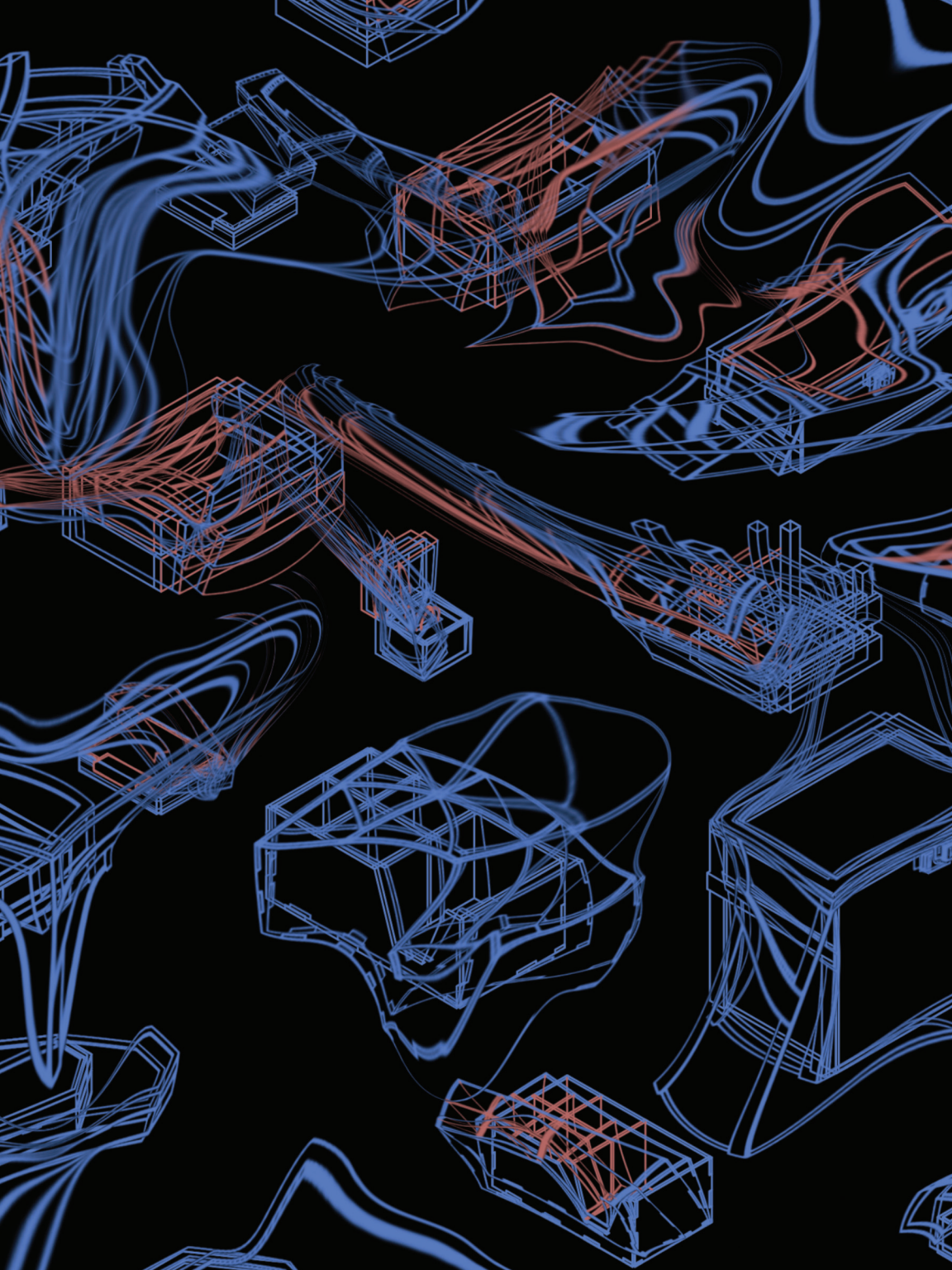
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