

TQFF

TQFF

7-10 November 2019

TQFF

LAND ACKNOWLEDGEMENT



TQFF would like to acknowledge the indigenous territories that we gather on: this stolen land is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River.

The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Haudenosaunee Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

TQFF operates in solidarity with Indigenous peoples of Turtle Island. We recognize that decolonization must be an active and ongoing process – TQFF is dedicated to creating a space in our programming to promote the creative and political work of Indigenous queer, trans, and two-spirited voices.

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ABOUT TQFF

The Toronto Queer Media & Arts Centre is a nonprofit arts collective that grew out of the Toronto Queer Film Festival (TQFF), which launched in 2016 in response to an urgent need for exhibition space in Toronto for work by and about marginalized queer and trans people.

TQFF serves the Toronto LGBTQ+ community through five primary mandates:

- I. to exhibit queer independent and experimental film/video art;
- II. to support the production of alternative queer film and video art through community based arts education;
- III. to foster community development and engagement by making our programming accessible to all;
- IV. to decolonize artistic and curatorial practices and advocate for decolonizing queer art and activism in particular; and
- V. to program work made by and for queer and trans Indigenous people, people of colour, and people living with disabilities.

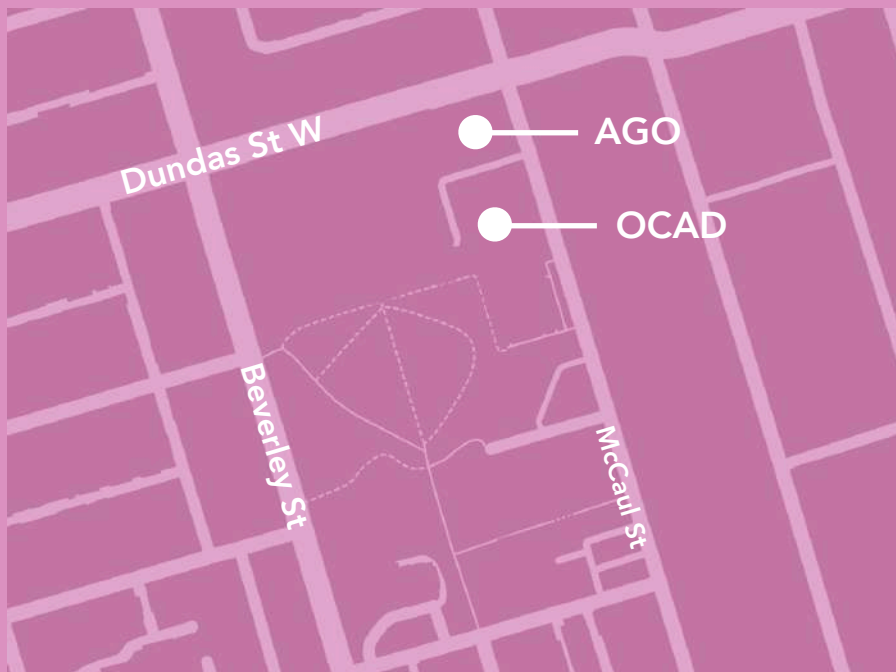
TQFF distinguishes itself from other Toronto cultural events that serve the LGBT community by focusing on experimental time-based media that challenges and expands social, political, and artistic conventions. Our curatorial mandate is to centre the programming of work of local, low-income, DIY filmmakers, and emerging artists.

Our foremost goal as an organization is community building: creating space for queer and trans filmmakers and audiences to come together in the spirit of art and activism.

In addition to the annual festival, **TQFF** offers year round programming, including screenings and workshop intensives.

TQFF is funded entirely by the Toronto Arts Council, the Ontario Arts Council, and the Canada Council for the Arts, as well as by the generous contributions of our community sponsors, members, and donors.

VENUES



Jackman Hall, Art Gallery of Ontario (AGO)

317 Dundas Street West, Toronto, ON

Ontario College of Art & Design University (OCAD)

100 McCaul St, Toronto, ON M5T 1W1

- ▶ All TQFF events are “pay what you can” and are wheelchair accessible.
- ▶ All screenings will be closed-captioned and/or ASL-interpreted.
- ▶ Both of our locations will have a prearranged waiting area with seating for audience members who need it prior to the doors opening for every event.
- ▶ Both venues have gender neutral washrooms.

For more information about the venues or if you have any specific accessibility needs, please contact: info@torontoqueerfilmfest.com

TEAM

Kami Chisholm
ARTISTIC DIRECTOR

Sharlene Bamboat
DIRECTOR OF OPERATIONS

Thirza Cuthand
PROGRAMMER

Erika Thoen
PROGRAMMER / BOARD MEMBER

Adil Mohamed
PROGRAMMING COORDINATOR

Joran Mattos
PROGRAMMING CONSULTANT

Cecilio Escobar
DIRECTOR OF MARKETING

Jonathan Petrychyn
SYMPOSIUM COORDINATOR

Jorge Lozano
BOARD MEMBER

Kaitlin Blanchard
BOARD MEMBER

Sajdeep Soomal
GRAPHIC DESIGNER

Kat Kleine
WEB DESIGNER

Pree Rehal
SOCIAL MEDIA

Yann Gracia
PHOTOGRAPHY

FUNDERS



Canada Council
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un organisme du gouvernement de l'Ontario



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altdocs

THE ARQUIVES
Canada's LGBTQ2+ Archives



t&s
cooperative



SAVA
C



Imagine
NATIVE
Original. Indigenous.



V tape



50

This year the Toronto Queer Film Festival commemorates 50 years of impolite and uncompromising queer defiance with its theme **Stonewall 50**.

While the Stonewall Uprising is often characterized as the “birth” of a western LGBT civil rights movement, we remember Stonewall as a site of queer and trans rebellion against a long history of state violence and neglect that continues to this day.

Highlighting connections between the past, present, and future of queer revolution and resistance, the 2019 Toronto Queer Film Festival showcases the Canadian premiere of two cutting-edge queer feature films: ***Pier Kids*** by Elegance Bratton, an extraordinary documentary centering the perspective of poor and homeless queer and trans youth of colour living a stone's throw away from the site of the Stonewall riots, and ***So Pretty*** by Jesse Jeffrey Dunn Rovinelli – a film that straddles the border between fiction and documentary as it follows a group of friends and lovers as they try to preserve queer utopia they have created in the face of a malevolent, treacherous world. The festival schedule also features over 50 short films, more than half of which were produced by local filmmakers, including our second annual program of new Indigiqueer cinema.

In addition to the festival, TQFF is hosting a Stonewall 50 symposium, a unique gathering of artists, critics, scholars, and performers from across Canada and around the globe to discuss the future of queer and trans media arts activism. Featured speakers include **Samra Habib**, who will present her memoir ***We Have Always Been Here***; directors **Elegance Bratton**, **Jesse Jeffrey Dunn Rovinelli**, and **Michelle Mohabeer** discussing the future of queer and trans cinema; and **Natalie Loveless** and **Natalie Kouri-Towe** in conversation on the topic of solidarity and making art at the end of the world.

With dozens of filmmakers, activists, artists, and scholars in attendance and a selection of the hottest new independent queer and trans films being produced today, you won't want to miss TQFF 2019!

Activate NDN Consciousness. Dir. Natalie King, 2019, Canada, 6 min.



Welcome to the 4th Annual Toronto Queer Film Festival!

In 2016, the TQFF collective first formed out of an urgent need to address the lack of support for, and exhibition of, queer and trans activist, experimental, and independent/art film and video - especially works produced by local artists.

As mainstream LGBTQ+ film festivals, in Toronto and across North America and much of the globe, have drifted relentlessly towards programming high budget narrative works - especially films with (homo)normative plots and conventional aesthetics often made by, and starring, straight people - independent, art, and emerging queer and trans directors have increasingly been shut out of the LGBTQ+ festival circuit. At TQFF, we believe this is destructive to alternative queer

programming of work - primarily made by queer and trans directors - that push and trans filmmaking ecologies that once thrived with support from LGBTQ+ festivals. In addition, it reflects a privileging of mainstream media content that fails to serve queer and trans audiences who desire and benefit from a more diverse norms, boundaries, and conventional aesthetics.

As such, TQFF is committed to supporting work made by and about our communities. This is reflected in both the spirit of the schedule we have programmed for this year's festival and special Stonewall 50 symposium, as well as in the demographic statistics we collect from selected artists: over half of the films screening at this year's festival are directed by local artists, and, as well, over half the films were made by Indigenous filmmakers and people of colour.

2019 has been a big year for TQFF. We recently incorporated as a non-profit, and in so doing have been razor-focused on adhering to our mandate to serve underrepresented filmmakers and audiences and avoiding the pitfalls we believe plague the majority of LGBTQ+ nonprofits today. While many organizations and LGBTQ+ "leaders" tout vapid and vague messages of "love is love" and "love trumps hate," fascism and the far right are spreading rapidly and have in many ways successfully co-opted populist discourses. While many organizations trumpet supposed civil rights campaigns that almost exclusively benefit LGBTQ+ people who already have money, jobs, and especially private property, the vast majority of queer and trans people are suffering from poverty, un- or under-employment, lack of access to health care and safe/affordable housing, and an epidemic of chronic illnesses.

It is in this context that the TQFF Collective decided on our festival theme of Stonewall 50. We believe it is not only important, but vital, for festivals like TQFF to offer relevant and accessible programming that provides a space to bring together and support our communities. This year's festival and symposium will not only foreground discussion of serious issues our community faces today, but empower and inspire us with visions of queer and trans resistance and rebellion.

I look forward to seeing you at TQFF 2019!

Kami Chisholm
Artistic Director

ARTISTIC STATEMENT

ATTEND

All events are Pay What You Can (suggested \$5-\$15).
No one will be turned away due to lack of funds.

Tickets can be purchased:

- ▶ online at torontoqueerfilmfest.com
- ▶ at the Screening Venue 1 hour prior to the screening time.

SUPPORT

To support the festival, please consider becoming a supporter (which includes a pass good for entry to all screenings) and/or purchasing a symposium passes.

Full festival and symposium are priced on a sliding scale and passes start at \$40 each. For festival goers looking for PWYC prices, all screenings, workshops, and symposium day passes are PWYC/no one turned away for lack of funds.

- ▶ **Become a Supporter**
\$40-60 (Individual) – \$200 Full membership
- ▶ **Symposium Pass**
\$40-60 (sliding scale) – \$200 suggested for tenured faculty/donors
- ▶ **Festival & Symposium Pass**
\$80-120 (sliding scale)
- ▶ **Symposium Day Pass**
\$10-20 suggested – no one turned away for lack of funds
- ▶ **Individual Screening tickets**
\$5-15 suggested | no one turned away for lack of funds

SCHEDULE

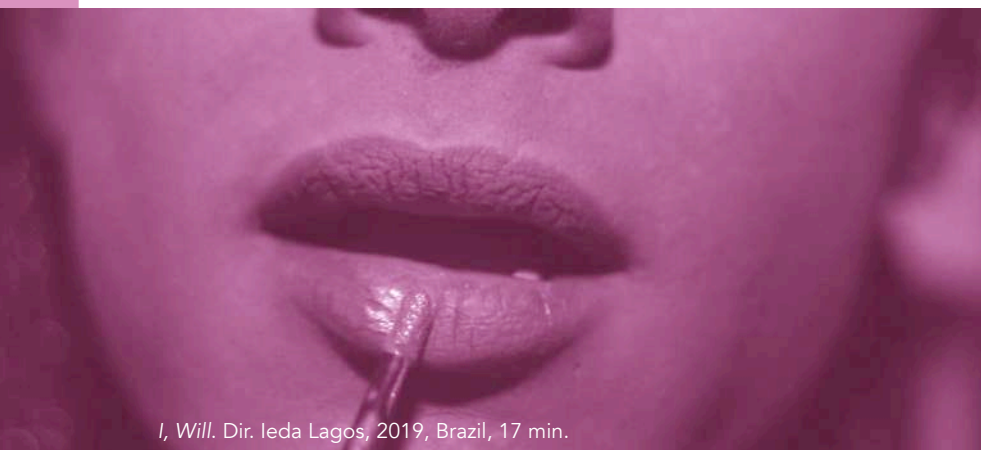
- Screenings
- Workshops
- Keynotes
- Sessions

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	Thursday 7 November 2019	Friday 8 November 2019	Saturday 9 November 2019	Sunday 10 November 2019
Morning			Being Other Elsewhere 11:00 AM - 1:00 PM	Digital Memories 11:00 AM - 1:00 PM
Afternoon		Migration & Diaspora 2:00 PM - 4:00 PM We Have Always Been Here – Samra Habib 4:00 PM - 6:00 PM	Don't Believe the Hype! 2:00 PM - 4:00 PM Reaching Toward the Horizon 4:00 PM - 6:00 PM Surfacing 2:00 PM, 75 min Queer Rebels 4:30 PM, 64 min	Fuck the Police 2:00 PM - 4:00 PM Art and Activism at the End of the World 4:00 PM - 6:00 PM Jordan Mattos 1-1 Sessions Documentary Bootcamp 10:00 AM - 6:00 PM Ztonewall 2:00 PM - 4:00 PM
Evening	A Splendid Frame 6:30 PM, 70 min In the Shadows of Fences 8:45 PM, 75 min	So Pretty 7:00 PM, 83 min Porn is so Boring 9:30 PM, 60 min Afterparty, Glad Day Bookshop 11 PM - 2 AM	Pier Kids 7:00 PM, 96 min Fantasies of the Real 9:30 PM, 66 mi	Indigiqueer 7:00 PM, 70 min New Queer Canadian Cinema 9:00 PM, 63 min

SCREENINGS

A SPLENDID FRAME



I, Will. Dir. Ieda Lagos, 2019, Brazil, 17 min.

Thursday 7 November 2019, 6:30 PM
Jackman Hall, Art Gallery of Ontario (AGO)
317 Dundas Street West, Toronto, ON

THE **ARQUIVES**
Canada's LGBTQ2+ Archives

The innovative films in this program fracture the typical coming out narrative into something far more complex. Recalling the cool restrained tone of a CBC Radio documentary, ***The Common Fag*** provides a study of the behaviour of gay men sure to strike us all as very familiar. ***Spanky's*** offers a glimpse of queer life in Small town Ontario where a local strip club becomes a refuge for the narrator. ***Homegrown*** complicates the notion of history as a stable and coherent narrative by creating a disorienting collage using juxtaposed images and audio fragments. ***Off the Highway Like Another Deer*** is a brilliant collage of shattered elements, revealing a deeper truth about sex and gender. ***A Splendid Case of Doubt*** is a love story incorporating the weird, the sublime, and the furry. In ***I, Will***, a solitary figure walks down the street, goes home, and disrobes. In ***Framing Device***, despair at the state of the world nurtures a longing for solitude and simplicity.

The Common Fag. Dir. Michael V. Smith, 2018, Canada, 4 min.

Spanky's. Dir. Mée Rose, 2018, Canada, 4 min.

Homegrown. Dir. James Dixon, 2019, Canada, 4 min.

Off the Highway Like Another Deer. Dir. Sofia Higgins, 2019, United States, 9 min.

A Splendid Case of Doubt. Dir. Daniel Moshel, 2018, Austria, 4 min.

I, Will. Dir. Ieda Lagos, 2019, Brazil, 17 min.

Framing Device. Dir. Andrew Patterson, 2019, Canada, 27 min.

IN THE SHADOWS OF FENCES



Notes from C.A.R.A.
Dir. Filippo Gobbato,
Alessia Foraggio,
Claudio Selicato,
Paolo Rosi, Giacomo
Fausti, & Sarah
Mathon, 2019, Italy,
30 min.

Thursday 7 November 2019, 8:45 PM
Jackman Hall, Art Gallery of Ontario (AGO)
317 Dundas Street West, Toronto, ON



In mass media representations of migrants and migration, headlines and statistics often erase the visceral lived experiences of migrants themselves. These four films depict distinctly vivid individual voices who teach us that that "migration" has neither beginning nor end, and neither does the violence created by the construction of borders. In ***Ô Criatura***, a young Canadian asserts their identity and connects with their heritage through creative expression. ***Vivir*** acquaints us with a lone woman who searches for a the most basic foundation in a new country: a place to live. In ***Paper Thin***, a young trans refugee navigates the asylum system in New York. And ***Notes from C.A.R.A*** takes us to a refugee camp in Sicily where we meet a restless multitude of migrants, each with their own unique path.

Ô Criatura: Navigating (Dis)location.
Dir. Andréa Monteiro, 2019, Canada,
9 min.

Vivir. Dir. Rex Córdova, 2019,
Mexico/Canada, 20 min.

Paperthin. Dir. Lucia Florez, 2019, Peru, 16min.

Notes from C.A.R.A. Dir. Filippo Gobbato,
Alessia Foraggio, Claudio Selicato, Paolo Rosi,
Giacomo Fausti, & Sarah Mathon, 2019, Italy,
30 min.

SO PRETTY

Directed by Jessie Jeffrey Dunn Rovinelli, 2019, USA, 83 min
Canadian Premiere



So Pretty. Dir. Jessie Jeffrey Dynn Rovinelli, 2019, USA, 83 min.

Friday 8 November 2019, 7:00 PM

Ontario College of Art & Design University (OCAD)

190 – 100 McCaul St, Toronto, ON M5T 1W1



Inspired by Ronald M. Schernikau's German novel "*so schön*", ***So Pretty*** marks the feature debut of trans filmmaker Jessie Jeffrey Dunn Rovinelli. It frankly depicts the lives of four queer youths in Trump-era New York City, struggling to maintain their proto-utopian community against the outside world, in the process unapologetically documenting the reality of a marginalized community living in a racist, homophobic, and transphobic society. Shot in Brooklyn clubs and apartments by music video director Bill Kirstein (Beyonce's *Life is But a Dream*) and featuring a diverse cast of trans and queer relationships, the film recalls the vivid, atmospheric imagery of photographer Larry Clark's earlier work documenting NYC youth.

A German visual artist, Tonia, comes to New York City in 2017, where she meets her American boyfriend, the academic Franz, and works on a new exhibition. Tonia and Franz talk politics, art, and love, go dancing, drink coffee, fuck, protest, and organize alongside their friends, the couple Paul and Erika, a transwoman and musician. When Paul becomes injured by the police following a political action, their social space is momentarily shattered.

So Pretty. Dir. Jessie Jeffrey Dunn Rovinelli, 2019, USA, 83 min.



An investigation of leftist politics and femme identity in the context of an increasingly right wing world, ***So Pretty*** moves freely between fictional depiction and semi-documentary, adaptation and translation, looking towards the artistic and personal worlds its characters generate across time and culture as a space for new tensions and potentials.

So Pretty is a cinematic feast, an incisive capstone to a long tradition of avant-garde and queer and trans cinema.



Born in 1988, **Jessie Jeffrey Dunn Rovinelli** works as a film director, editor, colourist and critic living in New York. She has directed two feature films, *So Pretty*, (2019, Berlinale) a literary translation/transposition focusing on gender and the utopian imagination, and *Empathy* (2016, FID Marseille), a performative documentary following a heroin-addicted escort across the USA.

PORN IS SO BORING



Fisting Club Episode 1. Dir. Shu Lea Cheang, 2018, Germany, 11 min.

Friday 8 November 2019, 9:30 PM

Ontario College of Art & Design University (OCAD)

190 – 100 McCaul St, Toronto, ON M5T 1W1



For many queer and trans people, sex is the backbone of our identity. The works in this program delve into strange truths about what exactly happens when we seek pleasure. **Welcome to Athens** starts out as a promotion of Greece as a tourist destination and the birthplace of homosexuality, but ends up as something way more fun. **Baby** is a mesmerizing performance of an individual's sensual agency. **All Eyez on Me** is an intense exploration of queer female sexuality in the form of a music video. **Genesis** recontextualizes bible quotations to express deeper meanings of sexual pleasure. **Which Image?** explores the portrayal of female ejaculation in media and asks why said portrayals are so dishonest and elusive. **Fisting Club Episode 1**, featuring an ensemble cast led by the inimitable Jiz Lee, imagines an underground world of queer women gathering together, not to fight, but to fist! **Lemoncholy** is an absurdist, animated romp that also offers an honest look at sex in a relationship.

Welcome to Athens. Dir. Menelas, 2018, Greece, 7 min.

Baby. Dir. Evie Snax, 2018, United States, 8 min.

All Eyez on Me. Dir. Julia Schönstädt, United Kingdom, 11 min.

Genesis, Amanda Lindenbach, Canada, 2018, 3 min.

which image? Dir. Carla Miguelote, 2018, Brazil, 13 min.

Fisting Club Episode 1. Dir. Shu Lea Cheang, 2018, Germany, 11 min.

Lemoncholy. Dir. Maya Pirulli & Mariluz Rodriguez Jr., 2019, United States, 4 min.

SURFACING

Curated by **Amanda Lindenbach** and **Jeremy Saya**

Saturday 9 November 2019, 2:00 PM

Ontario College of Art & Design University (OCAD)

190 – 100 McCaul St, Toronto, ON M5T 1W1



This assortment of narratives showcases the talents of ten Canadian post-secondary students. Exploring varied themes such as transness, sex work, borders, and coming out, this program is an invitation into the vast landscape of emerging artists' experiences inside – but mostly outside – the academic institution. In **Boy Before**, a confused and anxiety-filled teen turns to an old friend as a distraction at a time when he is struggling with the changes he is experiencing. **14.02** recounts an intimate interaction between a professional cuddler and a client. **Une mêlée à trois** explores the dynamics of a lesbian love triangle. **I only bought you blackberries since you bought me figs** poetically recounts a weekend spent between two men who met online. In the animated short **Drawn to You**, the main character travels across obstacles to reunite with her lover. **Tous nus** depicts animated bodies in movement. **Fluidità** consists of a visual exploration of the fluidity of sexuality told through the story of an Italian granddaughter-grandmother relationship. **ABEO** is a hard-hitting mixed media animated short that depicts the journey of Nadia and Lupe, two immigrants who risked their lives to cross the Arizona desert in search of a better life. In **Come Around, Bela**, a first-generation Filipina immigrant, must face her parents' prejudice regarding her sexual orientation. And in **Baamaapii**, a young Indigenous woman moves to a new city in order to forget her past but struggles to connect with the people in her life due to her intergenerational trauma.

Boy Before. Dir. Onyeka Oduh, 2018, Canada, 12 min.

14.02. Dir. Raj Jain, 2019, Canada, 4 min.

Une mêlée à trois (A Three Player Scrum). Dir. Danika Vermette, 2019, Canada, 7 min.

I only bought you blackberries since you bought me figs. Dir. Cole Fawcett, 2018, Canada, 1 min.

Drawn to You. Dir. Eleanor Davitt, 2019, Canada, 5 min.

Tous nus (All Naked). Dir. Marianne Khayat, 2019, Canada, 2 min.

Fluidità. Dir. Leana Paparella, 2019, Canada, 4 min.

ABEO. Dir. Brenda M. López Zepeda, 2018, Canada, 7 min.

Come Around. Dir. Andy Alvarez, 2019, Canada, 7 min.

Baamaapii. Dir. Victoria Anderson-Gardner, 2018, Canada, 9 min.

QUEER REBELS



My Fuzzy Valentine. Dir. Ben Edelberg. Canada, 2018, 5 min.

Saturday 9 November 2019, 4:30 PM

Ontario College of Art & Design University (OCAD)

190 – 100 McCaul St, Toronto, ON M5T 1W1

altdocs
V tape

Queer history and art often foreground rebellion, transgression, and sedition. The resisters among us are called to action by the indignities inflicted upon our communities. ***My Fuzzy Valentine*** recontextualizes a range of objects into monster-sculptures that reimagine the sexuality of women and femmes.

Sex Tapes, Lessons From a 7-foot Tall Penis documents the work of a grassroots sex educator and the surreal costumes and characters he employs to help him in his work. In ***Rebellion for Love***, activist Maria Castro recalls her own awakening to action. ***The Quiet Rebel*** tells the story of a performance artist who navigates intense misogynist and homophobic online harassment as backlash against her own difficult work.

My Fuzzy Valentine. Dir. Ben Edelberg, Canada, 2018, 5 min.

Sex Tapes, Lessons From a 7-foot Tall Penis, Dir. Tamara Scherbak, Canada, 2019, 9 min.

Rebellion for Love. Dir. Tania Claudia Castillo, 2018, Mexico, 14 min.

The Quiet Rebel. Dir. Carole Cassier, 2018, France, 48 min

FANTASIES OF THE REAL



Happy. Dir. Seyed Ahmadrza Mousavi, 2018, Iran, 9 min.

Saturday 9 November 2019, 9:30 PM

Ontario College of Art & Design University (OCAD)

190 – 100 McCaul St, Toronto, ON M5T 1W1



In this program of mysterious queer and trans shorts, each film takes up themes of chaos, rupture, and entropy. ***Goodbye Fantasy*** sends two people on a voyage towards and beyond one another. In ***The Bedroom and the Street***, a love story blossoms amidst anti-capitalist struggle. Peeling back the shrouded image of queer love, ***Exhumation*** is a re-animation of long lost desire. In ***The Stories We Tell Ourselves***, the filmmaker documents their history of self-harm by using the same instruments that they once used to hurt themselves with to decay the celluloid of their family's home movies. ***Santam*** emerges us in an otherworldly bakery where the simple quest for a good Churro reveals the powerful impact of a gender non-conforming presence. ***Sabien and Anna*** is a slice-of-life film-essay offering a meditation on the day to day life in an elderly couple. Finally, in ***Happy***, a circular journey on a seemingly endless loop arrives at an undeniable truth.

Goodbye Fantasy. Dir. Amber Bemak & Nadia Granados, 2019, Colombia/Mexico/USA, 15 min.

The Bed and the Street. Dir. Mike Hoolboom & Heather Frise, 2018, Canada, 5 min.

Exhumation. Dir. Daniel McIntyre, 2018, Canada, 8 min.

The Stories We Tell Ourselves. Dir. Belle Krupcheck, 2019, USA, 17 min.

Santam. Dir. Joaquín Gutiérrez, 2019, Mexico, 2 min.

Sabien and Anna. Dir. Jeehye Kay Jang, 2019, Denmark/The Netherlands, 10 min.

Happy. Dir. Seyed Ahmadrza Mousavi, 2018, Iran, 9 min.

PIER KIDS

Directed by Elegance Bratton, 2019, USA, 96 min
Canadian Premiere



Pier Kids. Dir. Elegance Bratton, 2019, USA, 96 min.

Saturday 9 November 2019, 7:00 PM

Ontario College of Art & Design University (OCAD)



190 – 100 McCaul St, Toronto, ON M5T 1W1

Filmmaker Elegance Bratton begins *Pier Kids* with a title card that reads: "In the wake of the Stonewall Riots of 1969, the world cheered the advancement of white queers and ignored the fates of queer people of color." Centering the experiences and point of view of homeless queer and trans youth of colour, Bratton's film foregrounds protagonists, whose lives parallel the vitality and resilience of the original Stonewall rebellion leaders, without flinching away from the precarity of their circumstances.

Pier Kids is a treasure of local history as the documentary's subjects provide an account of life on the margins of historic Christopher Street in New York City. The protagonists detail their strategies for survival, unique chosen relationships, and their ability to make something out of nothing.

The film offers a searing indictment of an LGBTQ+ rights movement that discards the most vulnerable people on the way to empowerment and inclusion: those who should be its beneficiaries are left behind to be preyed upon, harassed, and disappeared. *Pier Kids* foregrounds the strength and fire of its protagonists, allowing them to speak for themselves as they navigate no-win scenarios and manage risks with clarity and courage.

Bratton himself lived on the streets for years after his family kicked him out of the house at 16 for being gay, and his empathy for those featured in the film is abundantly apparent.

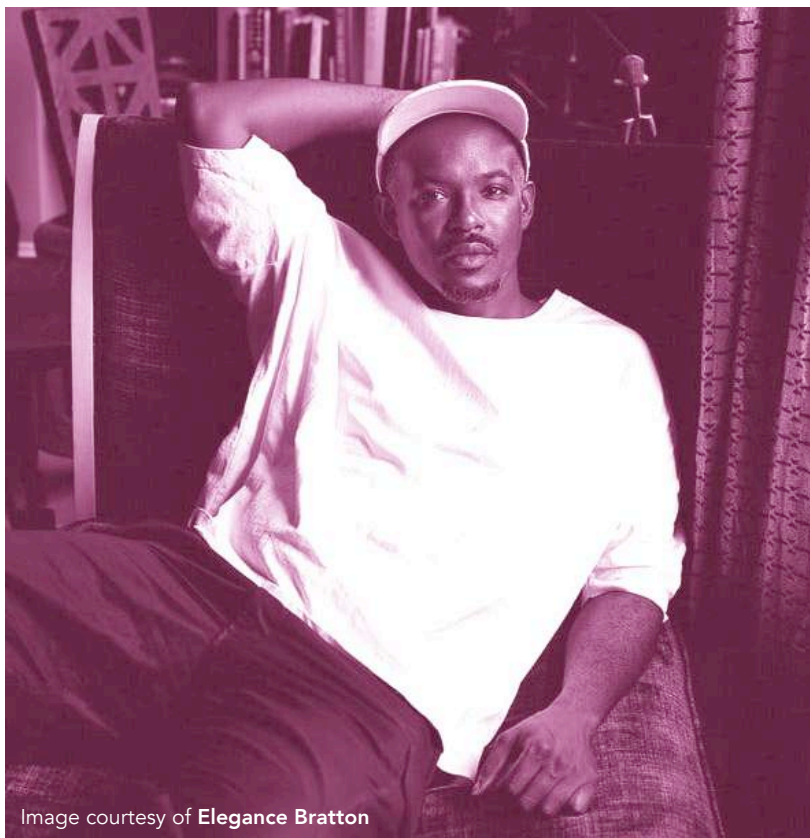


Image courtesy of **Elegance Bratton**

Elegance Batton was thrown out of his mother's home at the age of 16 in New Jersey for being gay. After ten years spent homeless, he joined the U.S. Marine Corps where he became a combat documentarian. After finishing the Marines he's earned an undergraduate degree from Columbia University and an MFA from NYU Tisch Graduate Film. Grateful for a second chance in life, Elegance has dedicated himself to telling the stories of the under represented so that they too can discover the power of their experiences. Elegance's award-winning short films have played in almost 150 film festivals world wide including Sundance, Outfest, and the American Black Film Festival. He is executive producer and creator of Viceland's GLAAD-nominated series, "MY HOUSE." He is also the author of the Kassel Art Book award-winning photo book, "Bound By Night."

INDIGIQUEER CINEMA



Activate NDN Consciousness. Dir. Natalie King, 2019, Canada, 6 min.

Sunday 10 November 2019, 7:00 PM

Ontario College of Art & Design University (OCAD)

190 – 100 McCaul St, Toronto, ON M5T 1W1



This year, TQFF hosted its second Indigiqueer Filmmaking Intensive, led by Thirza Cuthand and Fallon Simard and in collaboration with Trinity Square Video. Three videos produced in the Indigiqueer Workshop series, alongside four other contemporary Indigiqueer cinematic delights, go beyond issues of colonization to rep a small but vibrant community. **Positions** is a day in the life of a young sex worker who negotiates with both grateful and problematic clients. **Activate NDN Consciousness** combines found footage of harmful Indigenous portrayals with contemporary NDN protest and revolt. **Part Three** is a poetic video about gender as told through an ambiguous being describing their relationship to land and the animals which inhabit it. **Mowitowak** questions how the filmmaker is perceived by those who may wish to do them harm. **Flash Flood** is a dreamy look at the aftermath of a flood and the three genders and identities it reveals. **Rosie** follows a young Indigenous orphan given to her white Francophone Auntie who is clueless about children and hesitant to take on this new responsibility. **Majur** takes us out of Canada to Brazil where we meet the head of communication in an Indigenous village who is an integral member of his community, but who is still struggling with being accepted for who he is.

Positions. Dir. Justin Ducharme, 2018, Canada, 12 min.

mowitowak. Dir. Megan Feheley, 2019, Canada, 4 min.

Activate NDN Consciousness. Dir. Natalie King, 2019, Canada, 6 min.

Flash Flood. Dir. Alli MacKay, 2017, Canada, 6 min.

Part Three. Dir. Kaya Joan, 2019, Canada, 4 min.

Rosie. Dir. Gail Maurice, 2018, Canada, 17 min.

Majur. Dir. Rafael Irineu, 2018, Brazil, 20 min.

NEW QUEER CANADIAN CINEMA



Behind Doors. Dir. William Vitória, 2019, Portugal/Canada, 17 min.

Sunday 10 November 2019, 9:00 PM

Ontario College of Art & Design University (OCAD)

190 – 100 McCaul St, Toronto, ON M5T 1W1

CFMDC
Canadian Filmmakers Distribution Centre

This eclectic program of documentary and narrative works offer a glimpse into a dynamic spectrum of queer and trans communities in our Canadian settler society. In ***Another Feather in Her Bonnet***, Kent Monkman's alter-ego Miss Chief Eagle Testickle plays the bride in a wedding to famed designer Jean Paul Gaultier, using her attire to talk back to a particularly insulting form of cultural appropriation. Something beautiful emerges from ***Interphase***, a splendidly rich animation. A sinister void stalks neurodivergent Gil in ***Hole***. ***Farm Boy*** depicts a world of yearning and regret that hovers between dream and nightmare. In ***Behind Doors***, a living saint receives petitioners from all corners, but being sacred isn't all it's cracked up to be. ***Battle Cry*** goes behind the scenes of the performance of a drag queen at Toronto's Buddies in Bad Times theatre, blurring the line between process and result.

Another Feather in Her Bonnet. Dir. Aki Pagratis, 2018, Canada, 5 min.

Interphase. Dir. Kenny Tran, 2019, Canada, 2 min.

Hole. Dir. Gil Goletski, 2018, Canada, 6 min.

Farm Boy. Dir. Kalil Hadad, 2019, Canada, 17 min.

Behind Doors. Dir. William Vitória, 2019, Portugal/Canada, 17 min.

Battle Cry. Dir. Kyle Reaume, 2018, Canada, 15 min.

SYMPOSIUM



Image courtesy of Yara El Safi

MIGRATION & DIASPORA

Friday 8 November 2019, 2:00 PM - 3:45PM
Ontario College of Art & Design University
284 - 100 McCaul St, Toronto, ON M5T 1W1

Origin and end-point become difficult to distinguish for queer and trans migrants. When the passage is from the Global South to the Global North, it becomes clear that the 5 decades since the riots of Stonewall Inn are a fraction of the larger story. **A Transfeminist Critique of Gender in the Global South: Two Cinematic Instances from the Philippines** is a commentary on the current discourse in gender studies in the region through a comparison of the work of digital filmmakers from the Philippines. **Steps into Fire** is a performance exploring the colonial gaze: looking/being looked at, veiling/unveiling and hyper (in)visibility. **Homonationalism & Queer of Colour Cultural Representation in Post-Referendum Québec** discusses two films from the turn of the century towards a critique of homonationalist politics in a Quebecois context.

A Transfeminist Critique of Gender in the Global South: Two Cinematic Instances from the Philippines

Jaya Jacobo is Assistant Professor at the Department of Filipino, School of Humanities, Ateneo de Manila University where she teaches literature, popular culture, and gender studies.

Steps into Fire

Yara El Safi is a Queer, Muslim, Neurodivergent Lebanese immigrant visual artist and burlesque performer, who completed her BFA Honours and minor in Women's Studies at Western University.

Homonationalism & Queer of Colour Cultural Representation in Post-Referendum Québec

Gregorio Pablo Rodríguez-Arbolay Jr. is a historian and cultural critic originating from the Bronx, New York, and is currently a PhD student in the Humanities program at Concordia University.

A close-up portrait of Samra Habib, a woman with dark hair and a serious expression, looking slightly to the left. The image is tinted with a deep magenta color.

WE HAVE ALWAYS BEEN HERE

Image courtesy of **Samra Habib**

Friday 8 November 2019, 4:00 PM - 6:00PM

Ontario College of Art & Design University (OCAD)

284 - 100 McCaul St, Toronto, ON M5T 1W1

SAVA
C

How do you find yourself when the world tells you that you don't exist?

Samra Habib has spent most of her life searching for the safety to be herself. As an Ahmadi Muslim growing up in Pakistan, she faced regular threats from Islamic extremists who believed the small, dynamic sect to be blasphemous. From her parents, she internalized the lesson that revealing her identity could put her in grave danger. When her family came to Canada as refugees, Samra encountered a whole new host of challenges: bullies, racism, the threat of poverty, and an arranged marriage. Backed into a corner, her need for a safe space--in which to grow and nurture her creative, feminist spirit--became dire. The men in her life wanted to police her, the women in her life had only shown her the example of pious obedience, and her body was a problem to be solved.

Moderated by **Laila Malik**, join Habib for a reading from her triumphant new memoir ***We Have Always Been Here***.

Samra Habib is a writer, photographer, and activist. As a journalist she's covered topics ranging from fashion trends and Muslim dating apps to the rise of Islamophobia in the US. Her writing has appeared in *The New York Times*, *The Guardian*, and *The Advocate*, and her photo project, "Just Me and Allah," has been featured in *Nylon*, *i-D*, *Vanity Fair Italia*, *Vice*, and *The Washington Post*. She works with LGBTQ organizations internationally, raising awareness of issues that impact queer Muslims around the world. *We Have Always Been Here* is her first book.

Laila Malik is a diasporic desi writer in Adobigok, the traditional territory of the Wendat, Anishnaabeg, Haudenosaunee, Métis, and Mississaugas of the New Credit First Nation. Her poetry, essays and short fiction have been published in *Contemporary Verse 2*, *Canthius*, *The New Quarterly*, *The Feminist Wire*, *Sukoon* (Arab arts and literature), *Ricepaper* magazine, *FOLD Festival of Literary Diversity* and *QWERTY* (forthcoming). She is working on her first poetry collection, an exploration of love, bereavement and inter-generational migration across colonizations.



BEING OTHER ELSEWHERE

Image courtesy of **Daniel Zacariott** and **Anelise Molina**

Saturday 9 November 2019, 11:00 AM - 12:45PM

Ontario College of Art & Design University (OCAD)

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A commonplace trope in the 2ST LGBTQ+ sphere is that of escape -- be it escape from persecution, violence or simple loneliness. The deeper uglier truth beneath this fantasy is that there is no escape. The monsters we run from stalk us wherever we go. These presentations show how the monstrosities of Racism, Islamophobia, Transphobia, and State Violence seek out and attack the vulnerable and marginal people.

Bixa Travesty places itself in the context of a Brazil that is locked in the chokehold of ultra-conservative politics. In this analysis, the Travesti emerges as a figure who embodies resistance on every level, politically, artistically and personally. In

Traversing Darkrooms: The Lure Of The Glory Hole one of the sacred institutions of gay male life, the Club is exposed as a site of White supremacy. **A Match Boy in Toronto** gives space to an incredible artifact of local history: a photonovel. This blending of text and image gives valuable insight into the narrative gaps around HIV/AIDS.

Bixa Travesty - struggle and celebration of the woman's cock

Daniel Zacariotti holds a Bachelor in Performing Arts from University of Brasília (2018) and Bachelor in Communication from the Catholic University of Brasília (2018). His research focuses on gender in media, communication and cinema.

Anelise Molina holds a Master's in Communication from Brasília University (2015). She is a professor, Researcher and Project Leader at the Universidade Católica de Brasília in the areas of Gender, Communication and Epistemology.

Traversing Darkrooms: The Lure Of The Glory Hole

Abdullah Qureshi is a Pakistani born artist, educator, and cultural producer. His on-going doctoral project, Mythological Migrations: Imagining Queer Muslim Utopias, examines formations of queer identity and resistance in Muslim migratory contexts.

A Match Boy in Toronto

Balca Arda is Visual Artist and Assistant Professor in Visual Communication Design at Kadir Has University, Istanbul. Her latest publication is "Contemporary Art on the Current Refugee Crisis" in the *British Journal of Middle Eastern Studies*.



Image courtesy of **Ryan Conrad**

DON'T BELIEVE THE '69 HYPE!

Saturday 9 November 2019, 2:00 PM - 3:45PM

Ontario College of Art & Design University (OCAD)

284 - 100 McCaul St, Toronto, ON M5T 1W1

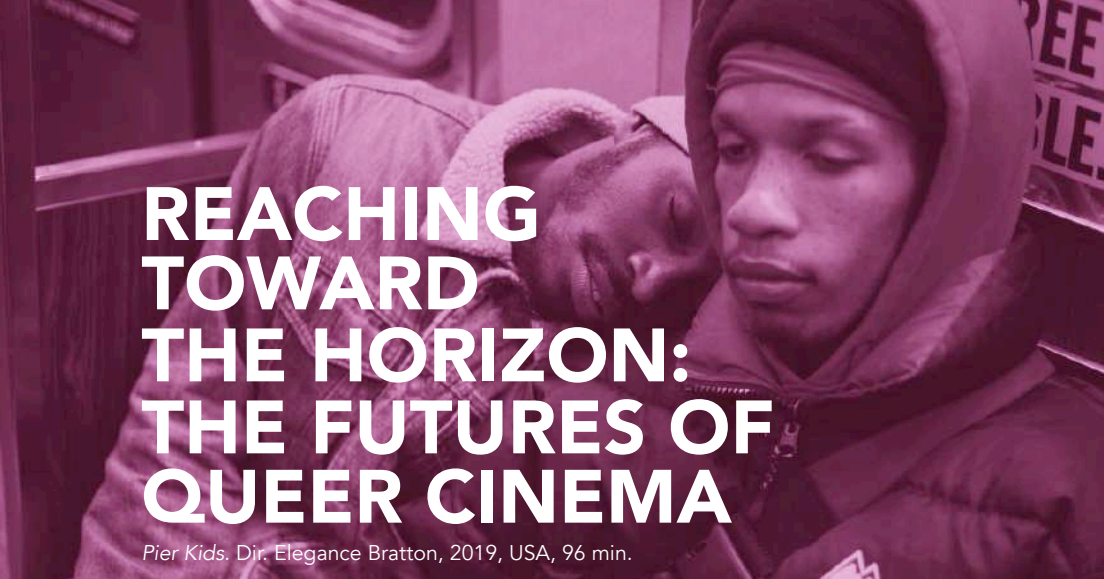
Join us for an artist talk and panel on the mythologies and realities of the 1969 Criminal Code reform and its impact on the lives of queers, sex workers, and those seeking abortions. The panel will begin with a brief talk from artist/activist **Ryan Conrad** on his 2019 video projection *Don't Believe The Hype!* Ryan's talk will be followed by context-setting commentary from **Andil Gosine**, **Tom Hooper**, and **Emma McKenna**.

Ryan Conrad is an artist, activist, and scholar based in Ottawa. He is currently a SSHRC postdoctoral fellow in the Cinema & Media Studies Program at York University, where he is working on a manuscript entitled *Radical VIHsion: Canadian AIDS Film & Video*.

Andil Gosine is an Associate Professor in Cultural & Artistic Practices for Environmental Justice at the Faculty of Environmental Studies, York University.

Tom Hooper is a historian who researches the criminalization of LGBTQ2 communities in the decades following the 1969 criminal code reform. He also works as contract faculty in the Law and Society Program at York University.

Emma McKenna, PhD, is a multidisciplinary writer, educator, and activist. She has published across a range of feminist journals and is the author of *Chenille or Silk: Poems* (Caitlin Press, 2019).



REACHING TOWARD THE HORIZON: THE FUTURES OF QUEER CINEMA

Pier Kids. Dir. Elegance Bratton, 2019, USA, 96 min.

Saturday 9 November 2019, 4:00 PM - 6:00PM

Ontario College of Art & Design University (OCAD)

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To paraphrase José Esteban Muñoz: queer cinema is a horizon. If there was ever a moment in our queer cinema history where we may have touched that horizon, it has quickly receded and been blocked by corporate interests. How can we get our queer horizon back? What should the future of queer cinema look like? This panel brings together directors **Elegance Bratton** (*Pier Kids*, screening this year), **Jesse Rovinelli** (*So Pretty*, also screening this year), **Michelle Mohabeer** (*Queer Coolitudes*, *Exposure*, *BLU In YOU*), and **Maude Matton** (*Swarm of Selenium*, which screened at TQFF 2018) to discuss the current queer filmmaking ecosystem and look toward its queerer futures.

Elegance Bratton's award-winning short films have played in almost 150 film festivals world wide including Sundance, Outfest, and the American Black Film Festival. He is executive producer and creator of Viceland's GLAAD-nominated series, "MY HOUSE". He is also the author of the Kassel Art Book award-winning photo book, "Bound By Night."

Born in 1988, **Jessie Jeffrey Dunn Rovinelli** works as a film director, editor, colourist and critic living in New York. She has directed two feature films, *So Pretty*, (2019, Berlinale) a literary translation/transposition focusing on gender and the utopian imagination, and *Empathy* (2016, FID Marseille), a performative documentary following a heroin-addicted escort across the USA.

Dr. Michelle Mohabeer is a Guyana born, award winning Filmmaker, Researcher-Creator, teacher and educator who lives in Toronto. She teaches as an Adjunct professor in the School of Gender, Sexuality and Women's Studies at York University.

Maude Matton is a film programmer, director and producer based in Montreal. Their first short, *Swarm of Selenium* (2017) has screened at over 15 festivals worldwide, including TQFF, Outfest Fusion LA, Some Prefer Cake Bologna and the Berlin Feminist Film Week.


 there are queer people here. x

DIGITAL MEMORIES

Image courtesy of Ali Adenwala

Saturday 9 November 2019, 4:00 PM - 6:00PM

Ontario College of Art & Design University
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Queer memory is an urn of ashes that breaks at the moment of birth. This collective memory is never formless, but embodied by queer memorialization practices that incorporate art, media, and performance. ***Parties no one will raid: Homonormative LGBTQ social organizing in the gig economy*** draws on an analysis of Montreal-based parties for “queer womxn” held by Her, a social networking app and international events company, to reveal the gigification of LGBTQ social organizing.

How Making Videogames Turned Me Into a Depressed Gay Communist is a choose-your-own-adventure AR solo performance about growing up as an undiagnosed autistic, proto-transgender nerd with immigrant parents, with all the loneliness such an experience entails. ***Fragments of a Shattered Urn: Queering the Map, Collective Memory, and the Globalization of the Stonewall Myth*** contrasts two global sites of memory -- Pride and Queering the Map, a community-generated mapping project created by Montreal-based designer Lucas LaRoche -- to explore the possibilities engendered by, and the limitations inherent to, community-generated digital media in crumbling Stonewall’s mythology and illuminating, under its blinding shadow, the path ahead.

Parties no one will raid: Homonormative LGBTQ social organizing in the gig economy

Stefanie Duguay is an Assistant Professor in the Department of Communication Studies at Concordia University in Montreal, Canada.

How Making Videogames Turned Me Into a Depressed Gay Communist

Mx. Dietrich Squinkifer (AKA Squinky) is a new media artist living in Tiohtiá:ke (Montréal) who creates games and playable experiences about gender identity, social awkwardness, and miscellaneous silliness.

Fragments of a Shattered Urn: Queering the Map, Collective Memory, and the Globalization of the Stonewall Myth

Ali Adenwala is a recent graduate of University College London (UCL) hailing from Muharraq, Bahrain. As a historian, he specializes in the history of transnational LGBTQ+ activism, international development, and the globalization of Africa.

FUCK THE POLICE

Saturday 9 November 2019, 4:00 PM - 6:00PM
Ontario College of Art & Design University
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Liberal discourses of “tolerance” in support of visible police presence have been mobilized to silence multiply marginalized queer and trans people and to whitewash and gentrify the history of queer liberation, despite the long and continuing history of police suppression of queer people and communities—including recent park raids in Toronto, as well as lackadaisical police response to violence against members of queer and trans communities. *Hey, Pig* is a static trapeze performance that rejects the superficial veneer of tolerance and engages with the historical and ongoing presence of police at pride, flamboyantly performed to Nine Inch Nails’ “Piggy,” positioning cops as worthy neither of our respect or admiration, while affirming an ethos of radical queer/trans direct action as central not just to the history of queer liberation, but also our present and our necessary future. ***Montreal 1969: Black and Queer Archives Revisited*** critically assesses two recent productions by Montreal’s Tableau D’Hôte Theatre and their intersections with 50th anniversary of the Sir George Williams University Student Occupation to urge a reconsideration of the temporal narratives surrounding Canadian homonationalisms. ***From BLMTO to Marci len: The Misrepresentation of Police Violence Against Black Women*** will explore news coverage and social media reporting on police violence against Black women in Toronto.



Image courtesy of
Jordana Greenblatt

Hey, Pig

Jordana Greenblatt is an academic and circus performer. Their academic work explores non-normative sexuality across a range of media and institutions, including an edited collection, *Querying Consent* (Rutgers UP, 2018).

Montreal 1969: Black and Queer Archives Revisited

Ronald Cummings teaches queer and postcolonial literatures at Brock University. His work focuses on queer Caribbean writing and culture.

From BLMTO to Marci len: The Misrepresentation of Police Violence Against Black Women

Cheryl Thompson is an Assistant Professor in the School of Creative Industries at Ryerson University. She is author of *Beauty in a Box: Detangling the Roots of Canada's Black Beauty Culture* (2019). Her next book, *Uncle: Race, Nostalgia and the Politics of Loyalty* (Coach House Books) will be published in 2020.

ART & ACTIVISM AT THE END OF THE WORLD

Saturday 9 November 2019, 4:00 PM - 6:00PM

Ontario College of Art & Design University

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To close the symposium, join us for a conversation between **Natalie Kouri-Towe** and **Natalie Loveless** on making art and being activists as the world falls around us. Engaging with wide-ranging conversations on how to engage in transnational solidarity under neoliberalism, arts-based research, human rights discourses, and shifting ideologies of selfhood, Loveless and Kouri-Towe give us a manifesto for making art and fighting back at the end of the world.



Image courtesy of
Natalie S. Loveless

Natalie S. Loveless is an associate professor in the department of Art and Design (History of Art, Design, and Visual Culture) at the University of Alberta, Canada, where she also directs the Research-Creation and Social Justice CoLABoratory (researchcreation.ca) funded by the Kule Institute for Advanced Study (KIAS). Loveless' forthcoming book, *How to Make Art at the End of the World: A Manifesto for Research-Creation* (Duke University Press), examines debates surrounding research-creation and its institutionalization, paying particular attention to what it means – and why it matters – to make and teach art research-creationally in the North American university today.



Image courtesy of
Natalie Kouri-Towe

Natalie Kouri-Towe is an interdisciplinary feminist and sexuality studies scholar working on solidarity, kinship, and attachment in social movements and activist responses to war and gender/sexuality-based violence. Her research has been published in both academic and non-academic venues on topics related to solidarity, kinship, and attachment in social movements; queer activism; and masculinity in conditions of war in the Middle East. Her new research examines responses to the "refugee crisis" and she is currently working on a book manuscript on feminist and queer solidarity under neoliberalism.

ZTONEWALL 50

Collaborative
Zine Making
for 2SQTBIPOC

Sunday 10 November 2019, 2:00 PM - 3:45PM

Ontario College of Art & Design University (OCAD)

284 - 100 McCaul St, Toronto, ON M5T 1W1

Learn how to enable your own liberation through the crafting of zines! **Free Rehal** will guide you through the process in this innovative workshop. Become an author of Queer history creating your own interpretation of Stonewall 50. Results will be scanned and compiled into a single collaborative Zine.

Note: Participation in this workshop is restricted to Two-Spirit, Queer, Trans, Black, Indigenous, People of Colour.

Free Rehal (pronouns: they/them) is basically a trans Batman (except not rich, also not a white dude), they are an Account Manager by day, artist by night. Their creative research interests include cosplaying, critical race studies, navigating non-monogamy for racialized trans and queer folks, and the Punjabi diaspora. Free graduated from the joint Communication and Culture program at York and Ryerson Universities in 2018.

DOCUMENTARY DEVELOPMENT INTENSIVE

Sunday 10 November 2019, 10:00 AM - 6:00PM

Ontario College of Art & Design University (OCAD)

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This 1-day intensive workshop will help participants to kick-start the creative development of their next documentary film. Come with an idea for a new documentary and over the course of the session the group will workshop each participant's idea. In addition to creative discussions, brainstorming, and feedbacking, the session will also offer tips and tricks around logistical considerations, including working with on-camera subjects, rights considerations, and release forms. This is a participatory and creatively nurturing workshop, so please come prepared to collaborate with and support your fellow filmmakers.

Chanda Chevannes is a Canadian documentary filmmaker, writer, and educator. She makes artful documentaries that seek to amplify women's voices. Her most recent film is *UNFRACTURED*, a triumphant documentary about the fossil fuel resistance. Chanda lives in Toronto and is a part-time instructor at Centennial College's Story Arts Centre. She is the mother of two beloved and badass children, Hannah and Henry.



INDUSTRY SESSIONS

1-1 with Jordan Mattos

At TQFF 2019, an Industry Representative will be available to take one to one meetings with select producers who have films at various stages of completion to advise on potential film festival strategy and/or answer any distribution questions that producers may have.

TQFF suggests participants bring along any pitch deck material available, such as press kits, or trailers, to discuss with your Industry Rep at the meeting.

There are currently six 30 minute slots available for the Industry Meetings. Once you pick your desired slot, you will be contacted by an Industry Rep to confirm your slot. Visit shorturl.at/deGOT or click on the QR code below to sign-up.

Jordan Mattos is a New York-based film distributor with over 10 years of experience in selling independent films from the international film festival circuit in the US market. Each year he participates in the markets of Berlinale, Cannes, Locarno and New York to scout for films at the work in progress, final cut or finished stage that can be introduced to programmers and buyers worldwide. His specialty is politically engaged, radical films with a visually arresting style and bold, energetic and entertaining pacing. Jordan is currently the US representative for the Venice Film Festival's Settimana Internazionale della Critica, or Critics Week, organized by the Italian Association of Film Critics, which selects 7-8 feature films to world premiere each year. For Venice, Jordan scouts for the best North American feature films which can be showcased at the festival the following year. He also serves as the head of acquisitions for Indiepix Films, a home video and streaming distributor of art house feature films, and the US buyer for Spamflix, a new service focused on horror, sci-fi, and fantasy films, where he hopes to curate more LGBTQ-friendly content. His sales company, Aspect Ratio, can be visited at aspectratiofilms.com

A queer film festival about



stones, walls and riots.

