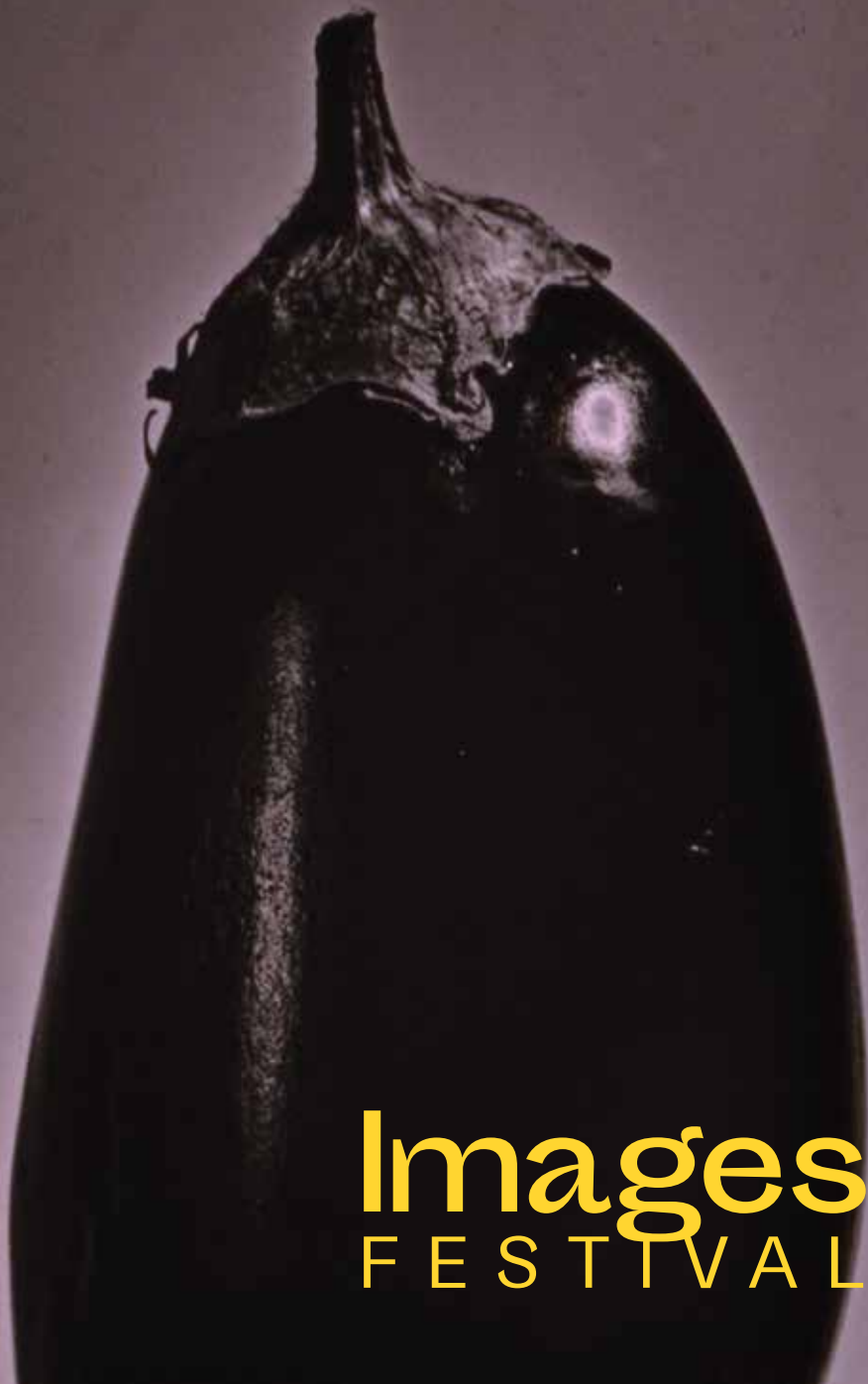


EXPANDING MOVING IMAGES SINCE 1988

APRIL 16-22, 2020



Images
FESTIVAL



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Images Festival would like to acknowledge

The land on which we gather and organize is the territory of the Anishinaabe, the 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 people.

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 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 the Images Festival 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 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.

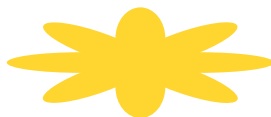


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28–45	OFF SCREEN
54–91	ON SCREEN, LIVE, Public Programming & Education
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Festival
Information
& Index



ON Screen



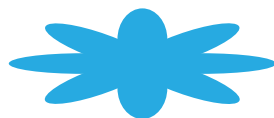
Spotlight
Interview



OFF Screen



Education
& Public
Programming



LIVE

Highlights



OFF SCREEN • Xpace • behind the curtain •
April 10–May 9 • cultivated by
Morgan Sears-Williams • p.37



LIVE • Keynote Lecture • Girish Shambu •
April 20 • p.76–77



OPENING NIGHT • maṭni • towards the
ocean, towards the shore • April 16 • p.56



ON SCREEN • Mere Feelings (These
Feelings are not a Joke) • APRIL 21 • p.82



OFF SCREEN • Vtape • Ayo Akingbade •
April 15–May 5 • p.40–41



OFF SCREEN • Tangled
• Thaumaturgy • March
13–April 24 • p.30



LIVE • TSV •
Tiara Roxanne •
APRIL 18 • p.65



Closing Night • Nimtoh (Invitation) • April 22 •
p.90–91

Full Festival Schedule

DATE	TIME	EVENT	VENUE
SAT / MAR 21	2PM	TALK • Silvia Kolbowski in conversation with curators p.32	Gallery 44
SAT / APR 4	2PM	SCREENING + TALK • Luther Konadu: Camerawork p.36	Hamilton Artists Inc
FRI / APR 9	7PM	SCREENING + TALK • Ayo Akingbade: No News Today in conversation with King Street Tenants United p.40–41	Workers Arts & Heritage Centre
TUE / APR 14	6PM	WORKSHOP • On Applying Political Pressure with Friends of Chinatown Toronto p.38	Critical Distance Centre for Curators
APRIL 16–22 • RESEARCH FORUM led by ALMUDENA ESCOBAR LÓPEZ. Supported by VUCAVU.			
THU / APR 16	2PM	Tour of <i>Postcards from the Antipodes</i> with curator Shani K. Parsons p. 42	Toronto Media Arts Centre (TMAC)
THU / APR 16	8PM	OPENING NIGHT • maŋni — towards the ocean, towards the shore p.56	Innis Town Hall
THU / APR 16	10PM	AFTER PARTY • Myst Milano	Unit 2
FRI / APR 17	12PM	SCREENING + TALK • COUSIN p.57	Innis Town Hall
FRI / APR 17	4PM	SCREENING • Thaumaturgy: 4 Elements p.30	Innis Town Hall
FRI / APR 17	6:30PM	FEATURE • CANADIAN SPOTLIGHT: Skawennati p.58	Innis Town Hall
FRI / APR 17	10PM	LIVE • Johanna Hedva: Black Moon Lilith in Pisces in the 4th House. Co-presented with <i>Postcards from the Antipodes</i> p.64	Toronto Media Arts Centre (TMAC)
FRI / APR 17	11PM	AFTER PARTY • Rosina Kazi and Ceremonies ft. DJ Crip Time. Co-presented with crip rave™ collective.	Toronto Media Arts Centre (TMAC)
SAT / APR 18	12PM	401 RICHMOND GALLERY TOUR with Toronto-based independent curator Marsya Maharani.	Meet in The Commons at Noon
SAT / APR 18	1–6PM (LOOP)	Begone Dull Care: Nine Abstractions and Fables by Evelyn Lambart p.44–45	MOCA Toronto
SAT / APR 18	1:30PM	TALK • CANADIAN SPOTLIGHT: Skawennati p.58	Bachir/Yerex
SAT / APR 18	4PM	LIVE • Tiara Roxanne: Red p.65	Trinity Square Video
SAT / APR 18	6:30PM	SHORTS • Good Look Now p.66–67	Innis Town Hall
SAT / APR 18	8:30PM	FEATURE • That Cloud Never Left p.68	Innis Town Hall
SAT / APR 18	10PM	AFTER PARTY • Live Cinema by Miko Revereza Co-presented with Western Front	The Baby G
SAT / APR 18	11PM	AFTER PARTY • Raf Reza	The Baby G
SUN / APR 19	1–6PM (LOOP)	Begone Dull Care: Nine Abstractions and Fables by Evelyn Lambart p.44–45	MOCA Toronto
SUN / APR 19	4PM	TALK • God is an Asphyxiating Black Sauce: Johanna Hedva in conversation with Patrick Staff Co-presented with <i>Postcards from the Antipodes</i> p.69	Innis Town Hall
SUN / APR 19	6–10PM	PUBLICATION LAUNCH • behind the curtain p.37	Xpace Cultural Centre
SUN / APR 19	6:30PM	SHORTS • Slippery Study p.70–71	Innis Town Hall
SUN / APR 19	8:30PM	SHORTS • People on Sunday p.72–73	Innis Town Hall
MON / APR 20	4PM	TALK • Tiara Roxanne p.34, 65	Bachir/Yerex
MON / APR 20	1PM	LIVE • Justin Barton + Mark Fisher: On Vanishing Land Co-presented with <i>Postcards from the Antipodes</i> p.74	Array Space
MON / APR 20	5PM	SHORTS • The Counter-Image p.75	Innis Town Hall
MON / APR 20	6:30PM	KEYNOTE LECTURE • Girish Shambu: Manifesto for a New Cinephilia p.76–77	Innis Town Hall
MON / APR 20	8:30PM	SHORTS • My Lovely Lunarite p.78–79	Innis Town Hall

TIME	TIME	EVENT	VENUE
TUE / APR 21	12PM	TALK • Morgan Sears-Williams p.37	Bachir/Yerex
TUE / APR 21	2PM	SCREENING + WORKSHOP • Ayo Akingbade: No News Today. Followed by Tenant's Rights workshop with Piera Savage. Co-presented with Xpace Cultural Centre p.40–41	Bachir/Yerex
TUE / APR 21	5PM	SHORTS • Arms-Length p.80–81	Innis Town Hall
TUE / APR 21	6:30PM	SHORTS • Mere Feelings (These Feelings Are Not a Joke) p.82	Innis Town Hall
TUE / APR 21	8:30PM	FEATURE • Morgan Quaintance p.83	Innis Town Hall
WED / APR 22	12PM	TALK • Morgan Quaintance p.83	Bachir/Yerex
WED / APR 22	3PM	SHORTS • Julia Feyrer: Broken Clocks p.84–85	Innis Town Hall
WED / APR 22	5PM	SHORTS • In Activity p.86–87	Innis Town Hall
WED / APR 22	6:30PM	STUDENT PROGRAM: in support of sex work p.88–89	Innis Town Hall
WED / APR 22	8:30PM	CLOSING NIGHT • Nimtoh (Invitation) p.90–91	Jackman Hall
WED / APR 22	11PM	AFTER PARTY • Babygirl	Unit 2
SUN / APR 26	2PM	Ann Cvetkovich on Jess Dobkin. Cvetkovich discusses Jess Dobkin's Wetrospective using the exhibition as a framework to discuss the role artists play in creating counter-archives p.39	Art Gallery of York University
WED / APR 29	6PM	TALK • Jess Dobkin Join us for an intimate discussion with Jess Dobkin about her work, her interest in the inner- and afterlife of performance art, and the concept of the archive as a portal... p.39	Art Gallery of York University
FRI / MAY 1	6PM	TALK • Ricarda Roggan p.33	Goethe-Institut Toronto
TUE / MAY 12	8PM	PERFORMANCE • Karen Finley & Jess Dobkin performance lecture. FADO Performance Art Centre hosts a new performance-lecture by Finley followed by a conversation with Dobkin p.39	The Gladstone Hotel
SUN / MAY 24	12–5PM	CONTEMPORARY BUS TOUR • Meet at The Gladstone Hotel (1214 Queen Street W) for bus to see Jess Dobkin's Wetrospective at AGYU p.39	The Gladstone Hotel > Art Gallery of York University (AGYU)
STAY TUNED		IMAGES FESTIVAL YOUTH ART TOUR Images Festival welcomes Toronto-area youth to discover our contemporary visual arts exhibitions in this exciting and accessible tour! Visit imagesfestival.com for more information. Supported by TIFF Next Wave.	

For venue address and accessibility information, visit p.6–8
 For Opening Receptions, visit p.29

**Community
 Feedback Session**
FRI, MAY 1, 5–7PM

AT THE COMMONS

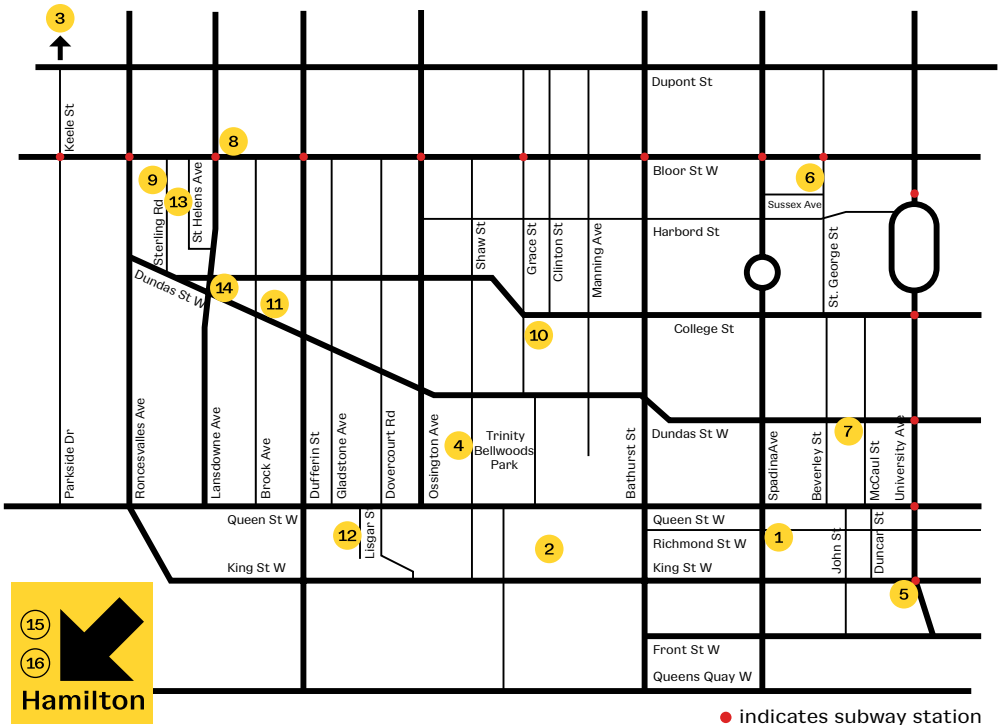
(4TH FLOOR AT
 401 RICHMOND
 ST WEST)

Map of Venues & Accessibility

Images Festival is committed to providing an accessible Festival and continues to work to reduce the barriers to participation in our events. The interconnected aims we prioritise for our community—our artists, audiences, volunteers, partners and staff—are the reduction of physical and financial barriers, and an increase to our mental health 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 within our resources, and building upon it to offer even greater access in the future. Access is an evolving process and things may shift and change: services may become available following the publication of the catalogue. We will communicate 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 questions be sure to come see a member of our team, call us at 1 416 971 8405, or email our Operations Director Barbora Racevičiūtė at barbora@imagesfestival.com. Please also be sure to refer to our **Code of Conduct** on the first page of the catalogue.

Map of Venues & Accessibility



● indicates subway station

1 401 Richmond St West
Toronto, ON M5V 3A8

Bachir/Yerex
Presentation Space
Suite 440

Tangled Art + Disability
Suite 122
TUE–SAT: 12–5PM
SUN, MON: CLOSED

Gallery 44
Suite 120
TUE–SAT: 11AM–5PM
SUN, MON: CLOSED

Trinity Square Video
Suite 121
TUE–FRI: 10AM–6PM
SAT: 12–6PM
SUN, MON: CLOSED

Vtape
Suite 452
MON–FRI: 10AM–5PM
SAT, SUN: CLOSED

YYZ Artists' Outlet
Suite 140
TUE–SAT: 11AM–5PM
MON–SUN: CLOSED
—
Street level entrance,
ramp, elevator, automatic

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

2 Array Music
155 Walnut Ave,
Toronto, ON M6J 3W3

—
No street level entrance,
ramp and elevator
available, entrance
door width 32"+ no
automatic doors. Gender
neutral accessible (32"+)
washrooms, no automatic
door. No accessible
parking on site.

Venues & Accessibility

3 Art Gallery of York University

8 Accolade East Building, York University, 4700 Keele Street, Toronto, ON M3J 1P3
MON, TUE, THU, FRI: 10AM–4PM
WED: 10AM–8PM
SUN: 12–5PM
SAT: CLOSED

—
Street level entrance, ramp, automatic doors, door width 32"+.
Gendered accessible washrooms, stall, accessible via an elevator to basement, no automatic door.
Accessible parking available on site.

4 Critical Distance

180 Shaw St #302, Toronto, ON M6J 2W5
WED, THU, FRI: 12–6PM
SAT, SUN: 11AM–5PM
MON, TUE: CLOSED

—
No street level entrance, ramp and elevator available, automatic doors, door width 32"+.
Gendered multi-stall and single stall family washrooms, not accessible (–32" wide), automatic doors.
No accessible parking on site.

5 Goethe-Institut Toronto

100 University Ave, Toronto, ON M5J 1V6
MON: 5:30–8PM
TUE: 1–8PM
WED, THU: 3–8PM
SAT: 9:30AM–1:30PM
FRI, SUN: CLOSED

—
Street level entrance is level, elevator, no automatic doors, door width 32"+.
Gendered accessible (32"+) washrooms, stalls, no automatic doors.
No accessible parking on site.

6 Innis Town Hall Theatre

2 Sussex Ave, Toronto, ON M5S 1J5

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

Innis Town Hall will have a **Chill Space** for the duration of the festival. We define a Chill Space as a semi-private space meant for folks who need to step out of the cinema during a program. iPads playing the work in the cinema in real time will be available.

This space is intended for decompression, and as such we request that noise be kept to a minimum. A library on the second floor of Innis Town Hall can be used for anyone needing a fully quiet space. A volunteer will be available at the Chill Space to answer any questions throughout the festival.

7 Jackman Hall

317 Dundas St W, Toronto, ON M5T 1G4

—
Street level entrance, elevator and ramp available, door width 32"+, automatic doors.
Gendered accessible (32"+) washrooms: stalls, automatic door. 2 wheelchairs available for visitors. 4 wheelchair seats in cinema.
No accessible parking on site.

8 Mercer Union

1286 Bloor St W, Toronto, ON M6H 1N9
TUE–SAT: 11AM–6PM
SUN, MON: CLOSED

—
Street level entrance, door width 70", no automatic door. Gender neutral single occupancy accessible (32"+) washrooms, no automatic doors.
No accessible parking on site.

Venues & Accessibility

9 Museum of Contemporary Art Toronto

158 Sterling Rd #100,
Toronto, ON M6R 2B7
MON, WED, THU, SAT,
SUN: 11AM–6PM

FRI: 11AM–9PM

TUE: CLOSED

—

Street level entrance with
ramp, automatic doors,
elevators available, door
width 32"+.

Gender neutral accessible
(32"+) washrooms, stall,
automatic door.

No accessible parking
on site.

10 shell

13 Mansfield Ave,
Toronto, ON M6J 2A9
Sundays 12–5PM and by
appointment

—

Street-level entrance, door
width 32" + accessible
entrance.

No washrooms.

No accessible parking
on site.

11 The Baby G

1608 Dundas St W,
Toronto, ON M6K 1T8

—

Street level entrance, with
steps up to entrance.

No ramp or elevator.

Gender neutral single
occupancy accessible
(32"+) washrooms.

No accessible parking
on site.

12 Toronto Media Arts Centre

32 Lisgar St, Toronto,
ON M6J 0C9

MON–FRI: 10AM–6PM

SAT, SUN: CLOSED

—

Street level entrance, ramp
and elevator available
(entering Lisgar Park),
automatic doors 32"+.

Gender neutral accessible
(32"+) washrooms, stalls,
no automatic doors.

Accessible parking
available underneath the
building.

Childminding is not
available.

A Care Attendant

will be available at TMAC
throughout all the events
on Friday, April 17. (see
p. 64) Care Attendants
are dedicated individuals
who assist folks with their
personal care and mobility
needs.

13 Unit 2

163 Sterling Rd
Toronto, ON M6R 2B2

—

Street level entrance, ramp
available, no elevator,
entrance door width 32"+,
no automatic doors.

Gender neutral single
occupancy accessible
washroom (32"+), no
automatic doors.

No accessible parking
on site.

14 Xspace Cultural Centre

303 Lansdowne Ave
Unit 2, Toronto, ON
M6K 2W5

TUE–SAT: 12–6PM

SUN, MON: CLOSED

—

Street level entrance with
no steps, no ramp, door
width 35", no automatic
doors.

Gender neutral single
occupancy accessible
(32"+) washrooms.

No accessible parking on
site.

Venues & Accessibility

- | | | |
|---|--|---|
| <p>⑮ Workers Arts and Heritage Centre
51 Stuart St, Hamilton,
ON L8L 1B5
SUN, MON, TUE: CLOSED
WED, FRI, SAT:
10AM–4PM</p> <p>—
Street level entrance,
ramp and elevator avail-
able, door width 32"+,
automatic doors.
Gendered (with trans</p> | <p>friendly signage during
events) accessible (32"+)
washrooms, automatic
doors, stalls.
Accessible parking
available on site.</p> | <p>—
Street level entrance,
ramp available, en-
trance door width 60"+,
automatic doors.
Gender neutral single
occupancy accessible
(32"+) washrooms, no
automatic door.
No accessible parking
on site.</p> |
| <p>⑯ Hamilton Artists Inc.
155 James Street
North, Hamilton ON
L8R 2K9
WED–SAT: 12–5
FRI: 12–6</p> | | |

Vibrotactile Technology by Vibrafusion Labs converts low-end audio frequencies into haptic vibrations which are registered through belts, pillows and floor panels. There will be 6 belts, 8 pillows, and 3 vibrotactile floor components with ramps available for audience members to experience this screening through the sense of touch. It will be available at all ON Screen programs presented at Innis Town Hall on Wednesday, April 22, and featured during Julia Feyrer's program Broken Clocks. see p.84

Creative Audio Description is a poetic application of described video. It will be featured during Julia Feyrer's program Broken Clocks. see p.84

At Images Festival, a **Relaxed Screening** provides dim lighting throughout the film as well as in-cinema volunteers to provide additional assistance to folks with access needs. Audience members are welcome to come and go, move around, and make noise throughout the program. We invite our audiences to come and go as is comfortable for them throughout all our programs.

An **Active Listener** is an actively engaged individual focused on the speaker. The listener remembers, questions, reflects, clarifies and summarizes what they have heard the speaker say with a present, positive attitude, and an open mind as they follow the speaker along. The goal of active listening is mutual understanding. An Active Listener will be present during a number of programs: see individual program pages.

Getting Your Tickets

ON SCREEN PROGRAMS

\$12 general admission
\$6 students/seniors/underemployed

OPENING NIGHT, CLOSING NIGHT

\$15 general admission
\$10 students/seniors/underemployed

SPECIAL EVENTS

\$20 general admission
\$15 students/seniors/underemployed

PAY WHAT YOU CAN EVENTS

\$5–15 suggested donation

PUBLIC PROGRAMS AND EDUCATION

(See p.4–5 for more details)
FREE

To reserve spaces for your
class or group, contact:
images@imagesfestival.com

All ticket prices include HST.

**Images Festival is a charity. We welcome
charitable donations at all venue box offices,
or online at canadahelps.org. Charitable
registration number is #12741 8762 RR0001.**

STATEMENT ON AGE RESTRICTION

Admittance to all screenings is restricted to those 18 years of age or older. Images Festival believes in freedom of artistic expression and is against discrimination on the basis of age. However, under the Ontario Theatres Act, film and video festivals are required to adopt a blanket adult rating in order to hold public screenings without having to submit all works for prior classification. Film and video are the only forms of expression subject to this kind of censorship system in Ontario. Images Festival complies with the Ontario Theatres Act under protest.

ADVANCE TICKETS

Advance tickets are available online at
imagesfestival.com starting March 6, 2020

SAME DAY TICKETS

Same day tickets (if available) will go on sale at the appropriate venue starting one hour before the event. Cash and credit cards accepted.

MEMBERSHIP/FESTIVAL PASS

\$60 (General Admission)

\$40 (Students/Seniors)

- ONE Festival Pass
- ONE limited edition Images tote bag
- Preferred box office privileges (reserved tickets for passholders until 15 minutes before curtain)

Our LIVE presentation of Johanna Hedva's [Black Moon Lilith in Pisces in the 4th House](#) is not included in your Festival Pass. Individual tickets are available online March 6, 2020

HOW TO ORDER YOUR FESTIVAL PASS

IN PERSON: at the Box Office during the festival

EMAIL: membership@imagesfestival.com

ONLINE: www.imagesfestival.com/membership

PAYMENT: Visa, Mastercard,
American Express, PayPal

*Some restrictions apply.

Festival Passes unfortunately do not guarantee admission to every presentation. Please see individual programs for more details regarding festival pass restrictions.

Vouchers redeemable beginning April 16, 2020 at the Advance Box Office. While admission with a voucher is FREE, it doesn't guarantee you a seat. We recommend arriving at least 30 minutes before the scheduled start time to redeem vouchers.

Welcome



It's an honour and a pleasure to welcome you to the 33rd Edition of Images Festival!

One thing has become clear to me since I arrived at Images last September: for all of its histories and traditions and deeply rooted values, Images has the potential to provide something different every year. When we talk about “expanding” the moving image, we mean creating environments that respond to our audience's needs and feedback, but that also provide the opportunity to engage with truly captivating and challenging media artworks in new (or renewed) ways.

Images Festival can be surprising that way: its significance to Toronto's artistic landscape is fixed, and yet it remains open to flux. It exists as a place to discover and celebrate incredible work from countless artists exhibited across our galleries, cinemas, performance sites, workshops, and party spaces. It exists for our audiences, who engage with and provide generous responses to the contexts and implications of the works we present. It exists thanks to the collaboration and support of our community organizations, partners, colleagues, members, funders, and sponsors, many of whom have supported us for decades, and all of whom are integral to the festival's ongoing success. And most of all, Images exists because of the tireless efforts of an extremely talented and dedicated team of staff members, board members, and volunteers, who give it new meaning every year.

Images means something different to everyone: What will it mean to you?



Samuel La France
Executive Director



In 2009, Artistic Director Pablo de Ocampo began his welcome letter with this anecdote. “I’m often asked, ‘what’s the theme of the festival this year?’ and my usual cheeky answer is ‘showing good work!’”

A decade later, it’s one that I encounter as well and my answer has been “Images doesn’t usually have themes, but it has priorities.” We prioritize the opportunity to gather artists and moving image works that express strength when it comes to inviting audiences to engage critically with patterns of working and looking. Images is concerned with fundamental questions of tools, formats, and resources available to artists, and how a festival can contribute to the discourse of a work and the practice of the artists we present. From these questions emerge priorities we are all currently grappling with across the field.

At Images, I am very fortunate to program alongside the receptive, generous thinkers and cultural workers that support and contribute to the necessary discourse involved in bringing together a program that will provide joy, study, and togetherness as much as thought, criticality, and rigour.

Welcome to the 33rd Images Festival.

A handwritten signature in black ink, which appears to read 'Steffanie Ling' in a stylized, cursive script.

Steffanie Ling
Artistic Director

Public Funders



Canada Council
for the Arts Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



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TORONTO

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COMMITMENT



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www.vtape.org

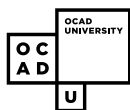
akimbo



labo
CENTRE D'ARTS MÉDIATIQUES
FRANCOPHONE DE TORONTO
TORONTO'S FRANCOPHONE
MEDIA ARTS CENTER



THE DRAKE | HOTEL / CLUB / BAR / LOUNGE
LIVESTRIPS / NIGHTS / LIVE MUSIC



Sheridan

Cinema Studies Institute
UNIVERSITY OF TORONTO



cinema scope
PRESENTATION BY THE NATIONAL FILM BOARD OF CANADA



MUBI



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THE LAKEVIEW

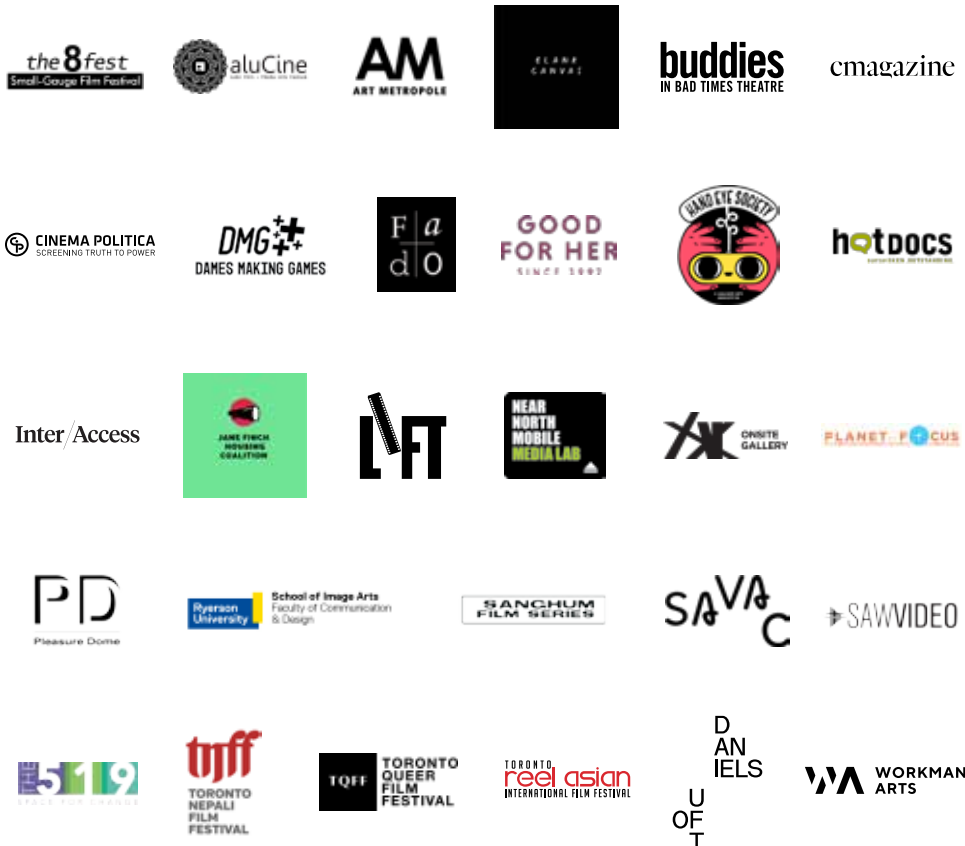


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Presenting Partners



Community Partners



Awards: Wed, April 22, 8:30PM

Join us for our annual Images Awards Ceremony preceding Closing Night screening (p.90), where our esteemed jury announce the winners of the 2020 Images Festival awards!

More with Less Award

Sponsored by CFMDC, Charles Street Video, Dames Making Games, Gamma Space, LIFT, Reel Asian, SAW Video, Trinity Square Video, and Anonymous. Established in 2015 to honour Scott Miller Berry (Images Director from 2001–2015), this award goes to a work that best demonstrates a resourceful artistic intent, doing more with less. \$1,500 cash.

OCADU Off Screen Award

Awarded to the strongest new installation or new media work in the festival. \$500 cash.

Steam Whistle Homebrew Award

Honours excellence and promise in a local artist. \$500 cash and a Steam Whistle Prize Package.

Overkill Award

Sponsored by an anonymous donor. Established in 2000 to honour former Executive Director Deirdre Logue. To an artist whose work is on the edge of incorrigibility and impervious to constraints—willful, unruly and uncontrollable. \$500 cash.

Marian McMahon Akimbo Award

Sponsored by Akimbo Art Promotion. 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. \$500 in-kind transfer services courtesy of Frame Discreet.

York University Award for Best Student Work On Screen

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

ASTROLAB x FOFS PRODUCTION AWARD

Sponsored by Future of Film Showcase and Astrolab Studios. Awarded to an emerging Canadian filmmaker who showcases an exciting synthesis of curiosity, experimentation, and innovation. The recipient will receive a certificate valid for one day for production in Studio 2 of Astrolab Studios, valued at \$900.





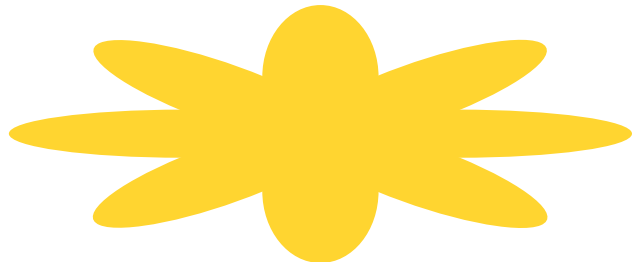
Rupali Morzaria is a Toronto-based multidisciplinary designer and film programmer. Her creative practice is rooted in traditional forms of graphic communication and print media, repurposing the dazzle of consumerist culture to critically engage with the bullshit. Rupali's fascination turned obsession with Indian Cinema has manifested itself in the ongoing film series *Sanghum* at the Royal Theater, and an upcoming film program of Indian experimental and animated shorts with Pleasure Dome. Most recently, her work was included in the exhibition "Architecture After the Asylum" at Trinity Square Video, and will be part of the upcoming edition of *NANG Magazine*.



Kathleen McLean is a Toronto-based curator currently working as Assistant Curator of Talks, Programs & Screenings at the Art Gallery of Ontario. She holds a master's in Art History from York University. Previously she was Assistant Curator at the Art Gallery of York University.



Francisco-Fernando Granados is a Toronto-based artist. His practice spans drawing, performance, installation, cultural theory, digital media, public art, and community-based projects. He has presented work in galleries, museums, theatres, artist-run centres, and non-traditional sites since 2005 and currently works as an Assistant Professor in the Faculty of Art at OCAD University.



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Art allows us to escape the constraints of everyday life by exploring the imaginary—that which extends, enhances, and impacts our lives.

Art thrives on diversity. In Canada, art calls on us and brings us together. Globally, it expresses our humanity and our hopes for inclusion and sustainability.

In your community, the Images Festival is a mobilizing force. The Canada Council for the Arts is proud to support this opportunity for encounters and dialogue between artists and their audiences.

Simon Brault, O.C., O.Q.
Director and CEO

L'art nous permet d'échapper aux contraintes du quotidien en explorant l'imaginaire qui prolonge, enrichit et influence nos vies.

L'art se nourrit de la diversité des voix. Ici, l'art nous convoque et nous rassemble. À l'échelle du monde, il exprime notre humanité et nos ambitions d'inclusion et de durabilité.

Dans votre communauté, Images Festival joue un rôle mobilisateur. Le Conseil des arts du Canada est fier d'appuyer cette occasion de rencontres et d'échanges entre les artistes et le public.

Le directeur et chef de la direction
Simon Brault, O.C., O.Q.



Canada

The arts bring Canadians together in a shared celebration of our history, traditions and cultural diversity, and are an important part of our economy.

Our government understands the importance of creativity and innovation to our culture, which is why we are proud to support the Images Festival in its mission to expand the boundaries of art and to promote experimentation and inclusion.

As Minister of Canadian Heritage, I want to thank all of the organizers and volunteers who helped bring this year's festival to life. I wish everyone involved an exciting and rewarding event.

Les arts nous invitent à célébrer ensemble notre histoire, nos traditions et notre diversité culturelle. De plus, ils font partie intégrante de notre économie.

Notre gouvernement sait que la créativité et l'innovation occupent une grande place dans notre culture. C'est pourquoi nous sommes fiers d'appuyer le Festival Images, qui a pour mission de repousser les frontières de l'art et de promouvoir l'expérimentation et l'inclusion.

À titre de ministre du Patrimoine canadien, je remercie tous les organisateurs et les bénévoles qui contribuent à la réussite du festival de cette année. Je vous souhaite, à tous et à toutes, un rendez-vous passionnant et enrichissant.

The Honourable / L'honorable Steven Guilbeault



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 of the Ontario Arts Council, I wish everyone a very warm welcome to Images Festival.

Images continues to be a respected platform for contemporary moving images and experimental film. Year after year, the festival continues to attract some of the best emerging and established media artists from around the world, and this year proves no different. The lineup includes an array of screenings, exhibitions, performances and events that we expect will impress and engage attendees.

I would like to wish everyone an excellent 2020 festival.

Au nom du conseil d'administration et du personnel du Conseil des arts de l'Ontario, je vous souhaite chaleureusement la bienvenue au festival Images.

Ce festival continue d'être une plateforme respectée de l'image animée et du cinéma expérimental contemporain. Il attire chaque année des artistes médiatiques émergents et établis parmi les meilleurs du monde, et cette année ne fait pas exception. La programmation comprend un éventail de projections, d'expositions, de performances et d'événements qui ne manqueront pas d'impressionner et d'interpeller les festivaliers.

Je vous souhaite à tous un excellent festival 2020.

Chair, Ontario Arts Council
La présidente du Conseil des arts de l'Ontario,
Rita Davies



Welcome to the 33rd annual Images Festival. Toronto Arts Council is delighted to support this groundbreaking, interdisciplinary festival.

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

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

Je vous souhaite la bienvenue au 33^{ème} édition du festival Images. Le Conseil des Arts de Toronto est heureux d'appuyer ce festival innovateur et interdisciplinaire.

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

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

Claire Hopkinson, M.S.M.
Director and CEO, Toronto Arts Council
Directrice Générale, Conseil Des Arts De Toronto

TELEFILM
C A N A D A



Festivals play a vital role in ensuring that Canadian films from all corners of our country are discovered and enjoyed.

As a partner of choice, Telefilm Canada is committed to seeing even bigger.

Our focus remains on diversity and inclusion, so that our screens reflect who we are as a nation. We encourage the next generation to dare to make their first feature films. Indigenous filmmakers now enjoy more support, and our industry has come together to support the shared goal of gender parity. These voices are revitalizing Canada's rich cultural heritage.

Thank you and congratulations to Images Festival and all those who work to bring the richness of our cinema to the screen.

And to audiences everywhere, continue to watch Canadian films wherever they are available and tell others to do the same!

Les festivals de films jouent un rôle essentiel en donnant la chance aux cinéphiles de tous les coins du pays de découvrir et d'apprécier les films canadiens.

En tant que partenaire de choix, Téléfilm Canada, s'est engagé à voir plus grand encore.

Nous poursuivons notre travail orienté sur la diversité et l'inclusion, deux grandes richesses canadiennes. Alors que nous encourageons la relève qui peut ainsi oser réaliser ses premiers longs métrages, les cinéastes autochtones bénéficient d'une aide plus importante, et l'industrie tout entière se mobilise pour que nous puissions atteindre notre objectif commun de la parité hommes-femmes. Nous sommes confiants que les voix des différentes communautés sauront dynamiser ce riche héritage culturel.

Merci et félicitations au festival Images ainsi qu'à tous ceux et celles qui portent la diversité de notre cinéma à l'écran!

Je vous encourage toutes et tous à voir des films canadiens partout où ils sont disponibles et inspirez les autres à faire comme vous!

Christa Dickenson
Executive Director, Telefilm Canada
Directrice générale, Téléfilm Canada

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 amazing Vtape artists over the past 20 years!

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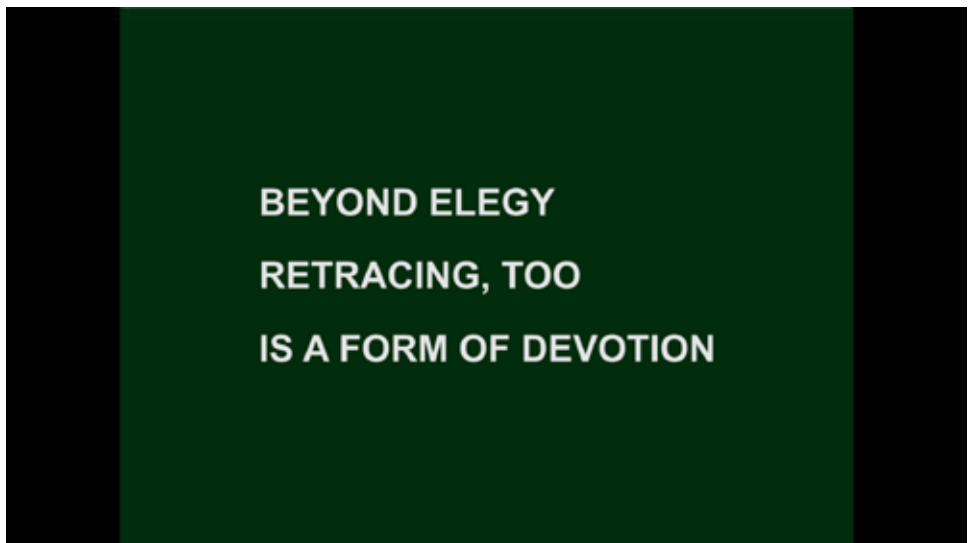


OFF SCREEN

Opening Receptions

DATE	TIME	EXHIBIT	VENUE
MAR 13	6–8PM	Thaumaturgy	Tangled Art + Disability
MAR 13	7PM	Native Art Department: Bureau of Aesthetics	Mercer Union
MAR 20	6–8PM	Silvia Kowlbowski: A Few Howls Again	Gallery 44
MAR 27	6–8PM	Tiara Roxanne: Into the Red	Trinity Square Video
MAR 27	6–8PM	Red. Blue. Orange. Yellow. Linescapes.	YYZ Artists' Outlet
MAR 28	2–4PM	Luther Konadu: Camerawork	The Hamilton Artists Inc
APR 10	7–10PM	behind the curtain	XPACE Cultural Centre
APR 14	6–8PM	Charlotte Zhang: Pine Street	Critical Distance x Centre A
APR 15	6–9PM	Ayo Akingbade: No News Today	Vtape
APR 15	6–9PM	Jess Dobkin: Wetrospective	AGYU
APR 16	2PM	Postcards from the Antipodes	Toronto Media Arts Centre
APR 19	2–5PM	Aleesa Cohene: Kathy	shell

Please visit p.6–10 for address and accessibility information for each venue.



Charlotte Zhang, Pine Street, 2019

OFF SCREEN

March 13
–April 24

RECEPTION

Fri, March 13
6–8PM

LOCATION

Tangled Art +
Disability

SCREENING

Thaumaturgy:
4 Elements
Fri, April 17
4PM at
Innis Town Hall

Join us in
viewing newly
commissioned
films by the
artists in this
exhibition,
followed with
Q&A moderated
by Sean Lee.

TICKETS

FREE

CO-PRESENTED WITH

Tangled Art
+ Disability
AND
Charles
Street
Video

Thaumaturgy

Danielle Hyde, Jaene F. Castrillon,
Kate Meawasige, Louis Esmé

CANADA, 2020

Transformative Alchemy, meeting of multiple Universes, 2019
Composite image by Danielle Hyde. Photographs by Jaene Castrillon,
Louis Esmé, Kate Meawasige, Danielle Hyde



Through the art and science of “wonder-working,” *Thaumaturgy* generates an immersive and participatory call to action to fight for the future of our planet’s well being. Animated through the respective artforms of 4 Indigenous Disabled artists; the 4 Elements of Earth, Wind, Fire, and Water meet at a juncture of ceremony and sacred spaces for feeling and healing. Tobacco, Sage, Cedar, and Sweetgrass work to resist the formalities of a gallery, giving way to living tableaus that tie together the four elemental installations. In paying homage to the land and the place we call home, we come back to our base teachings of love and respect to show the “wonders” of our environment and the ability each of us has to reshape our future with our own hands.

—Jaene F. Castrillon

Bureau of Aesthetics

Native Art Department International

CANADA, 2020



Native Art Department International: Bureau of Aesthetics, Study 2020
Digital photograph. Courtesy the artists. Photo: Jason Lujan

March 14
–May 30

RECEPTION
Fri, March 13
7PM

LOCATION
Mercer Union,
a centre for
contemporary
art

**CO-PRESENTED
WITH**
Mercer
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AND
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CONTACT
Photography
Festival

Mercer Union presents the first Canadian exhibition of Native Art Department International (NADI), a long-term collaborative project created and administered by Toronto-based artists Jason Lujan and Maria Hupfield. Through a multi-disciplinary practice—comprising performance, sculpture, and video—NADI engages collaborative and collective action as strategies to challenge essentialist readings of contemporary artworks projected onto Indigenous cultural producers. Working across international contexts, NADI's projects and exhibitions work to liberate artworks and aesthetics from reductive classifications and fetishization ingrained in systems of power and interpretation.

March 20
–April 25

RECEPTION

Fri, March 20
6–8PM

TALK

Silvia Kolbowski
in conversation
with the
curators.
Sat, March 21
2PM

LOCATION

Gallery 44
Centre for
Contemporary
Photography

CO-PRESENTED
WITH

Gallery 44

A Few Howls Again

Silvia Kolbowski

ARGENTINA/US, 2020



Silvia Kolbowski, *After Hiroshima Mon Amour*, 2008

Silvia Kolbowski: A Few Howls Again presents film and photographic works by Argentine-born New York-based artist Silvia Kolbowski. Kolbowski's research-based visual and textual practice addresses questions of temporality, historicization, political resistance, and the unconscious. In this exhibition, three films by the artist examine contemporary issues around political narrativization and power structures through historical figures and film history. This exhibition will create a space to nurture the multiple dialogues embedded in Kolbowski's practice and explore its capacious ability to gesture outward to our present political moment. In collaboration with the artist, the curators have selected fragments from Kolbowski's archive that frame both the broad and personal stakes of her work. As Kolbowski is also a prolific writer on art and politics, *A Few Howls Again* will extend into written word through the inclusion of selected texts.

—Jared Quinton, Alexandra Symons Sutcliffe, and Magdalyn Asimakis

KINO**Ricarda Roggan**

GERMANY, 2020



Ricarda Roggan, WEIMAR (Weimar 3), 2017, C-print, bromide silver gelatin, from the series Apparate, 2015–2018. Edition of 3

Ricarda Roggan captures the special aura of film projectors. Their weight, clattering, flickering has fascinated the photographer since her youth when she worked as a projectionist in the USA. When searching for projectors retired in the digital age, she encountered a collector who kept old 35mm, 16mm, and 8mm machines in his Leipzig garden shed. Roggan separated out the ones she liked—Weimar, Noris, Erнемann—and, with her large-format analog camera, produced hermetical stagings only illuminated by the projector lights through an ingenious system of reflections. In their sober objectivity, the apparatuses seem frozen in time, while hinting at an anthropomorphic narrative.

In the Goethe Media Space, three photos from the series are arranged alongside a Bauer projector and a sound installation of Roggan's record "Agfa Bauer..." Contextualized by the catalogue "Apparate," a larger reading room around her practice, and online guest essays.

—Jutta Brendemühl

**March 27
–May 28**

**EXHIBITION
OPENS**

Fri, March 27
6PM

TALK

Culture Talks
at Goethe:
Ricarda Roggan
Fri, May 1
6PM

LOCATION

Goethe Media
Space @
Goethe-Institut

PRESENTED

**BY THE
Goethe-
Institut
Toronto**

**WITH
Scotiabank
CONTACT
Photography
Festival**

**THANK YOU TO
Astrid
Hamm
AND
Galerie
EIGEN+ART
Berlin**

March 27
–April 25

RECEPTION

Fri, March 27
6–8PM

LIVE

Performance

Sat, April 18
4PM
p.65

LOCATION

Trinity Square
Video

CO-PRESENTED

WITH

Trinity
Square
Video

Into the Red

Tiara Roxanne

GERMANY/US, 2020



Photo by: Charlotte de Bekker

Into the Red: They are. We are. I am. is an exhibition that responds to artificial intelligence (AI) and machine learning systems, focusing specifically on oppressive datafication boosts for Indigenous peoples. Artist and scholar Tiara Roxanne works with data mining, storytelling, and red textile installation. The exhibition aims to interrogate data colonialism alongside the embedded, intergenerational trauma experienced on an individual and collective level by Indigenous peoples.

This exhibition will utilize data mining techniques and an immersive textile installation to showcase the colonial violence of datafication, as data mining continues to silence and marginalize Indigenous peoples. Gestures of storytelling will respond to these tensions and realities as an awakening, a contemporization, a new archive. Throughout the course of the exhibit, hung textiles will morph, change, and plasticize like borders and bloodlines. In the main space, an added layer of red textile will signify the border, the ancestor, the bloodline, the Indigenous narrative.

—Emily Fitzpatrick

Red. Blue. Orange. Yellow. Linescapes.

Galia Eibenschutz

MEXICO, 2020

March 28
–May 16

RECEPTION
Fri, March 27
6–8PM

LOCATION
YYZ Artists'
Outlet

CO-PRESENTED
WITH
YYZ Artists'
Outlet



Cuadros de colores. (Colored Squares), 2019, Courtesy of the artist

Galia Eibenschutz' practice investigates the process of transformation in nature and in the body, and how this is linked directly to the creative process—a process that is itself a transformative one.

Her investigation is a constant attempt to decipher the process of adaptation and displacement of the body in its environment; an attempt to find bridges between internal and external spaces. Her work speaks to a live organism that evolves in its environment, and at the same time, an environment that opens and transforms as a gigantic organism.

Eibenschutz' interest is to mark the passage of time and register the movement of each moment in a specific and temporal span. Her background in dance and movement, as well as her body, are the key tools always at play in her work. Movement and drawing are two constant expressions in her practice; she sometimes features one more than the other, but often uses both at the same time.

—YYZ

March 28
–May 9

RECEPTION

March 28,
2–4PM

**TALK +
SCREENING**

with Luther
Konadu
April 4
2PM

LOCATION

Hamilton
Artists Inc.

**CO-PRESENTED
WITH**

Hamilton
Artists Inc.

Camerawork

Luther Konadu

CANADA, 2020

Luther Konadu, *Camerawork*, 2020. cprint



Luther Konadu positions his work as one continuous documentary project centring on the way objective visual documentation ostensibly formulates public perception surrounding collective identities and historic record. Photography, with its attendant history, continues to be an evidential entity used to profile, classify, surveil, speculate, and “understand” various subjectivities and communities. Though this is not exclusive to black subjectivities, this is where Konadu’s work departs. As an image-maker, Konadu is interested in working around the legacies of documentary photography to create an alternate past that imagines a different future of self.

The photographic works exhibited in *Camerawork* give language to and emphasize the very making of the photographic medium’s illusory surfaces. That is, how the photograph, a seamless affect as a perfect match with reality, comes to be. *Camerawork* is on one end self-referential in that it makes explicit the materiality of the photograph, process, structure, and apparatus. It insists on a different reality outside the artifice of the image. On the other end, the exhibition brings into focus how the mere presence of the camera incites performance and controls a visual narrative that either underplays, accentuates, or frames a larger reality.

behind the curtain

Beck G-Osborne, Maddie Alexander,
Nala Ismaeil, & Dana Buzzee with
text works by Adrienne Huard & Faith
CANADA, 2020



Maddie Alexander, Untitled, video, 2019

behind the curtain calls attention to the censorship that 2SLGBTQIA+ artists face across institutions and organizations as it materializes as both silent and overt. When conversations are centred around inclusivity, artists are invited to make work about embodied experiences and subsequently told their work is not digestible for the “general public.” *behind the curtain* seeks to create a dialogue about these experiences, which often happens within institutional spaces where works that are deemed obscene for the public are pushed behind a curtain or removed altogether rather than allowing for a possibly difficult dialogue to occur.

Refusing cisheteronormative ideas of what constitutes a “general public,” the selected works speak to instances of refusal by large institutions or organizations, as well as requests to shift work in order to make it less political, less queer, or less sexual from a queer feminist lens.

A small publication will accompany this exhibition, which will be available at Xpace Cultural Centre during the exhibition dates.

—Morgan Sears-Williams

April 10
–May 9

RECEPTION
Fri, April 10
7–10PM

LOCATION
Xpace Cultural
Centre

TALK
with Morgan
Sears-Williams
Tue, April 21
12PM at
Bachir/Yerex
Presentation
Space

PUBLICATION
LAUNCH
Sun, April 19
6PM at Xpace

CO-PRESENTED
WITH
XPACE
Cultural
Centre
AND
Dames
Making
Games

April 14–26

**RECEPTION +
WORKSHOP**

Tue, April 14

6–8PM

Applying

Political

Pressure

with Friends of

Chinatown TO

p.4–5

LOCATION

Critical Distance

Centre for

Curators

RUNTIME

19 MIN (LOOP)

CO-PRESENTED

WITH

Critical

Distance

Centre for

Curators

AND

Centre A

Pine Street

will be jointly

presented at

Centre A from

April 14–

May 16, 2020

centrea.org

Pine Street

Charlotte Zhang

CANADA, 2019



Charlotte Zhang, Pine Street, 2019. Courtesy of the artist

Pine Street (2019) is a looping two-channel video installation by Nanaimo-raised and Los Angeles-based artist Charlotte Zhang. Commissioned by the Nanaimo Art Gallery for the group exhibition *Estuary*, the film is composed of sequences conceived in collaboration with former Chinatown residents and people who are connected to them. For this installation, Zhang was thinking about the parallel structure of conversation and “the ways in which we build and dismantle Chinatown over and over again through conversing.”

The sequences are edited to appear at moments that sonically conflict: a cast of local residents armed with metal detectors swarm an unassuming hill; we witness a conversation between former classmates at the Chinese senior home; the artist goes hunting in a chicken coop. With every loop, these and other images, dialogues, and sounds are recut through the process of recollection.

—Steffanie Ling

Jess Dobkin's *Wetrospective*

Jess Dobkin

CANADA, 2020



Jess Dobkin, *Mirror Ball*, 2008. Photo: David Hawe

April 15
–June 21

RECEPTION
Wed, April 15
6–9pm

ARTIST TALK
Jess Dobkin
Wed, April 29
6PM
p.4–5

LOCATION
Art Gallery of
York University
(AGYU)

**CO-PRESENTED
WITH**
Art Gallery
of York
University
(AGYU)

Driven by an interest in how one might performatively engage the energetic liveness of archives from polysemous perspectives, Jess Dobkin's *Wetrospective* takes up and takes apart the linear, patriarchal, and authoritative conventions of archive-making impulses. Channeling them instead toward more rhizomatic readings and feminist relationalities, she upcycles her own archive of past performances in ways that constitute her concept of “bendy-time.” The “archive” performs in this exhibition at the same time as it makes sense of (as in making sensate and sensual) an artist's 25-plus-years of performance art work—including all its material and immaterial remains, reminders, and affective labour. This exhibition demands of archives what we expect from performance: the live encounter of experience in a ritual of transformation. Taking past performances as cues and as clues, this exhibition is a polytemporal, feminist, and queer experience of an archive of possible futurities, open to forever accommodating the always-shifting communities of belonging that Dobkin's performance practice entails and magically conjures.

—Emelie Chhangur

April 15
–May 5

RECEPTION
Wed, April 15
5–7PM

WORKSHOP
Screening +
Tenants' Rights
Workshop
Tue, April 21
2PM, p.4–5

LOCATION
Vtape

RUNTIME
42 MIN

CO-PRESENTED
WITH
Vtape
AND
Jane Finch
Housing
Coalition
(JHFC)

ADDITIONAL
SUPPORT FROM
Xpace
Cultural
Centre

No News Today: The Social Housing Trilogy

Ayo Akingbade

UNITED KINGDOM, 2016/19



Ayo Akingbade, Dear Babylon, 2019. Photo: Daragh Soden

Vtape and Images Festival are pleased to present the recently completed social housing trilogy No News Today by London-based artist and filmmaker Ayo Akingbade.

Across three short films, the artist explores her contemporary housing landscape in London, UK. Through filmmaking, Akingbade attempts to locate her agency in shaping a political future.

The trilogy begins with the personal meditation on the shifting urban landscape, Tower XYZ (2016), which screened at Images Festival in 2018. The second film, Street 66 (2018), proceeds to examine past strategies of organizing and adds to the people's history of a housing struggle. Street 66 was included in *Struggle to Win*, a program focused on women-led class struggle co-presented at the 2019 Art Gallery of Hamilton Film Festival. The last film in the trilogy, Dear Babylon (2019), is a bold stylistic turn, which employs a range of fiction, narrative, and documentary approaches to apply

a rear view on the culmination of the project. The trilogy is then couched in the question one of her characters asks: “How is a film going to change public opinion?”

Together, the films present a concentrated exploration of the role art can play in stimulating the political consciousness of those invested in the making and viewing of moving images.

—Steffanie Ling

During the festival, there will be a special screening of the trilogy with an excerpt of Akingbade’s recent film, So They Say (2019), followed by a Tenant’s Rights Workshop led by Piera Savage. Co-presented by Xpace Cultural Centre

Tower XYZ

**UNITED KINGDOM, 2016,
16MM>DIGITAL, 6 MIN, ENGLISH**

“Let’s get rid of the ghetto” is a gentle call to action that echoes throughout the film. A poetic narration speaks to the imagined future of a young woman as she and her friends traverse their London borough of Hackney.

Street 66

**UNITED KINGDOM, 2018,
16MM>DIGITAL, 15 MIN, ENGLISH**

Street 66 portrays the campaign of Ghanaian housing activist Dora Boatemah (1957–2001) for community control over the redevelopment of her housing estate, Angell Town, in resistance to the controversial 1988 Housing Bill.

Dear Babylon

**UNITED KINGDOM, 2019,
16MM>DIGITAL, 21 MIN, ENGLISH**

The film begins with the introduction of the fictional “AC30 Housing Bill,” which states that London tenants renting from a housing association must pay a flat fee of £18,000 to their landlords to continue their tenancy. This provocation sets the narrative in motion and our characters embark on collecting public opinion from the tenants of a housing estate.

So They Say (excerpt)

**UNITED KINGDOM, 2019,
16MM>DIGITAL, 11 MIN, ENGLISH**

Set in 1985 and the present day, the film explores and reflects on the often forgotten histories of black and brown community struggle in the East London borough of Newham.

Postcards from the Antipodes

Johanna Hedva, Black Quantum Futurism
(Rasheedah Phillips + Camae Ayewa / Moor Mother),
Susan Blight, Justin Barton + Mark Fisher, Midi Onodera,
Shattered Moon Alliance (Christina Battle + Serena Lee),
Andy Slater, Simon M. Benedict, Vera Frenkel

CANADA, 2020

April 16
–May 2

RECEPTION
+ TOUR

Thu, April 16
2PM

PERFORMANCE

with
Johanna Hedva
EVENT with
Justin Barton
p.4–5

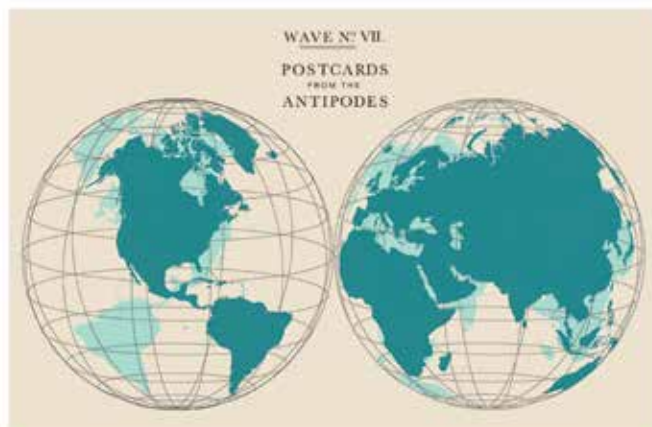
LOCATION

Toronto Media
Arts Centre
(TMAC)

CO-PRESENTED
WITH

Toronto
Media Arts
Centre,
Canadian
Filmmakers
Distribution
Centre,
Charles
Street Video,
Tangled Art +
Disability,
AND
Trinity Square
Video

Postcards from the Antipodes. Postcard
designed by Shani K Parsons



Postcards from the Antipodes is a site-responsive exhibition of text- and time-based installations that engage, reflect, or embody the unsettled state of antipodality as a lived condition. Defined as two points on opposite sides of the Earth from each other, the antipodes are always the farthest possible distance apart but remain inextricably connected by an imaginary line through the planetary centre. In her book *Telesthesia*, theorist McKenzie Wark identifies within the antipodal condition a tendency to become unmoored from fixed time and place, yet continuing to exist in entangled relation with that distant other through a ceaseless oscillation. From the respective polarities of our lived positions, circumscribed by mental, emotional, socio-political, or spatio-temporal states of separation, alienation, or exile, we yearn to connect, express, or even just verify our existence. Taking these ideas as a point of departure, *Postcards from the Antipodes* speculates on im/possibilities inherent to language, communication, and our human desire for meaningful connection.

—Shani K. Parsons

Kathy

Aleesa Cohene

CANADA, 2020



Aleesa Cohene, *Kathy*, 2020. Three-channel video installation

April 18
–May 24

RECEPTION
Sun, April 19
2–5PM

LOCATION
shell

**CO-PRESENTED
WITH**
Scotiabank
CONTACT
Photography
Festival
AND
The Shell
Projects

Kathy is a multi-channel video depicting Kathy Bates' performances sourced from the actor's film and television appearances throughout her career. Cohene culls, cuts, and edits Bates' performances to reveal a difficult dialogue between Bates and herself. The interactions in the work draw attention to how Bates' roles—ones that in film industry parlance were typically “secondary,” and ones that explicitly failed to meet normative standards—reinforced the legitimacy of those standards precisely by virtue of that failure. In her combined subaltern roles, she is sexual, aggressive, abused, abusive, subservient, truth-telling, manipulative, non-woman, and non-man. In this work, Kathy Bates takes up central space, playing only with and against herself.

In *Kathy* as elsewhere, Cohene plays with affect: she undercuts convenient, comfortable viewership to expose its complex, often insidious, and sometimes paradoxical implications and, consequently, to thwart its hegemonic impulses.

—The Shell Projects

April 18–19
1–6PM
(Loop)

LOCATION

Museum of
Contemporary
Art (MOCA)

RUNTIME

51 MIN (LOOP)

CO-PRESENTED
WITH

MOCA IN
ASSOCIATION
WITH THE
EXHIBITION

Sarah Sze,
*Images in
Debris* FROM

FEBRUARY 6
–MAY 10, 2020

Begone Dull Care: Nine Fables and Abstractions

Evelyn Lambart

CANADA, 1949–1976



Evelyn Lambart, Fine Feathers, 1968. Animation Still

In 1942, Evelyn Lambart was the first woman animator to join the National Film Board of Canada. From 1944 to 1965, she worked with Norman McLaren on a number of his most distinguished films, such as *La Merle* (1958), *A Chairy Tale* (1957), and what is considered to be their favourite collaboration, Begone Dull Care (1949).

In 1965, Lambart embarked on her solo career and set out to make films that would appeal to both children and adults. Bringing methodical precision to shifting the shapes in front of her, the stylistically distinct floating limbs of her characters are held together by Lambart's sensitivity to expression, who said "It's not about moving it from A to B—move it so that it is angry, or that it is lazy."

Begone Dull Care: Nine Fables and Abstractions by Evelyn Lambart is a cross-section of the energetic abstractions Lambert worked on with McLaren and of her colourful cut-out animations depicting adaptations of Aesop's fables, among other stories.

—Steffanie Ling

Lines Vertical

(with Norman McLaren)

CANADA, 1960, 6 MIN, NO DIALOGUE

McLaren and Lambart were driving in the countryside when he looked out the window at the telephone lines and said, "That's a film." Lambart created the dope sheets and etched all the film.

Mr. Frog Went A-Courting

CANADA, 1974, 4 MIN, ENGLISH

A handsome frog courts and wins a mouse for his bride. The colourful animation does full justice to the events that take place during and after the wedding breakfast. Sung by Derek Lamb to lute accompaniment.

The Town Mouse and the Country Mouse

CANADA, 1980, 5 MIN, NO DIALOGUE

Aesop's tale of two mice with vastly different lifestyles.

Begone Dull Care

(with Norman McLaren and The Oscar Peterson Trio)

CANADA, 1949, 7 MIN, NO DIALOGUE

A film about discovering the value of accidents. McLaren could not decide how to finish the film and has said that, "the last thirty seconds belong to Evelyn." Original score by Oscar Peterson.

The Lion and the Mouse

CANADA, 1974, 4 MIN, NO DIALOGUE

A visual adaptation of the famous Aesop Fable "The Lion and the Mouse," in which a mouse proves to a lion that the weak and small may be of help to those much mightier than themselves.

Rythmetic

(with Norman McLaren)

CANADA, 1956, 8 MIN, NO DIALOGUE

An animated film that endows arithmetic with lively humour. The screen becomes a numerical free-for-all as digits meet in playful encounter, add and subtract, jostle, attack, and elude one another.

The Hoarder

CANADA, 1969, 7 MIN, NO DIALOGUE

A greedy little blue jay carries away whatever his beak can grasp. Berries, birds' eggs (nests and all), and even the sun in the sky go into his secret cache.

Fine Feathers

CANADA, 1968, 5 MIN, NO DIALOGUE

A blue jay wants to be decked out in the green of cedar, and a loon dons the burnished red of oak leaves, but neither bird foresees the consequences of vanity.

Lines Horizontal

(with Norman McLaren)

CANADA, 1962, 5 MIN, NO DIALOGUE

Lines, ruled directly on film, move with precision and grace against a background of changing colours, in response to music specially composed for the films. Accompanied by American folk musician Pete Seeger on wind and string.

Begone Dull Care and Lines Horizontal will screen in ON Screen programs, *Slippery Study* (April 19) (p.70) and *Arms-Length* (April 21) (p.80) at Innis Town Hall.

Films courtesy of the National Film Board of Canada.

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A photograph of a young man and woman smiling at each other at a train station. The man is wearing a dark coat and a plaid scarf, and the woman is wearing a grey knit hat and an orange jacket. A train is visible in the background.

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11th C New

The C New Critics Award, now in its 11th year, is designed to help develop and promote the work of emerging art critics. Writers are invited to submit an 800-1,000 word review of an exhibition, performance, moving image work, or site-specific intervention by Tuesday, April 21, 2020. The winner will receive \$750 and a two-year subscription to *C Magazine*. All participants will receive a one-year subscription.

c mag

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Send as a .docx file to
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Wendy Coburn, Fable for Tomorrow, 2008. Courtesy of the Estate of Wendy Coburn and Paul Petro Contemporary Art, Toronto.

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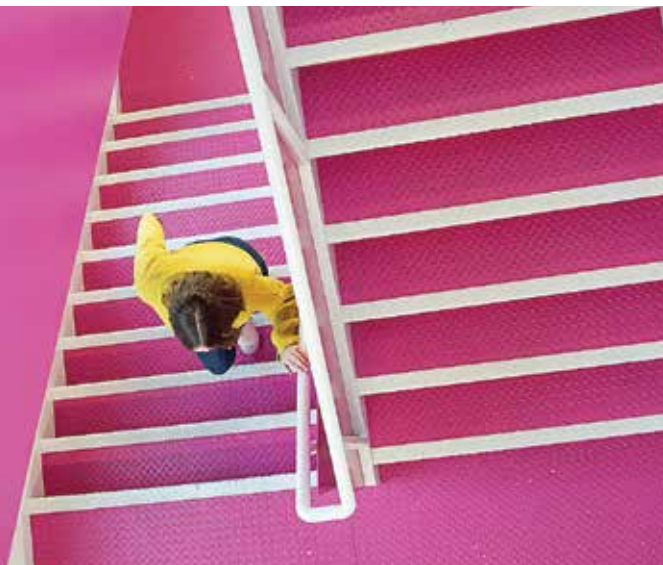
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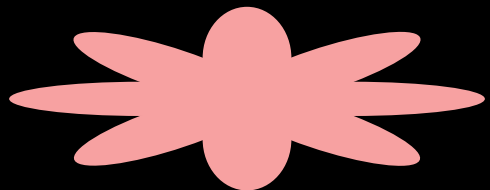
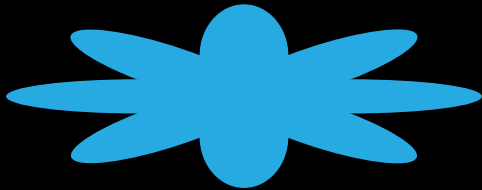
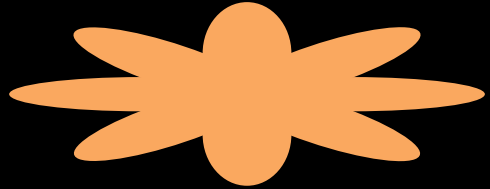
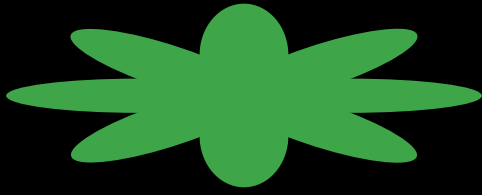


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LIVE**

**INTERVIEW WITH
CANADIAN SPOTLIGHT**

On Screen + Live Schedule

April 16-22, 2020

DATE	TIME	EVENT	VENUE
THU 16	8PM	Opening Night • małni — towards the ocean, towards the shore	Innis Town Hall
FRI 17	12PM	COUSIN • Screening + Talk	Innis Town Hall
FRI 17	4PM	Thaumaturgy • 4 Elements	Innis Town Hall
FRI 17	6:30PM	Feature • Canadian Spotlight: Skawennati	Innis Town Hall
FRI 17	10PM	Live • Johanna Hedva: Black Moon Lilith in Pisces in the 4th House	TMAC
SAT 18	4PM	Live • Red: Tiara Roxanne	Trinity Square Video
SAT 18	6:30PM	Shorts • Good Look Now	Innis Town Hall
SAT 18	8:30PM	Feature • That Cloud Never Left	Innis Town Hall
SUN 19	4PM	Talk • God is an Asphyxiating Black Sauce: Johanna Hedva x Patrick Staff	Innis Town Hall
SUN 19	6:30PM	Shorts • Slippery Study	Innis Town Hall
SUN 19	8:30PM	Shorts • People on Sunday	Innis Town Hall
MON 20	1PM	Live • Justin Barton + Mark Fisher: On Vanishing Land	Array Space
MON 20	5PM	Shorts • The Counter-Image	Innis Town Hall
MON 20	6:30PM	Keynote • Girish Shambu: Manifesto for a New Cinephilia	Innis Town Hall
MON 20	8:30PM	Shorts • My Lovely Lunarite	Innis Town Hall
TUE 21	5PM	Shorts • Arms-Length	Innis Town Hall
TUE 21	6:30PM	Shorts • Mere Feelings (These Feelings Are Not a Joke)	Innis Town Hall
TUE 21	8:30PM	Shorts • Morgan Quaintance	Innis Town Hall
WED 22	3PM	Shorts • Julia Feyrer: Broken Clocks	Innis Town Hall
WED 22	5PM	Shorts • In Activity	Innis Town Hall
WED 22	6:30PM	Student Program • in support of sex work	Innis Town Hall
WED 22	8:30PM	Closing Night • Nimtoh (Invitation)	Jackman Hall

April 16
8PM

DURATION
80 MIN + Q&A

LOCATION
Innis Town Hall
University of
Toronto

\$15 general
admission
\$10 students,
seniors,
underemployed
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małni — towards the ocean, towards the shore



Sky Hopinka, małni — towards the ocean, towards the shore, 2020

Images Festival is pleased to present Sky Hopinka's debut feature, małni — towards the ocean, towards the shore. małni (moth-nee) follows the parallel narratives of two people living in the Columbia River Basin, Sweetwater Sahme and Jordan Mercier.

Formally unadorned, without employing much of the post-production effects characteristic of Hopinka's short films, the film's manner of vérité couches the conversations in their daily paths—in soccer fields, before a glowing television—which are then cinematically punctuated with sojourns into arboreal pockets of the Pacific Northwest and visitations to the shore.

Spoken mostly in Chinuk Wawa, the two stories are departures from the Chinookan origin-of-death myth, in which two people contemplate whether someone's spirit returns after they die. This dual portrait fulfils the cycle of inquiry as Sweetwater and Jordan reflect on their roles in the introduction of new life.

Q&A moderated by Almudena Escobar López.

małni — towards the ocean, towards the shore

US, 2020, DIGITAL, 80 MIN

ENGLISH/CHINUK WAWA

COUSIN

Sky Hopinka, Adam Khalil, Alexandra Lazarowich, and Adam Piron



Images Festival is pleased to host a screening of works by artists who have been commissioned by COUSIN. The screening will be followed by an introduction to the collective's ethos, recent activities, and ongoing projects.

"COUSIN is a collective supporting Indigenous artists working to expand film form.

Founded in 2018 by filmmakers Sky Hopinka, Adam Khalil, Alexandra Lazarowich, and Adam Piron, COUSIN was created to provide support for Indigenous artists expanding traditional definitions and understandings of the moving image by experimenting with form and genre.

We are building an Indigenous-led film movement. We create work that is personal, proudly provocative, and driven by strong, artistic voices. We celebrate this work and get it made, seen, and shared."

—COUSIN

April 17
12PM

DURATION
60 MIN + Q&A

SCREENING
+ TALK

LOCATION
Innis Town Hall

TICKETS
Free

**CO-PRESENTED
WITH**
Onsite
Gallery,
Near North
Mobile
Media Lab,
AND
The Drake

**AN ACTIVE
LISTENER** will
be available on
site. See p.10
for details.

April 17
6:30PM

DURATION
94 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

* This
program
contains
graphic
violence,
coarse
language,
nudity.

CO-PRESENTED
WITH
Vtape,
Hand Eye
Society,
AND
OCAD
University

An Active
Listener will be
available on site.
See p.10 for
details.

CANADIAN SPOTLIGHT

Skawennati

Skawennati, TimeTraveller™, 2008–2013



TimeTraveller™ follows Hunter, a Mohawk man living in the future. Bored by his day job as a bounty hunter, he acquires a pair of TimeTravellers—a simulation-immersion program that allows him to tour and participate in key historical moments. Across 9 episodes, TimeTraveller™ presents Indigenous life across different timelines.

At first, Hunter just wants to animate his free time, but as he navigates the past, he is exposed to Mohawk languages and learns to participate in armed resistance and blockades; he describes his time logged into the Oka Crisis as “summer school behind the barricades.”

On a visit to the 1969 Alcatraz occupation, Hunter is introduced to Karahkwenhawi from the year 2011.

Skawennati doesn't sugarcoat history. Without shying away from portraying the literally dated gender dynamics between men and women and state-sponsored dispossession of land, she provokes us to stretch our imaginations by showing a 2112 pow wow/punk concert/fashion show taking place at the Winnipeg Olympic Stadium.

Like many works of science fiction, TimeTraveller™ carves a pathway to take stock of the violence, survival, resistance of the past to project play, experimentation, and gathering in a future that is still, ultimately, informed by our perplexing political present.

Q&A moderated by Adam Piron.

TimeTraveller™

CANADA, 2008/13, DIGITAL, 75 MIN
ENGLISH

The Peacemaker Returns

CANADA, 2018, DIGITAL, 19 MIN
ENGLISH

The Peacemaker Returns takes place in the far future, when the entire Earth has become a confederation of countries who truly recognize that we share one planet; that one person's religion, language, and sexuality need not interfere with another's; and that peace is not just the absence of war but the full eradication of injustice. Now Earth has a new challenge, and Iotetshèn:en, a young Mohawk woman, is travelling through space along with four other diplomats to a momentous rendezvous.

Adam Piron in conversation with Skawennati

Adam Piron and Skawennati converse about her nine-episode machinima series, Time-
Traveller™ and the necessity of imaging Indigenous peoples in the future tense.

Their conversation touched on what meanings of Indigenous futurism are carried forward in her practice. While convening on topics such as science fiction, food sovereignty, rupturing economic stereotypes, and language revitalization, their conversation is informed by Skawennati's elaboration of the technological tools at her fingertips and Indigenous storytelling methodologies that collapse past and future in the present moment.

Piron will moderate a Q&A with Skawennati following the screening of TimeTraveler™ preceded by The Peacemaker Returns on Friday, April 17, 6:30pm at Innis Town Hall.

Adam Piron: Indigenous Futurism has come up a lot more in the last couple of years, but seeing how your work predated that, I am wondering how you arrived at it when you did?

Skawennati: In 2000, I made *Imagining Indians in the 25th Century* (2001), a web-based paper doll/time-travel journal. I created this character, Katsitsahawi Capozzo, and there's no explanation for it but she's able to time travel. She's got 10 different costumes, which are accompanied by journal entries. This was commissioned by the Edmonton Art Gallery for the new millennium, so I created a millennium of First Nations

history starting in 1490, two years before Columbus shows up, and ending in 2490. I like to give myself parameters, so I liked one millennium. Half before 2000, half after 2000.

I made that work because I felt it was necessary to have some images of Indigenous people in the future. It seemed to me all the pictures of us were in the past. And people—my people—seemed to be wishing we could go back to that past. The feeling I got was that they thought that everything great about us Indigenous folks had already happened. There was nothing to look forward to.

I've always found science fiction really exciting, exactly because you get to imagine the future. So I was happy to fill the void! I think of it as a contribution to my community. I'm not predicting the future, I'm just making images so that we can have something to look at and say: "Yes, I want to look like that someday!" or "No, I think it should be this way!"

AP: When people talk about futurism within POC contexts, usually the first one that comes up is Afrofuturism. That has a lot of different influences and it's specifically tied to activism, or music like Sun Ra's *Space is the Place* (1972). Much of the idea of that futurism is specifically about exiting from this place and going to where everything is a blank slate and the possibilities are endless. What's different with your work, and what distinguishes Indigenous Futurism, is that it's not tied to an idea of departure. It's very much tied to

a location, and I guess you could say it's a parameter, too. I'm Mohawk, you're Mohawk as well, and there's a very strong legacy of resistance and activism and I feel that these works are very much in that tradition. It's very political in a lot of ways. Do you have any parameters in your head for what it is or is it mostly just envisioning what a future for Indigenous people could be?

“The rich and famous thing was a stereotype-breaker. Are we only authentically Native if we're poor?”

S: I didn't feel a need to subscribe to a definition of Indigenous Futurism or to make one. I had not considered before that difference between it and Afrofuturism and Indigenous Futurism, about going into space or the decision to stay here. I think our claims to the land are very real and very important. I want to preface by saying that's a political thing that we've been doing for a long time and we have to continue to do that. There's a stereotype that we're only Native in our land and if we leave these locations we're less Indigenous. I refuse that. I don't like being tethered to one location. I will still be Mohawk if I go to the moon or Mars.

AP: Going off of that idea of stereotypes, in *TimeTraveller*TM (2008–2013), the protagonist, Hunter, becomes rich. There's something very freeing about that because there's an idea (and some Native people play into that whether it's conscious or unconscious) that monetary wealth or materialism is something that disqualifies Nateness. There are ideas of what Native success should or shouldn't be.

I was wondering if you could speak about that type of statement at the end of your series, specifically with the character of Hunter and the idea of Indigenous people having materialist goals.

S: Actually, a few people have remarked, “Oh my God! The powwow dancers win money? Why is it still so capitalist in the future?” In the end, even though the whole machinima is 75 minutes long, each episode is a very short film and I need to do things in a very clear manner. I wanted Hunter to mirror Indigenous people as a whole. He stands for all of us. I wanted to

show us being successful, so I wanted Hunter to figure out how to live in this modern world. I wanted to show him as successful and so I show him learning to love himself, then being in a loving, respectful relationship with another person and then, sure, rich and famous, too. The rich and famous thing was a stereotype-breaker. Are we only authentically Native if we're poor? I was thinking of this line from this Wab Kinew song: “I'm gon' live real lavish for all the times you called my people savage.” I wanted him to be rich and famous because that's another aspect of success that people recognize and that would be important to show.

AP: This piece is not a film with flesh and blood performers, but something that you envisioned and realized through Machinima. Its form is very democratized in terms of who can approach and use it to build their own vision. With the type of access that it gives, do you see it as a tool to empower Indigenous expression?



S: I totally do and I give Machinima workshops to Indigenous youth because I really believe that it's so doable. If I were to make that as a live action film... how would I even have done that? I didn't know how! But I had been playing in online worlds for years before working with Machinima and it was so clear to me that it was possible to build a world in there. When I envisioned this piece, I knew it was going to be about the future, so I wanted it in a futuristic medium. At the time, I couldn't think of anything more futuristic than *Second Life* (initially released in 2003). I thought that platform was going to become just like Neal Stephensen's Metaverse in *Snow Crash* (1992). (I still kind of think that we will live as our avatars and carry on business and personal relationships with them as well.) The medium is the message so I used a futuristic medium, but it's funny because I got that wrong. People don't see *Second Life* as futuristic, especially

now. They see it as a throwback, or even retro looking. *Second Life* has so many limitations to it that my team and I had to learn to work around so many things. If there were a lot of people working with Machinima—and I'm doing my best to make that happen—I think we could develop a Machinima language that would be different from a cinematic language.

AP: With the limitations of *Second Life*, what do you see as some of the potential tools in the future of envisioning of an Indigenous future, specifically with your work with the Initiative for Indigenous Futures? Or, to be meta about it, what is the future of Indigenous Futurism?

S: The futures that excite me, which might contradict what I said earlier, are in the language revitalization programs. I would love to bring in a Mohawk poet or hip hop artist who is working in the language, or maybe have a think tank where they're developing the words for

new concepts or technologies, like artificial intelligence. I'm also excited by food sovereigntists who are saving old seeds and growing them and relearning all that stuff to pass on the knowledge of being in charge of their own food. I see that happening and I want to be a part of it, if I can. My own personal interests lie in the future of avatars as well. The idea of the avatar is changing. The concept is evolving and seductive to our society. That's something I want to continue exploring.

ma. There was a lot of repetition to get the facts straight. Also, people tell the same story at different times, and part of the teachings is that you can hear the story one time but then hear it again in the following year and it means something different. You've lived more and now the story has an altered resonance because something has happened to you that hadn't happened yet the first time you heard it.

“There was a lot of repetition to get the facts straight. Also, people tell the same story at different times, and part of the teachings is that you can hear the story one time but then hear it again in the following year and it means something different.”

AP: Your work really plays with form, not only with its episodic structure but also with the themes it's addressing and introducing a structural and visual language around a lot of these things. Do you see Indigenous artists in the future needing to create a different kind of cinematic language for the stories they tell?

S: I don't think it's necessary, but I think it would be great! I think it's something that we should experiment with. There is so much research being done as to our way of storytelling. I'm reading a book now by Paula Gunn Allen about Pocahontas and she talks about how repetitive Indigenous storytelling is and she's trying that. So she repeats many facts. I've heard this is a way we used to speak before writing, TV, and Machini-

ma. As an artist and someone who works with a certain level of theory about this, what does Indigenous Futurism mean to you and your practice?

S: The kernel is the question: “What's so great about being Indigenous anyway?” Yes, let's project ourselves into the future, but what makes an Indigenous future? It's not spaceships. It's bringing our cultures into the spaceships with us. I don't know if you've seen [The Peacemaker Returns](#) (2017). In that Machinima work, I was thinking about what to bring forward from our teachings. What ancient things do we have and know about that could help all of society? I think we as Indigenous people have so much to offer society. It's not just us wanting to survive and thrive, but we can help all



Skawennati, *TimeTraveler™*, 2008-2013

of society thrive if they can take on the teachings that we once lived by. For me, that's what Indigenous Futurism is. It's those ancient teachings—along with the spaceships, and devices—and us all being alive in the future, ideally on this planet.

AP: If you're from an Indigenous background, there's this idea of having to be in two worlds. One that's connected to your culture and communing with the past, but then there's also the idea of engaging with the present world. There's still a lot of discussion about the future in our communities, but often from an angle of preservation. Your work deals more with past, present, and future all in communion with each other. I'm wondering if what you envision as Indigenous Futurism involves following a different structure of time. The films are linear as a whole, but the timelines go back, forward, and back to the present. Do you think that's a component of Indigenous cultures engaging with a different concept of time?

S: It totally is. Certainly, people are seeing that in my work. I want to be very

careful not to romanticize us. While I have definitely heard about our people experiencing and thinking about time differently, I'm not sure if I do or not. I don't know how non-Indigenous people experience time because I'm not in their head. I was asked that question before and my response was, "I can tell you that we're very patient."

Skawennati is an artist whose machinimas, images, and sculpture have been presented locally and internationally. Born in Kahnawà:ke Mohawk Territory, she lives in Montréal where she co-directs Aboriginal Territories in Cyberspace, a research-creation network based at Concordia University. Her avatar is called xox.

Adam Piron (Kiowa/Mohawk) is a filmmaker, programmer, and co-founder of COUSIN. He is currently the Film Curator at the Los Angeles County Museum of Art (LACMA) and a member of the programming teams at the Sundance Film Festival and imagineNative.

April 17
10PM

DURATION
50 MIN

LOCATION
Toronto Media
Arts Centre

TICKETS
\$20 general /
\$15 students,
seniors,
underemployed
Note that this event
is not included in
this year's Festival
Pass. Ticket price
includes entry to
after party with
Crip Rave™.

CO-PRESENTED
WITH
*Postcards
from the
Antipodes*
AT Toronto
Media Arts
Centre
from April 16–
May 2, 2020
as part of
Images Festival
OFF Screen. p.42
Curated by
Shani K. Parsons
AND
Canadian
Filmmakers
Distribu-
tion Centre
(CFMDC)

Black Moon Lilith in Pisces in the 4th House

Johanna Hedva

US/GERMANY, 2018



Johanna Hedva at ACUD (Berlin). Photo: Oscar Rohleder

A keening. Mystical doom. Hag blues. Intimate metal. Moon hymns. A dirge. O Death. For my mother, who was a Pisces (March 2, 1955–April 30, 2018). Informed by Korean shamanist ritual and the Korean tradition of P'ansori singing (which demands rehearsal next to waterfalls, in order to ravage the vocal cords), as well as by Keiji Haino, Diamanda Galás, and Jeff Buckley, *Black Moon* is as much a mystical grief ritual as it is a droned-out metal concert that summons the holy spirit. This performance is specifically for the faint of heart. It is loud AF and swimming in tears.

—Johanna Hedva

This event is scent free. It will have ASL interpretation. A Care Attendant and an Active Listener will be on-site throughout the evening. See p.10 for detailed information on access.

Red

Tiara Roxanne

GERMANY/US, 2020



Photo: Charlotte de Bekker

As part of an ongoing project entitled *Red*, Tiara Roxanne will use performance to illustrate the relationship between artificial intelligence (AI) and Indigeneity. Roxanne's work contends that AI is colonial in creation and nature, as its invention is founded on a settler colonial paradigm. In acknowledging this certainty, she states "I cannot decolonize my body" and performs as an incantation of survival and ancestral reconciliation. In performance, she is (dis) entangled within material and digital colonial borders of the past, present, and future. By reinterpreting processes of colonial recovery through a performative and critical lens, Roxanne suggests that we will arrive at sovereign, Indigenous notions of digital borders, data colonialism, and storytelling.

—Emily Fitzpatrick

LIVE

April 18
4-6PM

DURATION
50 MIN

LOCATION
Trinity Square
Video

TICKETS
FREE

CO-PRESENTED
WITH
Trinity
Square
Video
AS PART OF
IMAGES
FESTIVAL OFF
SCREEN
EXHIBITION
*INTO THE RED:
THEY ARE.
WE ARE. I AM.*
FROM MARCH
27 TO APRIL 25,
2020. P.34

April 18
6:30PM

DURATION
66 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

* This
program
contains
strobing
effects.

CO-PRESENTED
WITH
Planet In
Focus
International
Environmen-
tal Film
Festival,
Sheridan
College,
AND
YYZ Artists'
Outlet

SHORTS PROGRAM

Good Look Now



Ben Rivers, Now, At Last! 2018

Good Look Now is a program of films that each depict a glass of water, produce, flowers, a turtle, a human pattern, and a sloth.

Works by Peter Todd, Dawn George, Laurel Beckman centre natural matter arranged by civilization into cups, grocers, and fountains; while Philip Hoffman and Isiah Medina's Ending 2 avails us with possible languages for experimental nature films. Ishu Patel's 1977 animation, Bead Game, suggests how political patterns since time immemorial impose a limitation on our planetary moment.

While the majority of the works range from 30 seconds to 15 minutes in length, the program concludes with Ben River's Now, At Last! (2018)—a 40-minute cinematic study of non-human time, and a portrait of rescued Costa Rican sloth, Cherry—offering a kind of meditation that spending time with a sweet and slow-moving creature can inspire.

A Glass of Water

Peter Todd

UK, 2019, 16MM, 0.5 MIN, SILENT

"A glass of water is the minimum that you can give a guest." —Peter Todd

Anthology for Fruits and

Vegetables

Dawn George

CANADA, 2019, 16MM>DIGITAL, 15 MIN
NO DIALOGUE

Each plant depicted in the film was hand developed in its own liquid essence, mixed with vitamin C and washing soda and used as a developer at precise times and temperatures. The film undergoes an eco-reversal process, is exposed to light, then a second eco-developer and is fixed. Lastly, the film is left to dry in the wind.

Ending 2

Philip Hoffman and Isiah Medina

CANADA, 2017, 16MM>DIGITAL, 4 MIN
SILENT

Processed with conventional photo chemicals and the following flowers: magnolia blossoms, hyacinth, hydrangea, daffodil, rhododendron, pond algae, lilac, oregano (with blooms), comfrey (with blooms), roses, mint, goldenrod, hostas buds after flowering, and wild garlic seeds (a bowlful). 16mm footage shot and developed by Hoffman, then scanned and digitally edited by Isiah Medina.

Fountain (Money)

Laurel Beckman

USA, 2017, DIGITAL, 1 MIN, NO DIALOGUE

Part of a series of works that use historically noted tools of rebellion as foils to look at affect in relation to resistance, property, space, waste, attention, and currency. A fountain that doubles as a distressed wishing well and a murky pond with active life feature in the non-linear tale of hope and expectation.

Bead Game

Ishu Patel

CANADA, 1977, DIGITAL, 5 MIN, NO DIALOGUE

Thousands of beads are arranged and manipulated, assuming shapes of creatures both mythical and real. They continually devour, merge, and absorb one another in explosions of colour. Courtesy of the National Film Board of Canada.

Now, At Last!

Ben Rivers

UK, 2019, 16MM>DIGITAL, 40 MIN
NO DIALOGUE

It's a surprisingly rare proposition that we are able to spend such a quantity of time observing a wild animal in her own habitat, but Now, at Last! isn't a simple nature documentary. Though its observational function is certainly rewarding, Rivers sets off an unexpected flip of the viewer's expectations at several points throughout the film. (Herb Schellenberg)

April 18
8:30PM

DURATION
97 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed
Ticket price
includes entry
to After Party
at the Baby
G with Miko
Revereza and
Raf Reza.

✱ This program
contains
fllickering.

CO-PRESENTED
WITH
Toronto
Reel Asian
International
Film Festival,
Ryerson
University
School of
Image Arts,
AND
MUBI

FEATURE

That Cloud Never Left

Yashaswini Raghunandan, That Cloud Never Left,
2019



Just before a magical lunar eclipse, children go looking for a ruby, two brothers build a single-eyed ladder, and a mother anticipates rain.

The opening title card declares: *This is a work of fiction. Only people, places and the work are real.* In the village of Daspara, hundreds of colourful and inventive rattles, flutes, and merry-go-rounds are crafted every day. A fairy tale-like narrative emerges from this village of toy-makers and sellers in Bengal who cut-up reels of Bollywood, Tollywood, and B-grade films.

The almost monotonous work by hand and foot is interrupted by real life, fragments of tales, and projections from films that knew better times. The villagers give films a new existence as sound-making toys. This hybrid, poetic film not only plays with fact and fiction but also with what we expect as viewers of film elements like picture and sound.

That Cloud Never Left

Yashaswini Raghunandan

INDIA, 2019, DIGITAL, 83 MIN, BENGALI

Somewhere, not so far from here, the moon turned red and the village evolved into a mirage of unclear activity. The mother anticipated rain, while the two brothers built a tall ladder with a single eye and the children went looking for a ruby.

PRECEDED BY

Perspectrum

Ishu Patel

CANADA, 1975, DIGITAL, 7 MIN

NO DIALOGUE

In this animated short, simple geometric forms as thin and flat as playing cards constantly form and morph to the sound of the koto, a 13-stringed Japanese instrument. Courtesy of the National Film Board of Canada.

Thalé

Barry Doupé

CANADA, 2009, COMPUTER ANIMATION,
5 MIN, NO DIALOGUE

This work presents a fiber-optic flower arrangement inspired by the thale cress plant, commonly used in biological mutation experiments. The rotating electronic floras, which resemble neon lights, sex toys, and fireworks, glow in the dark digital void.

God is an Asphyxiating Black Sauce:

Johanna Hedva in conversation with Patrick Staff



Photo: Ian Byers-Gamber

The horror of living is transcendent and banal, always both ineffably together, and waking up to this each day summons its own music. Hedva's practice cooks magic, necromancy, and divination together with mystical states of fury and ecstasy. There is always the body, but the task is how to eclipse it, how to nebulize it, and how to cope when this inevitably fails. There is no divine purpose other than the purpose of telic nothingness and the warzone of sociality, but both make beautiful garbage, a khoratic plenum. In this talk, Hedva will draw a figure around another, touching it at points but not cutting it.

Johanna Hedva is a Korean-American writer, artist, musician, and astrologer who was raised in Los Angeles by a family of witches, and now lives in LA and Berlin. They are the author of the novel *On Hell* (2018), and *Minerva the Miscarriage of the Brain*, a collection of poems and essays, which will be published in September 2020.

Patrick Staff is an artist based in London, the UK and Los Angeles, USA. Through video, installation, performance, and text, Staff's work cites the ways in which history, technology, capitalism, and the law have fundamentally transformed the social constitution of our bodies today, with a particular focus on gender, debility, and biopolitics.

April 19
4PM

TALK

DURATION
60 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
Free

CO-PRESENTED
WITH
Postcards from the Antipodes
AT Toronto Media Arts Centre
FROM APRIL 16–MAY 2, 2020, AS PART OF IMAGES FESTIVAL OFF SCREEN P.42

CURATED BY SHANI K. PARSONS
This event will have ASL interpretation and CART. An Active Listener will be on-site throughout the evening. See p.10 for detailed access information.

April 19
6:30PM

DURATION
63 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

✱ This program
contains
strobing
effects.

CO-PRESENTED
WITH
Museum of
Contem-
porary Art
(MOCA)
Toronto,
Liaison of
Independent
Filmmakers
of Toronto
(LIFT),
Unit 2,
the8fest,
AND
Western
Front

SHORTS PROGRAM

Slippery Study



Simon Liu, *Signal 8*, 2019

Slippery Study brings together a selection of structurally empowered works that withhold current conventions of personal and political form. Instead, the films deploy self-determined languages that express living with oneself, with inexplicable citizenship, among chosen family, in correspondence, in the fray of mall escalators, and in exile.

With attention to materiality and focused approaches to montage and sound design, the choice to employ silence, music, or narration (or lack thereof), these works elude the difficult triangulation—between artistic autonomy, self-representation, and the neoliberal imperative to access the personal and political particulate—that has become parcel to the institutional appraisal of artists' and their work.

The program is framed by two formally akin and highly celebrated abstract animations jointly created by Evelyn Lambart and Norman McLaren, and supported by the National Film Board of Canada. We offer these works as historical examples of state-sponsored approaches to intuitive and formal exploration.

Part Three

Kaya Joan

CANADA, 2019, DIGITAL, 4 MIN, ENGLISH

last night i awoke from dreams of other two legged beings like myself // they wore bright cloth and laughed around an elevated structure called table // the light on their faces was bright and artificial // some called me a name i thought i had forgotten

Lines Vertical

Evelyn Lambart (with Norman McLaren)

CANADA, 1960, DIGITAL, 7 MIN, NO DIALOGUE

McLaren and Lambart were driving in the countryside when he looked out the window at the telephone lines and said, "That's a film." Lambart created the dope sheets and etched all the film. Courtesy of the National Film Board of Canada.

Biometrics

Miko Reverenza

USA, 2019, 16MM, 3 MIN, NO DIALOGUE

There are no digital stills, preview screener, or digital file of this film. The image is created by the filmmaker repeatedly stamping his fingerprints onto the clear leader. The gesture recalls the process of recording bio data. The filmmaker must be present for the screening. The film will not be shipped. The film can only be screened where travel is permitted.

Black Mirror

Anocha Suwichakornpong

THAILAND, 2008, DIGITAL, 3 MIN, NO DIALOGUE

A kaleidoscopic video essay exploring the state of contemporary Thailand.

Nisguya Chu

seth cardinal dodginghorse

CANADA, 2020, SUPER8>DIGITAL, 6 MIN, ENGLISH/TSUUT'INA

"The first half of the video is footage I shot in 2014 when I was 19, on my family's land before we moved because of the South West Calgary Ring Road. The second half I shot this summer while driving by our land, which is now the Ring Road's construction site."

Signal 8

Simon Liu

USA, 2019, 16MM>DIGITAL, 14 MIN, NO DIALOGUE

They said a storm is calling this way but we're still waiting. Lives carry on in Hong Kong as traces of civic upkeep morph into sites of remembrance.

Decorative structures mimic nature then occasionally malfunction, transforming common spectacle to warning signs.

Life Mask (Peasant Leader)

Kiri Dalena

PHILIPPINES, 2018, DIGITAL, 2 MIN, NO DIALOGUE

Life Masks is part of an ongoing series of photographic works and video portraits of political activists and artists in their homes or places of asylum. These works demonstrate mutual trust between the artist and subjects who appear in plaster masks to maintain their anonymity.

What Does The Water Taste Like

Juliana Kasumu

UK/NIGERIA/US, 2019, DIGITAL, 8 MIN
ENGLISH/YORUBA

What Does the Water Taste Like? questions the production of identity as it relates to the filmmaker's personal affiliations as a British-Nigerian. Prompted by intimate conversations, the film conjoins footage and voices of the past with their counterparts in the present-tense.

Begone Dull Care

Evelyn Lambart (with Norman McLaren, Oscar Peterson Trio)

CANADA, 1951, DIGITAL, 8 MIN, NO DIALOGUE

A film about discovering the value of accidents. McLaren could not decide how to finish the film and has said that, "the last thirty seconds belong to Evelyn." Original score by the Oscar Peterson Trio. Courtesy of the National Film Board of Canada.

Lore

Sky Hopinka

USA, 2019, 16MM>DIGITAL, 10 MIN, ENGLISH

Images of friends and landscapes are cut, fragmented, and reassembled on an overhead projector as hands guide their shape and construction in this film stemming from Hollis Frampton's *Nostalgia*. The voice tells a story about a not too distant past, a not too distant ruin, with traces of nostalgia articulated in terms of lore; knowledge and memory passed down and shared not from wistful loss, but as a pastiche of rumination, reproduction, and creation.

April 19
8:30PM

DURATION
76 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

* This program
contains
explicit sexual
content.

CO-PRESENTED
WITH
Art
Metropole
AND
Pleasure
Dome

SHORTS PROGRAM

People on Sunday



Tulapop Saenjaroen, People On Sunday, 2020

People on Sunday is a program that focuses on leisure and the formation of artistic identities. It begins with the late Robert Frank's apartment plot Pull My Daisy. This film, steeped in the frivolity of an artistic set, is an early comedic effort merged with improvisation, a cast of coterie, and a playful caricature of themselves.

Nazlı Dinçel combines footage shot at Marion McMahon and Philip Hoffman's Film Farm, and dryly instructs us on how to make a film in the digital age. Thirza Cuthand meditates on her gas mask fetish, the last film she made, and the 2019 Whitney Biennial. Walter Scott invents another character to navigate the tropes of vaguely given shits in the art world. Tulapop Saenjaroen's People On Sunday speculates on the spurious collision between leisure, work, and contributing to a creative project.

Mythologies are authored, adapted, adopted, and explained.

Pull My Daisy

Robert Frank and Alfred Leslie

USA, 1959, 16MM, 26 MIN, ENGLISH

Pull My Daisy (1959) is a short film that typifies the Beat Generation. Based on an incident in the life of Neal Cassady and his wife, the painter Carolyn, the film tells the story of a railway brakeman whose wife invites a respected bishop over for dinner. However, the brakeman's bohemian friends crash the party, with comic results. © Robert Frank, 1959, distributed by The Museum of Fine Arts, Houston.

Instructions on How to Make a Film

Nazlı Dinçel

USA, 2018, DIGITAL, 13 MIN, ENGLISH

Shot at the Film Farm in Mt. Forest, this comedy is a quest about performance, educational voiceover, analogue filmmaking, ASCII, language, ethics of ethnography, and narrative storytelling under a metaphor of instructions. The film's narrated text is sourced from Wikihow.

Less Lethal Fetishes

Thirza Cuthand

CANADA, 2019, DIGITAL, 9 MIN, ENGLISH

About a latent gas mask fetish, but maybe actually about a certain art world tear gas controversy the filmmaker was involved in? But also about Chemical Valley in Southern Ontario? But with, like, a dick and tits and vag and gas masks and smoke bombs, lots of smoke bombs. A pretty film about weird shit.

The Pathos of Mandy

Walter Scott

CANADA/US, 2020, DIGITAL VIDEO, 7 MIN, ENGLISH

Mandy can't make animations about his own character: what is he supposed to do?

People on Sunday

Tulapop Saenjaroen

THAILAND, 2020, DIGITAL, 20 MIN, THAI

In this updated homage to the 1930 German silent film of the same title, Tulapop Saenjaroen examines the paradox of people relaxing while being filmed. As a film shoot appears to be in perpetual delay, crew members kill time fiddling on their smartphones, all the while under the persistent gaze of the camera.

LIVE

April 20
1PM

DURATION
120 MIN

LOCATION
Array Space

TICKETS
Free

CO-PRESENTED
WITH
*Postcards
from the
Antipodes*
AT Toronto
Media Arts
Centre
FROM APRIL
16–MAY 2,
2020 AS PART
OF IMAGES
FESTIVAL
OFF SCREEN.
P.42
CURATED BY
SHANI K.
PARSONS

On Vanishing Land

Justin Barton & Mark Fisher

UNITED KINGDOM, 2013/19

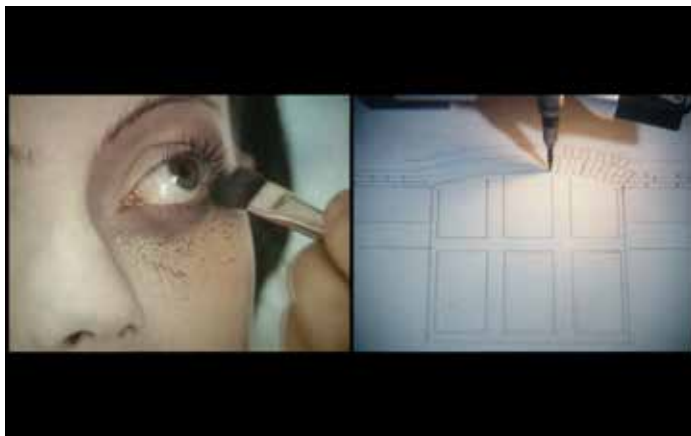


Justin Barton and Mark Fisher, *On Vanishing Land*, 2013-2019

On Vanishing Land (OVL) is an audio-essay that combines narrative, philosophy, and commissioned music in an evocation of a striking terrain and an exploration of the potentials of human existence. Tracing a walk by Justin Barton and Mark Fisher (1969–2017) along the Suffolk coastline in 2005, OVL takes the form of a sonic fiction emerging from dreamings, gleamings, and prefigurations that pervade such places as the Felixstowe container port to the Anglo-Saxon burial ground at Sutton Hoo. The work includes commissions from digital musicians Baron Mordant, Dolly Dolly, Ekoplekz, Farmers of Vega, Gazelle Twin, John Foxx, Pete Wiseman, Raime and Skjoldbrot, as well as interviews and reflections from the artists. *On Vanishing Land* was jointly commissioned, produced, and curated by The Otolith Collective and The Showroom (2013), and released as an LP by Hyperdub (2019). Following a high-fidelity playback of the 45-min audio work, Barton will deliver a 60-min talk entitled “We only have a lifetime to escape: exteriority, terrains, dreamings” and conclude with a 15-min Q+A.

SHORTS PROGRAM

The Counter-Image



Kevin B. Lee, Harun Farocki: Lexicon, 2019

Harun Farocki (1944–2014) produced over 120 works of film, television, and video art, but his immense impact on the media landscape has yet to be fully appreciated.

Following his tenure as the first artist-in-residence of the newly formed Harun Farocki Institut in Berlin, video essayist, critic, and filmmaker Kevin B. Lee produced a series of video essays on Farocki for the Goethe-Institut.

Lee's video essays adopt Farocki's own strategy of "images studying images" to explore the latter's formidable oeuvre, applying such novel approaches as desktop documentary and videographic lexicography. This screening matches the video essays with key works spanning Farocki's five-decade career.

Lee's pedagogical and inviting video essays offer a contemporary perspective on this continuum of approaches to studying images, and serve as a friendly entry point for future researchers who seek to navigate the depth of the Farocki collection.

Harun Farocki – The Counter-Image

KEVIN B. LEE, GERMANY, 2018,
DIGITAL, 11 MIN, ENGLISH

Two Paths

HARUN FAROCKI, GERMANY, 1966,
DIGITAL, 3 MIN, GERMAN

Harun Farocki – Lexicon

KEVIN B. LEE, GERMANY, 2018,
DIGITAL, 13 MIN, ENGLISH

Catch Phrases – Catch Images. A Conversation with Vilém Flusser

HARUN FAROCKI, GERMANY, 1986,
DIGITAL, 13 MIN, GERMAN

Harun Farocki – Presented

KEVIN B. LEE, GERMANY, 2018,
DIGITAL, 11 MIN, ENGLISH

Parallel II

HARUN FAROCKI, GERMANY, 2014,
DIGITAL, 9 MIN, GERMAN

April 20
5PM

DURATION
60 MIN + TALK

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

CO-PRESENTED
WITH
Goethe-
Institut
Toronto,
Trinity
Square
Video (TSV),
AND
SAW Video
Media Arts
Centre
KEVIN B. LEE
IS A GUEST OF
THE GOETHE-
INSTITUT

April 20
6:30PM

LOCATION
Innis Town Hall

TICKETS
FREE

CO-PRESENTED
WITH
University
of Toronto
Cinema
Studies
Institute

Manifesto for a New Cinephilia

Girish Shambu



Elle-Máijá Tailfeathers and Kathleen Hepburn, *The Body Remembers When the World Broke Open*, 2019. Photo: Katrin-Braggadottir

For Images Festival's 2020 Keynote Lecture, film scholar and critic Girish Shambu will draw from his 2019 *Manifesto for a New Cinephilia* to trace a transformation from the old cinephilia of post-WWII France to an expanded narrative of cine-love.

New cinephilia interrogates and expands auteurism, while valuing collectivist production, a diversity of voices and subjectivities, and a plethora of narratives about cinephilic life and experience. As touchstones of new cinephilia, works such as *The Body Remembers When the World Broke Open* (2019) by Elle-Máijá Tailfeathers and Kathleen Hepburn, and filmmakers such as Maya Deren, Alanis Obomsawin, Chantal Akerman, and Ava Duvernay acquire a singular significance.

If the pleasures of old cinephilia have been centred on the valorization of the auteur, new cinephilia forges a bold and urgent amalgam of politics and aesthetics animated by a spirit of inquiry and a will to social and planetary change.

EXCERPT FROM

Manifesto For a New Cinephilia

Girish Shambu

I.

The old cinephilia is the cinephilia that has dominated film culture for the last seventy-five years. Its origin story recounts its rise in post-World War II France, its auteur worship, and its cult of *mise-en-scène*. Over the years, this story has made a profound mark on Euro-Western film culture, and has come to be installed as the hegemonic narrative of movie love, period. A magic trick: the local has quietly become the universal. The new cinephilia recognizes two things about this origin story: that it is simply one narrative of movie love among innumerable in the world; and that it has been authored mostly by one minority group: straight white men. In response, the new cinephilia wants to multiply a diversity of voices and subjectivities, and a plethora of narratives about cinephilic life and experience. The new cinephilia, which lives comfortably both as URL (on the internet) and IRL (“in real life”), is a self-conscious cinephilia, in that it foregrounds the social situatedness—the subject positionality—of the cinema lover. Therefore, I must add: I write these words as a straight male cinephile of South Asian origin who lives in the U.S.A.

Girish Shambu teaches sustainability at Canisius College in Buffalo, New York. He is also a film scholar and critic who edits *Film Quarterly*’s online column, Quorum. He is the author of *The New Cinephilia* (2014), a book about internet film culture, and co-founder of the online cinema journal LOLA.

April 20
8:30PM

DURATION
57 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

✳ This program
contains a slow
strobing effect
throughout
Danzas Lunares
(Lunar Dances).

**CO-PRESENTED
WITH**
aluCine
Latin Film +
Media Arts
Festival,
Sanghum
Film,
AND
South Asian
Visual Arts
Centre
(SAVAC)

SHORTS PROGRAM

My Lovely Lunarite



Payal S Kapadia, *Dopahar Ke Badal (Afternoon Clouds)*, 2017

A “lunarite” refers to the rocks that make up bright portions of the moon’s surface: large, luminescent craters that encroach upon darker plains. It is a critical mass of substance, overflowing, engulfing. Tangible yet out of terrestrial reach, the lunarite reminds you of your smallness; that you cannot—not typically, or with ease, at least—be flown to the moon.

So, instead of fantasizing about a lunar visit, why don’t you invite the lunarite home?

Bear in mind: this visitation will carry the weight of collapse; your lunarite may, at first, be aggressive—shards piercing the Earth, shattering—then slowly distilling, with parts crystallizing.

Your lunarite will overspill like leakage, traversing landscape: from desert to seabed, horizon to ocean floor, trailing the shoreline into the house by the lake, from a room with a view to the kitchen sink—cloudy blue in hue, milky pallor, soaking wet.

—Aaditya Aggarwal

Danzas Lunares (Lunar Dances)

Colectivo Los Ingrávidos

MEXICO, 2020, 16MM>DIGITAL, 9 MIN

NO DIALOGUE

A brief glimpse of the cycles of Coyolxauhqui, the moon goddess. Her cycles used to be a dance.

21 Chitrakoot

Shambhavi Kaul

INDIA, 2012, DIGITAL, 9 MIN, NO DIALOGUE

Land, as ancient and ideal as nature, is called up through the chroma-key backdrops of one of the world's most viewed mythological television series. Spectacular images spring forth from a glorious, more magical time. But, as nostalgia turns into melancholia, hostility is the inevitable result. There is no option but a war to destroy everything, after which trace impulses toward a narrative are the last surviving markers of the material past.

Dopahar Ke Badal

(Afternoon Clouds)

Payal S Kapadia

INDIA, 2017, DIGITAL, 13 MIN

ENGLISH/HINDI/NEPALI

Kaki is a 70-year-old widow who lives with her Nepali domestic help Malti in Bombay, India. It is afternoon in their house, where a flower blossoms in the balcony. Malti meets a boy (a sailor) from her hometown unexpectedly. Meanwhile, men in the passage spray mosquito repellent that gives Kaki bad dreams.

Desert Islands

Ralitsa Doncheva

CANADA/BULGARIA, 2019, 16MM>DIGITAL,

11 MIN, ENGLISH/BULGARIAN

An impressionistic journey following the filmmaker and her father as they travel to the Black Sea in Bulgaria. If one were on a desert island, what would one bring? What, precisely, would one choose? "There is no light."

When the moon suddenly appeared at Kata Tjuta

Belinda Davis

AUSTRALIA, 2019, DIGITAL, 4 MIN

NO DIALOGUE

Light and shadow, colour and line on the rock formations of Kata Tjuta in the central desert of Australia. Anangu land. And then the moon appeared.

Mãe D'Água

Lorena Pazzanese (Lou Pipa), Esther Az, and Bárbara Carnielli

BRAZIL, 2019, DIGITAL, 3 MIN, PORTUGUESE

Mãe D'Água, which means "Mother from Water", is a music video made as an all-women collective creation by Lou Pipa, Esther Az, and Bárbara Carnielli, during an art residency in a Zen Monastery called Morro da Vargem, in Ibirapu, Espírito Santo, Brazil. The song evokes Lara, a mermaid from Indigenous Brazilian folklore who lives in the rivers, calling her healing cure by voice.

Celestial Vault

August Fröhls (Swapnaa Tamhane + Aman Sandhu)

CANADA/SCOTLAND, 2019, DIGITAL, 8 MIN

ENGLISH

A collage of syncopated hand gestures and vocal exercises by cult-figure Asha Puthli in her response to a James Turrell sculpture. Puthli recalls a memory of a week-long fast and meditation in which she herself was on a brink, standing at the entrance of a vault between the material and corporeal world.

April 21
5PM

DURATION
63 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

CO-PRESENTED
WITH
Angry Asian
Feminist
Gang
(AAFG),
C Magazine,
AND
Museum of
Contem-
porary Art
(MOCA)
Toronto

SHORTS PROGRAM

Arms-Length



Madeleine Hunt-Ehrlich, Spit on the Broom, 2019

Arms-Length combines experimental documentary and narrative fiction works that portray unspoken belonging and the bonds that form under unexpected conditions.

Sam the Kazakh falconer in Ella Tetrault's *Bird of Prey* discusses the freedom and agency of a bird while walking the director through a taming process. In Spit on the Broom Madeleine Hunt-Ehrlich offers glimpses into a support network that won't be subsumed under the weight of historical gazes. Anocha Suwichakornpong's short Real presents a casual conversation between a woman and her deceased mother. Suwichakornpong's Graceland is a narrative short depicting an encounter between two people who drive out of Bangkok at night.

The distance alluded to in the proximity of an arms-length is suggestive of intimacy with privacy, independence without loneliness, between protagonists, and between images and their spectators.

Bird of Prey

Ella Tetrault

CANADA, 2020, DIGITAL, 19 MIN ENGLISH

The film follows Sam, a falconer and naturalist living on the North Mountain of the Annapolis Valley in Nova Scotia. Through performance and documentary, Tetrault conducted interviews with Sam on the relationship a falconer has with a bird of prey, and the possibility for over-identification and projection onto the bird.

Fine Feathers

Evelyn Lambart

CANADA, 1968, DIGITAL, 5 MIN
NO DIALOGUE

A blue jay wants to be decked out in the green of cedar, and a loon dons the burnished red of oak leaves, but neither bird foresees the consequences of vanity.

Real

Anocha Suwichakornpong

THAILAND, 2008, DIGITAL, 9 MIN, THAI

How do you speak to your mother after her death? The second film in the trilogy *Like. Real. Love.*, which broaches questions of love, death, and reality.

Spit on the Broom

Madeleine Hunt-Ehrlich

USA, 2019, DIGITAL, 13 MIN, ENGLISH

The United Order of Tents is a secret organization of African American women founded on the underground railroad. What is known of them is obscure. Most of their work helping black folks and supporting one another has remained secret for nearly two centuries. Hunt-Ehrlich plays with the mythology of the organization in this surreal documentary created in collaboration with actresses and members of the Tents.

Graceland

Anocha Suwichakornpong

THAILAND, 2006, DIGITAL, 17 MIN, THAI

A woman and an Elvis impersonator leave Bangkok. It doesn't seem clear or important where they are going.

April 21
6:30PM

DURATION
55 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

* The films in
this program
contain
flashing and
strobing lights
and engage
conversations
around state
violence,
ableism,
transphobia,
misogyny,
anti-black
racism, death/
mourning, body
dysmorphia, and
contain images
of active skin
conditions.

CO-PRESENTED
WITH
InterAccess,
Le Labo,
Workman
Arts, AND
The 519

SHORTS PROGRAM

Mere Feelings (These Feelings are not a Joke)



The Prince of Homburg, Patrick Staff, 2019

When fatigue and doubt have been weaponized, how do we reassure and trust ourselves?

In Patrick Staff's The Prince of Homburg, "carceral emotions" are explored through interviews with subjects whose lived experiences of exhaustion and disillusionment are reflected in the prison system's oppressive views of race, gender, and class. Staff gives us the opportunity to listen to their subject's embodied knowledge, while subtly hinting that the fatigue the interviewees face may itself be an instrument of state oppression.

In Chloé Galibert-Lainé's Watching the Pain of Others, the artist examines Penny Lane's *The Pain of Others* (2016), a documentary that compiles footage

from YouTube channels operated by three women affected by Morgellons. Galibert-Lainé's video essay takes apart our impressions of public medicine and the image as empirical truth, and interrogates our potential to manifest our beliefs.

—Aaron Moore

The Prince of Homburg
Patrick Staff
UK/USA/GER/IRE, 2019, DIGITAL,
23 MIN, ENGLISH

FOLLOWED BY
Watching the Pain of Others
Chloé Galibert-Lainé
FRANCE, 2019, DIGITAL,
32 MIN, ENGLISH/FRENCH

An Active Listener will be on-site.
See p.10 for detailed access information.

FEATURE

Morgan Quaintance



Morgan Quaintance, South, 2020

This program brings together two recent mid-length films by the London-based filmmaker, artist, musician, and curator Morgan Quaintance. His recent work combines and examines the production of voice and collective history as they function in proximity to museums and academies.

Interlinked with the filmmaker's time spent living in both London and Chicago, South takes two anti-racist and anti-authoritarian liberation movements in South London and Chicago's South Side as a point of departure.

Akin to his 2018 documentary, *Another Decade*, which collaged video documents of London's

academic art world with non-institutional cultural production, Letter from Dakar employs a direct documentary approach to illustrate a contrast between flourishing arts spaces and state sanctioned arts and culture in the Senegalese capital of Dakar by offering a critical look at the much-touted Museum of Black Civilisations.

South

UK, 2020, DIGITAL, 28 MIN, ENGLISH

FOLLOWED BY

Letter from Dakar

UK, 2019, DIGITAL, 47 MIN
ENGLISH/FRENCH

An Active Listener will be on-site.
See p.10 for detailed access information.

April 21
8:30PM

DURATION
75 MIN + Q&A

LOCATION
Innis Town Hall

TALK
Wed, April 22
12PM at
Bachir/Yerex
Presentation
Space p.5

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

✱ The films in this program include discussions of histories of anti-Black violence in the US and UK, and capitalism. Mentions deportation.

CO-PRESENTED
WITH
Blank
Canvas,
Cinema
Politica
Network,
AND
MUBI

April 22
3PM

DURATION
44 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

CO-PRESENTED
WITH
SAW Video
Media Arts
Centre

SHORTS PROGRAM

Julia Feyrer: Broken Clocks



Julia Feyrer, Irregular Time Signatures, 2011

Toronto premiere of *Broken Clocks*, a selectrospective of Vancouver-based artist Julia Feyrer's 16mm films originally shown as installations. By filming their sculptures as props and using the gallery installation as set, each exhibition seeps into the next, creating the material conditions for the next film to germinate.

In their films, we see the defaced visage of several timekeepers, stripped of most composite numbers, and clock faces emblazoned with an accusatory "WHO CARES?" as if to refuse the hegemony of a schedule. Feyrer seizes the time-based media to show its mechanism manipulated, clogged and cracked, measurement turns unpredictable, winks, and does a face plant.

This event is a Relaxed Screening. Featuring Vibrotactile Technology and Creative Audio Description. See p.10 for details.

The Composition Kids

Julia Feyrer with Pietro Sammarco
CANADA/ITALY, 2008, 16MM>DIGITAL, 9 MIN
NO DIALOGUE

An early student collaboration and shot on 16mm in Sicily, this cycle of kinetic assemblages is accompanied by a soundtrack composed of improvised sounds recorded on location and then in Vancouver.

Irregular Time Signatures

Julia Feyrer
CANADA, 2011, 16MM, 3 MIN, ENGLISH

How does music measure time if time is stretched like a rubber band? Irregular time signatures are ways of describing an uneven beat. The arrhythmic pulse of this film is music lesson, math puzzle, and spot-the-difference game.

Dailies

Julia Feyrer
CANADA, 2014, 16MM, 20 MIN, SILENT

The second film to feature a cast of assisted readymade clock sculptures (after Irregular Time Signatures). Starring “Sublimation Clock”, “Litmus Clock”, “Writer’s Block”, “Atomizer”, and “The Crypt.” Three years prior to shooting Dailies, the film and these clock sculptures were exhibited together in a 2011 exhibition in Malmö.

Sculpture Garden

Julia Feyrer with Derya Akay
CANADA, 2014, 16MM, 12 MIN
NO DIALOGUE

An unedited film documenting a rooftop sculpture garden cultivated over a summer in Vancouver. The sculptures come alive but the vegetables are apathetic.

Escape Scenes

Julia Feyrer
CANADA, 2014, 16MM, 4 MIN, SILENT

A miniature wrecking ball and accompanying mini brick wall to be destroyed; an incomplete puzzle of the Parthenon; homemade fake latex vomit containing plastic novelties, pieces of candy, knick knacks, and detritus from the artist’s studio; pennants made from packets and designer ziplock bags; and a mesh veil adorned with chewing gums.
—Western Front

New Pedestrians

Julia Feyrer
CANADA, 2018, 16MM>DIGITAL, 4 MIN
NO DIALOGUE

“Background actors” silently inhabit the roles of pedestrians or passersby. Like an exercise in walking meditation, the pedestrians trace a path that is unstable, full of distractions, thoughts, and emotions, crises of identity, anxiety, and restlessness. —Julia Feyrer

April 22
5PM

DURATION
56 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
\$12 general
admission
\$6 students,
seniors,
underemployed

* **Jellyfish**
contains discus-
sions of gender
dysphoria.

**CO-PRESENTED
WITH**
Buddies in
Bad Times
Theatre,
FADO
Performance
Art Centre,
University
of Toronto
John H.
Daniels
Faculty of
Architecture,
Landscape
and Design,
AND
Toronto
Queer Film
Festival
(TQFF)

SHORTS PROGRAM

In Activity



Christopher T Bianchi, *Noisy, Violent, Streams of Silence*, 2019

This program showcases a series of short performances for video. Dealing with themes of land, gender, technology, disability, and queer futurity, these performances represent a variety of ways the body encounters its natural and built environments.

Bodies are shown at times as active, engaged, and in movement, impressing themselves upon the space they inhabit. Other times, the body is still, passive, and disengaged. The space instead impresses upon the body. This reversal occurs in both the transitions between films and within the films. Together, the works erode the contrast between activeness and passiveness.

—Jeremy Saya

This program includes Vibrotactile technology by Vibrafusion Labs.
See p.10 for details.

Noisy, Violent, Streams of Silence

Christopher T Bianchi

USA, 2019, DIGITAL, 10 MIN, NO DIALOGUE

Noisy, Violent, Streams of Silence presents a space within the psyche of the subject. The video displays a person's attempt at removing one's guard, and to think or express some resistance against the norm in order to protect one's silence.

Rock Piece (Ahuriri Edition)

asinnaq

CANADA/NEW ZEALAND, 2019, DIGITAL, 4MIN, NO DIALOGUE

Using natural elements and sounds, this experimental film explores the connection between the body and land.

Against Landscape

Joshua Gen Solondz

USA, 2013, DIGITAL, 4 MIN, NO DIALOGUE

"Challenging the romanticization of West Coast scenery, Josh Solondz creates a startling work of land art in Against Landscape. Whether political, performative, or both, the artist's plucky gesture and the video's precise framing limit the limits of control." —Andréa Picard

How Does It Feel

Bridget Moser

CANADA, 2016, DIGITAL, 9 MIN
NO DIALOGUE

A series of wordless actions performed in a Delta hotel room. With a handmade sweater inspired by a dream, a light-up motorized winter scene, a replica Princess Diana engagement ring, a replica *Titanic* necklace, a replica *Blue Boy* cross stitch, the CN Tower, and a coffee table biography of the founder of the popular Sandals luxury resort chain.

Inclinations

Danielle Peers

CANADA, 2019, DIGITAL, 5 MIN
NO DIALOGUE

Inclinations began as a moment of "crip" play. The ramp becomes a source of creative movement. Dancers can move in ways that they cannot move on flat surfaces and the ramp itself becomes an artistic object, transformed albeit temporarily into an environment that reveals connection, trust, beauty, and desire. Choreographed, directed, and shot from disability perspectives, this dance-on-video delves into the playful connection enabled where disability, community, and ramp meet.

Jellyfish

Maryna Makarenko

GERMANY, 2017, DIGITAL, 23 MIN
ENGLISH, GERMAN

Jellyfish is a cinematic novel; a meditative approach to talk about notions of gender by translating cognitive knowledge and literary elements into filmic narrative. The film depicts two types of characters: inhabitants of the fictional planet of gender utopian society that are gender fluid, and real characters who find themselves outside of cisnormativity. It offers another way of seeing gender with its possibility to float between different forms without limitations and restrictions.

April 22
6:30PM

DURATION
50 MIN + Q&A

LOCATION
Innis Town Hall

TICKETS
Pay What
You Can

* This program
contains explicit
sexual content.

CO-PRESENTED
WITH
Angry Asian
Feminist
Gang
(AAFG),
Good For
Her,
Near North
Mobile
Media Lab,
AND
Toronto
Queer Film
Festival
(TQFF)

SHORTS PROGRAM

in support of sex work



Cheng-Hsu Chung, ADORABLE, 2019

in support of sex work celebrates a cross-section of contemporary erotic works by highlighting sex work, video by sex workers, and works by artists that are grounded in sexuality. This is a programming response to internet censorship affecting these artists due to the implementation of the Stop Enabling Sex Traffickers Act and Allow States and Victims to Fight Online Sex Trafficking Act (SESTA-FOSTA). Together, these policies conflate all online sexual activity as socially dangerous. This has led to worsening safety conditions for sex workers as well as a ban on online conversations, images, video, and events about sexuality on social media platforms, website builders, and video hosts. Contextualized within the history of sex work and art through Annie Sprinkle's performance, these student works open a conversation about pornography, consent, gender garments, and genitals.

—Almond Lindenbach

Post-Porn Modernist: My 25 Years as a Multimedia Whore

Annie Sprinkle

USA, 1993, VHS>DIGITAL, 16 MIN, ENGLISH

Post-Porn Modernist documents Sprinkle's various personae: virgin, whore, sex-positive feminist, tantric sex explorer, business woman, and goddess, which she performed in over 20 countries from 1989 through 1994. The show deconstructed and explored her careers as a sex worker, porn star, erotic educator, sexual healer, pro domme, and artist.

Lila Ballen

fuckingconflicts: Tina Jung + Henrik Seidel

GERMANY, 2018, DIGITAL, 11 MIN, GERMAN

In Purple Hay Bale/Lila Ballen, two characters want to have sex in front of a camera. Each person describes the situation and the consent negotiation from their point of view. But because they only understand consent verbally, their negotiation goes wrong. The film is a critique of neo-liberal concepts of sexual consent and aims to demonstrate how sexual consent is always a process.

Madonna and Child

Iqrar Rizvi

CANADA, 2018, DIGITAL, 3 MIN, NO DIALOGUE

Madonna and Child is a performance for the camera where Iqrar Rizvi and Rosalie H. Maheux swap genders and engage in the action of breastfeeding. The feeding performance becomes possible through the milking apparatus. The video is slowed down to capture each step as part of this intimate connection.

Flora

Chaerin Im

USA, 2018, DIGITAL, 4 MIN, ENGLISH

Experimental animation about gender and sexuality, the awkwardness of division. Uncanny sculptures of vagina and penis are the main element.

ADORABLE

Cheng-Hsu Chung

TAIWAN, 2019, DIGITAL, 6 MIN, ENGLISH

ADORABLE is an animated film that presents a journey of a queer person where he explores his sexuality and the queer community; the film illustrates an observation of the modern queer society and fantasies toward the freedom of gender fluidity. This work is to reflect the real situation of the community where discrimination, freedom, and love coexist.

Hot Plastic Suits

Dallas Cant

CANADA, 2019, DIGITAL, 6 MIN, ENGLISH

A discarded plastic suit turned eco-friendly product explores the inter-implications of materiality and paid erotics. The incorporation of erotic movement, mouth work, and plasticized payment complicates overtly simplistic critiques of commerciality, calling for a queer environmental politics that does not demonize money-defined relationships entirely, but rather, works to unravel the greed and destruction of colonialism without forgetting the legitimacy of sex work.

Dress Making

Eija Loponen-Stephenson

CANADA, 2019, DIGITAL, 5 MIN, ENGLISH

Dress Making marks an early exploration in Eija Loponen-Stephenson's work into developing what she has come to identify as "body-structures," hybrid forms that blur the boundaries of body and object. Inspired by Wet and Messy fetish-play pornography, which often depicts models being thickly coated in and intimately communing with some sort of viscous substance, Dress Making proposes that coating one's self in such substances is an elegant and empathetic gesture of body extension.

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Nimtoh (Invitation)



Saurav Rai, Nimtoh (Invitation), 2019

Set in a remote mountain village that lies between Darjeeling and Kalimpong, we follow 10-year-old Tashi and his grandmother, who guard their landlord's cardamom orchard at night. Tashi is tasked with delivering invitations to the wedding of his landlord's son (played by Rai). As the date of the ceremony approaches, Tashi wonders if he will receive an invitation to the wedding as well.

Featuring an amateur cast of Rai's family members and residents of his home village, the film's realism summons a patient eye to observe how ordinary conversations and social transactions between Tashi and his neighbours transpire as subdued moments of kinship and mischief.

Nimtoh (Invitation) is Mumbai-based filmmaker Saurav Rai's first feature film and is based on events that Rai observed during a marriage function in his home village.

Nimtoh (Invitation)

Saurav Rai

INDIA, 2019, DIGITAL, 85 MIN, NEPALI

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Awards
Presentation
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DIRECTOR'S STATEMENT

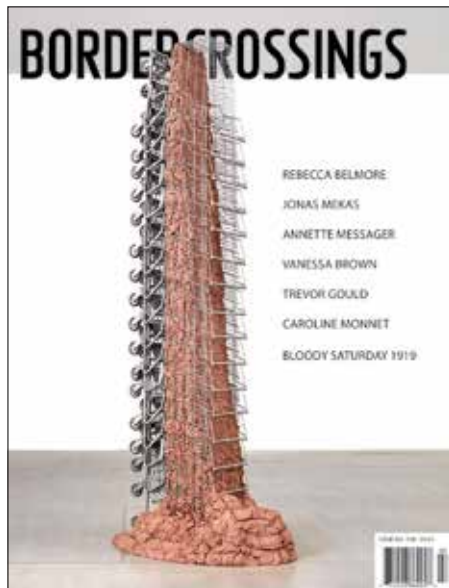
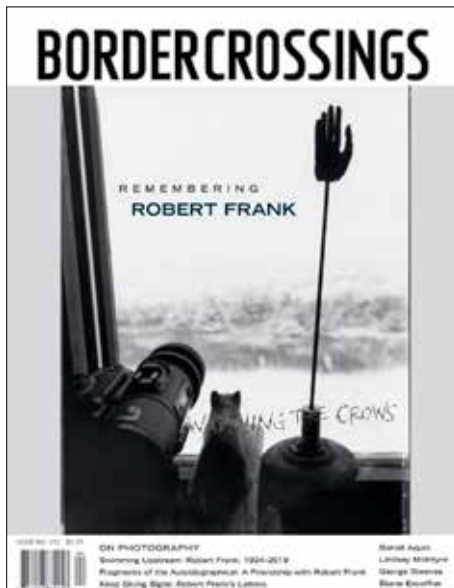
Saurav Rai



Saurav Rai, Nimtoh (Invitation), 2019

I have always considered the power of compassion to be the greatest virtue in life. And through cinema I have always tried to bring forward those feelings or events, which has had profound impact on my conscience. The film is the result of a real life incident. During a marriage function in my village, I happen to observe a small boy from the locality. The kid always looked forward to coming to my house and had an acute observation of timing as to when the family would eat, since his family struggled hard to make their ends meal. He would run for errands for the family and shared good bonding with my mother. During the wedding I found him loitering around. The next day one of the songs played out at the wedding began to be heard at his house. People were quick to brand him a thief. I was taken aback by the fact that how easily

we pass judgment without any proof, just because he came from a humble background. What if he had honestly got the song through other sources? What if the card with the song was simply misplaced? I also sensed a tension in the family related to the marriage preparation among its members; the child was an easy prey for some people to vent out their frustration. It suddenly dawned upon me the class struggle between the 'Haves' and the "Have-Nots". He could have been approached with care and made to understand if found guilty. I just came to know that the child has left home for the monastery to be a monk. My mother revealed their last conversation to me. The kid came to say his goodbye to my mother; he wished to be a good monk so that he could build a bigger home for his family.



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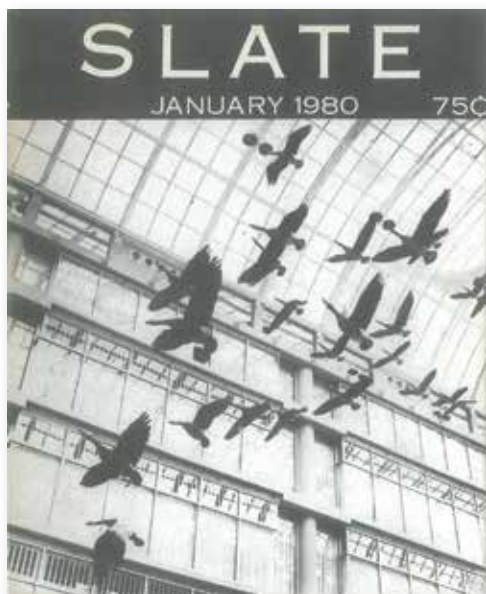
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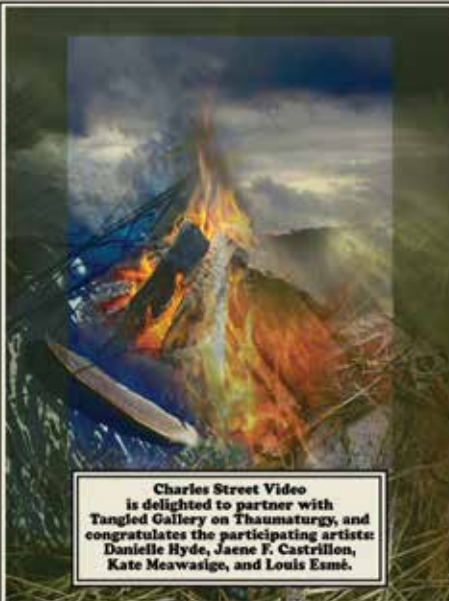
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Jess Dobkin, *Mirror Ball*, 2008 (detail), Photo Credit: David Hawe

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Adam Piron (Kiowa/Mohawk) is a filmmaker, programmer, and co-founder of COUSIN. He is currently the Film Curator at the Los Angeles County Museum of Art (LACMA) and a member of the programming teams at the Sundance Film Festival and imagineNative. p.57, 58, 59-63

Adam Khalil is a filmmaker and artist from the Ojibway tribe who lives and works in Brooklyn. His practice attempts to subvert traditional forms of ethnography through humor, relation, and transgression. Khalil's work has been exhibited at the MOMA, Sundance Film Festival, Walker Arts Center, Lincoln Center, Tate Modern, and Whitney Museum of American Art. p.57

Adrienne Huard is an Anishinaabekwe born in so-called Winnipeg and is based in Tkarón:to, currently pursuing an MFA in Criticism and Curatorial Practice at OCAD University. She challenges the positioning of Indigenous art and artists within cultural institutions, and explores how to better improve these relationships to facilitate the process of resurgence. p.37

Aleesa Cohene's work reshuffles, reconfigures, and reframes cinematic material to investigate the clichés, codes, and stereotypes that make up dominant cultural narratives. She holds a Master of Visual Studies from the University of Toronto, and completed a fellowship at the Kunsthochschule für Medien (Cologne) under German experimental filmmaker Matthias Müller. p.29, 43

Alexandra Lazarowich is a Cree Producer, Director and Screenwriter whose work has premiered at film festivals around the world. She is passionate about telling indigenous stories. Her most recent documentary FAST HORSE recently premiered and won the Special Jury Award for Directing at the 2019 Sundance Film Festival. p.57

Almudena Escobar López is an independent curator, archivist, and researcher from Galicia, Spain. She is the Time-Based Media Curatorial Assistant at the Memorial Art Gallery in Rochester, NY, and is a PhD candidate in Visual and Cultural Studies at the University

of Rochester. Her research interests include experimental film and documentary, artistic practices that investigate archives and museums, visual historiography, and post-colonial and anti-ethnographic film. p.4

Andy Slater (Chicago) is a legally blind musician, performer, installation artist, and disability advocate. He is the founder of the Society of Visually Impaired Sound Artists and director of the Sound As Sight accessible field recording project. His current compositions use the sounds of modern, antiquated, and experimental accessibility technology, echolocation, and spacial recordings of his white-tipped cane to control the narrative of his own experience as a blind person. p.42

Annie Sprinkle is an artist and sexologist, and was a NYC prostitute and porn star for twenty years. She has passionately explored sexuality for over forty years, sharing her experiences through making her own unique brand of feminist sex films, writing books and articles, visual art-making, creating theatre performances, and teaching. Annie has consistently championed sex worker rights and health care, and was one of the pivotal players of the Sex Positive Movement of the 1980s. p.88-89

Anocha Suwichakornpong (1976, Thailand) is a scriptwriter, director and owner of production house Electric Eel Films. *Graceland* (2006) became the first Thai short film to be included in the Official Selection at Cannes Film Festival. p.71, 80-81

asinnajaq is a visual artist, filmmaker, and writer. She studied cinema at NSCAD University in Halifax. Her work is fuelled by respect for human rights, a desire to explore her Inuit heritage, and a sense of wonder in what she calls "the abundant beauty of the world." p.86-87

August Fröhls (Aman Sandhu, Glasgow, and Swapnaa Tamhane, Montréal) have worked in collaboration since 2012. In their practice, they point toward peripheral histories to usurp institutional narratives, and hegemony. Through installations in "in-between" spaces such as

Artist Index & Biographical Appendix

shop windows or garages to organizing parasite pedagogical projects at museums, August Fröhls seek to disrupt the institution of Western art education, making, and presentation. p.78–79

Ayo Akingbade is an artist and director, based in London. She works predominantly with moving image, addressing notions of power, urbanism, and stance. Interested in the fluid boundaries between the self and the other, she gathers local and cultural experiences in intimate and playful interpretations. Ayo is a graduate of London College of Communication and is currently studying at Royal Academy Schools. p.29, 40

Barbara Carnielli is a Capixaba artist (from Espírito Santo, Brazil). Her work navigates within the artistic field in order to strengthen the relationship with nature and our sensitive contemplative field. To her artistic process, she explores sensorial poetics as the breath of life. In addition to contemplating the power of observing everyday natural phenomena, she also addresses time, and the practice of a connection and immersion with ethereal study. p.78–79

Barry Doupé (b. 1982 Victoria, BC) is a Vancouver based artist primarily working with computer animation. He graduated from the Emily Carr University in 2004 with a Bachelor of Media Arts majoring in animation. His films use imagery and language derived from the subconscious; developed through writing exercises and automatic drawing. p.20, 68

Beck G-Osborne is a gender-variant settler of Scottish and British descent originally hosted on Treaty 20 territory/Southern Ontario, currently working in Tio'tia:ke/Montréal. Osborne's ongoing projects seek to address the complexities and revisionary potential of gender-variant representation/embodyment, and unpack their experiences with mental illness and well-kept family secrets. p.37

Belinda Davis (b. Lismore, Australia) is a Sydney-based filmmaker and photographer. Engaging with analogue and digital mediums, Belinda's practice is dedicated to the investigation of landscape and the documentation of time, place

and personal history in consideration of the everyday. p.78–79

Ben Rivers (London, UK) is an award winning artist and filmmaker represented by Kate MacGarry Gallery. His films have exhibited worldwide at numerous galleries and festivals. His latest feature film, co-directed with Anocha Suwichakornpong, premiered at Locarno International Film Festival 2019. p.66–67

Black Quantum Futurism Collective (Philadelphia) is an interdisciplinary creative practice between Camae Ayewa and Rasheedah Phillips that weaves quantum physics, Afrofuturism, and Afrodiasporic concepts of time, ritual, text, and sound to present innovative works and tools offering practical ways to escape negative temporal loops, oppression vortexes, and the digital matrix. p.42

Bridget Moser is a performance and video artist whose work is suspended between prop comedy, experimental theatre, performance art, absurd literature, existential anxiety, and intuitive dance. She has presented work in venues across Canada, including the Art Gallery of Ontario, Mercer Union, the Art Museum at the University of Toronto, Oakville Galleries, Vancouver Art Gallery, Western Front, MSVU Art Gallery, PLATFORM Centre, and the Dunlop Art Gallery. She has been shortlisted for the Sobey Art Award. p.86–87

Camae Ayewa (Moor Mother) is a musician, poet, visual artist, and workshop facilitator, and has performed around the world. Camae is a vocalist in three collaborative performance groups—Irreversible Entanglements, Moor Jewelry and 700bliss—and regularly performs with Art Ensemble of Chicago and Zonal. In late 2016, she released a book of poetry titled *Fetish Bones* and a debut album on Don Giovanni Records, followed by highly anticipated sophomore album *Analog Fluids* of Sonic Black Holes and accompanying *Analog Fluids* poetry book. p.42

Chaerin Im is a female filmmaker who focuses on sexuality and gender issues through animation. She graduated from Seoul National University's Visual Communication Design BFA program (2017)

Artist Index & Biographical Appendix

and recently studied at CalArts Experimental Animation MFA program. p.88–89

Charlotte Zhang (b. 1999) is an artist from Vancouver Island, currently studying Film/Video at California Institute of the Arts. She lives and works on the traditional territories of the Snuneymuxw First Nation and the Fernandeño Tataviam. p.29, 38

Cheng-Hsu Chung is a Taiwanese animation director/ animator. Chung's artistic practice focuses on using surreal images and performances to articulate the changing nature of emotion, modern love relationships, and the queer community. He likes exploring poetry in vulgarity. p.88–89

Chloé Galibert-Lainé is an award-winning French researcher and filmmaker, currently preparing a PhD at the Ecole normale supérieure de Paris (SACRe/PSL). Her films are regularly presented at international art and film festivals (Rotterdam International Film Festival, Ars Electronica Festival, London Essay Film Festival, IMPAKT Festival). p.82

Christina Battle is an artist whose research and work considers the parameters of disaster—looking to it as action, as more than mere event and instead as a framework operating within larger systems of power. She has exhibited internationally in festivals and galleries, most recently at: Capture Photography Festival (Vancouver), Forum Expanded at the Berlinale (Berlin), and Blackwood Gallery (Mississauga). p.42

Christopher T Bianchi earned his BFA in Studio Arts from Concordia University in Montréal and his MFA in Art + Technology from the University of Florida. Through these institutions, he developed an artistic practice that connects built environments with the unconscious space of the psyche. p.86–87

Colectivo Los Ingrávidos +300 films from 2012 the collective experiments from different documentary and cinematographic devices, digital and analog as well as interventions or

appropriations from found footage that allows to demarcate the territory in which an image, being visual or sound, becomes a condition of possibility for a political art.” p.78–79

crip rave™ is a Toronto-based collective and event platform showcasing crip-identifying talent and prioritizing Sick, Crip, Mad, and Disabled body-minds within safer and more accessible rave spaces. p.64

Dallas Cant is a white queer sex worker and self-taught artist compelled with manipulations of the digital gaze. In fusing methods of hand embroidery, textile sculpture, performance, and videography, Dallas explores how to address the realities of transactional sex through the body, queer fabrication, and digitally fragmented portraiture. p.88–89

Dana Buzzee's art creates offerings of resistance and pleasure as methods for revisioning deviance through an autobiographical exploration of queer-femme identity. Buzzee's artistic outputs function as rituals, transforming spaces for empowered moments of dominance and submission, active and informed consent culture, and a profound understanding of power and control. p.37

Danielle Hyde is a multi-disciplinary Indigenous artist whose work mingles traditional and non-traditional mediums, photography, and performance art. A storyteller, Danielle creates stories in different forms to acknowledge we are four-dimensional beings, connecting through our hearts, minds, bodies, and spirit operating in chorus with the seen and unseen. p.30

Danielle Peers is a community organizer, artist, and Assistant Professor in the Faculty of Kinesiology, Sport, and Recreation at the University of Alberta. Danielle uses critical disability theories to study disability movement cultures: from the Paralympics, to inclusive recreation, to disability arts. Their research builds on their experiences as a Paralympian, a filmmaker, and a dancer with CRIPSIE (Collaborative Radically Integrated Performers Society in Edmonton). p.86–87

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Dawn George (Nova Scotia, Canada) is an artist working in film, video, and installation. She is a Master Gardener and has planted over 200,000 trees. Dawn graduated from Ryerson's Radio and Television Arts Program, and received her film and media arts training through the Atlantic Filmmakers Cooperative and the Centre for Art Tapes. p.20, 67

Eija Loponen-Stephenson is an emerging interdisciplinary artist currently studying sculpture and installation at OCAD U. Her work surrounds an interest in denaturing the boundaries between the body and object as a means of achieving understanding of the interdependent relationality between both spheres. The products of her investigation into subject/object permeability emerge at the intersection of sculpture, textiles, wearable art, and performance. p.88–89

Ella Tetrault (Toronto, Canada) holds an MFA in Public Art and New Artistic Strategies from the Bauhaus University (2011–2013), a BA in International Development from the University of Toronto (2003–2008), and is the co-founder of the Fuller Terrace Lecture Series. p.80–81

Esther Az, visual artist, Brazilian from the city of Contagem. Through the combination of image and word, I organize and express my greatest faith: we are alive! Most of the time, I investigate my face, following the trail of the mestizo history that composes me. Tolstoy said: "sing your village and you will sing the world". This idea ferment everything I do: I approach atoms to say about galaxies. I make the affable my molotov. p.78–79

Evelyn Lambert (23 July 1914–3 April 1999) was a Canadian animator and technical director with the National Film Board of Canada, known for her early collaborations with Norman McLaren, as well as her later films as sole director. p.44–45, 70–71, 80–81

Faith is a mixed race non-binary "tomboy femme" artist, grassroots community organizer, and writer of Filipinx, English, and Irish descent. They identify as a sober addict in recovery. Faith

wishes to politicize their experiences with substance use, challenging the moralizing history of sobriety culture while unravelling the limited representations of the addicted body. p.37

Tina & Henrik are **fuckingconflicts**, a research collective about the possibilities of representing sexual consent in porn films. Tina Jung studied Visual Communication at Kunsthochschule Kassel and is now Meisterschülerin. She is a visual artist, sexy graphic designer, filmmaker and performer. Henrik Seidel studies Fine Arts at Kunsthochschule Kassel with a focus on video and hot performance. p.88–89

Galia Eibenschutz is a dance and multimedia artist from Mexico City whose work has developed through both movement and visual art techniques. Her work registers the passing of time as well as the scenic presence of the human body and its projection within architectural spaces. p.35

Girish Shambu teaches sustainability at Canisius College in Buffalo, New York. He is also a film scholar and critic who edits *Film Quarterly's* online column, Quorum. He is the author of *The New Cinephilia* (2014), a book about internet film culture, and co-founder of the online cinema journal LOLA. p.55, 76–77

Iqrar Rizvi. I was born in Lahore, Pakistan and raised in Houston, Texas. In 2002, my family and I moved to Toronto. During my BFA in UofT's Arts, Culture and Media Program, I employed body extensions and creation of video portraiture, and explored problems surrounding gender and queer identity. My own coming out stimulated a move to Montréal to join the MFA program at Concordia University. There I augmented drag performance with body extensions and Bollywood dance. p.88–89

Ishu Patel (b. Gurajat, India) is an acclaimed animation film director/producer and educator whose films have received theatrical and television distribution worldwide. His many international awards include two Oscar Nominations, the Silver Bear at the Berlin Film Festival, the British Academy Award, and the

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Grand Prix at both Annecy and the Montreal World Film Festival. p.66–67, 68

Isiah Medina is a moving image artist from Winnipeg, Manitoba, whose movies poetically address the politics of everyday life. Medina defines his place within a Godardian tradition by engaging politically with mediated images and communication. His diaristic movies document his relationships with friends and family and address issues of violence, love, camaraderie, and play. p.66–67

Jaene F. Castrillon is a two spirit film-based multi-disciplinary artist who explores her relationship to the world through various spiritual teachings and the wisdom of the land. As first-generation settler to Turtle Island, she is a mixed race (indigenous Colombian/Hong Kong Chinese) queer woman of colour living with disabilities (psychiatric/physical/cognitive). p.30

Jess Dobkin (Toronto, Canada) Jess has been a working artist, curator, community activist, and teacher for more than 25 years, creating and producing intimate solo theatre performances, large-scale public happenings, socially engaged interventions, and performance art workshops and lectures. Her Dora-nominated performance, *The Magic Hour*, was developed and produced in a multi-year residency at The Theatre Centre. p.29, 39

Johanna Hedva (Berlin/LA) is a Korean-American writer, artist, musician, and astrologer who was raised in Los Angeles by a family of witches. Their work, no matter the genre, is different kinds of writing—which is to say, it is different kinds of screaming. They are the author of the novel, *On Hell* (2018). p.42, 55, 64, 69

Joshua Gen Solondz is an artist working in moving image, sound, and performance. He's screened in a variety of festivals including Images, Toronto International Film Festival, International Film Festival Rotterdam, Onion City, Black Maria, Portland International, Milwaukee Underground, CAAMFest, San Diego Asian Film Festival, Chicago Underground, Mar del Plata, FIC Valdivia, Viennale, and New York

Film Festival's Projections. Josh studied at Bard College and received his MFA from the California Institute of the Arts. He lives in Brooklyn, NY. p.86–87

Joyce Wieland (June 30, 1930–June 27, 1998) was a Canadian experimental filmmaker and mixed media artist. Wieland began her career in Toronto in the 1950s. In 1971, Wieland's *True Patriot Love* exhibition was the first solo exhibition by a living Canadian female artist at the National Gallery of Canada.

Julia Feyrer (b. 1982, Lkwungen Territory, Victoria, BC) is a filmmaker and artist who lives and works on the unceded lands of the Tsleil-Waututh, Skwxwú7mesh and Musqueam. They graduated in 2010 with a Meisterschülerin from the Städtelschule in Frankfurt, Germany. Julia is also the co-editor of the audiozine *Spoox* and author of a half dozen artist books published by Perro Verlag. p.55, 84–85

Juliana Oluwatosin Kasumu is a British-Nigerian artist based between London, UK, and New Orleans, LA, who engages with topics of diaspora. Kasumu's work is largely informed by her own identity as a black woman traversing contemporary elements of Black culture to their colonial antecedents. Kasumu commits to the expression of critical ideas that challenge existing epistemologies of Blackness, honing in on a larger revisionist narrative to reclaim oppressive markers of cultural identity. p.70–71

Justin Barton's work is a metaphysics of immanence, and both a pragmatics and micropolitics of departures from attenuated forms of reality. He has published articles and books including "Metamorphics" (PLI: *Warwick Journal of Philosophy*, 1998), *Hidden Valleys* (Zero Books, 2015), and "Beyond Plato's Cave" (*Fiction as Method*, Sternberg Press, 2017). Currently Barton is completing a series of three philosophy books with the overall title *Explorations*. p.42, 55, 74

Kate Meawasige is a self-taught Anishinaabe artist from Genaabajing (Serpent River First Nations), specializing in beadwork and quillwork. Kate mixes traditional Indigenous art forms with

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traditional ideas around trauma, healing, and harm reduction to create unique spaces for youth to heal. p.30

Kaya Joan is an Afro-Indigenous interdisciplinary artist born and raised in Tkaronto-Dish With One Spoon Treaty Territory. Kaya's work focuses on healing, transcending ancestral knowledge and creating dreamscapes rooted in spiritualism from the lands of their ancestors. p.70–71

Kevin B. Lee (1975, USA) is a filmmaker and film critic who temporarily backed away from his work behind a screen to spend more of his time interacting with people. During this period he studied at the School of the Art Institute of Chicago, pursuing master's degrees in Film, Video, New Media and Animation, and in Visual and Critical Studies. In his short films and documentaries, Lee often criticises the medium of film and the film industry. p.75

Kiri Dalena examines, discusses, and contextualizes historical and present sociopolitical topics, particularly in the Philippine framework, from the position of an actively involved citizen, artist, and filmmaker. She uses various media such as photography, sculpture, video, and film to develop project that uphold human right amidst state persecution and the structural condition of the disproportionateness of the political and the economic democracy in the Philippines. p.70–71

Laurel Beckman's video-animations and public projects investigate perceptual phenomena, stage & screen space, science & consciousness, and affect. Beckman's projects have screened in festivals, public spaces, museums and galleries throughout the world in over 30 countries including the USA, Peru, Canada, Italy, Palestine, France, Australia, India, Brazil, Switzerland, China, Iran, Spain, and the Netherlands. She is a professor of Experimental Video/Animation and Public Practices at the University of California Santa Barbara, USA. p.66–67

Lorena Pazzanese, graduated in Image and Sound Design at University of Buenos Aires, Argentina. Her research is based on

the intersection of performance with other languages, such as photography, video, painting, sound and installation. Her artwork seeks to push the limits of the image, generating sensory relations beyond the visual impulse. She presented her work in different cities in Brazil, Colombia, Argentina and Switzerland, in festivals, shows and exhibitions. p.78–79

Louis Esmé practices traditional tattooing, writing, beading, drawing, pottery, and curation. They are a co-founding member of Titiesg Wicinimintôwak // Bluejays Dancing Together, currently working on Kindling, an Indigenous LGBTQ2S arts research project. Louis is a Mi'kmaq, Acadian, and Irish non-binary person with multiple disabilities. p.30

Luther Konadu is an artist and writer of Ghanaian parentage. He runs Public Parking, an online publication for critical thought and tangential conversations. His studio activities are project-based and realized through photographic print media that opens up towards sculptural gestures. Konadu currently lives and works on Treaty One Territory (Winnipeg, Manitoba): the stolen lands of Anishinaabe, Métis, Cree, Dakota, and Ojibwe Nations. p.29, 36

Maddie Alexander is a queer, trans, non-binary artist, arts facilitator, archivist, and educator. Their practice interrogates experiences of queer sovereignty and examines the precarity of queer spaces, and representations of queer and trans experiences in pop culture. Through a community-oriented practice, Alexander's work explores themes of desire, failure, connection, and dissonance. p.37

Madeleine Hunt-Ehrlich makes work about the private lives and worlds of black women. Her practice is rooted in archival research and field research, which then gets translated through a writing process, and then finally a filmmaking process that includes narrative, documentary and experimental film technique. This means working closely with archives that until recently did not preserve or respect black voices, and thinking about how to represent histories that have been neglected. p.80–81

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Mark Fisher (1968–2017) was a British writer, critic, cultural theorist, philosopher, and educator based in the Department of Visual Cultures at Goldsmiths, University of London. He initially achieved acclaim for his blogging as k-punk in the early 2000s, and was known for his writing on radical politics, music, and popular culture, including the books *Capitalist Realism* (2009), *Ghosts Of My Life: Writings on Depression, Hauntology and Lost Futures* (2014), and *The Weird and The Eerie* (2016). p.42, 55, 74

Maryna Makarenko is a Ukrainian-born and Berlin-based interdisciplinary artist, mainly working with video and performance. She entwines documentary elements with fiction to initiate parallel narratives of otherness experienced beyond dominating models of the present. She studied journalism and media art at the Berlin University of the Arts, OCAD University in Toronto, and Kyiv National University. p.86–87

Marsya Maharani is an independent curator, working exclusively in collaboration with others — including as part of Younger Than Beyoncé Gallery and MICE Magazine. Informed by her position as an immigrant and a settler, her projects explore experimentation in learning, working, and playing together that nourishes diverse ways of thinking, specifically in relation to feminism, decolonization, and meaningful inclusion. p.4

Midi Onodera (Toronto) is an award-winning filmmaker and media artist who has been making films and videos for 35+ years. In 2018, Midi received the Governor General's Award for Visual and Media Arts. Her work is laced with markers of her experiences as a feminist, lesbian, Japanese-Canadian woman. Her online videos can be viewed at: www.midionodera.com or www.vidoodles.com. p.42

Miko Reverezza (b. 1988, Philippines) is an award-winning experimental filmmaker, educated at Bard College. Moving from Manila, he has lived illegally in the United States for years. The work of this undocumented documentary filmmaker is strongly influenced by his own struggle with

documentation and the exclusion that comes with it. p.68, 70–71

Morgan Quaintance is a London-based artist and writer. His moving-image work has been shown or in exhibition recently at: London Film Festival 2019; Wysing Arts Centre, Cambridge; BlackStar Film Festival, Philadelphia; Artwork Museum, Shymkent Kazakhstan; Supernormal Festival, Oxford; David Dale Gallery, Glasgow. p.50, 83

Nala Ismacil (aka Nomad Nala) has been active in the Toronto arts scene since 2016 as a visual artist, writer, DJ, and organizer. Her work and events have been featured in *Afropunk*, and *Paper Magazine*. She is currently working on *Shadow Boxing*, a zine which explores black spirituality, memory, and the passage of time. p.37

Native Art Department International is a long-term collaborative project created and administered by Jason Lujan (USA) and Maria Hupfield (Canada), an Anishinaabe artist and member of the Wasauksing First Nation. p.29, 31

Nazlı Dinçel has won awards and exhibited worldwide in institutions, festivals, and micro-cinemas including MoMA, IFFR, MUMOK, among others. Dinçel is building an artist-run film lab on the south side of Milwaukee. Born in Ankara, Turkey, Dinçel immigrated to the United States at age 17. Dinçel's painstakingly hand-made work stems from experiences of diaspora, and laborious working conditions for women in her birth country. p.72–73

Patrick Staff is an artist based in London, UK and Los Angeles, USA. Through video, installation, performance and text, Staff's work cites the ways in which history, technology, capitalism and the law have fundamentally transformed the social constitution of our bodies today, with a particular focus on gender, debility and biopolitics. Their work has been exhibited at the Serpentine Galleries, London; Hammer Museum, Los Angeles; Museum of Contemporary Art (MOCA), Los Angeles; New Museum, New York; Walker Arts Center, Minneapolis, amongst other venues. p.55, 69, 82

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Payal S Kapadia is a Mumbai based filmmaker. Her work deals with that which is not easily visible, hidden somewhere in the folds of memory and dreams. It is between minor, ephemeral feminine gestures where she tries to find the truth that makes up her practice. Her films have shown in prestigious festivals including Cannes Cinefondation (2017), Berlinale (2018) and IDFA (2019). p.78-79

Peter Todd (Bristol, 1955) is currently based in London. He studied Fine Art at the Polytechnic of Newcastle Upon Tyne whilst also being part of a group who created Ayton Basement (1976). In due course and with a new group of members, Ayton Basement would become Projects UK and today continues as Locus +. Todd's work includes photographs, actions, films (in distribution with LUX), curatorship and hybridizations of all these. p.66-67

Born in Kitchener-Waterloo, Ontario, **Philip Hoffman**'s filmmaking began with his boyhood interest in photography. Since 1994, he has been the artistic director of the Independent Imaging Retreat (Film Farm), a 1-week workshop in artisanal filmmaking in Mount Forest, Ontario. In 2016 Hoffman received the Governor General's Award in Visual and Media Arts. p. 66-67, 72-73

Ralitsa Doncheva is a Bulgarian artist and filmmaker, currently based in Tio'tia:ke/ Montréal. Drawing on her Balkan roots and history, her films evoke shimmering worlds on the verge of disappearance. Her work has been presented internationally in film festivals, galleries, and alternative spaces. A solo program of her films has been recently exhibited at the Dazibao gallery in Montréal. In addition, her previous film, Baba Dana Talks To The Wolves, received the Eileen Maitland Award at the 54th Ann Arbor Film Festival. p.78-79

Rasheedah Phillips, Esq. is a Philadelphia-based public interest attorney, artist, and cultural producer whose writing has appeared in Keywords for Radicals, The Funambulist Magazine, and others. She is the founder of the AfroFuturist Affair, a founding member of Metropolarity Queer Spec Fic Collective,

co-founder of Black Quantum Futurism, and co-creator of the award-winning Community Futures Lab. p.42

Ricarda Roggan (b. Dresden, Germany) portrays items that have been marginalized, have forfeited their function, have been archived, and have become legacies of an earlier era. In Roggan's precise constructions, an analytic spectrum of object-space relationships unfolds. Her works are in the Photographic Collection of the Museum Folkwang; Collection of the German Parliament; State Art Collection, Dresden. p.33

Robert Frank (November 9, 1924–September 9, 2019) was a Swiss-American photographer and director who was one of the most influential photographers of the mid-20th century, noted for his ironic renderings of American life. p.72-73

Saurav Rai is a direction and screenplay-writing alumnus from the Satyajit Ray Film and Television Institute, India. Rai believes in simplicity and takes keen interest in the folk tales and mythology of his village. Nimtooh (Invitation) is his debut feature film. p.90-91

seth cardinal dodginghorse is a multidisciplinary artist, experimental musician, and recent graduate of the Alberta University of the Arts. He grew up eating dirt and exploring the forest on his family's ancestral land on the Tsuu'tina nation. In 2014 he and his family were forcibly removed from their homes and land for the construction of the South West Calgary Ring Road. His work explores his own experiences of displacement and family history. p.70-71

Shambhavi Kaul has exhibited her work worldwide at such venues as the Toronto International Film Festival, the Berlinale, the New York Film Festival, the International Film Festival Rotterdam, the Internationale Kurzfilmtage Oberhausen, and Experimenta Bangalore. Her work was featured in the 10th Shanghai Biennale, and she has presented solo shows at Jhaveri Contemporary in Mumbai. She was born in Jodhpur, India, and lives in the United States where she teaches at Duke University. p.78-79

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Serena Lee's artistic practice stems from a fascination with polyphony and its radical potential. She works across disciplines collaboratively and aleatorically. Serena is currently based between Toronto and Vienna where she is a PhD researcher at the Academy of Fine Arts. p.42

SHATTERED MOON ALLIANCE is a living research and transmedia publication project exploring science fiction narrative world-building. SHATTERED MOON ALLIANCE is Christina Battle and Serena Lee. <https://shatteredmoonalliance.hotglue.me/> p.42

Silvia Kolbowski (New York) is a time-based media artist who addresses questions of historicization, political resistance, and the unconscious. The structures of spectatorship—psychical and political—are a central concern of all her projects. Her work has been exhibited in many contexts, including the Taipei Biennial, the Whitney Biennial, and the Hammer Museum. p.29, 32

Simon Liu (based in Brooklyn, USA) was raised between Hong Kong and the UK. Liu's films and 16mm multiple projection performances have been presented at film festivals and institutions internationally, including the International Film Festival Rotterdam, Toronto International Film Festival, and Hong Kong IFF. Liu is currently in post-production on his first feature film, Staffordshire Hoard. p.70–71

Simon M. Benedict (Toronto) is an artist and translator of Franco-Québécois and Abenaki descent working with video, sound, still images, and text. His work combines audiovisual material and documents from various archives to examine how fictional and historical narratives inform and stem from our understanding of unmediated reality. p.42

Born in Kahnawake Mohawk Territory, **Skawennati** makes art that addresses history, the future, and change. Her pioneering new media projects include the online gallery/chat-space and mixed-reality event CyberPowWow

(1997–2004); a paper doll/time-travel journal, *Imagining Indians in the 25th Century* (2001); and *TimeTraveller™* (2008–2013), a multi-platform project featuring nine machinima episodes. p.58, 59–63

Sky Hopinka (Ho-Chunk/Pechanga) b. Ferndale, Washington, is currently based in Vancouver, BC, and Milwaukee, WI. He studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. His work centres around personal positions of Indigenous landscape, language as containers of culture, and the play between the known and the unknowable. p.56, 57, 70–71

Susan Blight (Toronto) is an interdisciplinary (Anishinaabe, Couchiching First Nation) artist. Her solo and collaborative work engages questions of personal and cultural identity, and its relationship to space. Susan is co-founder of Ogimaa Mikana, an artist collective working to reclaim and rename the roads and landmarks of Anishinaabeg territory with Anishinaabemowin and is a member of the Indigenous Routes artist collective, which works to provide free new media training for Indigenous youth. p.42

Thirza Jean Cuthand (b. Regina, SK) makes short experimental videos and films about sexuality, madness, Queer identity, love, and Indigeneity, which have screened in festivals and galleries internationally. She holds a BFA in Film/Video from Emily Carr University of Art and Design, and an MA in Media Production from Ryerson University in 2015. p.72–73

Dr. Tiara Roxanne (based in Berlin, Germany) is an Indigenous cyberfeminist, scholar, and artist based in Berlin. Her research and artistic practice investigates the encounter between the Indigenous Body and AI. More particularly, she explores the colonial structure embedded within artificial intelligence learning systems in her writing and her performance art through textile. p.29, 34, 65

Tulapop Saenjaroen (b.1986, Thailand) is an artist/filmmaker whose works encompass performance, video/film, and public projects.

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He holds an MFA from the Slade School of Art, University College London, and an MA in Aesthetics and Politics from the California Institute of Arts. p.72-73

Vera Frenkel (Toronto) is an internationally acclaimed multidisciplinary artist and GG laureate. Her installations, videos, performance works, and new media projects addressing forces at work in human migration, the learning and unlearning of cultural memory, and the ever-increasing bureaucratization of experience, have been seen at documenta IX, the Venice Biennale, and at major museums and galleries throughout the world. p.42

Walter Scott is an interdisciplinary artist. His comic series, Wendy, an ongoing satire of the contemporary art world, has been featured in Canadian Art, Art in America, and published online on the New Yorker. The new graphic novel, Wendy, Master of Art, is available from Drawn & Quarterly in Spring 2020. p.72-73

In 2019, **Yashaswini Raghunandan** completed her two year Artist-in-Residence at the Rijksakademie van Beeldende Kunsten, Amsterdam. During this period she developed a three channel video installation Blind Ride and a narrative documentary film, That Cloud Never Left. She has previously studied Sound Art and Design (IED) from Royal College of Art, London (2013-15). Between 2009-2013, she co-directed, researched and produced three short films under Behind the Tin Sheets Project. p.68



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