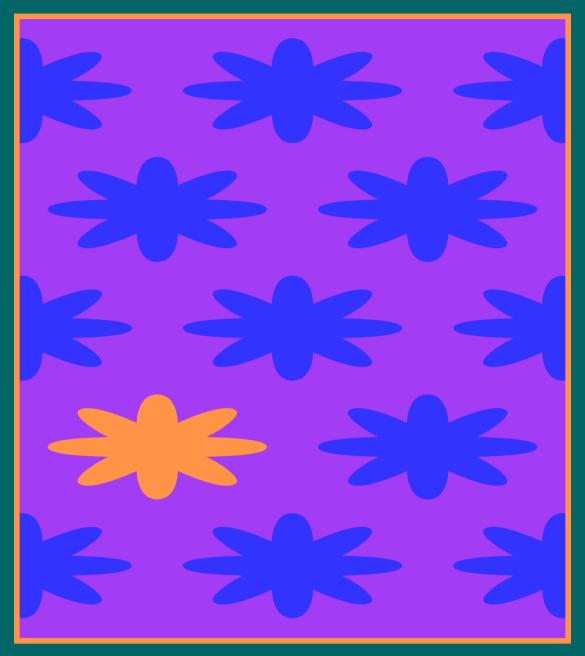
Images Festival



Expanding Moving Images Since 1988

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Images Festival would like to acknowledge

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

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 Images Festival's Code of Conduct and cooperate with organizers who enforce it. Images Festival insists that everyone who uses the spaces remains mindful of, and takes responsibility for, their speech and behaviour. We embrace respect and concern for the free expression of others but 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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		rtists whose works live in our care	May 20-June 9, 2021 p.62-65
	Global Cows May 20-April 20, 20	022 p.66-67	
All times are listed in Eastern Daylight Time (EDT)	from here May 20–June 2, 2021	p.68–69	
10:00 AM			
11:00 AM			
12:00 PM	12PM	12PM	12PM
12:30 PM	Research Forum: The Nest Collective	Research Forum: Toronto Biennial of Art	Research Forum: Green Papaya Art Projects
1:00 PM	p.72–73	p.72–73	p.72–73 1PM
1:30 PM			Artist Talk with Maxime Jean-Baptiste &
2:00 PM			Audrey Jean-Baptiste Moderated by Cynthia-Laure
2:30 PM			Etom of Le Labo p.40, 74
3:00 PM			3PM
3:30 PM			An Unusual Summer p.39
4:00 PM		4PM	
4:30 PM		Artist Talk with the artists of SAFE KEEPING	
5:00 PM		Moderated by Kiera Boult & Dustin Lawrence of Vtape	
5:30 PM		p.62-65, 74	
6:00 PM		6PM	6PM
6:30 PM		translating time p.35	"listening for the unsaid" p.40
7:00 PM	7PM		
7:30 PM	BalikBayan #1: Memories of Overdevelopment Redux VI		
8:00 PM	p.34		
8:30 PM		8:30PM	8:30PM
9:00 PM		made, remade, unmade p.36–37	p.41
9:30 PM			
10:00 PM			
10:30 PM			
11:00 PM		11PM	11PM
11:30 PM		p.38	p.42
12:00 AM			
12:30 AM			
1:00 AM			

ON SCREEN	LIVE	OFF SCREEN	EDUCATION
Sun, May 23	Mon, May 24	Tue, May 25	Wed, May 26
		10AM Research Forum: Kinomatics p.72–73	
12PM Research Forum: Chiapas Media Project /Promedios p.72-73	12PM Research Forum: Forensic Architecture p.72–73	12PM Artist Talk with Global Cows Moderated by Chloe Stead p.66–67, 74	12PM Research Forum: Universe Contemporary p.72–73
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6PM oceans of sound p.44	6PM from here p.68-69	6PM "a boat is never silent" p.48	6PM the subject shines p.50
8PM "what is erased occasionally returns as a ghost" p.45	8PM poetics of distance p.47	8PM techniques of observation p.49	8PM Awards p.20–21 8:30PM Faasla p.51

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Access / How to Watch

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 prioritize for our community our artists, audiences, volunteers, partners, and staff—are the reduction of physical and financial barriers, and an increase to our mental and physical safety services. This work is integral to making our festival more hospitable and inclusive for all. However, we recognize that improving access does not mean being accessible to everyone at all times. We begin with the immediate goal of implementing clear and transparent access 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: certain services may become available following the publication of our catalogue. We will communicate any changes on our website, Facebook, and Instagram daily.

If you are interested in a program, have access needs, are unclear about how we have articulated the parameters of any event, or have any questions, please contact a member of our team, or email our Technical Coordinator Aaron Moore at aaron@imagesfestival.com. Please also be sure to refer to our Code of Conduct on page 5 of the catalogue.

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

In the interest of furthering economic accessibility, Images Festival 2021 screenings, events, and educational programming will be offered completely free of cost.

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











Welcome Message From Our Executive Director





Welcome to the 2021 Images Festival!

It's an absolute pleasure to be able to invite audience members from around the world to the 34th edition of Toronto's original alternative media arts festival! We are thrilled to be sharing with you this year's slate of amazing works by over 75 Canadian and international artists. We begin by thanking our participating artists, and all those who submitted this year, for so generously sharing your work with us.

At the start of last year's festival, I expressed hope that it would be Images' first—and last—to be presented entirely online. So much for that...

Instead of welcoming you all to the cinemas, galleries, and artist-run spaces where we would usually convene, we once again find ourselves gathering online and from a distance. Our collective acclimation to these still-new conditions is an ongoing process. We have done our best to create and share an online space that prioritizes ease of use and accessibility for our audiences alongside the curatorial rigour, technical integrity, support for artists, and intimate interactions that we've all come to expect from Images.

This year's festival will be presented entirely free of charge and, with the exception of a few geoblocked programs, open to audiences across the globe! We invite you to indulge in as much of it as you can, and encourage you to explore what's new at this year's festival (a virtual catalogue, new Research Forum format, online parties and playlists, an online merch shop, and much more!)

We are extremely grateful to the public funders, sponsors, community supporters, and collaborators who have helped sustain and guide us throughout this past year. Thank you to our Board of Directors for their tireless dedication to the festival. Finally, my endless gratitude goes out to the entire Images team for bringing so much flexibility, sensitivity, resourcefulness, and integrity to their work this year.

Şamuel La France

EXECUTIVE DIRECTOR IMAGES FESTIVAL





Canada Council Conseil des arts for the Arts du Canada

The arts further our understanding of one another, and they bring us together to imagine a better world.

In these unprecedented times, artists and arts organizations are embracing innovative approaches so that they can continue to create their work and share it with audiences. As we grapple with enormous global challenges, the arts offer an endless supply of renewal, inclusion, and resilience.

The Canada Council for the Arts is proud to support Images Festival, which centres on the unifying power of the work it presents.

Les arts nous aident à mieux nous comprendre les uns les autres: ils nous incitent tous ensemble à imaginer un monde meilleur.

En cette période sans précédent, les artistes et les organismes artistiques adoptent des approches novatrices pour continuer de créer et de partager leurs œuvres avec le public. Alors que nous sommes aux prises avec des défis immenses à l'échelle mondiale, les arts sont une réserve inépuisable de renouvellement, d'inclusion et de résilience.

Le Conseil des arts du Canada est fier d'appuyer Images Festival, qui mise résolument sur le pouvoir rassembleur des œuvres qu'il présente.

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

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



Canada

Images Festival's progressive vision of bringing together independent film and the media arts is more important than ever in its 34th year. As Canadians continue to help each other make their way through the pandemic, the joy we find in the arts is an especially precious gift. As Minister of Canadian Heritage, I want to thank the festival organizers for thinking creatively and delivering a spectacular program that showcases our diverse and talented artists. Our government is proud to support your efforts.

Images Festival, qui en est à sa 34e année, offre une vision progressiste plus importante que jamais qui consiste à allier le cinéma indépendant et les arts médiatiques. Pendant que les Canadiens et Canadiennes continuent à s'entraider pour passer à travers la pandémie, la joie que nous trouvons dans les arts est un cadeau particulièrement précieux. À titre de ministre du Patrimoine canadien, je remercie les organisateurs du Festival d'avoir fait preuve de créativité et d'offrir un programme spectaculaire qui met en valeur nos talentueux artistes d'horizons divers. Notre gouvernement est fier de vous appuyer dans vos efforts.

The Honourable / L'honorable

Steven Guilbeault

MINISTER OF CANADIAN HERITAGE MINISTRE DU PATRIMOINE CANADIEN





On behalf of the board and staff of the Ontario Arts Council, I am delighted to welcome everyone to the 2021 Images Festival.

This past year has presented immense challenges for the arts community, but Images Festival has held strong to its commitment to bring exceptional media art works to the public. In an era when we are called upon to adapt to unusual circumstances, Images Festival reminds us that new ways of engaging with the world come with new possibilities.

In this spirit of innovation, Images Festival has introduced a new consensus-based programming model. The four members of the programming collective will shape the festival's artistic offering, ensuring a rich representation of artists, identities, and perspectives.

Year after year, Images Festival unites independent filmmakers, media artists, and audiences to experience, discuss, and celebrate remarkable films and digital media work. Through the ongoing commitment of artists, curators, organizers, and participants, Images Festival continues to be fertile ground for ideas and conversations.

Wishing you all a delightful 2021 festival!

Rita Davies, C.M.

CHAIR, ONTARIO ARTS COUNCIL LA PRÉSIDENTE DU CONSEIL DES ARTS DE L'ONTARIO Au nom du conseil d'administration et du personnel du Conseil des arts de l'Ontario, je suis ravie de souhaiter à tout le monde la bienvenue au festival Images 2021.

La dernière année a été marquée par d'immenses difficultés pour le milieu artistique, mais le festival lmages n'en est pas moins resté fidèle à sa mission et a continué de présenter au public des œuvres d'art médiatique exceptionnelles. À une époque où nous devons nous adapter à des circonstances inhabituelles, ce festival est là pour nous rappeler que les nouveaux modes d'interaction avec le monde s'accompagnent de nouvelles possibilités.

C'est dans cet esprit d'innovation que le festival Images a instauré un nouveau modèle de programmation fondé sur le consensus. Les quatre membres du collectif de programmation façonneront la palette artistique du festival de manière à garantir une vaste représentation des artistes, des identités et des perspectives.

D'année en année, le festival Images réunit des cinéastes indépendants, des artistes médiatiques et le public pour découvrir, discuter et célébrer des films et des œuvres numériques remarquables. Grâce à l'engagement permanent des artistes, des commissaires, des organisateurs et des participants, le festival Images continue d'être un terrain fertile d'idées et de conversations.

Je vous souhaite à tous un excellent festival 2021! La présidente du Conseil des arts de l'Ontario,



TORONTO ARTS COUNCIL

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TORONTO

Welcome to the 34th 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 for their innovation and creativity in such challenging times. Enjoy the shows!

Je vous souhaite la bienvenue au 34ème 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 accédé par de millions de résidents et de visiteurs à chaque année. Nous reconnaissons le travail que fait le festival Images pour épanouir les oeuvres d'artistes indépendants Torontois et Canadiens et nous l'applaudissons pour la création d'une plateforme à travers laquelle une myriade d'histoires exceptionnelles et nouvelles formes de création peuvent être explorées.

Félicitations à les artistes, l'équipe et aux bénévoles, pour leur innovation et leur créativité en ces temps difficiles. Bon festival!

Claire Hopkinson, M.S.M.

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



TELEFILM

Telefilm Canada is proud to continue its support of the 2021 Images Festival, especially now as we navigate these extraordinary circumstances.

On behalf of Telefilm Canada, I want to congratulate Images Festival for its resilience and creativity in finding new and exciting ways to showcase and celebrate Canadian talent. And to all Canadians who continue to demonstrate your appetite and support for our filmmakers and their work, you have our heartfelt thanks. Continue watching Canadian films wherever they are available and tell others to do the same!

Téléfilm Canada est fière de réitérer son appui au 2021 Images Festival, surtout dans le contexte actuel où nous devons nous adapter à des circonstances hors du commun.

Au nom de Téléfilm, je tiens à féliciter l'équipe du 2021 Images Festival pour sa résilience et la créativité avec laquelle elle a trouvé de nouvelles façons de mettre en valeur et de célébrer le talent d'ici.

Puis, à tous les Canadiens qui aiment et qui encouragent nos cinéastes ainsi que leur travail, nos remerciements les plus sincères.

Continuez à regarder des films canadiens partout où ils sont et passez le mot!

Christa Dickenson

EXECUTIVE DIRECTOR TELEFILM CANADA

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Awards

Join us for our annual Awards Ceremony preceding our Closing Night screening (p.51), where our esteemed jury announces the winners of the 2021 Images Festival awards!

More with Less Award:

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

Overkill Award:

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

Frame Discreet Film Transfer Award:

Sponsored by Frame Discreet. Awarded to an artist whose work best showcases the synthesis of analogue and digital practices. \$500 in-kind transfer services courtesy of Frame Discreet + \$150 cash for print shipping.

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 1 of Astrolab Studios, valued at \$2,000.



















Jury







Marnie Parrell is a Métis filmmak-

er, writer, artist, and maker. Her work has been screened both nationally and internationally from Dawson City Yukon to Melbourne Australia. Parrell has received several awards and grants including a Chalmers Arts Fellowship. Parrell's films are hybrids—short, experimental, narratives, and documentaries. Her early work utilized small gauge and low-tech formats, including regular and Super 8 film and the Fisher Price Pixelvision. With her digital, wearable, and installation projects she continues to bridge the gaps between high and low tech, traditional practices and modern techniques. She completed a Bachelor of Arts degree at the University of Toronto and an MFA at York University in film production where she wrote, directed. and edited The Future. It's so last week (2009), a half-hour femsploitaction sci-fi adventure. Parrell's films are available through Vtape.



Angela Tiatia is a Sydney-based visual artist who works within moving image, painting, photography, performance, and installation. She explores contemporary culture, drawing attention to its relationship to representation, gender, neo-colonialism, and the commodification of the body and place, often through the lenses of history and popular culture.

Tiatia's work has been included in important institutional exhibitions, including NGV Triennial (2020/2021), National Gallery of Victoria International; Paul Gauguin Why Are You Angry (2020/2021) Ny Carlsberg Glyptotek, Denmark; Archie Plus (2020/2021) Art Gallery of New South Wales; Perspective on Place, (2021), Museum of Contemporary Art; Water, Queensland Art Gallery | Gallery of Modern Art (2019/2020); After the Fall, National Museum of Singapore (2017/2018); Personal Structures, 57th Venice Biennial (2017); as well as Tūrangawaewae: Art and New Zealand, Toi Art, Gallery of the Museum of New Zealand Te Papa Tongarewa (2018).

Thank Yous

THE FESTIVAL ACKNOWLEDG-ES THE ONGOING SUPPORT OF OUR PARTNERS IN THE PUBLIC SECTOR

Line Dezainde, Youssef El Jai, Linda Norstrom, Pao Quang Yeh, & Simon Brault (Canada Council for the Arts): Paula Shewchuk (Heritage); Mark Haslam, Carolyn Vesely, & Lisa Wöhrle (Ontario Arts Council): Wagar Khan & Zarin Tasnim (Employment Ontario); Barbara Chirinos, Risa Veffer, & Christa Dickenson (Telefilm); Peter Kingstone, Claire Hopkinson, Beth Reynolds, & Rachel Kennedy (Toronto Arts Council); Leslie Francombe (Toronto Arts Foundation).

SPECIAL THANKS TO SPON-SORS & AWARDS SPONSORS

Adam Weitner (Astrolab Studios); Greg Woodbury & Ross Turnbull (Charles Street Video); Genne Spears, Jesse Brossoit, & Edward Fawcett Sharpe (CFMDC): Annette Hegel & Gary Franks (Digital Arts Resource Centre); Izzie Colpitts-Campbell & Jennie Robinson Faber (Dames Making Games): Justin Lovell (Frame Discreet); Zachary Goldkind, Shantel Sobaram, Eric Bizzarri, & Zaarin Bushra, (The Future of Film Showcase); Karen Tisch, Tony Hewer, & Mona Filip (Koffler Centre of the Arts); Chris Kennedy & Renata Mohammed (Liaison of Independent

Filmmakers of Toronto);

Michael Tacca & Kira Newmark (MUBI); Beverlee East (NOW Magazine) Robert Ott (School of Image Arts, Ryerson University): Stuart Keeler, Luc Cineas, & Nonna Aroutiounian (TD Bank Group): Deirdre Logue, Lisa Steele, Kim Tomczak, Kiera Boult, Dustin Lawrence, Wanda Vanderstoop. & Chris Geiman (Vtape); Jacquelyn Hébert & Sally Lee (VUCAVU); Caitlin Fisher, Barbara Evans, Lauren O'Brien, & Nicole Beno (York University, School of the Arts, Media, Performance &

A HUGE THANKS TO OUR INDISPENSABLE LOCAL & NATIONAL COLLEAGUES & SUPPORTERS

Design).

Margie Zeidler (401 Richmond); Kim Fullerton (Akimbo); Annah Shabar, Sinara Rozo, & Carlos Sanchez (aluCine Latin Film + Media Arts Festival) Vicky Moufawad-Paul (A Space Gallery) Caitlin McLean & Teigan Harrison (Border Crossings); Kate Monro & Jaclyn Bruneau (C Magazine); Tom McSorley, Kelly Neall, & Tish Chambers (Canadian Film Institute/Institut Canadien du Film); Dr. Brian Foss, Paul Jasen, & Kristin Guth (Carleton University, School for Studies in Art & Culture, Film Studies);

Jennifer Scott & Hannah Paveck (Cinema Scope): Shani K. Parsons (Critical Distance Centre for Curators): David Burkes & Vithushan Vivegananthan (David Burkes CA); Ana Yuristy & Chris Wilson (Drake Art): Shannon Cochrane (FADO Performance Art Centre): Clayton Windatt & Debbie Ebanks (Fabulous Festival of Fringe Film): Kelly Service, Sylvia Douglas, & Heather Noel (Film and Video Arts Society Alberta/FAVA); Peter Sandmark (FLUX Media Gallery/MediaNet): Uwe Rau & Jutta Brendemühl (Goethe-Institut Toronto); Abedar Kamgari & Jasmine Mander (Hamilton Artists Inc.) Shane Smith, Brittany Mumford, & Isaac Meyer-Odell (Hot Docs Canadian International Documentary Festival): Naomi Johnson & Niki Little (imagineNATIVE); Emmanuel Madan, Levla Sutherland, & Benjamin Allard (IMAA) Phil Hoffman (Independent Imaging Retreat); Kerry Swanson, Jesse Wente, & Jamie Monastyrski (Indigenous Screen Office); Eyan Logan (Innis Town Hall); Dyana Ouvrard & Cynthia Laure Etom (Le Labo); Ben Donoghue & Adriana Rosselli (MANO/RAMO); Oona Mosna (Media City Film Festival); Julia Paoli & Aamna Muzaffar (Mercer Union);

Thank Yous

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Milada Kovacova, Jason Ebanks

& Karina Iskandarsjah (Trinity Square Video): Shauna Oddleifson (Faculty of Creative & Critical Studies, The University of British Columbia, Okanagan Campus); Rae Staseson, Jan Bell, & Cherie Mutschler (Faculty of Media, Art, and Performance, University of Regina); Kass Banning, James Cahill, & Corinn Columpar (U of T Cinema Studies); Emma Hendrix (Video Pool Media Arts Centre); Tamara Becerra Valdez (Video Data Bank): Scott Miller Berry & Sara Kelly (Workman Arts); Alexia Bréard-Anderson, Philip Ocampo, & Natalie King (Xpace Cultural Centre); Ana Barajas (YYZ Artists' Outlet).

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(Damian & The Love Guru); Cristina Moreno (ECAM) Gerhard Wissner & Marie Kersting (Kasseler Dokfest) Ben Cook, Alice Lea, Matt Carter, Anthony Gartland, & Charlotte Procter (LUX).

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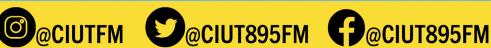
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INDIE | ALTERNATIVE | INDIGENOUS | FRANCOPHONE | JAZZ | FUNK | SOUL | HIP-HOP | ROOTS | REGGAE | BLUES BLUEGRASS | PSYCHEDELIC | PUNK | ROCK | HOUSE | LATIN | BRAZILIAN | AFRICAN | + EVERYTHING IN BETWEEN









Film Studies

CARLETON UNIVERSITY

B.A. Honours in Film Studies Master of Arts in Film Studies

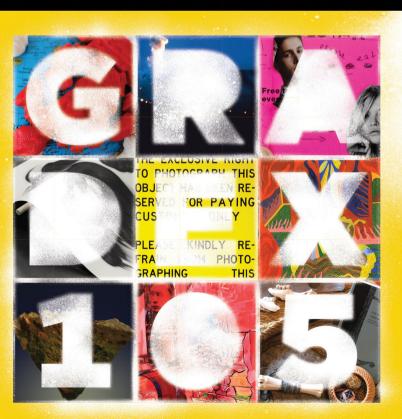
Students acquire extensive knowledge of moving image history, theory, and criticism through the study of a wide variety of cinematic practices and forms from around the world, from the analogue past to the digital present.

We offer courses on world cinema (Japanese, African, European, American, Canadian, Indian, Chinese, etc.), the documentary, digital cinema, as well as special courses on science fiction and horror, queer cinema, film noir, film sound, and the politics of the moving image.

Students may also gain valuable experience through film-related practicum placements in arts institutions in the Ottawa area.



Carleton.ca/FilmStudies



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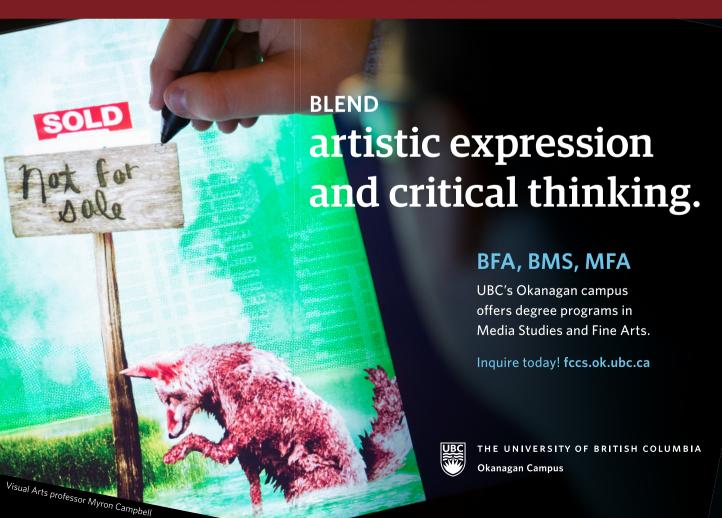


The Film and Video Arts Society (FAVA) is a Not-For-Profit Artist-Run-Centre that has been supporting the creation of Independent Film, Video and New Media Art since 1982.

Video and Film production rentals.
Production and post-production studios.
Workshops, classes, networking and training.
Screenings and events, and more!

We have something for everyone. Discover what FAVA can do for you!

Visit fava.ca for more information



ON SCREEN & LIVE

Program Notes

As four strangers brought together to envision this year's program, our thinking has been informed by the conditions of isolation and uncertainty that have become hallmarks of our realities after the world went virtual last spring. As the days melt into one another, creating a long continuum of sameness, we found inspiration in the idea and practice of repetition. Between what occurred and what is yet to come is an endless loop of recurrence, in which the same patterns resurface and structural limitations threaten to restrict and homogenize our thinking about what's possible. But repetition is never exact, and while patterns are generally stifling, they can also become ways through which we can imagine alternatives. A number of works in this year's program speak to this idea of repetition as they explore ways of collaborating with and referencing the work of distant others, past selves and imaginary interlocutors through remakes, adaptations, and interventions.

Archives, both personal and institutional, haunt this year's programming. Ghosts give form and presence to invisible systems that are often only revealed with the passage of time—and our program is populated with many. Investigating archives can be likened to looking into an open cask and conducting a form of forensics to yield different interpretations, where the flow of information is intertwined with shifting understandings of historical contexts, orientations, and perceptions.

Many of the films also touch upon ways in which we can maintain a degree of intimacy against conditions of geographical, physical, and temporal distance. In particular, several works centre diverse perspectives on land sovereignty that are unequivocally situated in specific experiences of place—contexts that are further complicated by the positionality of the viewer.

Thank you to friends, audiences, colleagues, and collaborators for supporting this year's program—and most of all, thank you to all the artists for sharing your incredible work with us.

-Images Festival 2021 Programming Collective



BalikBayan #1: Memories of Overdevelopment Redux VI

Kidlat Tahimik



PHILIPPINES, 1979-2019, 16MM/8MM/VHS/Hi-8/Mini-DV/iPhone>DIGITAL, 160 MIN ENGLISH/TAGALOG/TAGLISH (WITH ENGLISH SUBTITLES)

April 7, 2021 marked the quincentennial homecoming of Enrique de Malacca, the protagonist of Kidlat Tahimik's <u>BalikBayan</u>. In the latest iteration of this work—<u>BalikBayan #1: Memories of Overdevelopment Redux VI</u>—Tahimik retells the saga of Enrique, a Malay captured by slavers and sold to Portugese explorer Ferdinand Magellan. Countering dominant colonial narratives, the film positions Enrique as a Filipino explorer and the first person to have successfully circumnavigated the globe, a title often credited to Magellan (who in fact died before the full completion of his journey). Playing the role of

Enrique in 1979, Tahimik has continually revisited this story over the course of four decades using various media formats, from 8mm to iPhone footage. BalikBayan traces the story of Enrique's voyage in an attempt to tell the colonial history of the Philippines from an Indigenous perspective—marked with a sense of humour, and through the lens of Tahimik's bamboo camera.

Co-presented with



translating time

Ayo Akingbade, Simon Liu, Ben Rivers, Yuyan Wang

Friday, May 21 6:00PM-7:30PM 73 MIN + PRE-RECORDED Q&A



Deadphant

Ayo Akingbade

CANADIAN PREMIERE

UK, 2020, SUPER 8>DIGITAL, 3 MIN

NO DIALOGUE

A portrait of Elephant & Castle Shopping Centre in South London, a weekend before it permanently closed after fifty-five years on September 14, 2020.



Happy Valley

Simon Liu

CANADIAN PREMIERE

HONG KONG, 2020, 16MM>DIGITAL, 13 MIN

NO DIALOGUE

British Colonial-era structures overlook scenes in the aftermath of civil unrest as Hong Kongers work to retain some semblance of normality. Petty arguments from local '80s TVB soap operas are in concert with political graffiti, captive animals, and empty highways. Suspension cables and ship anchors reveal a fragile urban inner anatomy; structures that keep the city moving.



All Movements Should Kill the Wind

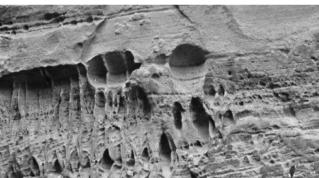
Yuyan Wang

CANADIAN PREMIERE

FRANCE, 2019, DIGITAL, 12 MIN

NO DIALOGUE

Man shapes his environment, which shapes his brain. Two hundred kilometres from Beijing, men live among rocks waiting to be broken, cut, sanded. The same gestures come back again and again to write a history or damage and repair, with the wind that inexorably disseminates the traces of actions.



Ghost Strata

Ben Rivers

CANADIAN PREMIERE

UK, 2019, 16MM>DIGITAL, 45 MIN

ENGLISH

Filmed around the globe, charting various personal movements of the filmmaker, <u>Ghost Strata</u> explores the differing scales of impact that humanity's presence has on the Earth in the past, present, and into the future.

Co-presented with





made, remade, unmade

Helen Cammock, Filipa César, Burak Çevik, Kevin Jerome Everson & Kahlil I. Pedizisai, Shambhavi Kaul, Diana Vidrascu



Inventory

Kevin Jerome Everson

NORTH AMERICAN PREMIERE USA, 2020, 16MM>DIGITAL, 5 MIN ENGLISH

Based on Želimir Žilnik's classic *Inventur* (1975), military personnel introduce themselves to the camera as they descend a staircase at the Columbus Air Force Base 14th Flying Training Wing in Columbus, Mississippi.



Morel's Yellow Pages

Filipa César

GERMANY, 16MM>DIGITAL, 2012, 11 MIN SPANISH (WITH ENGLISH SUBTITLES)

Morel's Yellow Pages focuses on secretive and destructive actions and image making. The title references *The Invention of Morel* (1940), Adolfo Bioy Casares's science fiction novel, which informs the work. The artist brings together her research into the use of Baltra Island as an air base for the US Army during World War II, and aerial surveillance photographs of the islands, using film footage, documents, and factual information collected during her trip to the Galápagos.



While Cursed by Specters

Burak Çevik

CANADIAN PREMIERE

TURKEY, 2020, DIGITAL, 10 MIN

NO DIALOGUE

This haunting intervention removes all human traces from Danièle Huillet and Jean-Marie Straub's 1984 film *Class Relations*, in which German locations were used to represent the fictional world of Kafka's unfinished novel *Amerika*.



Silence of the Sirens

Diana Vidrascu

NORTH AMERICAN PREMIERE

FRANCE, 2019, 16MM>DIGITAL, 34 MIN

FRENCH/CREOLE/ENGLISH (WITH FRENCH/ENGLISH SUBTITLES)

Inspired by Kafka's short text "The Silence of the Sirens," which reinterprets Homer's deadly songstresses as silent apparitions, the film focuses on a fictionalized portrait of Céline, an actress from Martinique. The myth is cinematographically sublimated through an exercise in translation and appropriation. The islands are navigated from the original Greek poem through Kafka's prose to a literary French translation and a text performance in Creole, ceasing in an improvised poetic translation.



Mount Song

Shambhavi Kaul

INDIA/USA, 2013, DIGITAL (FOUND FOOTAGE), 9 MIN NO DIALOGUE

A current runs underneath. It creeps under the door, makes its way into the cracks, revealing, obfuscating, or breaking as clouds in the sky. Mountain, cave, river, forest, and trap door; martial gestures, reiterated, stripped, and rendered. A storm blows through. Here, the surfaces of set constructions are offered for our attachments.



Glenville

Kevin Jerome Everson & Kahlil I. Pedizisai

NORTH AMERICAN PREMIERE USA, 2020, 16MM>DIGITAL, 2 MIN NO DIALOGUE

Based on the 1898 film *Something Good—Negro Kiss*, filmed during a New Year's Eve celebration in Cleveland, Ohio.



There's A Hole In The Sky Part II; listening to James Baldwin

Helen Cammock

UK/BARBADOS/SWEDEN, 2016, DIGITAL, 11 MIN FNGLISH

<u>There's a Hole in the Sky Part II</u> follows the trail of sugar back over the Atlantic, where footage of the Tate & Lyle factory in east London is overlaid with an imagined conversation with American writer James Baldwin.





Friday, May 21 11:00PM-12:30AM | 90 MIN

CYBERTEASE & Queer House Party

Programmed by Aaron Moore



Joining us from the UK, CYBERTEASE is a unionized sex worker collective and bi-monthly digital strip show sensation bringing the most delicious cocktail of erotic dance, sensual performance, and smoking-hot socialist politics, streaming live to your home throughout the quarantine and beyond.

Tune in Friday, May 21 at 11:00PM as CYBERTEASE will be performing a full digital strip show!

The show features all nine members of the CYBER-TEASE team, along with three Guest performers. With group dances and solo performances, audience members have the ability to tip, request private dances in breakout rooms, as well as request group/ individual actions from each performer's unique tip-list. Cybertease will also be joined by UK-based collective Queer Dance Party who will be playing tunes all night!

Please refer to the event page online for more information on how to attend and access all of the interactive features of this event, and to familiarize yourself with etiquette for the event.

We would like to remind our audience that the majority of sex workers are still unable to return to work safely, and highly encourage those with the economic means to tip the performers.

patreon.com/cybertease_





An Unusual Summer

Kamal Aljafari



PALESTINE, 2020, DIGITAL, 80 MIN ARABIC/ENGLISH (WITH ENGLISH SUBTITLES)

Following an act of vandalism, the Palestinian film-maker's father decides to install a surveillance camera to record the scenes unfolding in front of their house. Everyday family life, or neighbours going to work, <u>An Unusual Summer</u> captures fleeting moments of poetry whereas, in the background, the daily choreography of Ramla, in current Israeli territory, comes to the surface.







"listening for the unsaid"*

Sohrab Hura, Audrey Jean-Baptiste & Maxime Jean-Baptiste, Darol Olu Kae, Morgan Quaintance, Rina B. Tsou **Saturday, May 22** 6:00PM-7:30PM | 78 MIN + Q&A

This program is only available to view in Canada



<u>Listen to the Beat of Our Images</u> (Écoutez le battement de nos images)

Audrey Jean-Baptiste & Maxime Jean-Baptiste

FRENCH GUIANA/FRANCE, 2021, DIGITAL, 15 MIN FRENCH (WITH ENGLISH SUBTITLES)

Based on audiovisual archives from the National Center for Space Studies (CNES), <u>Listen to the Beat of Our Images</u> explores the construction of the Guiana Space Center in Kourou from the perspective of a young Guianese woman, who watches as the land around her is transformed.



<u>Surviving You, Always</u>

Morgan Quaintance

NORTH AMERICAN PREMIERE UK, 2020, DIGITAL, 18 MIN ENGLISH (WITH ENGLISH SUBTITLES)

The transcendental promise of psychedelic drugs versus a concrete and violent experience of metropolitan living. These two opposing realities form the backdrop for an adolescent encounter told through still images and written narration.



Bittersweet

Sohrab Hura

TORONTO PREMIERE
INDIA, 2019, DIGITAL, 14 MIN
ENGLISH (WITH ENGLISH SUBTITLES)

Sohrab Hura focuses on intimate family life, particularly the relationship between his mother, who was diagnosed with acute Paranoid Schizophrenia, and her dog, Elsa. What began as a way to escape his family situation turned into a method of confronting the realities at home. Photographed and filmed over a period of 10 years, it is a search for meaning and closure with Hura questioning and discovering the banalities of everyday life at home.



I ran from it and was still in it

Darol Olu Kae

TORONTO PREMIERE USA, 2020, DIGITAL, 11 MIN ENGLISH

A poetic meditation on familial loss and separation, and the love that endures against dispersion. Kae repurposes materials sourced online and pairs them with images from his personal archive in an effort to wade through the deep emotions surrounding his father's death and the sudden relocation of his children, collapsing time and memory in the process. Taking the autobiographical model as his jumping-off point, Kae explores how an intimate account of one's life can potentially extend beyond the personal.



The Horrible Thirty: Me, My Father and Richard the Tiger

Rina B. Tsou

CANADIAN PREMIERE
TAIWAN, 2018, DIGITAL, 20 MIN
MANDARIN/TAGALOG
(WITH MANDARIN/ENGLISH SUBTITLES)

As she nears the age of 30, Rina tries to find, with some difficulty, a path to becoming a film director. This year, her father, Richard, who she misses dearly, sends his Chinese zodiac sign, the tiger, to silently listen and follow his daughter through her unsteady sounds of life. Through the medium of film, we distantly imagine what the world was like in the 1950s, when he himself was 30.







cut lines

Shiraz Bayjoo, Denise Ferreira da Silva & Arjuna Neuman, Bridget Reweti Saturday, May 22 8:30PM-10:00PM 76 MIN + PRE-RECORDED Q&A This program is only available to view in North America



I thought I would have climbed more mountains by now Bridget Reweti

AOTEAROA/NEW ZEALAND, 2013, DIGITAL, 5 MIN

ENGLISH/TE REO MĀORI

Mountain climbing is analogous with conquering. Layering this colonial notion of domination is the religious rhetoric that settled with it, because it's the mountaintop where men meet God. In the Adams Wilderness Area is the Garden of Eden Ice Plateau featuring such names as Eve's Rib, Cain's Glacier, Angel Col, the Devil's Backbone, and the Great Unknown. "How can we sing the Lord's song, in a strange land?" —Psalm 137:4



Soot Breath // Corpus Infinitum*

Denise Ferreira da Silva & Arjuna Neuman

CANADA/UK, 2021, DIGITAL, 39 MIN ENGLISH/PORTUGESE

Soot Breath // Corpus Infinitum is a film dedicated to tenderness. It reproduces a radical sensibility learned from listening to the blues, from listening to skin, to heat, and from listening to echoes, listening itself. The artists reimagine the human and its subject-formation away from predatory desire and lethal abstraction, away from the mind and eyes and noble senses, away from total extraction and its articulations. Instead, they turn to skin, resonance and tenderness as the raw material of a reimagined earthly sensibility.

Co-presented with





Ile de France

Shiraz Bayjoo

TORONTO PREMIERE

MAURITIUS, 2015, 16MM>DIGITAL, 32 MIN

KREOL MORISYEN/BHOJPURI/HINDI/URDU/FRENCH/ENGLISH

<u>Ile de France</u> is a non-narrative film focusing on Mauritius' landscape, architecture, and the details of objects tracing its colonial history and multicultural social fabric. Using a painterly approach to the moving image, Bayjoo invites us on a lyrical journey through the island, with details of the rugged coastal landscape encountered by early Dutch colonisers, maroon forests, and the timber houses of French planters and Arab merchants. The film offers a tapestry of histories that unfold like the roots of the banyan tree, highlighting the complexity of the creolisation of people, languages, and environments.

* Soot Breath // Corpus Infinitum by Denise Ferreira da Silva & Arjuna Neuman: This work contains references to sexual assault, archival footage of physical violence, natural disaster footage, and archival ethnographic footage.

Toxic Haus

Bad Sista, K Hole Kardashian, João Lagrima de Ouro, Freedancer, T3kno, Bl4ze, PoorBaby

Programmed by Aaron Moore



We are pleased to present a late night dance party hosted by TOXIC HAUS! TOXIC HAUS are an international queer collective, dance party, and hosts of the Online Web Show CYBERTEKA. This year, they are taking over our Zoom-stream for a night of weird/cringe/underground/futurism to Images Festival!

Hosted by Vladonna Rose and two surprise guest hosts, prepare yourself for DJ Sets by Bad Sista, K Hole Kardashian, João Lagrima de Ouro, Freedancer, T3KNO and Blaze, as well as a pole performance by PoorBaby.

Refer to the event page online for more information on how to attend this event, as well as to familiarize yourself with etiquette for the event.

-Image by Lu Vazquez

We highly encourage those with the economic means to make a donation to the collective. Paypal.me/toxichaus



the readers

Dora García, Takahiko Iimura



John Cage Performs James Joyce

Takahiko Iimura

USA, 1991, DIGITAL, 15 MIN ENGLISH

An extremely rare documentation of a private performance of John Cage, one of the leading avant-garde composers of the 20th century, who created *Writing for the Fifth Time through "Finnegans Wake"* using I-Ching chance operation: Chinese fortune telling. Here Cage performs in front of a video camera operated by Takahiko limura, while he transforms the text of a modern literary classic by James Joyce into Cagian music in three ways: reading, singing, and whispering.



The Joycean Society

Dora García

BELGIUM, 2013, DIGITAL, 53 MIN ENGLISH

A group of people has been reading a book together for 30 years. They have been reading it again and again, with each journey from the first to the last page taking 11 years. Once they reach the last word they begin again with the first. Text appears inexhaustible, its interpretation endless, the inconclusive nature of the reading exciting. The world seems to cease existing outside this reading room or, perhaps, it exists because of it.









Steve Reinke, Pablo Martín Weber



Homenaje a la obra de P. H. Gosse Pablo Martín Weber

NORTH AMERICAN PREMIERE ARGENTINA, 2020, DIGITAL, 22 MIN SPANISH (WITH ENGLISH SUBTITLES)

A young Argentine director reflects upon the metaphysical ideas of British natural historian Philip Henry Gosse as he experiments with images and sounds stored in his personal database.



An Arrow Pointing to a Hole*

Steve Reinke

CANADIAN PREMIERE USA/CANADA, 2020, DIGITAL, 26 MIN ENGLISH

An Arrow Pointing to a Hole is a night monologue, late night: blood, death, empathy, cruelty, intimacy. Puppet, placenta, plankton, swamp, microbiome, slaughterhouse. And dirt, ancient biblical dirt.

* An Arrow Pointing to a Hole by Steve Reinke: This work contains footage of animal death within the context of farming and meat production, and images of animal dismemberment.









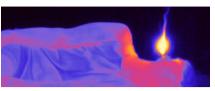


"what is erased occasionally returns as

a ghost"*

Emily Vey Duke & Cooper Battersby, Ruth Höflich, Vika Kirchenbauer, Kamila Kuc, Laida Lertxundi

Sunday, May 23 8:00PM-9:30PM | 79 MINS + Q&A



UNTITLED SEQUENCE OF GAPS*

Vika Kirchenbauer

GERMANY, 2020, DIGITAL, 13 MIN FNGLISH

Composed of short vignettes in different techniques and materialities, <u>UNTITLED SEQUENCE OF GAPS</u> uses the form of an essay film to approach trauma-related memory loss via reflections on light outside the visible spectrum—on what is felt but never seen. Carefully shifting between planetary macro scales, physical phenomena and individual accounts of affective subject formation, the artist's voice considers violence and its workings, class and queerness not through representation but from within.



Plant (879 pages, 33 Days)

Ruth Höflich

NORTH AMERICAN PREMIERE AUSTRALIA/GERMANY, 2020, DIGITAL, 15 MIN GERMAN/ENGLISH (WITH ENGLISH SUBTITLES)

During the 1980s, the transcript of a witch trial was found in the archive of a family property in southwest Germany. Plant (879 pages, 33 days) unfolds a conversation between mother and daughter that switches between the historical facts of the trial, and personal, ancestral connections to the site. A collection of photographs handled and dissected throughout the film act as carriers for unseen histories or intergenerational transmissions.



Autoficción*

Laida Lertxundi

CANADIAN PREMIERE
USA/SPAIN/NEW ZEALAND, 2020,
35MM>DIGITAL, 14 MIN
SPANISH/ENGLISH (WITH SPANISH/ENGLISH
SUBTITLES)

Borrowing its title from a literary genre, the film acknowledges the indeterminacy of both fiction and the self. Noir elements are reduced to deadpan gestures under bright California sunlight. Field recordings made in New Zealand are heard as women speak with each other about motherhood, abortion, breakups, and anxiety. A civil rights parade moves slowly down a street. Bodies appear in states of weariness, injured or at rest, while songs by Irma Thomas and Goldberg evoke the passing of time and an uncertain future.



Noonwraith blues

Kamila Kuc

UK/USA, 2020, SUPER 8>DIGITAL, 4 MIN NO DIALOGUE

Ominous cinegrams of Albrecht Dürer's "Melencolia!" print intercut, like cascading scythes, with depictions of a woman in a field, evoking repetitions that exist in harvest rituals as well as in gestures of madness. Spectres of familial anxieties creep into this loose take on the myth of Poludnica (noonwraith or Lady Midday), a Slavic harvest spirit that could cause madness in those who wandered the fields alone. A pastoral horror.



You Were an Amazement on the Day You Were Born

Emily Vey Duke & Cooper Battersby

USA, 2019, DIGITAL, 33 MIN ENGLISH

You Were an Amazement on the Day You Were Born is a visually stunning work that follows a woman through a life characterized by damage and loss, but in which she finds humour, love, and joy. With a score that follows the span of Lenore's life, from her birth in the early '70s to her death in the 2040s, the film takes us from moments of harrowing loss to those of poignancy and dark humour. Her life is told through voice over, narrated by performers who range in age from nine to 69, and is beautifully illustrated with images of animals (including humans), insects, and landscapes.

* <u>UNTITLED SEQUENCE OF GAPS</u> by Vika Kirchenbauer & <u>Autoficción</u> by Laida Lertxundi: These works include vibrant strobing effects that have the potential to trigger those with photosensitive epilepsy or light sensitivities.











If All You Have is a Hammer, Everything Looks Like a Nail

Will Kwan

Monday, May 24 1:00PM-2:00PM 23 MIN + Artist Talk + Q&A



CANADA, 2014, DIGITAL, 23 MIN ENGLISH

A three-channel video that follows a white real estate agent and an Asian-Canadian home-buyer as they drive to visit a prospective home for sale in Toronto. The work is an adaptation of a 1982 video installation by the Toronto artist John Massey exploring post-structuralist notions around language and meaning. In Massey's installation, the central channel is a fixed shot of a vehicle windshield, while the flanking images are of Massey and his passenger intercut with clips depicting their disparate mental impressions of subjects arising in the conversation. Along with the characters, Kwan's version updates the dialogue and images with racialized memes, viral content culled from

the Internet, footage from reality TV home improvement shows, and other media tropes around identity and belonging. The route has also changed: beginning in a suburban neighbourhood in Markham, Ontario, a well-known immigrant enclave on the northern periphery of Toronto and ending in Forest Hill, an affluent, predominantly white district in the centre of the city.





poetics of distance

Grau, Mohammad Shawky Hassan, Suneil Sanzgiri, Sabrina Ruobing Zhao



Nini, What Time Is It There?

Sabrina Ruobing Zhao

NORTH AMERICAN PREMIERE CANADA, 2020, DIGITAL, 33 MIN

MANDARIN/ENGLISH (WITH ENGLISH SUBTITLES)

Two young Chinese women draw themselves into an irreconcilable relationship with each other—one in a small town of Southwestern China, and the other in an old apartment in Toronto.



And on a Different Note

Mohammad Shawky Hassan

EGYPT, 2015, DIGITAL, 24 MIN

ARABIC/ENGLISH (WITH ENGLISH SUBTITLES)

And on a Different Note is a navigation of an attempt to carve out a personal space amid an inescapable sonic shield created primarily by prime time political talk shows, with their indistinguishable, absurd, and at times undecipherable rhetoric/noises. Equally repulsive and addictive, these noises travel across geographies, gradually constituting an integral part of a self-created map of exile.



History of Light

Grau

CANADIAN PREMIERE USA, 2020, DIGITAL, 7 MIN ENGLISH

A human being vanishes in real time.

I began to wonder if I was disappearing. I was afraid of what would be left of me. Close your eyes and pay attention to what your body is doing. The speed of your breath. How would it feel for that breath to leave you? This is being embodied, too.



Letter From Your Far-Off Country

Suneil Sanzgiri

CANADIAN PREMIERE

USA/INDIA, 2020, 16MM>DIGITAL, 18 MIN

ENGLISH/HINDI/URDU (WITH ENGLISH SUBTITLES)

Drawing upon a rich repository of images—from digital renderings of Kashmir's mountains to the textured materiality of 16mm hand-processing and direct animations techniques—<u>Letter From Your Far-Off Country</u> maps a hidden vein of shared political commitment and diasporic creative expression, linking a poem by the Kashmiri American writer Agha Shahid Ali with interviews with the filmmaker's father and a letter addressed to Communist Party leader Prabhakar Sanzgiri, who is also the filmmaker's distant relative.

Co-presented with

/ The \ | Poetry | \ Project /





"a boat is never silent"*

Rossella Biscotti, Lindsay McIntyre, Caroline Monnet, Nour Ouayda, Nii Kwate Owoo **Tuesday, May 25** 6:00PM-7:15PM | 45 MIN + Q&A



Disorientation Notes

Rossella Biscotti

NORTH AMERICAN PREMIERE BELGIUM, 2020, DIGITAL, 8 MIN ENGLISH

Within a subtle weaving of video and sound, a voice is taking us through technical ways to reorient ourselves and balance instability while in movement. Referring to distant, unstable landmarks, as well as mapping and GPS technologies, we constantly look for ways to position ourselves in relation to an environment that changes, second by second.



You Hide Me

Nii Kwate Owoo

GHANA, 1970, DIGITAL, 16 MIN ENGLISH

In the year 1970, a remarkable, outstanding, and controversial documentary entitled You Hide Me on the "Colonization of African Art in the British Museum," London, shook the world. Written, produced, and directed by Ghanian filmmaker Nii Kwate Owoo, the film, which became an instant hit and a legend, exposed the policies of European colonial regimes that, in establishing their rule, attempted to wipe out all traces of African civilization, religion, language, and art. The film You Hide Me revealed for the first time hundreds of thousands of hitherto unseen stolen and rare artifacts looted from the Asante and Benin Kingdoms in West Africa.



Mobilize

Caroline Monnet

CANADA, 2015, DIGITAL, 3 MIN NO DIALOGUE

Guided expertly by those who live on the land and driven by the pulse of the natural world, Mobilize takes us on an exhilarating journey from far north to the urban south. Over every landscape, in all conditions, everyday life flows with strength, skill, and extreme competence. Hands swiftly thread sinew through snowshoes. Axes expertly peel birch bark to make a canoe. A master paddler navigates icy white waters. In the city, Mohawk ironworkers stroll across steel girders, almost touching the sky, and a young woman asserts her place among the towers. The fearless polar punk rhythms of Tanya Tagaq's "Uja" underscore a perpetual negotiation between the modern and traditional by a people always moving forward.



Towards the Sun

Nour Ouayda

LEBANON, 2019, DIGITAL, 17 MIN ARABIC (WITH ENGLISH SUBTITLES)

You are now in the main hall of the National Museum in Beirut. A guard reminds you that you are encouraged to touch the archeological objects. A voice in your headset suggests that you lick the stone. You are now facing a hole in the wall on the lower left corner of a mosaic. The voice in your headset indicates that it was made by a sniper. Out of curiosity, you dial 1-9-9-1 to listen to the rest of the story.



Room 11a, Ortona Armoury

Lindsay McIntyre

CANADA, 2017, 16MM>DIGITAL, 1 MIN SILENT

The studio workings behind door 11a in the Ortona Armoury prior to a renoviction. An ode to a practice and place that should not be forgotten.









techniques of observation

Kush Badhwar, Kevin Jerome Everson, Lindsay McIntyre, Riar Rizaldi

Tuesday, May 25 8:00PM-9:30PM | 74 MIN + Q&A

This program is only available to view in Canada



Mockingbird

Kevin Jerome Everson

CANADIAN PREMIERE

USA, 2020, 16MM>DIGITAL, 3 MIN

NO DIALOGUE

<u>Mockingbird</u> is a film about a birdwatcher looking for the state bird of Mississippi.



Blood Earth

Kush Badhwar

CANADIAN PREMIERE

INDIA, 2013, DIGITAL, 35 MIN

ODIYA/HINDU/KUI/ENGLISH (WITH ENGLISH SUBTITLES)

Kucheipadar, a Khonda tribal village in Odisha, India, is a bauxite-rich block that since India's economic liberalization has been the subject of conflict between the Adivasi inhabitants and a mining venture. Singing has come to articulate creative forms and political structures that steered a resistance movement from subalternity, through solidarity, into dissolution. Blood Earth interweaves the efforts to record song, farming, village life, and a political meeting to improvise a junction between voice, music, silence, sound, and noise.



where she stood in the first place.

Lindsay McIntyre

CANADA, 2011, 16MM>DIGITAL, 10 MIN

NO DIALOGUE

Situated at the geographic centre of Canada, Baker Lake, Nunavut is the only inland settlement in the Canadian Arctic. Fixing its gaze on this stark landscape, McIntyre's haunting and sparse film uses hand-wrought black-and-white 16mm film in a meditation on place and personal histories.









Tellurian Drama

Riar Rizaldi

CANADIAN PREMIERE

INDONESIA, 2020, DIGITAL, 26 MIN

INDONESIAN (WITH ENGLISH SUBTITLES)

In 1923, the Dutch East Indies government celebrated the opening of a new radio station in West Java. It was called Radio Malabar. In March 2020, the Indonesian local government plans to reactivate the station as a historical site and tourist attraction. <u>Tellurian Drama</u> imagines what would have happened in between: the vital role of the mountain in the country's history; colonial ruins as an apparatus for geoengineering technology; and the invisible power of Indigenous ancestral roots.





the subject shines

Chloé Galibert-Laîné, Chris Kennedy

Wednesday, May 26 6:00PM-7:30PM 49 MIN + PRE-RECORDED Q&A



The North Sea

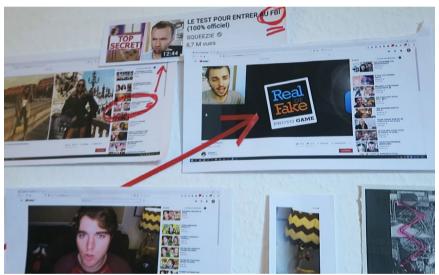
Chris Kennedy

WORLD PREMIERE

CANADA, 1973-74, 16MM>DIGITAL, 8 MIN

"As Benjamin has predicted, nothing brings the promise of happiness encoded at the birth of a technological form to light as effectively as the fall into obsolescence of its final stages of development."

-Rosalind Krauss



Forensickness*

Chloé Galibert-Laîné

NORTH AMERICAN PREMIERE FRANCE/GERMANY, 2020, DIGITAL, 41 MINS FRENCH/ENGLISH (WITH ENGLISH SUBTITLES)

In an attempt to analyze Chris Kennedy's *Watching the Detectives* (2017), a researcher dives into a massive archive of media produced after the Boston attacks. Her online wanderings offer a performative exploration of the history of critical thinking and the ruthless politics of truth production.

* Forensickness by Chloé Galibert-Laîné: This work contains depictions of violence, specifically, footage of the Boston Marathon Bombing.







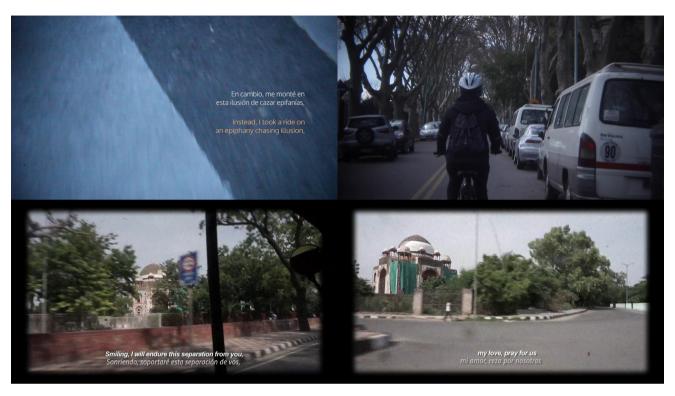


Faasla

Priya Sen & Nicolás Grandi

Wednesday, May 26 8:30PM-10:00PM | 50 MIN + Q&A

Preceded by Images Festival's 2021 Awards Presentations | 8:00PM



CANADIAN PREMIERE INDIA/ARGENTINA, 2020, DIGITAL, 50 MIN ENGLISH/SPANISH (WITH ENGLISH/SPANISH SUBTITLES)

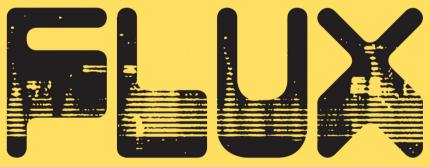
<u>Faasla</u> is a series of video letters composed between Nicolás Grandi in Buenos Aires and Priya Sen in New Delhi, artists and collaborators since 2011. Through the miasmas of uncertainty and the sudden reordering of their days brought on by the global pandemic of 2020, Nicolás and Priya "wrote" to each other of distances and intimacies they could no longer access; of the state of suspended freedoms; of memory, images, and sensations.











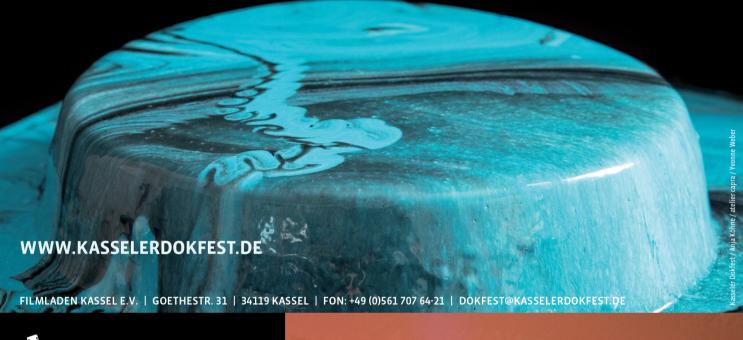
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Basic Income: An Artists' Commission

Full Report Spring 2021

http://mano-ramo.ca/basic-income

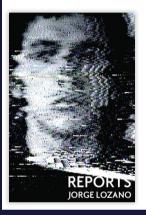


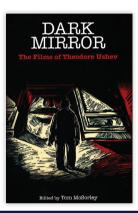


TAKE A CLOSER LOOK AT CANADIAN FILMMAKERS

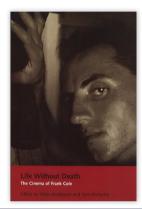
Canadian Film Institute publications feature indepth interviews, critical essays and artist profiles.

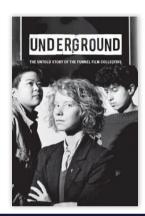
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Survival Architecture & the Art of Resilience

Summer 2021*

An exhibition exploring adaptable and sustainable housing in the age of climate change.



ZO-loft Architecture and Design, WheelLY, 2009

As we face increasingly unpredictable environmental conditions, many of the world's poorest are at risk from drought, sea level rise, and the loss of habitats.

In Survival Architecture, science, technology, architecture, and art converge in twenty visionary creative solutions for survival shelter around the globe.

Curated by: Randy Jayne Rosenberg, Art Works for Change

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is an artist-run presentation organization and publisher dedicated to experimental media. Our organization is committed to presenting artists who expand, fracture, and scrutinize the traditional cinematic spectacle, including those who use moving image technologies that are digital, interactive, or performative.

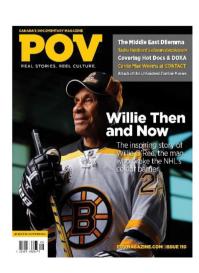




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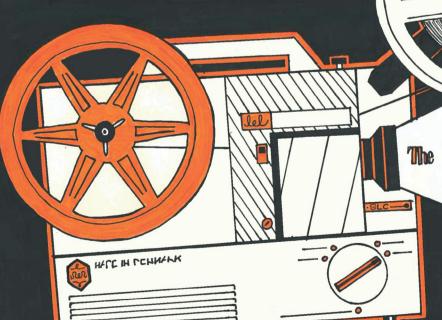


Canada's Documentary Magazine

2021 Silver Wave Film Festival



the8fest Small-Gauge Film Festival a little festival for small film SUBMISSIONS open July 2021













Poster by Louise Liliefeldt





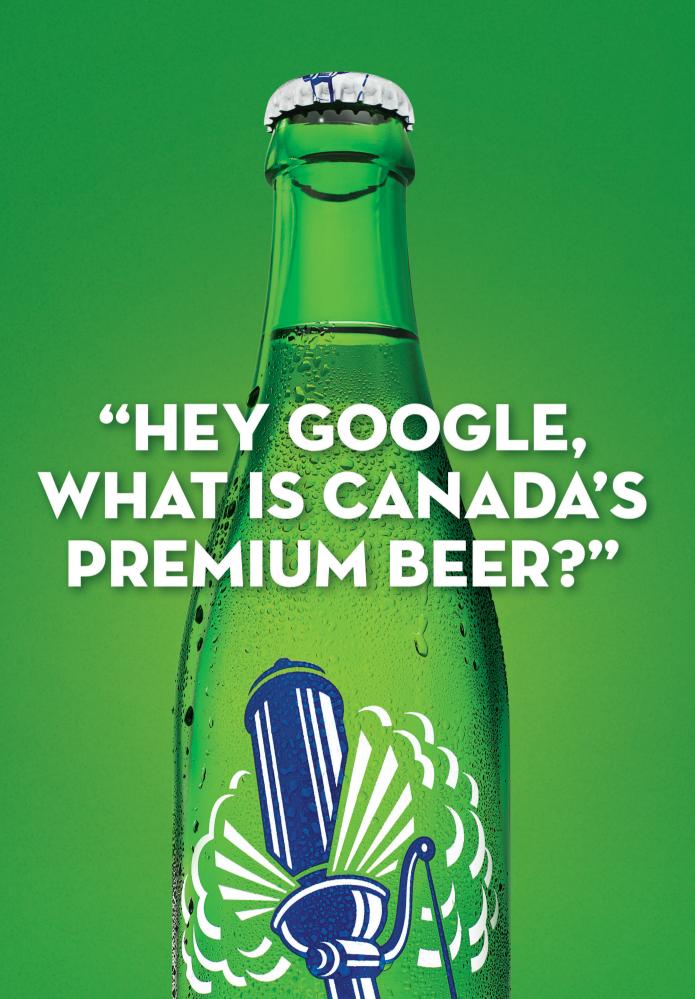


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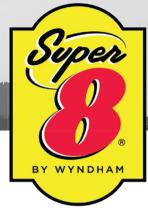




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OFF SCREN

SAFE KEEPING: Vtape and the artists whose works live in our care

Jude Norris, Shu Lea Cheang, Emelie Chhangur, David Findlay, Ming-Yuen S Ma, Nik Forrest

Programmed by Kiera Boult & Dustin Lawrence

In life, trust is a large umbrella. When we consider the collection of work we hold at Vtape, it's easy to see the trust first-hand in the presence and preservation of so many different formats – from open-reel to VHS to Betacam to USB keys. However, that is just the surface. It's the videos – the artworks – that embody that trust in us, as each waits, patiently, to be watched again. It's far more than having faith or believing; it is knowledge, an understanding that we will do everything in our power to let the voice of each artwork be heard, that patience will be rewarded, and that trust will be returned.

The curating of this exhibition is a discussion about trust, its inheritance, its experience, and its stewardship. We looked to works by Jude Norris, Shu Lea Cheang, Emelie Chhangur, David Findlay, Ming-Yuen S Ma, and Nik Forrest to guide us through the complicated transition when trust is pressured into faith. This exhibition is the first of many necessary gestures of good faith.

(The following is an edited version of a conversation between Kiera Boult and Dustin Lawrence from March 2021.)

- **KB** When did you first experience the responsibility to our artists and the medium of video art?
- DIL I first experienced the responsibility of our artists and all of the work when I started in the Distribution department and Wanda van der Stoop started to mentor me and give me guidance.

 Even though I had worked at Vtape for a few years doing other smaller positions, I never really got into the forefront of everything until I got into the Distribution role that I'm in now. I think the main part was connecting to where the work was going, and through that interaction, connecting with who is renting the work and where the work was showing was really, I think, where I experienced that responsibility of the trust placed in

May 20-May 26, 2021

View the program at www.imagesfestival.com

May 27-June 9, 2021

View the program at www.vtape.org

CANADA/USA/JAPAN/BRAZIL, 1992-2007 22 MIN

Friday, May 21 | 4PM

Join the artists in discussion with Kiera Boult & Dustin Lawrence

Vtape. To have that trust from the artist to do all of this work for all of these titles and know that it's going to the right place to show to the right group of people.

- **DL** When did you first experience it?
- **KB** I first experienced that responsibility my first week at Vtape, when Kim Tomczak showed me the process of digitization. And what I saw was how specific capturing (digitizing) the work is, but while you're capturing the work you have to capture the intention of the artist. And what I saw was 40-plus years of experience working with this technology but also somebody who's been working 40-plus years with these artists, and he knows them so intimately and he knows their work so intimately that he's able to pick up these incredibly small details that I wouldn't even know to look for. To see him digitize works by friends who have passed away, and see that he is responsible for the legacy of that work. It made me realize how quickly the role of administrator/cultural worker can become caretaker. This was my first experience of the responsibility and I think the most profound experience of the responsibility that we have.
- DL I would also echo that in a way to getting that Tech role in addition to my role in Distribution— and then working on the capturing and digitizing with Kim, it was a lot.
- KB Yeah, and it must be strange. I imagine when you're digitizing somebody's work, how well you get to know it and them as well. It must feel like a kind of—maybe Dr. Frankenstein is the wrong comparison—but there must be many times where you're bringing something back to life.
- DL There's a literal sense, like when we hear of the times Kim had to put a tape in a whole new housing because the original one had broken. That's really saving the tape's life literally. In the figurative

sense, it's pretty incredible to think about actually. I never thought about it that way—that we're bringing work back to life.

And with our program SAFE KEEPING, it's like bringing works back into the light that maybe people haven't seen for a while.

- KB My favourite part of our office is to look at the tapes on our shelves. They're like seeds, they're so patient and they hold so much genetic information but also codes for living, surviving, and making artworks that you don't know that you need until you activate them.
- DL You're never going to know until you take that tape, plant it into the player, watch the work, and hopefully experience an "Oh, this is the tree of knowledge that I've been waiting for" kind of moment. It's a pretty impressive thing to look at that whole level of trust and patience in every work. And it's all being passed on to us.

When I first started interacting with educational markets through educational streaming purchases and DVD rentals, I could see that was where change was going to happen—through the educating of young minds that are looking to gain this knowledge and gain this information for a better future for everyone. That's really where I feel that change will be made. And that's really big when we work with those educational markets.

KB And when I think about how I understand what trust is, I had a really hard time describing it. So I read what the definition was and found there was an emphasis on consistency and reliability. And I understand trust to be something that happens outside of yourself with someone else as a kind of transaction. And that transaction involves consistency and the patience required to maintain this consistency.

With this program, I wanted to look at curating the same way – as something that happens outside of myself. It's similar to what it's like to be in distribution, trust is this exercise in faith, a very prolonged sense of gratification, it's almost funny.

DL I guess I was just going to echo pretty much what you're saying about consistency and reliability. When you think of trust in a person-to-person relationship, you meet someone and you have to build that trust up.

But with this responsibility that we're undertaking, it's kind of like the trust is already built (between Vtape and the artists in distribution). So the consistency is something that we already have and we have to match what's already expected. What's expected in that high level of trust in a relationship that's already so strong when you and I are just starting this relationship, if that makes sense.

KB It absolutely makes sense. I think that's the place where the institution or the structure comes in. The strange part about Vtape is that the majority of the staff have been there for so long that we think about those relationships as personal with the staff as opposed to with the organization itself.

Trust is like a type of currency that is inherited. And it's passed down to us based on the relationship with the original person that held it.

- DL It really puts us in a precarious position. It's not a burden but it's such that you have to really balance everything extremely well. As soon as it starts to slip one way and we lose that consistency with one person then it might as well be lost with everyone. That's where a large weight of the responsibility comes in because it's not just taking on one. It's taking on, you know, 1500-plus artists, 6000-plus titles, and giving all of those the same amount of justice and keeping that same relationship growing.
- **KB** Yeah, and I think that anxiety, and I'm going to use the word anxiety.

I think that so much of that anxiety is what has been at the root of this curatorial premise for us, or at least for me, I won't speak for you. But I want this exhibition, and I want this piece of writing to speak to the artists who are inheriting us, that we feel that pressure and allow for this to be the first of many gestures toward trusting us. This is how I hope the exhibition comes to be seen.

DL Yeah, viewed in a way that can be taken as an example of how we can show the responsibility that we're taking on and that we're not taking things for granted. Maybe that's the wrong word, but you know if you see the care that we're putting in and the thought that we're putting into this it's quite an exercise in trust, and it's a really great showcase of what we are capable of and how we are able to take on this responsibility.

Kiera Boult discusses her choices for SAFE KEEPING



Coming Home

Shu Lea Cheang

USA/JAPAN, 1995, ¾''UMATIC>DIGITAL, 5 MIN ENGLISH

Coming Home introduces a Japanese-Australian couple whose fate is in the hands of the immigration process. The work concludes with a game of Hanafuda (Japanese: Flower Cards) a Japanese card game often used for gambling. The game mirrors the reality of the couple's fate, and draws a connection between the act of gambling and divination as an exercise in a hopeful investment for one's future.







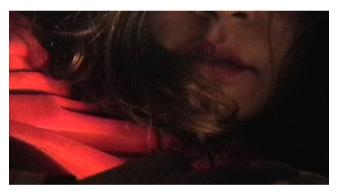
Red Buffalo Skydive

Jude Norris

CANADA, 2000, MiniDV>DIGITAL, 3 MIN

In <u>Red Buffalo Skydive</u>, Jude Norris shares a story of the man who picks her up while hitchhiking, a devout skydiver who after becoming a paraplegic refuses to quit.

At the 01:01 minute mark, Norris says "we were coming through hope..." Hope to be a name of a town, while also the theme of this work. Visually, a galloping buffalo animation whose movements repeat throughout the story creates a connection between the persistence of the skydiver and the survival of the buffalo. As Norris narrates the story of the skydiver who knowingly risks his life, she demystifies faith as a heroic act, instead showing it as an internal force that from the outside can appear as chaotic or self-destructive.



PASSING FOR WHITE; PASSING FOR BLACK in São Paulo

Emelie Chhangur

CANADA/BRAZIL, 2007, MiniDV>DIGITAL, 3 MIN ENGLISH

In PASSING FOR WHITE; PASSING FOR BLACK in São Paulo, we are immersed in an extreme close-up of the artist's mouth as she sings and snaps to Bob Marley's "Three Little Birds," a song and artist that hold a historical significance for Black Americans who are encouraged to find their way back to Africa. In this work, the song pacifies the artist's pain as she makes her way through a heavy fog of emotion obstructing everything but the small movements she can make. How is this moving forward when this is the view? So much of "moving forward" is reliant on trusting that what is ambiguous will soon materialize with clarity. PASSING FOR WHITE; PASSING FOR BLACK in São Paulo invites us to stand still in this milky vapour and ground ourselves until it clears.

Dustin Lawrence discusses his choices for SAFE KEEPING



Gender, Lace and Glass

David Findlay

CANADA, 1992, BETACAM SP>DIGITAL, 3 MIN ENGLISH

In <u>Gender, Lace and Glass</u>, David Findlay examines and challenges the nature of one's fantasies. He does this by looking at how dominant culture's co-authorship of personal imaginings can impose priorities and standards that may be miles away from the lived experiences or values of the person fantasizing. This co-authorship can so easily transmute its way into our reality that we quickly lose sight of who we really are, and we lose that trust within. Once the realization breaks free, we can then begin the process of undoing/rewriting a self-image that doesn't fit.



Sniff

Ming-Yuen S Ma

USA, 1997, ¾''UMATIC>DIGITAL, 5 MIN ENGLISH

In a stark white room, a naked man crawls in a circle on an unmade bed, trying to remember the men he had sex with by searching for their smells. A fragmentary account of his encounters layered within a dense electronic soundscape of whispering voices evokes a sense of memory, loss, and the fear of death. While viewing Sniff, I feel as if the man is searching for himself, trying to remember or get a sense of who he once was. The part of ourselves that we give away, lost, while a scent of the memory remains.



My Heart the Rock Star

Nik Forrest

CANADA, 2001, SVHS>DIGITAL, 2 MIN ENGLISH

Nik Forrest's My Heart the Rock Star explores the idea of gender using the unique perspective of music. Nik examines their brother's albums, and as they listen it becomes clear there is more beneath the surface. When looking at the album covers, you can see the artists of the era exhibiting a different type of trust within gender identity, a level of acceptance that introduces the ability to fluidly change and challenge gender norms. I can really see myself through this work, discovering who I am as I listened to these same artists growing up, though in the '90s rather than the '70s. There's a strong amount of trust that I've given to this work since it speaks to me on such a personal level it feels as if it has become a part of me.



Global Cows

Vanessa Disler, Tiziana La Melia, Nina Royle, Lucy Stein, Charlott Weise May 20, 2021-April 20, 2022

Tuesday, May 25 | 12PM Artist Talk: Global Cows Join the artists in discussion with Chloe Stead





At the intersection of trails

After placing pedometers on the legs of his herd, an Arizona dairy farmer discovered that his cows take approximately 12,000 steps per day. These steps represent the animals walking toward, and around, grazing pastures as well as to-and-from milking sheds. Like most animals, cows learn preferred routes or ways of walking and therein create provisional trails of their own. For artists Vanessa Disler, Tiziana La Melia, Nina Royle, Lucy Stein, and Charlott Weise, the continued intersection of human and animal trail provided thematic motivation for the collaborative project, *Global Cows*, which spans walking, drawing, painting, and digital wayfinding.

In the spring and summer of 2019, Stein and Royle invited Disler, La Melia, and Weise to Cornwall (England). During this visit, the artists undertook a series of walks on the Tinner's and Coffin Way, which wind through moorland and Bronze Age field systems toward the coast. Along the way, the artists encountered a C15th fresco-secco in St. Just church, numerous Bronze Age sites, as well as the former homes and graves of notable St. Ives School artists. The intersection of these paths with animals out to pasture prompted the group to consider the literal, symbolic, and mythological representations of cows. Through making observations while walking, amassing research, and drawing alongside one another they produced a series of drawings and an eight-meter-long fresco-secco displayed at Damien & The Love Guru (Brussels). Central to the panoramic painting is a conjoined motif wherein the world becomes a cow, and a cow becomes the world—as a continued site of interpretation and production whose abstract form is both cultural and industrial.

Not unlike the remarkable four stomachs of a cow. which allows the animal to intake food for rumination, consumption, and extraction of nutrients at a later time, the fresco-secco was far from the digestive conclusion of Global Cows. Working with CFA (Milan), the artists created a two-part day and night online digital fresco. In reference to the original painting, the digital interpretations resemble X-rays, which peel back the finished surface to reveal processes of thematic and compositional underdrawings. Upon entering this digital space, the soothing sound of chimes and pastoral cowbells background a series of neolithic-looking trig points mapped across drawings of interconnected bodies, cows, and eyes. Each of these points serve as a portal to a narrative, an image, or an open-source link that discusses the artists' process or provides associations stemming from the cow-related content: spanning from animal science, conspiracies, farting, lactation, and the gendering of cows amongst much more. These points can be engaged at random, or through a series of artist-led tours through the fresco—either of which poetically elucidate a multifaceted understanding of cows from a global perspective, which transgresses the limits of cultural, physical, and psychological borders. Global Cows presents a complexly intertwined narrative of solidarity and respect for an animal so ubiquitous it sometimes seems to disappear. Collectively, these points emphasize the role of intersection with perception through differentiating how personal cultural experiences with nature guide our, sometimes singular, perceptions of it.

https://www.12news.com/article/news/local/valley/an-arizona-dairy-farm-put-pedometers-on-its-cows heres-why/75-442354402

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from here

Udval Altangerel, Federica Foglia, David Howlett, Noncedo Khumalo, Yihao Zheng, Jaime Sánchez Camacho, Pedro Muñoz-Calero Franco, Zuhaitz Silva García & Blanca Martín Secades Programmed by Roxanne Fernandes

In this selection of student works, the idea of new futures through imaginative narratives and archival ruminations are explored. Dabbling in science fiction and dream states but remaining grounded in the playful possibilities of the "now," these films ask us to consider what we know about ourselves and to renegotiate what that means.

Built as a fictional chronology, the program's opening introduces us to a world reflected through expansive interpretations of the past and futures beyond us. Here, we are confronted with the idea of home and the necessary acts of moving, changing, and dreaming that accompany it. The place that was and is ever-changing.

Ensuing, from here presents notions of (im)migration—building it up through a lens of futurity—and questions how we process, commit to, and abandon feelings of personal and national identity. In an effort to find this idea of a home on the Earth we know, within the post-Anthropocene or beyond the confounds of time and space, we must also ask: What do we sacrifice and who do we become in order to achieve home, security, and love?



9 Player

David Howlett

WORLD PREMIERE

CANADA, 2019, DIGITAL, 7 MIN

ENGLISH

Composed of one walk on Mont Royal, and eight recreations of the same space in sandbox-type computer games. <u>9 Player</u> uses these "sandboxes" to imagine myriad futures and pasts, centred on addressing harm caused by colonialism and climate change. Each frame represents a possibility, from the ancient, beginning in the top left toward a distant future in the bottom right. In the middle of it all, the ghosts of today haunt this land-scape through time.



Autoritratto

Federica Foglia

CANADA, 2020, 8MM>DIGITAL, 4 MIN ENGLISH (WITH ENGLISH SUBTITLES)

Originally commissioned by Antimatter [media art], <u>Autoritratto</u> is a short self-portrait of the filmmaker, consisting of recycled 8mm footage of Canadian landscapes, old orphan films, mixed materials, ink, and film cement. As an immigrant, looking for, and collecting, past images of Canada is a way of imagining a past that I don't have in this country. The re-writing of the self is produced through the archive of others via associative montage.

Monday, May 24 | 6:00PM-7:00PM

View the Live-Stream at www.imagesfestival.com 49 MIN + Q&A



Expatriate Dreamer

Yihao Zheng

NORTH AMERICAN PREMIERE USA/CHINA, 2020, DIGITAL, 11 MIN NO DIALOGUE

A Russian-born asylum seeker draws on his memories and recreates his home on an unidentified beach.



Орбита (Orbita)

Udval Altangerel

NORTH AMERICAN PREMIERE MONGOLIA, 2020, DIGITAL, 4 MIN NO DIALOGUE (WITH ENGLISH SUBTITLES)

Trailing the first Mongolian cosmonaut, the filmmaker orbits her home through her camera obscura. Her personal narrative weaves into Mongolia's past as a satellite state. Orbita is the filmmaker reclaiming her name, and with it her country's history.



PRÓXIMA CENTAURI II

Jaime Sánchez Camacho, Pedro Muñoz-Calero Franco. Zuhaitz Silva García & Blanca Martín Secades

CANADIAN PREMIERE SPAIN, 2020, DIGITAL, 20 MIN SPANISH/MANDARIN (WITH ENGLISH SUBTITLES)

Experience the ultimate space adventure. Explore the amazing world of Próxima Centauri. Survive countless dangers, enjoy the most realistic combat system. Feel the incredible vibrations of a bus line, fight the dream every morning, clean your apartment, enjoy the anonymous life you always wanted.



Continuum

Noncedo Khumalo

CANADA, 2016, DIGITAL, 3 MIN **ENGLISH (WITH ENGLISH SUBTITLES)**

In the loneliness of a colourful space that floats gently yet lacks the true concept of time, two of society's rejects find each other.















EDUCATION



Working within community, whether it be sharing a project with another person, or with a larger group, we are able to experience joy in struggle. That joy needs to be documented.

-bell hooks

The animating concern for the 2021 edition of the Research Forum is decentralization, as method, as a practice of freedom in general. This thematic focus and its differing potentials will be explored across the festival through conversations, social media interventions, publications, and more.

Calls to decentre structures of cultural and political power have grown increasingly louder in the pandemic era, which has laid bare socio-economic rifts all over the world in a particularly urgent way. Principles of decentralization have been held up as utopic pillars in new forms of technology that promise liberated states of being in worlds both online and offline. Collective practices have gained renewed relevance in a hyper-competitive landscape exacerbated by the effects of neoliberal strategies in the creative industries. There are many paths to freedom. This multiplicity is at the heart of how we will engage with the idea and the promise of decentralization.

The Forum will be composed of collectives and collective-like bodies of individuals invited to deliver online talkback sessions on their practices and policies. This will be a key opportunity to meet and interact with some of the leading practitioners and theorists in their fields. These groups will also be invited to assemble playlists composed of the readings, songs, films, art, and other works that have influenced them in their ways of functioning and that help delineate the concept of decentralization as they understand it. After their participation in the Forum, the groups will be invited to provide key recommendations, and practices, serving as tools that they would offer to anyone that may want to incorporate decentralized thinking and acting into their operations. The playlists, recommendations and other outcomes of the sessions will be compiled into a Forum catalogue that will be made available in open access, documenting the joys and struggles that will be shared among participants, and hopefully taken out into the wider world long after the festival has closed.

//

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Research Forum

The Nest Collective

The Nest Collective is a multidisciplinary arts collective living and working in Nairobi. We are a collective with an intentionally decentralised practice. We are committed to all the pros and cons that come with working in this way: decentralising is costly on time, and is a tough thing to communicate outwardly because of the expectation that hierarchies exist. That being said, this process has been crucial to the making and release of work whose layers and richness would not have been possible without it.

Universe Contemporary

Universe Contemporary is the premiere cryptomedia consultancy, building community and advising artists, collectors, and institutions. The consultancy curates unique interactive experiences and has special expertise in NFTs, blockchain technology, and decentralized systems. Founded by curator Lady PheOnix.

Chiapas Media Project/ Promedios

Founded in 1998, Chiapas Media Project (CMP)/Promedios was a bi-national collaboration that facilitated the production and distribution of video, radio, and multimedia through four regional media centres we built and equipped in collaboration with the Zapatista communities in Chiapas, Mexico. CMP/Promedios collaboratively produced 32 Indigenous and non-Indigenous documentaries for international distribution. Currently, CMP/Promedios is known as Promedios de Comunicación Comunitaria, a Mexican NGO based in San Cristobal de las Casas, Chiapas. Promedios continues to work with Indigenous and non-Indigenous communities in Southern Mexico providing audiovisual training and technical support.

Kinomatics

The Kinomatics Project collects, explores, analyzes, and represents data about the creative industries. Our research is collaborative and interdisciplinary. Kinomatics is derived from the word Kinematics; the study of the geometry of motion, and Kino; the term meaning cinema in many countries. Kinomatics is therefore the study of the industrial geometry of motion pictures. The focus of Kinomatics has been extended further in our research to mean the study of the industrial geometry of culture.

Green Papaya Art Projects

Founded in the Philippines in the early 2000s, Green Papaya Art Projects was born out of the need to create a platform for artists to do what they want, without the constraints of the market or the institutions. Until now, it endeavours to provide a platform for intellectual exchange, sharing of information, critical dialogue, and creative and practical collaboration among members of the artistic community both locally and abroad. The programs (projects, talks, screenings etc.) that it offers also widens the exposure of its visitors, as it covers perspectives that are not usually prioritized by art schools and other institutions.

Forensic Architecture

Forensic Architecture (FA) is a research agency, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states. police forces, militaries, and corporations. FA works in partnership with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organizations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes, and environmental violence. Findings from FA's investigations have been presented in national and international courtrooms, parliamentary inquiries, and exhibitions at some of the world's leading cultural institutions and in international media, as well as in citizen's tribunals and community assemblies.

Toronto Biennial of Art

The inaugural curatorial team for the Toronto Biennial of Art was assembled to work together on the first two editions, in 2019 and 2022. Between Biennials, Candice Hopkins, Clare Butcher, Katie Lawson, Myung-Sun Kim, and Tairone Bastien have come closer together as a collective, to think, listen, (un)learn, and move alongside one another, shaping and realizing a collective vision through the challenges of the global pandemic, political upheaval, and a climate crisis. As they breathe together, they conspire. So risky, in viral times, that "collective breath" creates a climate of its own, a curatorial ethics. Collectivity supports a modality through which the exhibitions and programming curators look to new forms of kinship-with one another, their collaborators, human and non-human-and to new ideas, beliefs, and perspectives.

Artist Talks

SAFE KEEPING

MAY 21, 2021 4:00PM-5:00PM

PRE-RECORDED

Moderated by Kiera Boult and Dustin Lawrence, this conversation with artists Emelie Chhangur, Ming Ma, Jude Norris, Nik Forrest, and David Findlay expands on the curatorial project SAFE KEEPING: Vtape and the artists whose works live in our care. p.62–65

Presented with Closed Captions

Maxime Jean-Baptiste & Audrey Jean-Baptiste

MAY 22, 2021 1:00PM-2:00PM PRE-RECORDED

Écoutez le battement de nos images est un documentaire présentant son lot d'enjeux et d'approches afin d'aborder « le réel » de la conquête spatiale française par la construction de la base spatiale de Kourou (Guyane française). Une réalité qui nous apparaît au travers du regard d'une jeune guyanaise qui observe la transformation de son territoire comme une spectatrice. Avec ce court métrage, les réalisateurs Audrey Jean-Baptiste & Maxime Jean-Baptiste nous présentent une enquête de terrain et un processus de montage d'images d'archives, abordé d'un point de vue inédit.

Animée par Cynthia-Laure Etom, Responsable Programmation et Communication, Le Labo, cette conversation examinera les différentes facettes de cette histoire marquante, de la recherche au scénario jusqu'au montage des images.

//

An in-depth artist talk with Audrey Jean-Baptiste & Maxime Jean-Baptiste that explores the production of their film <u>Listen to the Beat of our Images</u>, alongside the different facets of the histories explored therein. Moderated by Cynthia-Laure Etom, Programming and Communications Manager, Le Labo. p.40

In French with English subtitles.

Will Kwan

MAY 24, 2021 1:00PM-2:30PM

Artist Will Kwan joins moderator Yan Wu, Public Art Curator for the City of Markham, for an in-depth conversation following an online presentation of Kwan's three-channel video If All You Have is a Hammer, Everything Looks Like a Nail. p.46

Presented with Closed Captions

Global Cows

MAY 25, 2021 12:00PM-1:00PM

We are pleased to welcome Vanessa Disler, Tiziana La Melia, Nina Royle, Lucy Stein, and Charlott Weise to discuss their evolving collaborative project *Global Cows*, in conversation with Berlin-based writer and editor Chloe Stead. p.66–67

Presented with Closed Captions

Chloé Galibert-Lainé

MAY 26, 2021 3:00PM-4:00PM

PRE-RECORDED

Avec Forensickness, Chloé Galibert Laîné démontre que tout se combine avec tout. Qu'une image, apparue à l'écran ou épinglée sur un mur, avant d'être un contenu signifiant, est une surface de projection. La réalisatrice déshabille les procédés de l'herméneutique en jouant le jeu des correspondances et de leur fabrique. Pour ainsi révéler que l'art de l'herméneutique est celui, cinématographique, du montage.

Lors de cet entretien, Cynthia-Laure Etom, Responsable Programmation et Communication, Le Labo, échange avec la réalisatrice Chloé Galibert-Lainé sur son approche artistique, le montage, cette fameuse 3ème écriture qui se veut parfois classique, parfois rythmée, ou subtilement puissante. De l'emploi d'un genre cinématographique particulier : le found footage.

//

Chloé Galibert-Lainé joins Cynthia-Laure Etom, Programming and Communications Manager at Le Labo, for a discussion of Galibert-Lainé's latest project Forensickness, exploring the artist's process and unique approach to editing, research, and writing. p.50

In French with English subtitles.

Co-presented with







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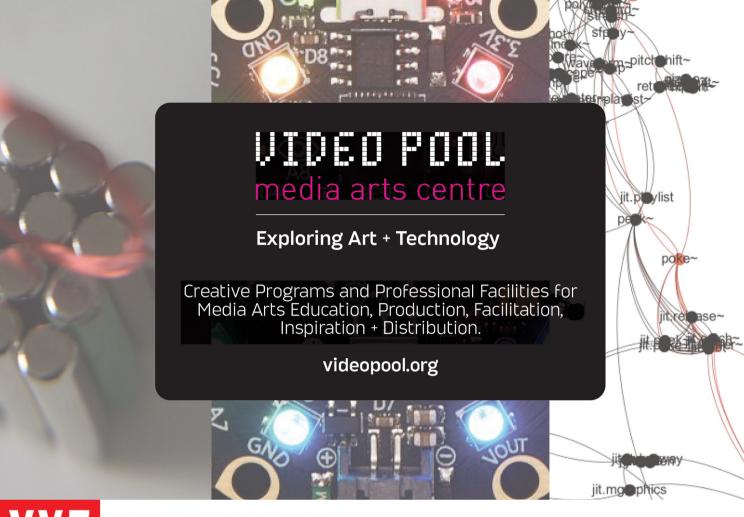
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Ayo Akingbade is an artist, writer, and director from London, England. p.35

Kamal Aljafari works with moving and still images, interweaving between fiction, non-fiction, and art. His first film, The Roof (2006), won the Best International Award at Images Festival in Toronto and Best soundtrack at FIDMarseille. It was followed by *Port of Memory* (2009), which received the Prix Louis Marcorelles at Cinéma du Réel Paris. In 2015, he made Recollection, in which he removes actors from the foreground of films shot in Jaffa to narrate the fate of a vanished city and passersby caught in the backgrounds. The film was premiered at Locarno and toured in many art venues and museums, and was then followed by An Unusual Summer (2020), made with surveillance camera material filmed by his father, narrating poetry of daily life through one corner of the street in his native city. p.39

Udval Altangerel is a filmmaker and programmer based in Ulaanbaatar and Los Angeles. In her work, she combines experimental, documentary, and narrative elements to explore the themes of personal and national histories, language, and (home)land. She is currently taking time off her studies at CalArts to work on her thesis, an autoethnographic essay film about her ancestral land. p.68–69

Kush Badhwar is an artist and filmmaker operating across media, art, cinematic, and other social contexts. He is interested in ecology, including the life of sound and image across stretches of time and political change. p.49

Shiraz Bayjoo's practice explores the socio-political and historical conditions integral to Mauritian cultural identity and the wider Indian Ocean region. Working with vernacular histories, critical texts, public collections, and archives that culminate in a multidisciplinary practice, Bayjoo's works consider the language of race, decolonization, and the entangled legacies of European colonialism. p.41

Kiera Boult is an interdisciplinary artist, performer, and cultural worker from Hamilton, Ontario. In 2019, Boult was the recipient of the Hamilton Emerging Visual Artist Award. Her work has been exhibited at the Art Gallery of Ontario, Art Gallery of Hamilton, and Trinity Square Video. Boult appears in the recent Chroma Issue of Canadian Art. She holds a BFA in Criticism and Curatorial Practice from OCAD University and is currently Vtape's Submissions, Collections & Outreach Coordinator. p.62-64, 74

Rossella Biscotti's (b. 1978, Italy/Netherlands/Belgium) cross-media practice cuts across sculpture, performance, sound works, and filmmaking. Stemming from extended research processes, conceptual excavations, personal encounters, and interdisciplinary collaborations, her works encapsulate meticulous stratifications of materials and meanings. p.48

Jaime Sánchez Camacho is a filmmaker and one of four directors of PRÓXIMA CENTAURI II. He is a graduate from the Madrid Film School in Spain. p.68–69

Helen Cammock explores history and storytelling through layered, fragmented narratives. Using video, photography, installation, print, and performance, she interrogates the ways in which stories are told, and acknowledges those who are rendered invisible by the hierarchy of histories. The artist's own story also impacts her work. Having worked as a social worker before becoming an artist, she remains attentive to the structural oppression and inequality across communities she saw during this time. Cammock's work is prefaced by writing, borrowing the words of others to use alongside her own. Cammock was born in Staffordshire, UK, in 1970, and lives and works in Brighton and London. She is represented by Kate MacGarry, London. p.36 - 37

Filipa César is an artist and filmmaker interested in the fictional aspects of the documentary, the porous borders between cinema and its reception, and the politics

and poetics inherent to the moving image and imaging technologies. Since 2011, she has been researching the origins of the cinema of the African Liberation Movement in Guinea Bissau as a laboratory of resistance to ruling epistemologies. p.36

Burak Çevik (1993, Istanbul) founded FOL Cinema Society and has curated experimental and arthouse film screenings. He was lecturer of the Non-Fiction film course from 2018-2020 at Istanbul Bilgi University. His films *The Pillar of Salt* and *Belonging* premiered at Berlinale Forum in a row, in 2018 and 2019. His video works have been screened at various festivals such as Locarno, Toronto, and New York Film Festival. p.36

Shu Lea Cheang is an artist and filmmaker whose work aims to re-envision genders, genres, and operating structures, and builds social interface with transgressive plots and open networks that permit public participation. She represented Taiwan with 3x3x6, a mixed media installation at Venice Biennale 2019. She is at work on UKI (2009–2022), a viral alt-reality cinema with a CNC/DICRéAM (France) development fund and a Guggenheim Fellowship (2020). p.62–64

Curator, writer, and artist **Emelie Chhangur** is the newly appointed
Director and Curator of the Agnes
Etherington Art Centre, Kingston,

Ontario. This appointment follows a significant career at the Art Gallery of York University where she emerged as a leading voice for experimental curatorial practice in Canada, known for her process-based, participatory curatorial practice, the commissioning of complex works across all media, and the creation of long-term collaborative projects. p.62–64, 74

Vanessa Disler (1987, Vancouver) is an artist based in Berlin. Disler's practice is centred around painting and is informed by many of Modernism's preoccupations: the possibilities of abstraction, and issues surrounding authorship and signature. She engages with these concerns through the use of visual and processual tropes associated with feminism and psychoanalysis. Since 2010, she has also worked with Nicole Ondre as Feminist Land Art Retreat. p.66–67

Cynthia-Laure Etom is a global communications consultant, journalist, and media & visual artist, currently based in Toronto. With a strong commitment to human rights and gender equality, her expertise extends to the place and image of women within the media. In 2020, she was nominated by the Canada International Black Women Event (CIBWE) as one of the "100 Black Women to Watch." p.74

Emily Vey Duke & Cooper
Battersby have been working

collaboratively since June 1994. Their work has been broadcast and exhibited around the world. Duke and Battersby are currently teaching at Syracuse University in Central New York. In 2010, they were shortlisted for the Sobey Art Award. Their work is distributed by Video Data Bank in Chicago, Argos in Brussels, V-Tape in Toronto, and Video Out in Vancouver. In 2012, a book about their work, titled *The Beauty is Relentless*, was published by Coach House Books.

p.45

Kevin Jerome Everson (b. Mansfield, Ohio) is Professor of Art at the University of Virginia, Charlottesville. His art practice encompasses sculpture, photography, and films that have exhibited internationally at festivals, art biennials, museums, galleries, cinemas, distributed online, and on Blu-ray/DVD. He is the recipient of the Guggenheim, Berlin, and Rome Prizes; the Heinz Award and the Alpert Award in Film/Video. p.36–37, 49

Roxanne Fernandes (she/her) is an arts administrator and budding Programmer living in Mississauga and working in Tkaranto. The daughter of Guyanese immigrants, Roxanne is currently trying to understand and uncover the simultaneous existence of both colonizer and indenturement roots that lie in her lineage through migratory histories, storytelling, and the land itself. She writes, researches, and creates through a

lens that is experimental, autoethnographic, archival, photographic, and pedagogical. p. 10, 68–69

Dr. Denise Ferreira da Silva is an academic and practicing artist. Her work addresses the ethico-political challenges of the global present. She is the author of Toward a Global Idea of Race (University of Minnesota Press, 2007), Unpayable Debt (Stenberg/MIT Press, 2021), and co-editor (with Paula Chakravartty) of Race, Empire, and the Crisis of the Subprime (Johns Hopkins University Press, 2013). Her several articles have been published in leading interdisciplinary journals. Her artistic works includes the films Serpent Rain (2016) and 4Waters-Deep Implicancy (2018), in collaboration with Arjuna Neuman; and the relational art practices "Poethical Readings" and "Sensing Salon", in collaboration with Valentina Desideri. She has exhibited and lectured at major art venues and written for publications for major art events. p.41, 74

David Findlay is a quiet Black thing-maker born in Southern Ontario, Canada, currently being loudly homesick in Southern California, USA, where he has lived with one of his beloveds since 2011. David's thing-making tends to focus on stories about desire, identity, and power. His approach strives to foreground embodied honesty, and his preferred tools/media are whatever permits the right com-

bination of hands-on immediacy with fiddly persnicketiness. His writing can be found in anthologies of smut, science fiction, and queer memoir; most of his visual art and musical efforts are still struggling to be born. p.62–65, 74

Federica Foglia is a transnational visual artist, currently completing her MFA at York University. She is interested in issues of migration, displacement, women of the diaspora, accented cinema, and finding a visual language to represent these experiences. Her practice revolves around the remediation of archival materials, collage films with emulsion lifting, and performative and expanded cinema. p.68

Nik Forrest (born 1964) is a visual and media artist living in Montréal. Born in Edinburgh, their practice includes video, drawing, installation, and sound art. They completed a Bachelor of Fine Arts from the University of Saskatchewan in 1985 and a master's degree in open media from Concordia University in 1995. They are currently working on an interdisciplinary research-creation PhD at Concordia exploring trans-ecologies, sound, and listening practices. p.62–65, 74

Born in 1994 in Madrid, **Pedro Muñoz-Calero Franco** began his studies in Audiovisual Communication at the Complutense University of Madrid. After graduating he was admitted in the Documentary

Film Diploma at ECAM where he shot his firsts two shorts, *Catch* and <u>PRÓXIMA CENTAURI II</u>. He makes experimental short films and writes short stories. p.68–69

Chloé Galibert-Laîné is a
French researcher and filmmaker,
currently working as a postdoc
researcher at the HSLU (Switzerland). Her work explores the
intersections between cinema and
online media. Her films have been
shown at IFFRotterdam, FIDMarseille, Ji.hlava IDFF, True/False
Festival, transmediale, Images
Festival, EMAF, and Ars Electronica Festival.

p.50, 74

Dora García lives and works in Barcelona and Oslo. She currently teaches at Oslo National Academy of the Arts, Norway, and Le Fresnoy, France. Her work explores the political potential of marginal positions, paying homage to eccentric characters and antiheroes. These eccentric characters have often been the centre of her film projects. p.43

Zuhaitz Silva García: I graduated as a documentary director in ECAM, Madrid, 2019. I am currently working on a documentary film along with my colleague Pedro Muñoz about the gaming industry and the creative process of making a video game. I am also working on a personal project based on some VHS tapes that I found. In the meantime, I am an

electrician for several short films, videoclips, commercials, and tv programmes. The industry is not easy, but I'm finding my way. p.68–69

Nicolás Grandi is a filmmaker and transdisciplinary artist based in Buenos Aires. He works around the intersection between cinema, sculpture, and poetry. p.51

Grau has lived next to two oceans. p.47

Mohammad Shawky Hassan is a filmmaker and video artist living and working between Cairo and Berlin. His films include It Was Related to Me (2011), On a Day like Today (2012), and And on a Different Note (2015), the latter of which premiered at the Berlinale Forum Expanded and was acquired by the Museum of Modern Art (MoMA) in New York as part of its permanent collection. p.47

Ruth Höflich is a visual artist working between photography and moving-image. Her films have been exhibited and screened internationally including at International Film Festival Rotterdam, Hidden Bar (Art Basel), Lothringer 13 (Munich), and Recess (Melbourne) amongst others. She holds an MFA from Bard College, New York. p.45

David Howlett (he/him) is a Montréal//Ottawa-based artist who works across various new media

disciplines. He has particular interest in technology and interactivity in art. He loves video, audio, sculpture, games, programming, dancing, banjo, and people. p.68

Sohrab Hura (b. 1981, Chinsurah, India) is a filmmaker and photographer. His films have been shown in various film and video festivals like Berlinale, Oberhausen International Short Film Festival, and others. He is currently based in New Delhi, India. p.40

A pioneering figure in the New York and Japanese film and video undergounds, **Takahiko limura** has had a tremendous impact upon the development of experimental cinema in both the US and Japan. limura's work in video has concentrated on deconstructing the language of video, especially video's power to obscure the author of the image, through the audience's immediate acceptance of what is shown on screen as true. p.43

Audrey Jean-Baptiste is a documentary and narrative filmmaker. She works between France and French Guiana. Her films address issues of race, gender, and sexuality. Her first documentary film, Fabulous, (2019) was selected at about 50 international festivals such as IDFA. A national release was scheduled for December 9, 2020. Her second movie, Listen to the beat of our images, codirected with her brother Maxime

Jean-Baptiste, was selected at CPH:DOX, Hot Docs, and at the Clermont Ferrand International Short Film Festival. Her third film, *Goodbye Childhood*, (2021) produced by Grand Huit Films, is currently in post-production. p.40, 74

Maxime Jean-Baptiste is a filmmaker based between Brussels and Paris. He was born and raised in the context of the Guyanese and Antillean diaspora in France, to a French mother and a Guvanese father. His interest as an artist is to dig inside the complexity of Western colonial history by detecting the survival of traumas from the past in the present. His audiovisual and performance work is focused on archives and forms of reenactment as a perspective to conceive a vivid and embodied memory. p.40, 74

Darol Olu Kae is an artist from Los Angeles. His collaborative, research-based approach to filmmaking is inspired by community histories; it explores themes like filiation and inheritance. His work blurs boundaries between fiction and nonfiction, challenging the medium to express the complexity of Black life and culture. He is currently in pre-production on his next project, *Keeping Time*, and he is developing his debut narrative feature, *Without a Song*. p.40

Shambhavi Kaul has exhibited her work at the international film festivals of Toronto, Berlin, New

York, Rotterdam, Edinburgh, London, Oberhausen, and Experimenta, India. Her work was featured in the 10th Shanghai Biennale, she has presented two solo shows at Jhaveri Contemporary in Mumbai. She teaches at Duke University. p.36–37

Chris Kennedy (b. 1977 in Maryland) is an independent filmmaker, film programmer, and writer based in Toronto. He is the Executive Director of the Liaison of Independent Filmmakers of Toronto. p.22, 50

Noncedo Khumalo is a Canadian born Animator and Filmmaker raised in Swatini, South Africa, and Botswana. She is influenced by her multicultural upbringing and Black Womanhood. p.68–69

Vika Kirchenbauer is an artist, writer, and music producer. She examines violence as it attaches to different forms of visibility and invisibility. Her work has been presented in a wide range of contexts including Whitechapel Gallery, Tainan Art Museum, Berlinale, New York Film Festival, CPH:DOX, and Images Festival. p.45

Kamila Kuc: I am a multimedia artist and writer whose hybrid works explore the transformative potential of apparatuses, dreams, and memories in the creation of societal myths and narratives. Of particular interest to my practice

are stories that subvert dominant narratives of history, especially those relating to post-Soviet identities. In my recent projects, I've employed diverse archival sources in conjunction with Al tools to examine notions of agency, belonging, and identity while attempting to trace complex lineages of meaning and representation. p.45

Will Kwan is a Hong Kong-born Canadian artist whose work examines how hegemony is produced through economic systems and cultural narratives. His work is held in the permanent collections of M+, Folkestone Artworks, and Hart House and has been presented at MoMA PS1, ZKM, CAC Vilnius, MAC VAL, the AGO, and in biennials/triennials in Liverpool, Folkestone, Montréal, and Venice. Kwan is an Associate Professor in Studio Art and Visual Studies at the U of T Scarborough and the Daniels Faculty of Architecture, U of T St. George. p.46, 74

Tiziana La Melia (1982, Palermo) is an artist and writer living on the unceded territories of the xwməθkwəy' əm (Musqueam), Skwxwú7mesh (Squamish), and səlilwəta⁴/selilwitulh (Tsleil-Waututh) Nations (Vancouver). Mutant and mercurial, the work takes on many forms, and dwells through mending narratives, feelings, the cut, and "decreation." p.66–67, 74

An Ojibway of Saugeen First Nations raised off-reserve in Ontario, **Dustin Lawrence** graduated in 2015 from Toronto Film School. Later he worked for Big Soul Productions Inc. on Derek Miller's The Guilt Free Zone (APTN), on the CBC Short Doc The Secret Path: In The Classroom, and for APTN's docu-series "AskiBoyz." He has held full-time positions at the imagineNATIVE Film and Media Arts Festival and is currently the Technical and Distribution Coordinator at Vtape. p.22, 62-65, 74

Laida Lertxundi is a filmmaker and artist living and working between Los Angeles, California, and the Basque Country. Her 16mm films bring together ideas from conceptual art and structural film with a radical, embodied, feminist perspective. p.45

Simon Liu's films, installations, and performances assemble a lyrical catalogue of the rapidly evolving psychogeography of his place of origin in Hong Kong. Liu's work has been presented at festivals and museums globally including IFFR: Tiger Short Competition, TIFF: Wavelengths, NYFF: Projections/Currents, Sundance, ND/NF, BFI, The Shed, M+, Tai Kwun, "Dreamlands: Expanded," and the Museum of Modern Art. p.35

Ming-Yuen S Ma, media artist and Professor of Media Studies at Pitzer College, LA, was born

in Buffalo and raised in Hong Kong. His experimental videos and installations have shown in national and international venues. He has worked with numerous arts organizations, including LACE, LA Freewaves, MIX/NYC, Foundation for Art Resources, Inc., and the American Film Institute, and he co-directed (with Carol Stakenas) Resolution 3: Video Praxis in Global Spaces. p.62–65, 74

Lindsay McIntyre is a Canadian film artist of Inuk/ settler of Scottish descent working primarily with analogue film. Her process-based works circle themes of portraiture, place, form, and personal histories with strong links to Canada's North. Interested simultaneously in the apparatus of cinema, portraiture, representation, and personal histories, she bridges gaps in collective experience and remains dedicated to integrating theory and practice, form and content. p.48–49

Caroline Monnet is a multidisciplinary artist from Outaouais, Quebec. She studied Sociology and Communication at the University of Ottawa (Canada) and the University of Granada (Spain) before pursuing a career in visual arts and film. Her work has been programmed internationally at the Palais de Tokyo (Paris), Haus der Kulturen der Welt (Berlin), TIFF (CAN), Sundance (US), Aesthetica (UK), Palm Springs (USA), Cannes Film Festival, Museum of Contemporary Art (Montréal), Arsenal

Contemporary NY, Axenéo7 (Gatineau), Walter Phillips Gallery (Banff), Division Gallery (Montréal), and the National Art Gallery (Ottawa). p.48

Aaron Moore is an Interdisciplinary Artist, Filmmaker, Musician, Curator, Programmer, Coordinator, Events Producer, Barista, and Art Installer. They graduated from OCAD University in 2017. p. 10, 11, 38, 42

Arjuna Neuman was born on an airplane, that's why he has two passports. He is an artist, filmmaker and writer. With recent presentations at CCA Glasgow; Centre Pompidou, Paris; Manifesta 10, Marseille: Showroom Gallery, London; TPW Gallery, Toronto; Forum Expanded, Berlin Berlinale: Jameel Art Centre, Dubai; and Berlin Biennial 10, Germany amongst others. As a writer he has published essays in Relief Press, Into the Pines Press, The Journal for New Writing, VIA Magazine, Concord, Art Voices, Flaunt, LEAP, Hearings and e-flux. p.41

Jude Norris / Bebonkwe (Winter) received the prestigious Chalmers Arts Fellowship, and numerous arts awards. Her single-channel videos have been screened at the Sundance Festival and The Smithsonian National Museum of the American Indian. Her widely exhibited new-media installations are in the collections of major museums. Bebonkwe's traditional tribal territory is in and

around Edmonton, Alberta. She is currently based in Brooklyn, NY, but like her ancestors, she considers herself largely nomadic. p.62–64

Nour Ouayda is a filmmaker, film critic, and programmer. She is a co-editor of the Montréal-based online film journal *Hors champ*. She is deputy director at Metropolis Cinema Association in Beirut where she also coordinates the Cinematheque Beirut project. Her films and writing research the practice of drifting in cinema. p.48

Born and raised in Ghana, Nii Kwate Owoo writes, produces, and directs films. He is a graduate of the London Film School where he cut his niche as an African Filmmaker. He formed the first independent African Film production company (Ifriqiyah Films Ltd) in the UK under which he produced and directed his first film, You Hide Me. Thereafter, he moved to the Institute of African Studies at the University of Ghana, Legon, and founded the Media Research Unit, the backbone of the Institute's Pan African media collaborations. He is currently the CEO of Efiri Tete Communications. p.48

Kahlil I. Pedizisai (b. Cleveland, Ohio) is a multimedia artist/ documentarian who works in the mediums of performance, photography, film, and audio. He is currently a Lacroute Initiative Visiting Artist in Residence at Linfield

University. He teaches photography and film. p.36–37

Morgan Quaintance is a London-based artist and writer. His moving image work has been shown and exhibited widely. Over the past 10 years, his critically incisive writings on contemporary art, aesthetics, and their sociopolitical contexts have featured in publications including *Art Monthly*, the Wire, and the Guardian, and helped shape the landscape of discourse and debate in the UK. p.40

Steve Reinke is an artist and writer best known for his monologue-based video essays. p.44

Bridget Reweti, is an artist and curator from Ngāti Ranginui and Ngāti Te Rangi in Tauranga Moana, Aotearoa New Zealand. She is the 2020–21 Frances Hodgkins Fellow at Otago University, co-edits *ATE* Journal of Māori Art and has a collaborative practice with Mata Aho Collective. p.41

Ben Rivers studied Fine Art at Falmouth School of Art, initially in sculpture before moving into photography and Super 8 film. After his degree, he taught himself 16mm filmmaking and hand-processing. His practice as a filmmaker treads a line between documentary and fiction. Often following and filming people who have in some way separated

themselves from society, the raw film footage provides Rivers with a starting point for creating oblique narratives imagining alternative existences in marginal worlds. p.35

Riar Rizaldi works as an artist and amateur researcher. He was born in Indonesia and is currently based in Hong Kong. His main focus is on the relationship between capital and technology, extractivism, and theoretical fiction. His works have been shown at Locarno Film Festival, BFI Southbank London, International Film Festival Rotterdam, NTT InterCommunication Center Tokyo, Centre Pompidou Paris, Times Museum Guangzhou, and National Gallery of Indonesia amongst others. p.49

Nina Royle is based in West Penwith, Cornwall—her wellspring.
Nina's work is centred in painting but is also made as text, utilitarian objects, and performance. In these works, mythologies, domestic spaces, and the alchemic possibilities of pigmented materials conflate to be understood through one another. A collection of her writing was recently co-published by Kingsgate Project Space and Folium.
p.66–67

Suneil Sanzgiri is an Indian American artist, researcher, and filmmaker working to understand how systems of oppression are informed and reinforced by trauma, history, and memory. His work spans experimental video, animations, essays, and installations, and contends with questions of identity, heritage, culture, and diaspora in relationship to structural violence.

p.47

Blanca Martín Secades: I graduated as a documentary director from ECAM, Madrid, in 2019. Since then, I've studied experimental film and photography. I've directed several short films, both documentary and fiction, and currently work as a photographer (mostly analog film) and an editor at y Ele Eke Film production. My goal is to keep studying, learning about the industry, and making a path for myself. p.68–69

Priya Sen is a New Delhi-based filmmaker and artist who works across film/video, sound, and installation.

p.51

Chloe Stead is a writer, editor, and critic based in Berlin. Her writing has been published by AnOther Magazine, Artnet, Art-Agenda, Frieze, Frieze d/e, Mousse, Monocle, and Spike—among others. She regularly contributes to artist monographs and exhibition catalogues. p.66–67, 74

Lucy Stein has been based in St. Just, Cornwall, since 2015. Her first UK institutional solo show will be held later this year at Spike Island in Bristol. Titled "Wet Room," the exhibition is based on Lucy's

research into the ancient, womblike Neolithic passages unique to West Cornwall. p.66–67, 74

Kidlat Tahimik (b. 1942) Since the 1970s, Kidlat Tahimik has explored his inner cultural contradictions by making films, earning him the title of "Father of Philippine Independent Cinema." His film Perfumed Nightmare was awarded the Înternational Critics Prize at the 1977 Berlin Film Festival. In 1979, the filmmaker began his lifelong project BalikBayan, which has received numerous international accolades, including the Caligari Prize at the Berlinale (2015). Major awards include: the Prince Claus Award (Netherlands 2017); the Fukuoka Prize (Japan 2012); and at home, Kidlat has been recognized as the National Artist for Cinema (Philippines 2018). p.34

Rina B. Tsou is a Filipina-Taiwanese filmmaker. Her cross-cultural background has led to diverse creations, experimenting, different narratives in both documentary and fiction. p.40

Diana Vidrascu (1987, Romania) is a filmmaker based in Paris, France. Working with film, photography, and installation, Diana Vidrascu questions the narrative devices of cinema by challenging the limits of the narrative discourse and codes of the film genres. She debuted as a director in 2017 and her films have screened in interna-

tional festivals like: Locarno Film Festival, Berlinale Forum Expanded, IFFR International Film Festival Rotterdam, BFI London Film Festival Experimenta, and Chicago International Film Festival. p.36

Yuyan Wang (b. 1989, China) is a filmmaker and multidisciplinary artist living in Paris. She graduated from Le Fresnoy - Studio national des arts contemporains in 2020 and Beaux-Arts de Paris in 2016. She takes inspiration from the endless media production underpinned by industrial productivity. Her works oscillate between film and installation, often in an immersive perspective with a disintegrating abstraction process. p.35

Pablo Martín Weber (1994) directed Fragmentos desde el exilio (2018) and recently premiered his short film Homenaje a la obra de Philip Henry Gosse (2020) where it received the Astor Award for Best Argentinian Short Film. He is currently developing his first feature film, Echoes from Xinjiang. He also writes regularly for La Vida Util, an Argentinian cinema magazine.

p.44

Charlott Weise (1991, Görlitz) is based in-between Amsterdam and the tri-border region of Görlitz in the eastern part of Germany. Her work stems from a deep engagement with painting and its rich history, as well as representations and reproductions of femininity (and its performance) through various fields such as literature, theatre, and mainstream media. Her practice can be seen as a form of intuitive visual or image-based writing. p.66–67, 74

Born and raised in Shanghai, Yan Wu moved to Canada in 2001. Currently she is the Public Art Curator for the City of Markham. In 2016, Yan was the Curator-in-Residence at the Art Museum at the University of Toronto, and in 2015 she was Assistant Curator for the inaugural Shanghai Urban Space Art Season. She co-translated Rosalind Krauss's Passages in Modern Sculpture, Lucy Lippard's Six Years, Dan Graham's Rock My Religion, and Formless, by Yves-Alain Bois and Rosalind Krauss, into Chinese. p.46, 74

Sabrina (Ruobing) Zhao

(b.1996; Sichuan, China) lives between Chengdu, Abu Dhabi, and Toronto. Her films particularly tune into migrating experiences across and within spaces. She holds a Bachelor of Arts degree from New York University Abu Dhabi, with concentrations in Film & New Media and Literature & Creative Writing (2015-2019; Abu Dhabi, United Arab Emirates). Currently, she is pursuing MFA studies in Film Production at York University (2019-2021; Toronto, Canada). She likes to blend documentary, fiction, and the experimental. p.47

Yihao Zheng is a writer and filmmaker based in New York and Guangzhou, China. He is currently a Film MFA candidate at Columbia University. p.68–69

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