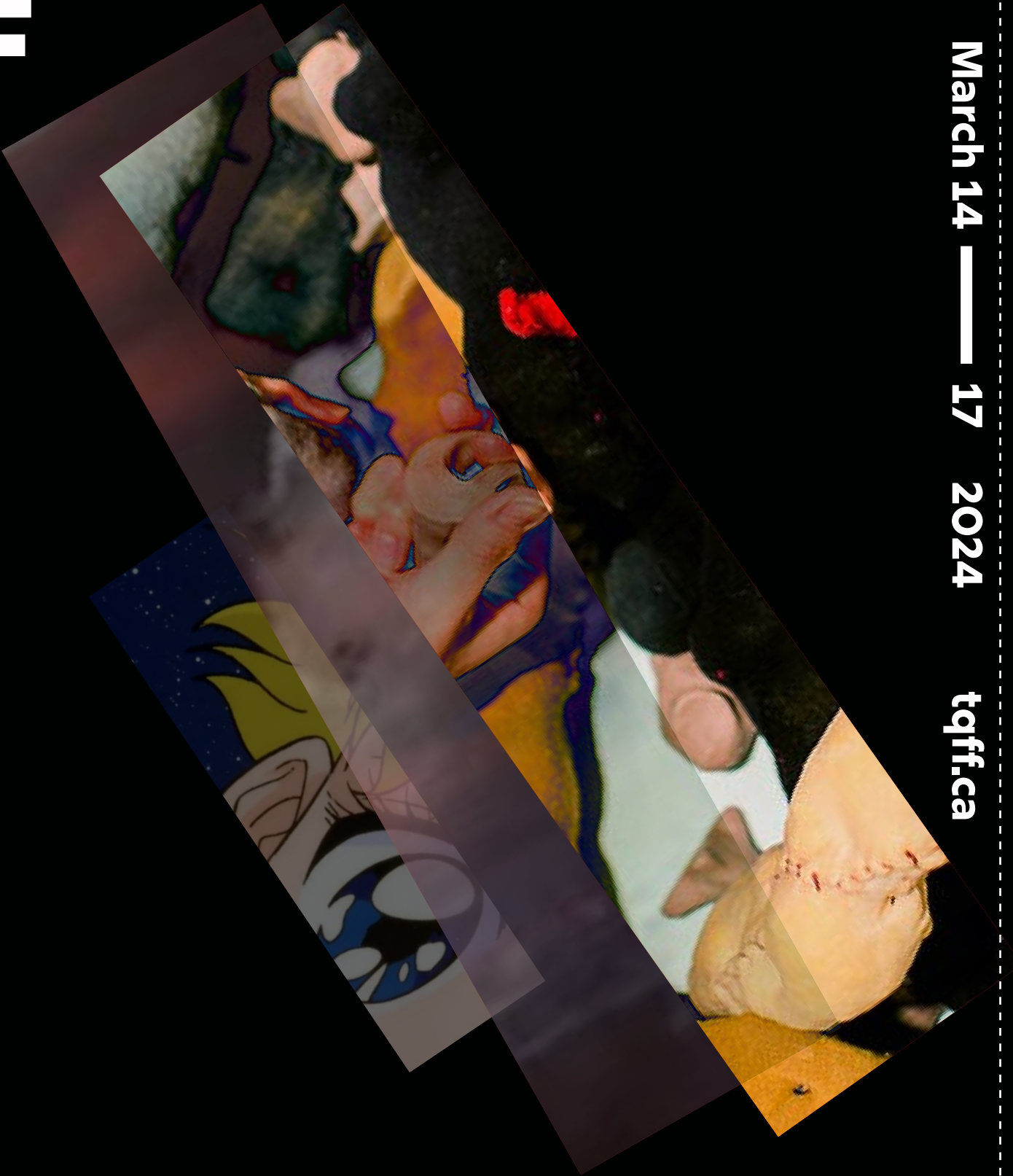


**TQ  
FF**



March 14 — 17 2024 [tqff.ca](http://tqff.ca)

**Visions of Care — and Collaboration**

**Welcome to TQFF 2024!**

It's been several years since we've gathered together in person. In 2020, TQFF was one of the first Canadian media arts organizations to pivot to online programming after our collective made the decision to only host events virtually until we felt confident we could resume in person programming reasonably safely, given the serious acute and long term risks associated with COVID-19 pandemic.

This year we are returning to in person programming, even though the pandemic isn't over and the known long term risks associated with COVID-19 infections are serious and deadly. But as we've learned more about the pervasive long term health risks associated with exposure to COVID-19, we've also benefited from scientific research into clean air and airborne disease prevention.

In preparing to host TQFF 2024, we've chosen to learn from the queer and trans public health activists who also faced a novel virus pandemic 40 years ago. In the 1980s and 90s, queer activists were global leaders in the push to recognize the HIV/AIDS pandemic as a public health emergency that necessitated multi-pronged, systemic interventions, such as: 1) public education about how the virus spread and ways to prevent infection (safer sex campaigns); 2) funding for research and the development treatments; 3) supports for people living with HIV/AIDS. Queer and trans folx didn't wait around for the government and medical professionals to figure it out: they protested, staged die-ins, and organized safer sex workshops, sharing knowledge about the prevention and treatment of the deadly HIV virus. We are excited to be hosting the book launch of Ryan Conrad's edited collection *Toronto Living With AIDS*, which makes clear the urgency and necessity of HIV/AIDS activism during this period.

Today we are living through a similar nightmare with the widespread government, corporate, and social denial about the SARS COVID-19 virus, but on an exponentially larger scale as this time the virus is airborne. As more and more conclusive evidence emerges about the severe long term impact of COVID infections, which cause immune system/T cell damage and organ disease not unlike HIV, governments, media, medical institutions, and corporations have been systematically eliminating data collection, tracking, and infection prevention measures.

We are living through multiple slow and rapid violences: the privatization and abandonment of public healthcare, a valorization of genocide and ethnic cleansing, and the relegation of care and well being to individuals all serve to prop up colonialism, capitalism, and the free market resource hoarding they incentivize.

How can we care for each other amid these overlapping socio-environmental and economic crises? While the liberal democratic social infrastructure that has traditionally provided care for its citizens continues to crumble across the West, alongside the belief that public institutions should support individuals and communities, such institutions have also always been vectors of colonial control. The destruction of public health infrastructure, along with the contamination and eradication of water and food infrastructures, is colonial strategy of occupation that rehearses eugenic practices, practices which the queer and trans communities suffered during the HIV/AIDS crisis, and which we are seeing now in the (lack of) public health responses to the ongoing COVID-19 pandemic. While, queer and trans people have historically organized mutual aid and care networks in the face of such neglect, with a long history of lesbian activism in the creation of such care webs, such collaborations are increasingly rare. The feminization and racialization of care work, either as work done to support wage earners, or as underpaid and undervalued work, obscures and compensates for the destruction of public supports, while also naturalizing the whiteness and masculinity of health and capital.

As Alaa Abdelrazek, Malak El-Kashif, Yousef Ahmed, and Rasha Younes will address in their panel, *Queer Activism from Egypt to Canada: A Study of LGBTQ Arab Muslim Immigrant Experiences in Canada*, campaigns for rights, including marriage and anti discrimination laws that protect gender expression, while liberating in some ways, prop up the colonial system of homonationalism alongside the individualization of freedom that a market system encourages.

What we are witnessing is how the LGBT2SQ+ push for “emancipation” from the closet, through a nationalist politics of recognition or a global platform of rights, does little to challenge the colonial and imperial tax on disabled people, queer, and trans people, and Indigenous, Brown, and Black well being in Canada and in Western states. The films *Labor* and *Black As U R*, through their respective studies of queer and trans sex work and queer and trans Black identity, nuance conversations about recognition and freedom.

The erasure of comradely queer and trans people from LGBT2SQ+ film festivals that pursue the depoliticization of love is a legacy of the replacement of care and collaboration with rights and recognition. While care and collaboration do not have to lead to a radical front, their histories of feminist and anti-racist thought are a present we need. What can we learn from these lost histories of care and the visions of community and collaboration they heralded? TQFF 2024’s opening night film, Mike Hoolboom’s *Freedom from Everything*, offers a diaristic reflection on the twin presents of abandonment faced by those with HIV and those contracting long COVID, a reflection that mourns the consciousness cultivated by AIDS activists and its emancipatory

potential. Likewise, symposium keynote speaker Dr. Steven Thrasher observes that, like HIV, COVID-19 affects entire populations, but disproportionately impacts specific marginalized communities, creating a “viral underclass” whose debilitation serves the apocalypticism of market capitalism.

The public health question of who dies and who lives as the measure of what counts as a crisis continues to miss the point that we are being demarcated into groups who can be killed and maimed, while most resources flow to those who kill and maim in order to occupy stolen land or fantasize of blasting off to Mars after rendering the earth uninhabitable. The capitalist’s dreams of replacing workers with A.I. - and the gross accumulation of wealth at the expense of the earth and the lives of billions of people - is the abandonment of critical reflection and materiality of the flesh of the world for a fiction of invulnerability. As Sarah Jama’s keynote on Saturday night will address how the maintenance of this fiction also requires the erasure, if not outright disappearance, of disabled, MAD, and poor people from public life via the removal/denial of supports while Medical Assistance in Dying (MAID) is rapidly expanded to populations who are not terminally ill but are afforded no means of otherwise living.

*Visions of Care and Collaboration* challenges homonationalism, assimilation, and the death cult of capitalism by celebrating the histories and potential futures of communal care and supports.

Join us for TQFF 2024 as we celebrate a nostalgia for what should have become, not what was and is. We welcome you to a communal gathering and a program of visual media that, in all their messy contradictions and vibrance, rage against the sterile and bleak future of “too late” capitalism.



Established in 2016, the Toronto Queer Media & Arts Centre (TQFF) is a collectively-run, artist-run, nonprofit organization located in Toronto, Ontario. TQFF was formed to provide community art exhibition space for experimental, contemporary, and/or social justice themed film and video art by queer filmmakers. TQFF supports Toronto's LGBTQ2S+ communities by providing a unique gathering space for marginalized and precarious queer and trans people, including Indigenous people, people of colour, people with disabilities, and transgender people.

We have five primary mandates:

- ◇ to exhibit queer and trans independent and experimental film and video art;
- ◇ to support the production of independent queer and trans film and video art through community based arts education;
- ◇ to foster queer and trans community development and engagement by removing barriers to access to arts programming;
- ◇ to decolonize artistic and curatorial practices, as well as advocate for centering of principles of decolonization in queer art and activism more broadly; and
- ◇ to center our programming around work made by and for queer and trans Indigenous people, people of colour, and people living with disabilities and, especially, to promote and support the work of local filmmakers and media artists

TQFF distinguishes itself from other Toronto festivals and arts organizations that serve the LGBTQ2S+ community by focusing on experimentally formal and social-justice focused film and video and by encouraging the submission— and prioritizing the programming—of work by and about queer and trans people of colour, Indigenous people, people with disabilities and the work of local, low-income, DIY, and/or emerging filmmakers.



TQFF's mission is to provide:

- ◇ community-based media arts education programming (workshops, panels, Q&As);
- ◇ mutual aid (community meals, grocery, & PPE distribution);
- ◇ industry/symposium programming for artists, scholars, critics, and audiences to network and build connections;
- ◇ support for and exhibition of artistic works by BIPOC, trans, and disabled filmmakers whose work is marginalized by more mainstream festivals;
- ◇ a forum for discussion and debate on issues relating to film and video production as well as timely social justice issues concerning local queer and trans communities;
- ◇ exhibition of exceptional work made by international queer and trans artists, especially artists from the Global South;
- ◇ a celebration of media art made by and for local, Ontarian, and Canadian gay, lesbian, bisexual, transgender, 2 Spirit, queer, questioning and intersex communities.

**Caring for Each Other**

2024 marks our first year offering a hybrid festival: “Visions of Care and Collaboration” will be presented through both in person and virtual screenings. While not every film program is offered in person, all of our film programs will be streamed live during our festival weekend and remain online for viewing on our website. We are looking forward to seeing our communities again face to face, but we’re also mindful that a hybrid festival poses a not insignificant number of challenges to a small organization like TQFF as we try to grow and deepen our commitments to accessible festival presentations.

We are also firm in our belief that refusing to participate in masking and other acts of care during a pandemic will continue to exacerbate socio-economic and health inequalities. As part of our commitment to providing a low risk space during our in person gatherings, and in recognition of the fact that COVID-19 is a serious and disabling health concern, we are requiring that all attendees wear N95 masks in festival spaces. We are also offering free PPE to all attendees and COVID care kits to those requesting them. We are adopting a symptom free policy for the duration of our festival and we ask that any guest experiencing symptoms of COVID-19 or cold symptoms refrain from visiting the festival venue.

This year all of our symposium events will be offered as ASL interpreted programming. We also continue to offer open captioning on all our film programs. And our festival tickets continue to be pay what you can, and no person will be turned away for lack of funds.

We are experimenting this year with a number of new access offerings, including our care kits, robust PPE, as well as active listening services during select programs. We recognize that what we have achieved toward accessibility thus far must be re-imagined in the context of embracing robust pandemic protection measures. And we convene this year under the banner of care in recognition of the fact that, in the absence of collective care, there will be increasing friction among competing access needs in any gathering, especially as organizations continue to grapple with the retreat of public health guidance, the elimination of supplementary funds to offset COVID precautions, and the relegation of care to individuals and families during an ongoing health crisis.

We continue to be disappointed by the lack of public funding available to organizations wishing to implement robust and inclusive accessibility practices for their audiences. Part of our commitment to operating without

corporate sponsorship stems from our belief that accessible community gatherings should not be subject to a profit imperative. We feel it is important to underscore that disability justice cannot be accomplished when funding for accessibility is subject to a medicalized or rights based model in which the accommodation of disabled, neurodivergent, mad, chronically ill, Deaf, and Blind people so often serves as evidence of institutional benevolence. As we witness a genocide in Palestine and the abandonment of disabled and vulnerable people by Western democracies, it is more important than ever to be mindful of the ways in which the inclusion of some queer and disabled people in Western cultural institutions can serve as a liberal rationale or foil for the debilitation of others in imperialist and colonial projects. We are hopeful that our programming will offer space to discuss all this and more. We encourage attendees to complete our post festival survey to help us continue to evolve and grow our access measures.

To request a care kit or for questions about our access measures please email [access@torontoqueerfilmfest.com](mailto:access@torontoqueerfilmfest.com).



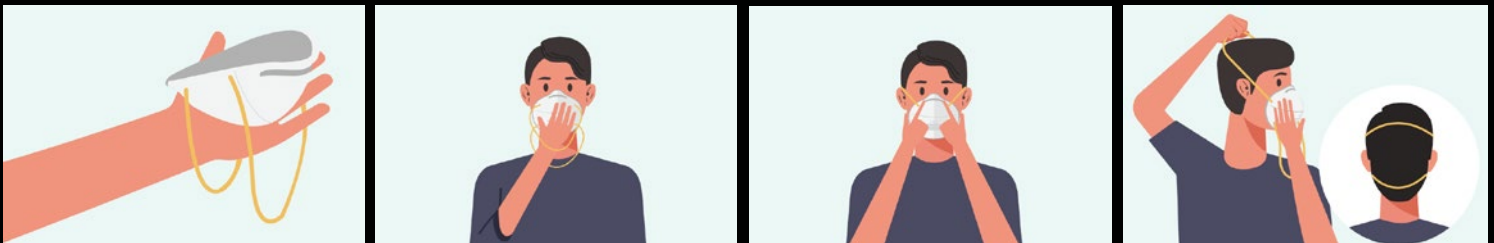
Out of an abundance of care for our disabled and vulnerable staff and community, and an understanding that COVID-19 is a serious and disabling health concern, the Toronto Queer Film Festival is committed to providing a low risk space for our communities to gather during the ongoing COVID-19 pandemic. We will supply high quality personal protective equipment (N95s) to all our attendees and artists. We require that all attendees remain masked in all indoor spaces - the screening areas, corridors, and washrooms - at all times in order to keep our vulnerable community members safe.

Please observe safe masking practices while in the venue: your mask should cover both your nose and mouth and fit securely around your face so as to maintain an adequate seal. Please see the graphic below for an explanation of proper mask fit.

Please see the graphic below for an explanation of proper mask fit.

**In the interest of safety and accessibility, we ask for the following:**

- ◇ Wear an appropriate mask (must be e.g. N95, KF94, KN95 equivalent or better) that fits you well. We will be offering free N95 or better respirators on site for those who do not have an appropriate mask.
- ◇ We recommend testing before the event if you can, and please do not come in-person if you are feeling unwell or experiencing any COVID-19 or cold symptoms.
- ◇ If you start feeling unwell while you are there, please keep your mask on, let our staff know, and exit the physical space if you can.
- ◇ We also understand that continuous masking may be a potential barrier for some including those with sensory needs or people who need to see full facial expressions or lip-reading for communication. Please email [access@torontoqueerfilmfest.com](mailto:access@torontoqueerfilmfest.com) if you are experiencing a barrier to your participation in festival activities.
- ◇ Lastly, if you have any questions or requests concerning our COVID-19 policy, please let a member of our staff know or email: [access@torontoqueerfilmfest.com](mailto:access@torontoqueerfilmfest.com).



We will maintain continuous air filtration during the screenings and we are also pleased to offer a limited number of COVID safe care kits with Betadine iota-carrageenan antiviral nasal spray and Crest CPC mouthwash, both of which studies have shown reduce COVID infection rates by over 80%. If you would like a kit, please contact one of our staff members at the venue (this information is not medical advice, please seek advice from your own doctor before using).

Finally, TQFF strictly upholds the Ontario Human Rights Code. We will not tolerate any open acts of hostility or discrimination towards our staff or community members.



## **Attend**

The 2024 Toronto Queer Film Festival & Symposium will be held online and in-person from March 14 to 17, 2024. All events are pay what you can (suggested \$20-\$80 CAD). No one will be turned away due to lack of funds.

## **Support**

To support the festival, please consider becoming a donor.

As a grassroots, community-run festival, we depend on donations to help us offer innovative programming each year. Our festival is funded entirely by public funding, community partnerships, and individual donations. We do not and never will accept corporate funding. Your donation can help ensure that we can pay artists and filmmakers, provide accessibility supports to our audiences, and keep our festival free to attend.

**Kami Chisholm**

Artistic & Development Director

**Sharlene Bamboat**

Director of Festival Operations

**Jon Petrychyn**

Director of Business Operations

**Nishina Shapwaykeesic-Loft**

Programmer

**Tram Nghiem**

Programmer

**Nedda Baba**

Industry Programmer

**Cecilio Guillermo A.S. Escobar**

Video Technical Director

**Catrina Byers**

Social Media Manager

**Ali El-Darsa**

Graphic & Web Designer

**Benjamin Romvari**

Web Developer

**Adriana Rosselli**

Bookkeeper

**Emily Peltier**

Board Member

**Kaitlin Banchard**

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Grants & Governance

**Francis Tomkins**

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



Partners





# Schedule

	Thursday, March 14	Friday, March 15	Saturday, March 16	Sunday, March 17
11:00 AM				Trauma-Informed Storytelling Online
11:30 AM				
12:00 PM	Queer Activism from Egypt to Canada Online, ASL			Fight AIDS, Not Arabs: Visions of Care and Collaboration from ACT UP New York to Gaza Online, ASL
12:30 PM			Belonging to Each Other 64 min., Online	
01:00 PM		Let it Bring Hope 65 min., Online		
01:30 PM				
02:00 PM			Toronto Living with AIDS IRL, ASL	
02:30 PM	Access Riders: Your Disabled Terms and Conditions Online, ASL			
02:45 PM				
03:00 PM		Did U Know It Helps 2 Talk Abt It?: Queer/Crip/Asian Poetics IRL, ASL		Black as U R 87 min., Online
03:30 PM				
04:00 PM				
04:30 PM			Slips & Stickiness 65 min., IRL	
04:45 PM				
05:00 PM	Tending and Tenderness: Care and Communion Between Pandemics Online, ASL	Stills in Motion 43 min., IRL		
05:30 PM				
06:00 PM				
06:30 PM		Who am I Growing Into? 63 min., IRL		
07:00 PM	Authentic Representation of Deaf Queer in Films Online, ASL			
07:30 PM			Disability Justice with Sarah Jama IRL, ASL	Labor 95 min., IRL
08:00 PM				
08:30 PM		Sailor Moon 90 min., IRL		
09:00 PM	Freedom from Everything 87 min., Online			
09:30 PM				
10:00 PM			Porn is So Boring 84 min., IRL	
10:30 PM				
11:00 PM				
11:30 PM				

 All Screenings have Closed Captioning
  Festival
  Symposium



# Features

Short Film Programs  
Symposium



OPEN

## ***Freedom From Everything***

Thursday, March 14 | 9 PM

Dir. Mike Hoolboom, Canada, 2022, 87 min.

Watch online at [TQFF.ca](http://TQFF.ca).

Mike Hoolboom's latest lyrical essay film links together the HIV and COVID-19 pandemics, exposing the violence of neoliberalism's deification of individualism, entrepreneurial freedom, and personal responsibility. The film draws its title from Hito Steyerl's essay, "Freedom from Everything," which Hoolboom adapts and transforms along with its neoliberal main characters, the freelancer and the mercenary. Hoolboom invites audiences to wonder at the normalization of bootstrapping—the injunction to become responsible for oneself—in the face of overlapping socio-environmental crises and the erosion of state forms of care. The film raises the disconcerting possibility that under neoliberalism all citizens have become, like the freelancer and mercenary, outlaws for whom freedoms are no longer the civil liberties guaranteed by the state, but rather, the free fall of living outside of class consciousness and community. While Hoolboom lays bare the chilling reality of the organized abandonment of the sick and vulnerable under neoliberalism's dismantling of liberal democratic institutions, the film ultimately asks us to imagine what comes next, to ponder the possibilities of care and community after the nation state.

**Mike Hoolboom** began making movies in 1980. Making, as practice, a daily application. Ongoing remixology. 100+ movies, 100 fest awards. Feature-length bio docs, then many works about capitalism. The animating question of community: how can I help you? Interviews with media artists for 3 decades. 30+ books, written, edited, co-edited. Local ecologies. Volunteerism. Opening the door.

Screening followed by a Q&A with the filmmaker.



***Sailor Moon Super Scandalous:  
The Yassification of the Christ***

Friday, March 15 | 8:30 PM

Dir. Harjot Bal, Canada, 2022, 90 min.

In person at Tranzac Club, 292 Brunswick Ave, Toronto, and online at TQFF.ca.

In Harjot Bal's third installment of the *Sailor Moon* series, the Sailor Scouts try to take down a space cult who invite comparisons to a latter day Catholic Church! The film opens with the abduction of a group of children by mystery assailants. Meanwhile, Rini, Sailor Moon's daughter, befriends an angelic figure - Tyler. Later that night, Rini is hypnotized along with some other children and is led to the ship. The Sailor Scouts and Tyler try to intercept the kidnapping and thwart the kidnappers, a religious cult from space, who believe they are saving children from committing the earthly sins of abortion and queerness.

As with the other two installments, *The Yassification of the Christ* offers a commentary on the control exerted – by a western state apparatus that has never been secular – over queer and trans children and women's bodies, in late capitalism. The film juxtaposes Gen Z lingo with the performative hypocrisy of Catholicism in order to interrogate the possibility of freedom in colonial capitalism. *The Yassification* invites audiences to consider how the church and the colonial structures of governance, the thoughts and feelings that they leave behind, have become ubiquitous instruments of discipline and control.

**Harjot Bal** is digital creative who has worked as a design professional for over a decade in advertising. He is also a storyteller who finds subversive ways to advocate for social justice issues and centers marginalized people in his filmmaking projects. His latest works involve parody, dark comedy, and reappropriation

Screening followed by a Q&A with the filmmaker.





***Black As U R***

Sunday, March 17 | 3 PM

Dir. Michael Rice, USA, 2023, 87 min.

Watch online at [TQFF.ca](https://www.tqff.ca).

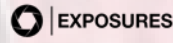
Content Warning: Violence, Racism, Transphobia

Michael Rice's thought-provoking documentary explores the intersectionality of queer and trans experiences and the prevalence of homophobia in Black spaces. The film addresses the post-Trump era, the impact of George Floyd's murder, and the story of Iyanna Dior, a transwoman who was attacked in a Minneapolis gas station, shedding light on the complexities of the "Black Lives Matter" movement.

*Black as U R* is an unvarnished account of the horrific treatment of the African American community in America and the harsh reality of the treatment of Black trans youth by the African American community. Rice depicts the struggle of being a part of two communities whose struggles for liberation do not always align, as the legacies of colonization silos the lived experience of queerness and racial identity.

Michael Rice is a filmmaker, producer, choreographer and creative director for stage and film. His uncompromising vision is to bring the stories and art of LGBTQ+ communities of color to the forefront of society. Rice has over 15 years' experience working across multiple platforms, from television to regional theatre. Rice has worked with a slew of different production houses, agencies, and noted artists in his career including IMG, WME, Big Fish Entertainment, Chadwick Boseman, Janet Hubert, composer Bill Lee and theatre guru Woodie King Jr.

Screening followed by a Q&A with the filmmaker.



**Labor**

Sunday, March 17 | 7 PM

Dir. Tove Pils, USA, 2023, 95 min.

In person at Tranzac Club, 292 Brunswick Ave, Toronto, and online at TQFF.ca.

Content Warning: Mentions Sexual Assault

*Labor* is a love letter from the current moment to a future that embraces queerness, community, and sex work. The film follows Hanna, who leaves her family behind to go to San Francisco, where she hopes to explore her sexuality. At a party, she meets Chloe, a professional dominatrix, and Cyd, a trans masculine escort, and they begin a decades long relationship that prioritizes working through conflict, connection, and desire against the backdrop of doing sex work. Through a mix of interviews, captured conversations, voice over narration, and abstract shots of the city, we see Hanna, Chloe, and Cyd and their relationships evolve over time and across international borders.



Tove Pils is a student in the Masters program of film at Academy Valand. Tove has been working on a documentary about queer sex workers in San Francisco for many years and before they graduate they want to take the opportunity to show work from artists, sex workers, and filmmakers that have inspired or taught them things about sex work, as well as fragments from their own work. Tove has previously directed the short film PUSH ME.

Screening followed by a Q&A with the filmmaker.



Features  
**Short Film Programs**  
Symposium



**Let It Bring Hope**

Friday, March 15 | 1 PM

Canada, Germany, Korea, USA | 65 min.

Watch online at [TQFF.ca](http://TQFF.ca).

Warning: Suicide, Transphobia.

Whether by offering us queer healing spirits, or by documenting political organization, these films consider resistance from various parts of the world. Their protagonists live with and push back against the histories of gender conformity and the suppression of queerness in their psyches, bodies, or communities. "Let it Bring Hope" curates a group of films juxtaposing the frictions of queerness with the present and its tender possibilities.







**Kapaemahu**  
Dir. Hinaleimoana Wong-Kalu, Dean Hamer, Joe Wilson, USA, 2022, 8 min.

“Kapaemahu” tells the hidden history of four monumental stones on Waikiki Beach, and the legendary transgender healing spirits within them.



**burning blue – Queer Resistance in Seoul**  
Dir. Kim Ly Lam, Cecilia Luna Pohl, Germany/ Korea, 2023, 28 min.

Lam and Pohl’s “burning blue” offers a glimpse into Seoul’s queer resistance, which defends its safe space against legal loopholes and violent Christian congregations, all while encountering conflicts within its own ranks.



**CHICHO**  
Dir. Arlen Aguayo Stewart, Canada, 2022, 8 min.

“Chicho” is a surreal, experimental short film that depicts the impact of the Venezuelan crisis on its diaspora, where displacement, survivor’s guilt, and religious surveillance collide.



**Not Three Not Four**  
Dir. Renée Wong, Canada, 2023, 8 min.

Nate travels between imaginations, dreams, and realities as they attempt to transition away from their mother — someone who feels most inescapable. Nate is forced to tackle their fear in this very transformative period of their life, right here, right now.



**Aikane**  
Dir. Daniel Sousa, Dean Hamer, Joe Wilson, USA, 2023, 14 min.

A valiant island warrior, wounded in battle against foreign invaders, falls into a mysterious underwater world. Everything changes when the octopus who rescues him transforms into a handsome young man.

## Stills in Motion: Queer Life in Alternate Forms

Friday, March 15 | 5 PM

Canada, China, USA | 43 min.



In person at Tranzac Club, 292 Brunswick Ave, Toronto, and online at TQFF.ca.

“Stills in Motion” showcases the fruits of multiple animation styles as these artists take us into surreal worlds animated by real experiences. Through conversations on selfhood, the importance of land, the experience of the body, and the challenges and joys of building relationships outside of colonial capitalism, these filmmakers push the limits of reality in order to take us into new realms of existence.







**Hair To Stay**  
Dir. Pree Rehal, Canada, 2023, 1 min.  
When a young, genderqueer, non-binary brown kid gets bullied due to their unique moustache, they find newfound confidence and pride in their facial hair after a heartwarming turn of events.



**Be Vardu, Be Koju**  
Dir. Brigita Gedgaudas, Canada, 2023, 3 min.  
“Be Vardu, Be Koju,” meaning ‘without names, without legs,’ is an experimental, animated, dance film that investigates queer movement in Lithuanian folk dance. Using photograms made from scanning dancers performing specific gendered folk dance steps, the film depicts gendered folk dance steps, the film depicts bodies that don’t conform to earthly physics, boundaries, and rules and that act instead as disruptive agents.



**Boob**  
Dir. Lokchi Lam, Canada, 2023, 7 min.  
Boob is a rom-com about a large left breast struggling with insecurities about his masculinity as he strives to impress his new love interest.



**100 Ghosts**  
Dir. Noncedo Khumalo, Canada, 2022, 1 min.  
A woman wakes to mysterious sounds - and confronts an astonishing surreal world summoned forth by her innermost fears.



**Running**  
Dir. Zachery Cameron Longboy, Canada, 2022, 4 min.  
Filmmaker Zachery Cameron Longboy describes this experimental animated short as “a poem for my captor.”



**Starlight Sojourn**  
Dir. Chantal Rousseau, Darcy Tara McDiarmid, Canada, 2023, 4 min.  
“Starlight Sojourn” - created from watercolours, fluid acrylic paintings, and digital imagery - features local fish, birds, and animals traversing a dreamlike night-time landscape in the Yukon.



**Archive of a Trickster**  
 Dir. Kaya Joan, Canada, 2022, 4 min.  
 "Archive of Trickster" weaves together physical and digital archival imagery relating to projects of urbanization at the mouth of the Humber. Working with personal interactions with the land as an archive, this film explores the past, present and future of the river.



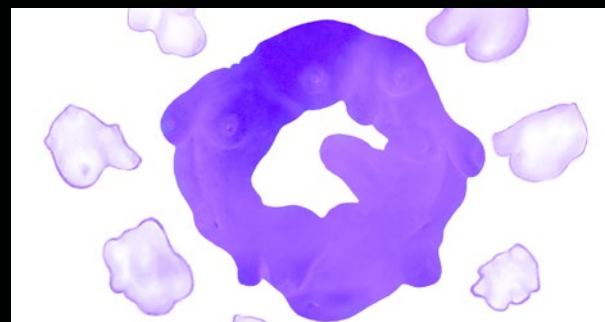
**Embrace the Moon**  
 Dir. Katrina Pleasance, Canada, 2023, 4 min.  
 The Moon Goddess falls in love with a human farmer. Even though they're a world apart, she longs to meet her and uses her powers to bring them both together.



**You are Here**  
 Dir. Sarah Hill, USA, 2023, 9 min.  
 This film portrays a nonlinear narrative of the alienating process of becoming pregnant as a trans and non-binary couple. The rabbit is the third character in the film, representing a multitude of histories in regards to pregnancy and eventually becomes the baby.



**Heaven on Earth**  
 Dir. El Starcher, Canada, 2023, 4 min.  
 Samson and Mikey are two twenty-somethings who have reached a limbo in their relationship – a purgatory between friends and lovers – and who are damned by Samson's fear of being perceived as a transgender person. Ultimately, the angelic nature of their dynamic proves the sublimity of loving a body that transcends what 'god intended'.



**Lil Sherbert**  
 Dir. Xinhe Zhao, USA/China, 2023, 3 min.  
 "Lil Sherbert" is a hymn to the body's struggle to gain autonomy.



## Whom Am I Growing Into?

Friday, March 15 | 6:30 PM

Canada, France, USA, UK | 63 min.



In person at Tranzac Club, 292 Brunswick Ave, Toronto, and online at TQFF.ca.

Every day we shapeshift and transform in concert with the lands and communities that compost us. As we grow back into the knowledge and relations that colonialism and heteropatriarchy have obscured, we begin to unravel the difference between who we might be, and who we are always seen to be under colonization. Follow these storytellers as they share their worlds, who they are becoming, and how they bloom in the wake of the ravages of settler colonialism.

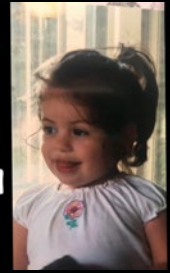




**Headdress**  
Dir. Tai LeClaire, USA, 2022, 10 min.

When a Queer Native person at a music festival spots a white person in a ceremonial headdress, he retreats into his mind to find the perfect insult.

NATIVE  
VOICES  
BELONG  
IN THE FILM  
INDUSTRY



**Hi, My Name is Lilliana**  
Dir. Lilliana Rice, USA, 2020, 5 min.

Filmmaker and animator Lilliana Rice explores the complicated identity of being a mixed native. Lilliana finds resiliency in feigning ignorance to accrue power within the industry so as to break down systems that are not made for Indigenous People.



**Bright Heart**  
Dir. Tarek Lakhri, UK, 2023, 14 min.

A young man, Jahid, runs away in the night from a dangerous biker and takes refuge in a strangely quiet museum. There he meets unusual characters and faces extraordinary events.



**Shedding**  
Dir. Tziara Reyes, Canada, 2023, 5 min.

This short documentary follows an individual's journey to shaving their head for the first time, exploring the complex relationship between hair and identity.



**Punk Fish**  
Dir. Miguel Maldonado, UK, 2023, 12min.

In a rebellious fusion of punk ethos and gender identity, 'Unapologetic Resonance' delves into the poignant tale of a transgender protagonist defying societal norms and finding their true voice amidst the vibrant underground punk scene.



**Once in a Red Moon**  
Dir. Yi Shi, Canada, 2022, 10 min.

As the Mid-Autumn Festival approaches, a lonesome young Chinese immigrant finds comfort in a whirlwind romance with a mysterious hometown queer crush who seems too good to be true.



**Lullaby**

**Dir. Irène-Kimberley Valin-Awashish, Canada, 2021, 4 min.**

Lullaby is a documentary essay about coming of age and the power of the unconscious. In the continuity of "Sweatlodge song," this short film distills a message of courage and hope.

**I AM HOME**

**Dir. Kymon Greyhorse, USA, 2022, 2 min.**

"I AM HOME" is a poetic memoir, a love letter that speaks of introspection and what it means to rediscover ourselves and cherish where we come from.

**Belonging to Each Other**

Saturday, March 16 | 12:30 PM

Canada, Denmark, Netherlands, Portugal, USA | 64 min.



Watch online at [TQFF.ca](http://TQFF.ca).

Warning: Transphobia

Queer and trans people often face shame and rejection from families, friends, and communities. Simultaneously, queerness often means rejecting the hetero-patriarchal cis-gendered structure of family and relationships for a more expansive view of desire, sex, and politics. "Belonging to Each Other" considers how we connect with our friends, lovers, chosen family, and in relationships that carry no label.





**Samuel and Samantha**  
**Dir. Samuel Lopez, Canada, 2023, 25 min.**  
 This humorous and lovingly crafted video features Samuel, a Salvadoran university student and political refugee, and his alter ego Samantha, a drag queen and performer. Through their eyes, we discover a segment of the Latin American community in Toronto.



**Frutas**  
**Dir. Camila Salcedo, Canada, 2021, 2 min.**  
 Frutas explores the relationship between identity, culture, and food, locating fruit from Venezuela as a grounding point for memory and connection.



**Formless**  
**Dir. Dani Meisner, Canada, 2022, 6 min.**  
 A blob of flesh is formed into a body, and from that body a mind emerges and begins to explore a world with walls closing in. "Formless" explores the perspectives of trans bodies going about discovering their dysphoria and finally finding the path to gender euphoria.



**Cesspit of Freedom**  
**Dir. Oran Rose O'Sullivan, UK, 2022, 2 min.**  
 The consistent police harassment of a popular gay bar heralds the UK's first national Gay Pride March, taking place in the textiles town of Huddersfield in 1981. "Cesspit of Freedom" sees this event acknowledged in the present via the power of animation and screen printing.



**El Angel**  
**Dir. Beau Gomez, Canada, 2022, 14 min.**  
 Beau Gomez's "El Angel" unveils the nuances of Asian queerness at a crossroads with upbringing, kinship, desire, and disclosure, juxtaposing the complexities in which identity and community are kept private, shared, experienced and misunderstood.



**The Ceremony**  
**Dir. Becca Redden, Canada, 2018, 15 min.**  
 150 years from now, two warrior siblings document their community who survived climate change and become the focus of an event that will change them forever.



## Slips and Stickiness

Saturday, March 16 | 4:30PM

Canada | 65 min.



In person at Tranzac Club, 292 Brunswick Ave, Toronto, and online at TQFF.ca.

We are entangled in complex relations with the world around us. How can film explore this more than human entanglement, and the complexity of queer lives, especially given the limits of representation? How can our bodies and identities be reconstituted outside histories narrated by power? How can we be present when things slide out of place? These experimental films consider the entanglement of place, bodies, identities, and consciousness as a confrontation with the compulsory linearity of history.





**a tangled web drowning in honey**  
Dir. Tara Hakim & Hannah Hull, Canada, 2023, 10 min.

"a tangled web drowning in honey" is an experiential and textural short film that invites viewers into the inner workings of a mind to ponder the ways in which we love and unlove ourselves.



**Atmospheric Arrivals**  
Dir. Ayo Tsalithaba, Canada, 2023, 7 min.

"Atmospheric Arrivals" is about home and the (im)possibility of return. An "atmospheric arrival" captures a means of coming into being through memory and imagination, by reaching across spacetimes to "fetch" parts of the self that may exist elsewhere.



**First Months of Freedom**  
Dir. Kriss Li, Canada, 2021, 9 min.

"First Months of Freedom" follows a woman's first months off parole in the Coronavirus pandemic.



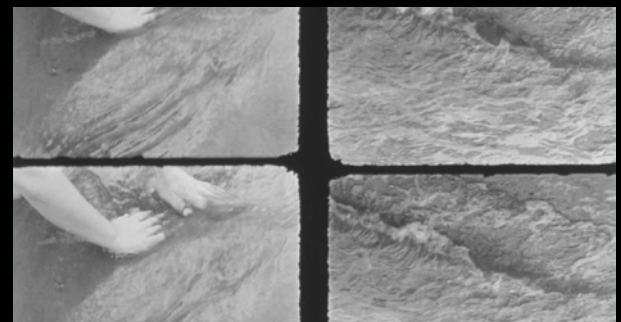
**The Landmarks of Memory**  
Dir. Christina Hajjar, Canada, 2023, 7 min.

A tattoo ritual and hookah session memorializes a pre-war flower shop. After seeing its storefront in archival footage of the Lebanese Civil War, a first-generation daughter seeks information and connection to place.



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

"Homegrown" is an experimental documentary that explores the complicated process of decolonization and reveals how our memory and history are ingrained in our sense of identification.



**sway/pull**  
Dir. Morgan Sears-Williams, Canada, 2022, 5min.

As the ongoing COVID-19 pandemic has contributed to the disappearance of queer spaces across Toronto, "sway / pull" offers a meditation on the erosion of Hanlan's Point Beach in both literal and figurative senses.



**Çâsçaðing €®rOr WinðOws**

**Dir. er n temp3st, Canada, 2021, 20 min.**

"Çâsçaðing €®rOr WinðOws" is a project about love, death, connection, the future, and the afterlife. It is an exploration of artificial intelligence, human consciousness, and embodiment that troubles deeply held convictions about what it means to be alive, to be a person, and to be in conversation with another.



# Porn is So Boring

## **Porn is So Boring**

Saturday March 16 | 10PM

Canada, Denmark, Netherlands, Portugal, USA | 84 min.



In person at Tranzac Club, 292 Brunswick Ave, Toronto, and online at TQFF.ca.

The crack of a whip. Hot breath. Echoing moans. Pressure building inside. Release. Feel yourself immersed in pleasure and exploring the body. Witness the pain, laughter, and delight of beings coming together in intimate connection and communication.







**The Daily Life of Mistress Red**  
Dir. Peshawn Bread, USA, 2022, 10 min.  
"The Daily Life of Mistress Red" is a mockumentary short film about a native dominatrix who empowers herself by whipping apologies out of white supremacist clients.



**Kinbaku-Bi**  
Dir. Diseiye Thompson & En Tze Loh, Canada, 2023, 7 min.

This film explores the intimacy and trust that exists in the bond between a rigger and a bunny in the context of shibari. It explores the connection in bondage outside of the context of gender and sexuality: in this film pleasure is our only idol.



**need**  
Dir. Jonnah Bron, Netherlands, 2023, 15 min.  
"need" is a stylish film about consent, desire, intimacy and experimentation in a world of sexual freedom and safety. People wander through various rooms where they meet, explore and touch one another.



**In Curve Notes\_Stream**  
Dir. Flavia Regaldo, Portugal, 2022, 6 min.  
Flavia Regaldo's film rethinks the body as a critical space and explores tensions of desire in its anti-matter, in the cuts of its lines and curves, in-between the unsaid, and in the intimacy of the pose.



**Priorities**  
Dir. Tamara Lucarini Cortés, Spain, 2023, 18 min.  
Ane and Andrea are having sex while life goes on outside their room, but they want to continue. They don't want to stop now that they are finally together. They kiss and fuck each other until they are spent and help from outside has to come and rescue them.



**Rope Bottom**  
Dir. Polaris Castillo, USA, 2023, 6 min.  
Indigenous queer femme Sylky uses kinky rope play as a tool to process life. Their deep connection with rope allows for a profound journey inwards, creating a strong sense of empowerment and self discovery.



**Cum Over**

**Dir. Kir Siemgumfeldt, Denmark, 2023, 20 min.**

"Cum Over" sensitively and artistically explores masculine sexuality in a queer context. Kevin Kostbar and the flirtatious Mads Sturbation are two men who find each other on a lonely Friday night, and together they go on an unexpected romantic adventure.



**Bound**

**Dir. Biz Young, USA, 2023, 2 min.**

Raneem uses shibari as a way to process pain and desire, and as a vessel to hold all the complicated feelings of being alive. This video explores pain, pleasure, and power through the safe and loving environment of kink.



**Queer Activism from Egypt to Canada: A Study of LGBTQ Arab Muslim Immigrant Experiences in Canada**

Thursday March 14, 12:00 PM - 2:00 PM

**Access Riders: Your Disabled Terms and Conditions**

Thursday March 14, 2:30 PM - 4:00 PM

**Tending and Tenderness: Care and Communion Between Pandemics**

Thursday March 14, 5:00 PM - 6:30 PM

**Authentic Representation of Deaf Queer in Films**

Thursday March 14, 7:00 PM - 8:30 PM

**Did U Know It Helps 2 Talk Abt It?: Queer/Crip/Asian Poetics**

Friday March 15, 3:00 PM - 4:30 PM

**Toronto Living with AIDS: Finding a Future in the Past**

Saturday March 16, 2:00 PM - 3:30 PM

**Disability Justice with Sarah Jama**

Saturday March 16, 7:00 PM - 9:00 PM

**Fight AIDS, Not Arabs: Visions of Care and Collaboration from ACT UP New York to Gaza**

Sunday March 17, 1:00 PM - 3:00 PM

**Trauma-Informed Storytelling**

Sunday March 17, 5:00 PM - 6:30 PM





## Queer Activism from Egypt to Canada: A Study of LGBTQ Arab Muslim Immigrant Experiences in Canada

Thursday March 14, 12:00 PM - 2:00 PM

Watch online at TQFF.ca. ASL available.

This panel will explore the impacts of queer life in Egypt on queer activism in Canada, between the 2011 Egyptian revolution and the raising of the rainbow flag by Sarah Hegazy at a Cairo concert in 2017. Panelists will discuss the stories of individuals seeking asylum in Canada, with a focus on police targeting via social media, highlighting the late Sarah Hegazy's profound impact. The panel will also examine the involvement of the Arab and Muslim community in the recent protests and counter-protests surrounding gender and sexual education in schools, emphasizing the ongoing debate and the dedicated efforts of activists advocating for LGBTQ rights within their own cultural context.

**Alaa Abdelrazek** is an Egyptian film producer, director and writer based in Toronto. He is pursuing his MFA in Film Production at York University and works for the Being Black in Canada film mentorship program. He was a Fulbright scholar at Columbia College Chicago and got his bachelor degree from the American University in Cairo. He has worked with Netflix, Al Jazeera and Doha Film Institute. His works have been selected for many film festivals worldwide including Berlinale, Tribeca and Oberhausen.



**Malak El-Kashif** is a journalist and researcher. Currently, she is the Executive Director at Transat MENA, and her focus is on supporting transgender and non-binary rights. Recognized as the first openly transgender woman in Egypt to face arrest for political reasons, her commitment is to advocate for marginalized communities. In 2020, she initiated legal proceedings against the Egyptian Minister of Interior, hoping to contribute positively by urging the establishment of secure detention spaces for transgender individuals. Her journey in journalism, research, and advocacy, is driven by a genuine desire to foster inclusivity and justice within Egypt and beyond.

**Yousef Ahmed** is an Egyptian-Canadian based in Toronto for over 10 years. He previously worked with Rainbow Railroad on the Middle East and North Africa support team to engage LGBT+ folks from the region seeking asylum. He is currently working as the Community Liaison for the Queer Muslim Network (QMN) of Toronto, a grassroots organization serving 2SLGBTQ+ Muslims in the GTA, many of whom are newcomers and refugees in Canada.



**Rasha Younes** is Interim Deputy Director of the LGBT Rights Program at Human Rights Watch, and has been investigating abuses against LGBT people in the Middle East and North Africa region. Her recent work focuses on state-sponsored digital targeting of LGBT people around the region. She has previously investigated the killings of LGBT people by armed groups in Iraq, arbitrary detention and ill-treatment of LGBT people in Qatar, Egypt, and Saudi Arabia, the systemic discrimination against transgender women in Lebanon, and security forces' crackdown on LGBT organizing in Jordan, Tunisia, and Lebanon.





## Access Riders: your Disabled terms and conditions

Thursday March 14, 12:00 PM - 2:00 PM

Watch online at TQFF.ca. ASL available.

Have you ever asked yourself “how do I take on this work without putting myself in harm’s way?” Then an Access Rider may be for you. An Access Rider is a document that outlines your accessibility needs, and everything you need to not just show up to work, but show up without risking your safety or wellbeing as a sick, Mad, Deaf, and/ or Disabled person. The Access Rider is a rising trend among Disabled workers, and grows stronger as a practice the more commonplace it becomes. Join a workshop primer with the staff of Tangled Art + Disability to learn what an Access Rider is, how to make one, when to use one, and more.



**Sean Lee** is an artist and curator exploring the assertion of disability art as the last avant-garde. His methodology explores crip curatorial practices as a means to resist traditional aesthetic idealities. Orienting towards a “crip horizon”, Sean’s practice explores the transformative possibilities of accessibility as an embodied politic and disability community building as a way to desire the ways disability can disrupt. Sean holds a B.A. in Arts Management and Studio from the University of Toronto, Scarborough and is currently the Director of Programming at Tangled Art + Disability.



**Jack Hawk** resides in Tkaronto, practicing as both Disability arts practitioner and professional astrologer. Since being displaced to Canada in 2013, he has focused his passions on decolonial and disability justice, queer activism, spiritual peer support, museum accessibility and arts services. He currently works within Tangled Arts + Disability in an outreach and projects role. He is also one of few autistic Relaxed Performance consultants within Canada. Having worked with a multitude of museums, galleries and grassroots organizations, Jack operates within the realm of intimacy and community consultation to advance the arts for the marginalized.



**Jet Coghlan** is an Autistic, Queer, Disabled, Mad, Researcher and Performance Artist. They are a Latinex immigrant who is committed to care, sharing this earth that feeds, and combating individualism and all selfish efforts to gain profit from the land. Currently Jet has joined “Beyond the Normative Knot” with Re.Vision, a Centre for Art and Social Justice, and also collaborates with Hamilton Fringe, York University, and McMaster University on projects that forge accessibility for marginalized communities. In addition, they are a consultant and research facilitator for Rainbow Spectrum Pride, and the Centre For Independent Living.



## Tending and Tenderness: Care and Communion Between Pandemics

Thursday March 14, 5:00 PM - 6:30 PM

Watch online at TQFF.ca. ASL available.

In this roundtable, creatives and community workers share gestures and practices of personal and communal care in the face of multiple pandemics. Facilitated by Beau Gomez, this event encapsulates tenderness sustained within a community of artists living with, creating works about, and fostering discourse around HIV/AIDS, notably in relation to cross-navigating COVID or otherwise varying waves of epidemic outbreaks. Through storytelling and presentation of works, it centers perspectives on what it means to sustain oneself in negotiating with HIV realities today, while reconciling with renewed forms of prescriptiveness and hypervigilance. This gathering welcomes dialogue on what it means for us, in solitude and community, to sustain a circle of relations anchored in resilience and radical hospitality.



**Beau Gomez** is a lens-based artist whose practice is informed by ideas, challenges and conversations around cross-cultural narratives, as they relate to positions of queerness and community. His work is grounded in image-making as a conduit between individual and collective experience, giving permission to shared means of learning, nurturing, and renewal. He has exhibited and facilitated community-building practices through various establishments, including Gallery 44, Vu Photo, Artspace Gallery, Reel Asian, Toronto International Film Festival, Asian Community AIDS Services, The 519, and Critical Distance Centre for Curators.



**Lirio Nascimento or Lili**, is an artist, producer and psychologist. His research focuses on the intertwining between art and clinical practice, delving into the connections between artistic expression and mental health. With a multidisciplinary approach, Lili combines visual elements, performances and narratives in her works, seeking to uncover the points of convergence between creative expression and good living. Some of his works have already been published in HIV Howler (2018 and 2021 edition), ARTISHOK and recently in DWA Visual AIDS.



**Beto Pérez** calls himself joto\* and vicho\*\*, and is an artist living and working in the small city of Tlaxcala, Mexico where he organizes events related to HIV culture using art installation, video and performance. His artistic work investigates HIV history beyond the limits of scientific, academic and Western notions of progress. If history is a document, it has to be owned collectively, from poetry, to protest, journals, gardening and more.

\*Joto is a derogatory term in Spanish that has been reappropriated by queer community in Mexico. \*\*Bicho (VIcHo) (Bug) is a form adopted in many countries in Latin America to refer to the seropositive status of people.

+

**Jorge Bordello's** artistic research is interested in the wrinkles between document and fiction, the domestic archive and the national story, the montage of the body and public life. Specifically, he understands audiovisual reclaim as a model of conservation, cataloging and parasitic production. His work has been exhibited in spaces such as the New Museum (New York), Museum of



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## Authentic Representation of Deaf Queer in Films

Thursday March 14, 7:00 PM - 8:30 PM

Watch online at TQFF.ca. ASL available.

Despite the increase of Deaf representation in films in recent years, there still remains very little Deaf queer representation that is authentic, long-lasting, and impactful. This workshop will explore how we can move toward authentic Deaf representation in film that includes not only fully accessible filmmaking process for Deaf cast and staff but also encompassing Deaf cultural values, history, and sign languages, especially for the Deaf queer communities. We will cover an introduction to the Deaf queer community's history and culture. We will then discuss how to make queer film spaces that are also safe spaces for Deaf actors, filmmakers, and crew.



**Alexandra Hickox** is a professional photographer and filmmaker. Alexandra graduated from Ontario College Arts and Design University with a BFA in Photography and also holds an MFA in Film Production from York University. She is the founder of Undivided Productions, one of Canada's few Deaf-led film and videography production companies, and of the Unify Deaf Film Festival (UDFF) which had its first edition in October 2023 in Toronto. She has also worked as an editor, photographer, and actor for numerous television, short film, and feature film projects.



**Carlisle Robinson** is a Deaf Queer Canadian and American comic creator, illustrator, and project manager. They currently reside in Tkaronto working as a Deaf Arts Director for Canadian Cultural Society of the Deaf. They served on the Ontario Rainbow Alliance for the Deaf (ORAD) board for 6 years in various positions including President. Carlisle holds an undergraduate degree from Gallaudet University and an MFA from The Center for Cartoon Studies. Carlisle has worked on marketing, video editing, and graphic design for several Deaf-centric projects.





## Did U Know It Helps 2 Talk Abt It?: Queer/Crip/Asian Poetics

Friday March 15, 3:00 PM - 4:30 PM

Watch online at TQFF.ca. ASL available.

In this collaborative poetry reading and dialogue between Jody Chan and Rob Colgate, we reflect on crip kinship, queer intimacies, and queer/crip/Asian poetics. How often are we told to “just talk about it” as a bridge to care? And yet, how challenging can it be to talk about it, when the “it” isn’t something clean and pretty—chronic illness, psychotic episodes, trauma responses, microaggressions that you can’t quite parse out as racist, ableist, homophobic, or all the above?

What if we understood talking uncensored about our lives as a space of both crip and poetic innovation? That to commit to the mundanities of our embodied lives is to recognize their potential for the extraordinary? This project is one of accountability, of collaboration, of making care tangible, of pushing us to lean on each other through our craft instead of living in fear of burdensomeness.



**Jody Chan** is a writer, drummer, community organizer, and care worker based in Toronto/Tkaronto. They are the author of *sick* (Black Lawrence Press 2020), finalist for the Lambda Literary and Pat Lowther Memorial Awards, and winner of the 2021 Trillium Award for Poetry. They are also a performing and teaching member with RAW Taiko Drummers, an editorial board member of *Midnight Sun Magazine*, and 2023-2024 Artist-in-Residence at the University of Toronto’s Queer and Trans Research Lab.



**Rob Colgate** is a disabled, bakla, Filipino-American poet from Evanston, IL. He edits for *POETRY Magazine* as a reader and *Foglifter Journal* as assistant poetry editor. His writing has received support from MacDowell, Fulbright, the Kenyon Review, and Tin House Scholars. He holds an MFA in poetry and critical disability studies from the New Writers Project at UT Austin; currently, he is a postdoctoral fellow at the University of Alberta and serves as poet-in-residence at Tangled Art + Disability.

# TORONTO LIVING WITH AIDS



## Toronto Living With AIDS: Finding a Future in the Past

Saturday March 16, 2:00 PM - 3:30 PM

In person at Tranzac Club, 292 Brunswick Ave, Toronto. ASL available.

*Toronto Living With AIDS: Finding a Future in the Past* is a roundtable/book launch for an edited volume on the community cable television series *Toronto Living With AIDS (TLWA)*. *TLWA* was distributed on Rogers and MacLean-Hunter cable networks in Toronto from 1990-1991 and consisted of 12 half-hour tapes produced by a diverse array of artists working in collaboration with community organizations. These tapes were visionary collaborations made under the duress of a deadly pandemic made worse by institutionalized homophobia, racism, sexism, and colonization. Returning to these tapes, examining how they were made and the impact they had, demonstrates possible roadmaps for future community-based media collaborations determined to save our own lives. This event features surviving contributors to the series and researcher/book editor Ryan Conrad. The book itself features a research essay, interviews with surviving contributors to the series, and reflections on each tape from contemporary artists and activists. The book is a co-publication between Vtape and Public Books.



**Ryan Conrad** is an activist, artist, and teacher living in the Outaouais. He has been doing activism, researching, writing, and making films about HIV/AIDS for nearly two decades. His edited volume on the Toronto Living With AIDS community cable television series comes out of a multi-year collaboration with Vtape and Archive/Counter-Archive. This work, and all his other work is archived online at [faggotz.org](http://faggotz.org).



**Kaspar Jivan Saxena**, AOCA, is an independent video/animation director, visual storyteller, photographer, curator and scholar who has received television, theatrical, university and grassroots screenings around the world since 1989. Kaspar has also been researching topics related to the visual histories of mythical creatures and monsters since 1994 for an ongoing multiplatform creative research archive project and is currently completing a Master's thesis/graphic novel on extreme monster imagery in pre-modern Europe.



**Darien Taylor** has been living with HIV since the late 1980s. She was one of the founders of Voices of Positive Women, a provincial health organization led by and for women living with HIV. Her films and publications include *Positive Women: Women Living with AIDS*, *Voices of Positive Women*, and *Virus Queen*. Darien has also been involved in HIV work with organizations such as AIDS ACTION NOW!, the AIDS Committee of Toronto and CATIE, Canada's HIV information source. She has received recognition for her work as a recipient of the Queen's Diamond Jubilee Medal.



**Ian Iqbal Rashid** is an activist, poet, and filmmaker. Notable work includes writing and co-executive producing the Peabody and Canadian Screen Award-winning comedy *Sort Of* writing the BAFTA-winning drama *This Life*, and directing critically acclaimed Sundance films *Touch of Pink* and *How She Move*. Ian is currently adapting Nobel winner Abdulrazak Gurnah's *Afterlives* as a UK-German TV series. Accolades include the Writers Guild of Britain Award for TV Writing, the Aga Khan Excellence in the Arts Award, and the UK Film Council's Breakthrough Brit Award. Literary contributions include *Black Markets*, *White Boyfriends*, an award-winning poetry book. He co-founded and directed the inaugural Desh Pardesh, Canada's pioneering South Asian arts festival.





## Disability Justice with Sarah Jama

Saturday March 16, 7:00 PM - 9:00 PM

In person at Tranzac Club, 292 Brunswick Ave, Toronto. ASL available.

Disability justice can teach us not just about one particular group, but also about how society understands and discards those who are deemed to have less values in our community. Through the lens of disability justice, nationally renowned activist Sarah Jama will exemplify assumptions about how society is structured, how those assumptions shape institutions and policies, and how society can be changed in the context of Ontario. This presentation will explore disability justice as the antithesis to capitalism. Jama will note examples that include disability theory, the historic links between disability and slavery, critiques of the medical industrial complex, disability justice and abolition, ableism and the climate crisis, failed public health responses, sex and disability, and the links between white supremacy and ableism. Understanding these topics will equip us with the tools to begin to imagine the possibility of a world where disabled people are truly free and equal.



**Sarah Jama** is an Independent Member of Provincial Parliament for Hamilton Centre. Jama's community work spans over a decade in Ontario and beyond, and includes running intersectional leadership, education, and civic engagement programming for youth, starting grassroots organizations for different social inequities, including food insecurity programming, and championing anti-oppression initiatives in her communities. Prior to being elected, Jama was a sessional faculty member at McMaster University, and the Executive Director at the Disability Justice Network of Ontario. A well-known changemaker, Jama amplifies and creates spaces for young people by promoting skill building, knowledge sharing, and introductions to community organizing.





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FIGHT AIDS, NOT ARABS

**Fight AIDS, Not Arabs: Visions of Care and Collaboration from ACT UP New York to Gaza**

Sunday March 17, 1:00 PM - 3:00 PM

Watch online at [TQFF.ca](http://TQFF.ca). ASL available.

Over the last 30 years, LGBTQ+ activists have been arguing that the United States should be spending its resources to “Fight AIDS, Not Arabs.” Specifically, in 1991, the HIV activist group ACT UP protested in Grand Central Terminal and on the CBS Evening News that the United States should be investing money to save the lives of people dying from HIV, not launching a war in the Persian Gulf. Throughout the first years of the COVID-19 pandemic since 2020, and again during the war on Gaza in 2023, some of the very same ACT UP activists organized to try to force the U.S. spend more money on infectious disease, instead of on policing Black people in America and dropping bombs on Arabs in Palestine. Speaking from lessons learned writing his book *The Viral Underclass*, writer and scholar Steven W. Thrasher will speak about how AIDS activism has taught him that a world without HIV, COVID, or m-pox is only possible in a world without war and policing.



**Steven W. Thrasher**, PhD holds the inaugural Daniel C. Renberg Chair at Northwestern University and is a faculty member of the Institute of Sexual and Gender Minority Health and Wellbeing. A former staff writer for the *Village Voice* and the *Guardian*, his writing has been published by the New York Times, Atlantic, Esquire, the Journal of American History, and in many scientific journals. His debut book *The Viral Underclass: The Human Toll when Inequality and Disease Collide* was published in 2022 to wide acclaim, and was a longlist finalist for the Pen/America John Kenneth Gailbraith Award for Excellence in Nonfiction and the Andrew Carnegie Medal for Excellence in Nonfiction Literature and, won the POZ Award for Best Depiction of HIV/AIDS in Literature. He holds a BFA in film/television production and a PhD in American Studies from New York University.



## Trauma-Informed Storytelling

Sunday March 17, 5:00 PM - 6:30 PM.

Watch online at TQFF.ca. ASL available.

Trauma-Informed Storytelling is an interactive workshop that will outline trauma-informed filmmaking practices with a focus on how resistance, reconciliation and justice can actively contribute to storytelling. Topics will include: basic outline on the various types of trauma and how they manifest, how to build on-set environments that focus on harm-reduction, working with crew, actor/director relationships and somatic rehearsal techniques, conflict resolution, interview best practices, responsible and ethically-sound writing practices and more. The workshop will be broken up into three parts, each intermission will feature spoken word performances by Tamil/Sinhalese diasporic poet Gitanjali Lena.



**Maya Bastian** is an award winning filmmaker and artist with roots in conflict journalism. Her work has been supported by Netflix, HBO, UN IOM, CBC and the Canadian Film Centre. She has taught storytelling in countries around the world, with a particular focus on post-conflict zones and refugee camps. She is the founder of the X-Wave Workshop series for BIPOC filmmakers at Trinity Square Video and sits on the board of Art With Impact. Her work frequently explores the trauma related to displacement and migration.



**Gitanjali Lena** is a Tamil / Sinhalese diasporic writer and performer living in T'karonto. They co-founded the Teardrop Collective for South Asian queer and trans theatre artists. *Leopards & Peacocks*, a Tamil queer comedy, is their first play. They have been published in *Fireweed Feminist Quarterly*, the *Whose Your Daddy Queer Parenting Anthology*, *Parallel Tracks 2.0*, *Hir Magazine*, and the *Maza Collective Digital Anthology*. *Ghosts Don't Need Passports*, a multimedia installation, was shown at Summerworks Lab 2022. Gitanjali attended the Stratford Research & Development Lab in 2019, and the Banff Centre Poetry Residency in 2023.





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