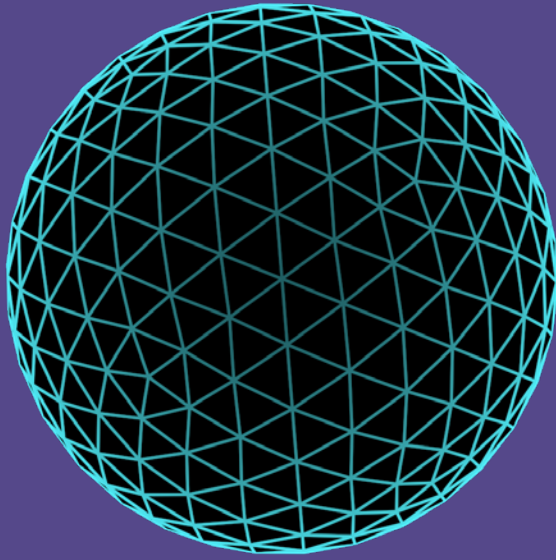


# TQFF

A group of diverse Black people, including men and women, are posed inside a large, clear tent. They are dressed in a variety of styles, from casual to more formal or theatrical. Some have floral accessories in their hair. The background shows a lush green landscape visible through the tent's fabric.

Queer Emergencies  
March 25—April 25, 2021



Cover Image: "This is For Us, Shanel Edwards," USA, 2019.

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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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:

- to exhibit queer independent and experimental film/video art;
- to support the production of alternative queer film and video art through community based arts education;
- to foster community development and engagement by making our programming accessible to all;
- to decolonize artistic and curatorial practices and advocate for decolonizing queer art and activism in particular; and
- 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.**

It would be an understatement to say that the past year has been a difficult one. From continued struggles to protect Indigenous land and sovereignty to a global pandemic, a housing crisis, and continued anti-Black violence, to murder hornets and US election turmoil: we are all carrying more grief, sorrow and anger than we might normally. As a festival, we felt that it was important to recognize and address the moment we are in, and the lack of queer, trans\* and Two-Spirit voices present. It was with this in mind that we decided our theme this year would be Queer Emergencies.

Queer, Two-Spirit, and trans\* identities are often framed as having one major complicating factor or crisis: whether or not to be “out” (and to whom). It is an old trope: a person feels conflicted and unhappy because of their gender or sexuality, this can only be remedied by confessing that they are different, and then all other conflicts in their life will magically resolve! But just because it is oft-repeated doesn’t make it true. As queer, Two-Spirit, and trans\* people, we know our lives and communities are more nuanced and rich than this. We know the ways we have been impacted by this past year, by this past decade, by this past century, by our bodies, by our race, by our economic status, by acute personal emergencies, and by global tumult. This is what we mean by Queer Emergencies.

But we aim to do more than hold space for hardship. At the heart of our program, there are stories of resistance, joy, and love. Because we are still here, despite it all, and this is worth celebrating.

At Toronto Queer Film Festival, our purpose is to serve the LGBTQ2S+ community by focusing on experimental time-based media that challenges and expands social, political, and artistic conventions. We cherish and take pride in building a strong community of nurturing individuals. That has never been truer than right now. As the situation around COVID-19 continues to evolve, our highest priority has always been the health, safety, and well-being of our communities, families, donors, supporters, volunteers, and staff.

As we continue to operate and actively serve our communities through this difficult time, our communities' and team members' health and safety remain our top priority. Toronto Queer Film Festival has provided a pivotal service to queer, trans and Two-Spirit voices for the last 5 years. We want to assure you that we will continue to be here for you during this uncertain time.

Through the support of staff, volunteers, and key stakeholders we were able to quickly adapt and pivot to the changing world around us.

- Our 2021 Festival and symposium has converted to an online event.
- Our Programming, curatorial work and workshops have all transitioned online via our website, zoom interactive panels and using an accessible user interface, with options for closed captioning, ASL, Audio descriptors (where applicable)

Since making the decision to transition to an online model in April 2020, all of our screenings, panels, programming, and workshops are exclusively available on **[torontoqueerfilmfest.com](https://torontoqueerfilmfest.com)**

Thank you again for your support and anticipated patience as we get through this together. Because at the end of the day, we are still here and we are still queer!

## Attend

All events are Pay What You Can (suggested \$20). No one will be turned away due to lack of funds.

Tickets can be purchased online at [torontoqueerfilmfest.com](https://torontoqueerfilmfest.com)

## Support

To support the festival, please consider becoming a donor.

All donations are helpful in empowering our communities and to help us run the festival successfully, to make it accessible whilst paying artist fees above the minimum standard.

Full festival and symposium passes are priced on a sliding scale basis and all-access passes start at \$20 each.

We understand that accessing culture is not always financially viable and we would never want our audiences to miss out on programming and workshops due to lack of funds.

Therefore your donation will allow us to keep our programming on a sliding scale basis, and accessible to all.

We are all in this together, for you, by you!

Become a Donor (For every \$20 donation made, you get a free all access pass!)

If you choose to place a bulk order, please contact us at [info@torontoqueerfilmfest.com](mailto:info@torontoqueerfilmfest.com) and we will be happy to discount your tickets.

No one turned away for lack of funds, we cannot wait to host you!



**Kami Chisholm**

Artistic Director

**Sharlene Bamboat**

Director of Operations

**Jess Murwin**

Lead Programmer

**Adil Mohammed**

Programming Coordinator

**Anastasia Akulinina**

Industry Programmer

**Jonathan Petrychyn**

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**Kai Joseph**

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**Cecilio Guillermo A.S. Escobar**

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**Ben Romvari**

Web Developer and Web Designer

**Ali El-Darsa**

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Bookkeeper

**Kaitlin Blanchard**

Board Member, Grants and Governance

**Jorge Lozano**

Board Member

**Jaene Castrillion**

Board Member

## Funders



Canada Council  
for the Arts

Conseil des arts  
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ONTARIO ARTS COUNCIL  
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## Partners



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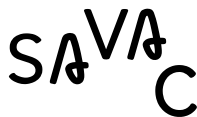
Canadian Filmmakers Distribution Centre

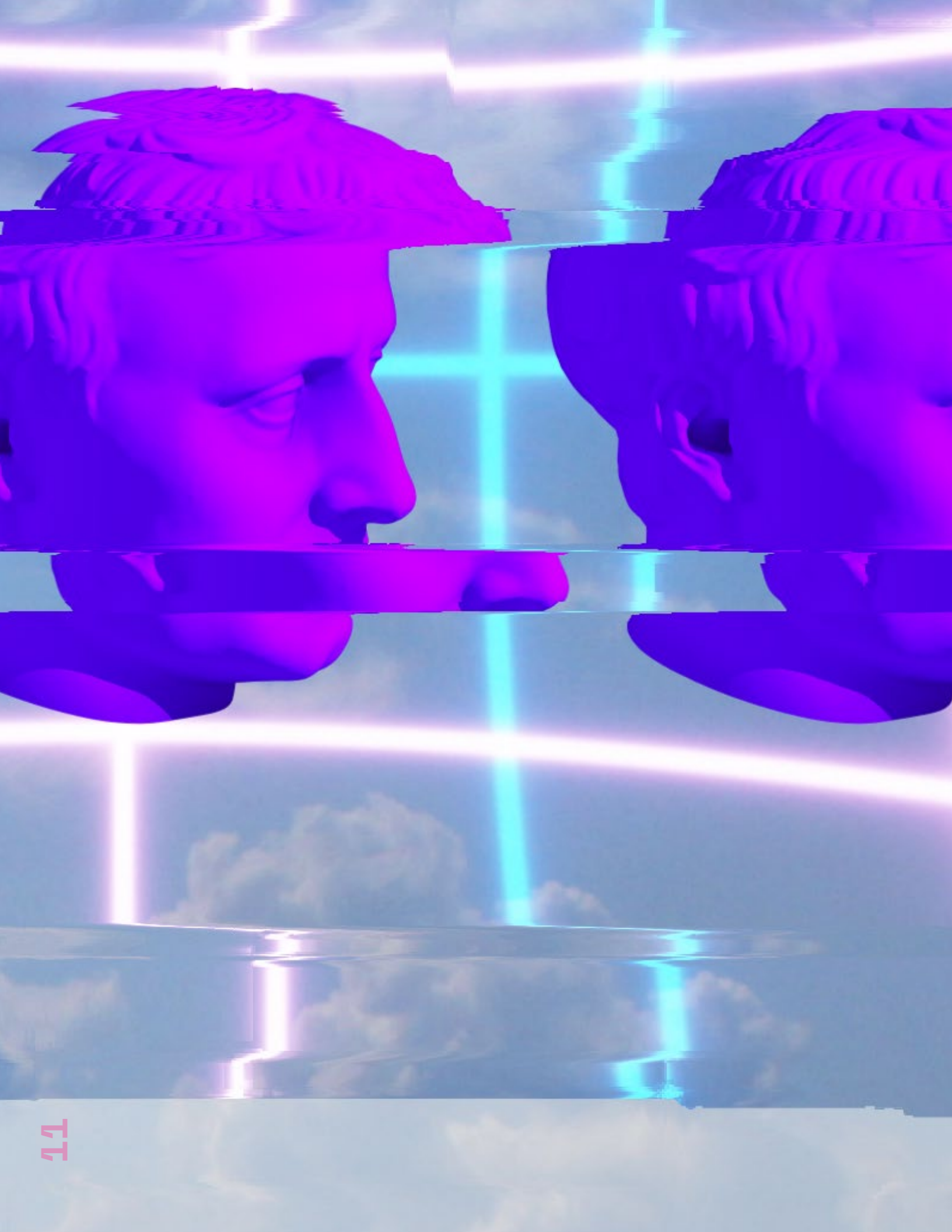
**buddies**  
IN BAD TIMES THEATRE



THE ARQIVES  
Canada's LGBTQ2+ Archives

AV archive  
counterarchive

































	Thursday, March 25	Friday, March 26	Saturday, March 27	Sunday, March 28
Afternoon			<p><b>Canada Media Fund: Funding 101</b></p> <p>02:30 PM TRT: 60 min  </p> <p><b>Still, Here**</b></p> <p>4:00 PM TRT: 53 min </p> <p><b>In Conversation with B.G-Osbourne</b></p> <p>5:00 PM TRT: 45 min </p>	<p><b>Bannock, Bingo &amp; BFFs' Kinship Event</b></p> <p>4:00 PM TRT: 120 min</p> <p>This event is intended for Indigiqueer/Trans/2S</p>
Evening	<p><b>Queer Emergencies</b></p> <p>6:00 PM TRT: 40 min </p> <p><b>Long Time Comin'</b></p> <p>7:00 PM TRT: 53 min </p> <p><b>In Conversation with Val Bah</b></p> <p>8:00 PM TRT: 45 min  </p>	<p><b>Mundane Crises</b></p> <p>7:00 PM TRT: 80 min </p> <p><b>Ruptures</b></p> <p>9:00 PM TRT: 73 min  </p>	<p><b>Hostile Territories</b></p> <p>7:00 PM TRT: 70 min </p> <p><b>Porn is So Boring*</b></p> <p>9:00 PM TRT: 75 min </p>	<p><b>This is Where we Find Ourselves</b></p> <p>7:00 PM TRT: 82 min </p> <p><b>What we Do After</b></p> <p>9:00 PM TRT: 53 min </p>

\* Premieres on [Pinklabel1.tv](http://Pinklabel1.tv) and screens subsequently until April 25<sup>th</sup> on [torontoqueerfilmfest.com](http://torontoqueerfilmfest.com)  
 \*\* Premieres on [CFMDC.tv](http://CFMDC.tv) and screens subsequently until April 25<sup>th</sup> on [torontoqueerfilmfest.com](http://torontoqueerfilmfest.com)

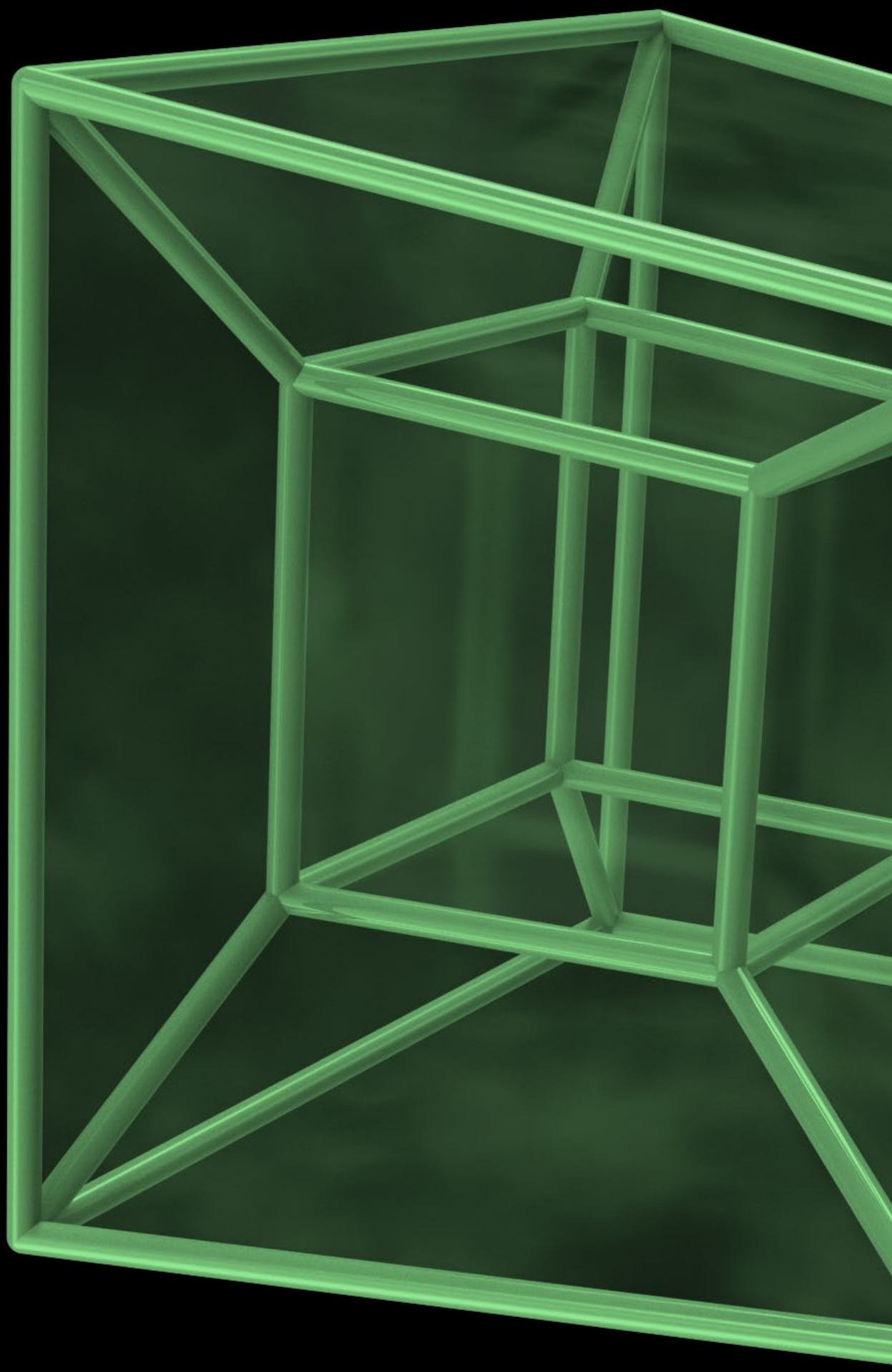


	Friday, April 23	Saturday, April 24	Sunday, April 25	
Afternoon		<p><b>Queering in the Midst of Chaos</b></p> <p>02:30 PM TRT: 60 min</p> <p>   </p> <p><b>COVID Era Documentary Production Workshop</b></p> <p>4:00 PM TRT: 90 min</p> <p>   </p> <p>Digital Film Market will be taking place at various times throughout the symposium weekend. By registration only.</p>	<p><b>Body-Territory</b></p> <p>03:30 PM TRT: 60 min</p> <p>   </p> <p><b>In Conversation with Dean Spade</b></p> <p>5:00 PM TRT: 60 min</p> <p>   </p> <p>Digital Film Market will be taking place at various times throughout the symposium weekend. By registration only.</p>	
Evening	<p><b>In Conversation with Neema Githere</b></p> <p>6:00 PM TRT: 60 min</p> <p>   </p> <p><b>Diasporic Contemporaries</b></p> <p>6:30 PM TRT: 60 min</p> <p>   </p>	<p><b>Queering the Web</b></p> <p>6:00 PM TRT: 60 min</p> <p>   </p>		



Long Time Comin' / Dionne Brand / Canada / 1993

Feature Presentation



TQFF is honoured to present this classic Canadian documentary directed by Dionne Brand and produced by the National Film Board. We felt it was important to revisit *Long Time Comin'* as part of our Queer Emergency programming for the ways that the film treats race and social justice. The continued prevalence of anti-Black violence and racism seen this past year is a grim reminder of how much work still must be done to dismantle systems of oppression.

The original NFB synopsis for *Long Time Comin'* (dir. Dionne Brand) reads: “There is a cultural revolution going on in Canada, and Faith Nolan and Grace Channer are on the leading edge. These two African-Canadian lesbian artists give back to art its most urgent meanings--commitment and passion. Grace Channer’s large and sensuous canvasses and musician Faith Nolan’s gritty and joyous blues propel this documentary into the spheres of poetry and dance. *Long Time Comin'* captures their work, their urgency, and their friendship in intimate conversations with both artists.”

Missing from this synopsis, however, is the way Nolan and Channer candidly discuss race, social justice, gender and sexuality as being at the heart of their work. Perhaps this would have been seen as “too edgy” for the National Film Board at the time. But its absence seems very dated, especially given that the way these two women discuss these subjects feels very contemporary. As much as the World has changed since the film’s release in 1993, the fact that these conversations still feel so familiar pushes us to question if the “cultural revolution” promised in the original synopsis of the film really did ever materialize.

Nolan and Channer make very dynamic subjects, no doubt helped by Brand’s undeniable sense of rhythm and language. While the promised cultural revolution might have not yet arrived (or maybe it is still ongoing), this film and the ideas it breathes life into are still very potent. *Long Time Comin'* is a love letter to queer black femininity, art-activism, and social justice, and not to be missed.



**Long Time Comin' / Dionne Brand / 1993, 53 min, Canada**

There is a cultural revolution going on in Canada and Faith Nolan and Grace Channer are on the leading edge. These two African-Canadian lesbian artists give back to art its most urgent meanings--commitment and passion.

Grace Channer's large and sensuous canvasses and musician Faith Nolan's gritty and joyous blues propel this documentary into the spheres of poetry and dance. *Long Time Comin'* captures their work, their urgency, and their friendship in intimate conversations with both artists.

Dionne Brand is a renowned poet, novelist, and essayist. Her writing is notable for the beauty of its language, and for its intense engagement with issues of social justice, including particularly issues of gender and race. Her writing has won the Governor General's Award for Poetry, the Trillium Prize for Literature, the Pat Lowther Award for Poetry, the Harbourfront Writers' Prize and the Toronto Book Award. She has published eighteen books, contributed to seventeen anthologies, written dozens of essays and articles, and in the 1990s made four documentary films for the National Film Board, including *Long Time Comin'*.





**Canada/USA/ Australia, 57:41 | Tags: Youth, COVID-19, Protests, Dance, Disability**

This program focuses on queer and trans people navigating emergencies from the past year, many in small, private ways. These glimpses into other people's homes, minds and bodies remind us of what we have in common - allowing us to connect through isolation, illness, protests and lockdowns.

Throughout 2020, TQFF commissioned filmmakers to make short works on the subject of Queer Emergencies. Five of these films are included in this program: Foreign Ages, breaking up is hard to do, Love-Grief, What Kind of Help and Time is Running Out.

Image: 'Breaking Up is Hard To Do,' Sabine LeBel, Canada, 2020.



**still (Nathan Hauch, 2020, 03:29, Canada)**

A meditation on holding on in isolation, “still” touches on the anxiety of having one’s partner be vulnerable to the virus as an essential worker. Focusing on the personal and the intimate, the filmmaker draws our attention to the ways things were already beginning to change in April 2020, during the first lockdown in Ontario.

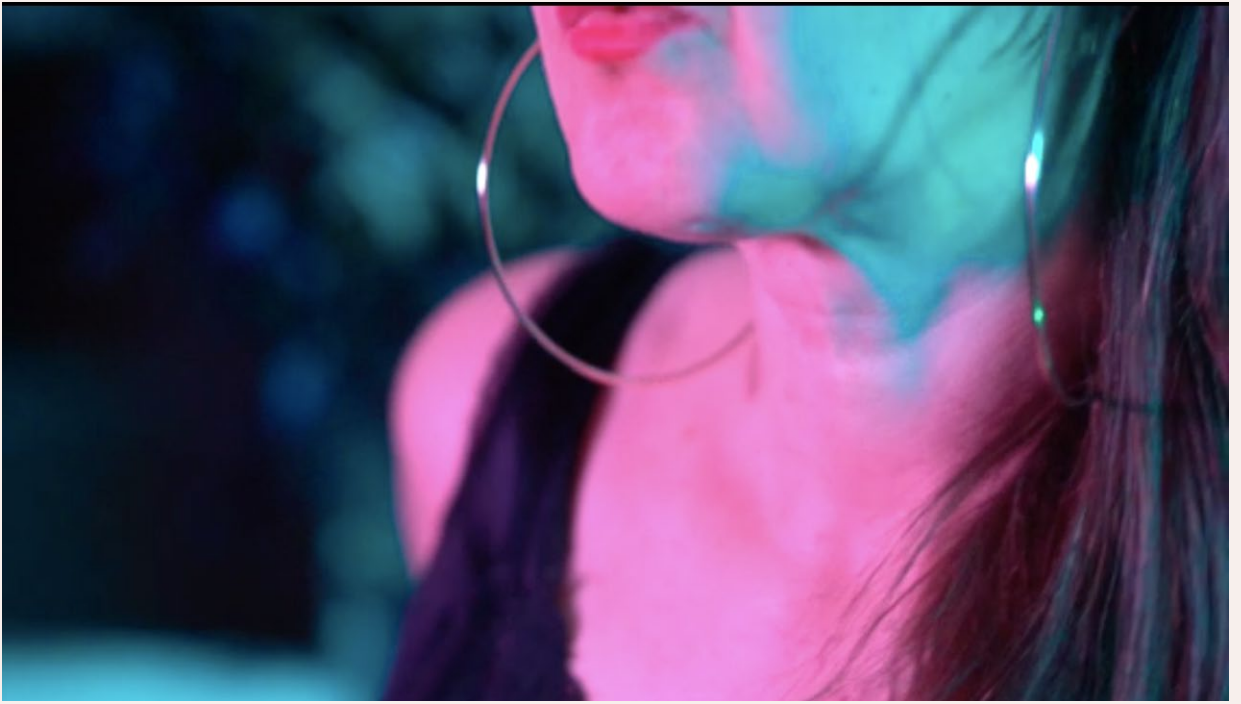
Nathan Hauch (he/him) is a cripqueer poet and filmmaker. A proud member of the Ottawa Queer Arts Collective and an Associate Member of the League of Canadian Poets. “still” is the first of three video poems on the COVID-19 pandemic, followed by “sway” and “slip.” In 2017, he released his first visual poem, “the art of the morning ,” a celebration of the joy disability can bring. It opened the Ottawa-Canadian Film Festival in 2018.



### **Foreign Ages (Sally Cinnamon, 2020, 07:29, Canada)**

An epistolary experiment in presenting fractured consciousness as a complex partial seizure (in which one stays awake but in an altered state) blurs life spontaneously. Shot in dystopian, claustrophobic Toronto on super 8mm and an iPhone, “Forein Ages” is a young woman’s quick clip at a life interrupted. Action and music, synced with collages of 35mm photographs and intertitles, capture the experience of recognizing oneself despite fear. This type of seizure can cause *deja vu* as well as *jamais vu* (the inability to recognize what is familiar to you). The film depicts the director’s experience of the seizure from the inside rather than the outside.

Sally Walker-Hudecki (a.k.a. Sally Cinnamon) is a filmmaker, drummer, and business development manager from Toronto. She has worked at Yowza Animation Corp since 2012 with clients such as Warner Bros, Netflix, Nickelodeon, Technicolor, NBCUniversal, and more. She has directed several experimental shorts programmed throughout North America and has been commissioned to direct music videos for bands such as The Kills, Kathleen Hanna’s The Julie Ruin and locals CATL. In 2018, she completed the PIX Film Gallery/LIFT Studio Immersion Program. She’s the proud recipient of the Aron Avraham Tanny Award for Cinema Studies (2020-21).



## **breaking up is hard to do (Sabine Lebel, 2020, 05:46, Canada)**

Breaking up a 20-year lesbian relationship sucks. Doing it during COVID 19 is worse. Living alone in the space you made as a couple during the red phase of the pandemic feels like a queer emergency. Following in the maritime kitchen party tradition, the director processes some of her complex and inescapable feelings in this solo pandemic dance video. Things can only get better... right?

Sabine Lebel is an educator, researcher, artist living in Fredericton, New Brunswick with her two cats. She has been making short videos on queer themes since 1999. Her work often deals with difficult emotions like revenge, loss, anxiety, and remorse. With Casey Burkholder, she co-founded the Fredericton Feminist Film Collective in 2017. They are a collective of artists, creators and activists, who make, screen, and talk about works by and for queers, trans folks, & women from an intersectional feminist position.





## **Love-Grief (Jasmine Noseworthy Persaud, 2020, 04:40, Canada)**

“Love-Grief” is a short, personal film about touch relationships during the COVID-19 pandemic. The hyphen between love and grief represents how these two emotions are intimately connected and make room for each other even when in tension throughout life’s ebbs and flows. The film aims to reflect the synchronicities and incongruences between the sensory experience of the artist’s body/mind and the altered temporality of this period in time, the “quarantimes.” The film explores disabled body wisdom, nonbinary femme adornment, and survivor’s intuition.

Jasmine Noseworthy Persaud is a chronically ill and coolie diasporic digital media artist living as a settler in Tkaronto. Their creative work seeks to create breathing space for survivors and queer, disabled, racialized populations. They draw heavily from queer crip care, embodied experience, and neurodivergent magic. Through filmmaking, they are particularly interested in drawing connections between micro and macro levels of intimacy, interdependence, and



### **Her & Her (Jade Anouka, 2020, 12:53, UK)**

Her & Her have been seeing each other for a few months now and are both very much in love. But they have just moved into Her small one-bedroom flat and of course, she's brought the dog! Suddenly Her home is their home and the realities of their differences come to full view: different backgrounds, cultures, upbringings, rules.

Both British. Both women

. One black.

One white. Follow them on their journey seeing just how their differences can complement each other.

Jade Anouka is an award-winning actor of TV, film and theatre, starring in such shows as *His Dark Materials* on HBO and the all-female Shakespeare Trilogy in the West End and *St Ann's Warehouse* in New York. She is also a poet and writer. This is her directing and screenwriting debut.



## **What Kind of Help (Amanda Kindzierski, 2021, 06:45, Canada)**

“What Kind of Help?” follows a woman as she struggles through her isolated days trying to cope with the pressure of a pandemic lockdown as an extrovert. This new confined life is difficult for her, and she calls for help. Will she end up getting an answer?

Amanda is an indigenous lesbian writer/director, identifying as Two-Spirited, from Winnipeg, Manitoba. A graduate of the Academy of Broadcasting, as well as the National Screen Institute’s Indigenous Voices and Indigidocs programs, Amanda is working at sharing her perspective with a wide range of people through art. “I was born a storyteller with the love of the medium of movies”.





**Time Is Running Out, (Lea Marinova, 2021, 06:25, Canada)**

“Time Is Running Out” is a short personal film, inspired by the director’s correspondence with a close family member. The film is a meditation on the obsession that this exchange provoked. The director uses the motif of repetitiveness to evoke the feeling of their own invasive thoughts, and the agony of being stuck in them. Some queer emergencies don’t happen suddenly, but build over time. True to the director’s experience, this repeated verbal violence grows to become unbearable.

Lea Marinova is a filmmaker and artist, based in Tio’tia:ke (Montreal). Born in Bulgaria, she immigrated to Canada in 2008. She graduated with a double major in film production and anthropology from Concordia University, and her first films were very well received, screening at festivals around the world. She is currently working on her first feature-length documentary, Agent Dynamo, which won first place at the Cuban Hat Pitch at RIDM Montreal’s International Documentary Festival and is funded by SODEC and CALQ. Her latest work, A Pea’s Journey, was released on CBC Gem in October 2020.



## **Masks for Masc (Patrick J. Reilly, 2020, 01:30, USA)**

A satirical look at toxic masculinity, examining practices of avoiding masks as well as unhelpful norms of Gay male sexual culture. A flannel-clad man's man makes a persuasive case as to why donning a mask is the height of virility.

Patrick J. Reilly is a comedian from Brooklyn, NY. He is the co-creator of *Great Frontier: A Poorly Researched Musical About Lewis And Clark*, which debuted at the 2017 NY Theatre Festival's Summerfest and completed a nearly successful two-week run right here in The PIT Loft in 2018. Patrick has performed at the New York City Sketch Fest, Philly Sketch Fest, Cinder Block Comedy Festival, The Devil's Cup Festival, and Montreal Sketchfest. He makes videos on YouTube that you can see at [NotPatReilly.com](http://NotPatReilly.com).

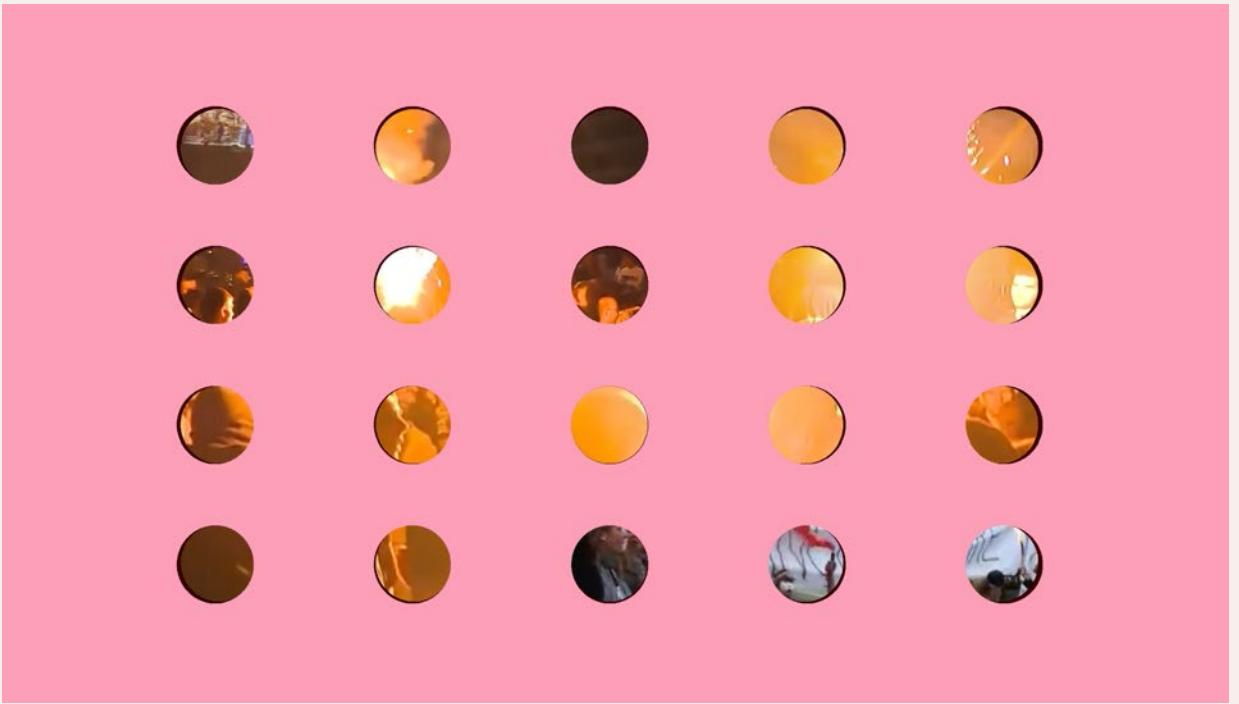


**All the Colours (Pippa Samaya, Tara Jade Samaya, 2020, 03:18, Australia)**

A married couple endeavour to negotiate their shared space during the COVID-19 lockdown in Australia. One a dancer, one a filmmaker; they bring us inside their rollercoaster of a new normal in strange times.

The Samaya Wives come together in life and in creation to explore the many colours and tones of what it means to be alive on this earth and reveal the innate one-ness that ultimately links us all. To bring a voice to the voiceless, to shed light in dark spaces, to empower and to inspire, The Samaya Wives strive towards equality, wisdom, compassion and authentic connection. One part dancer, one part photographer, an artistic medium is found between the two that brings a visual expression to the internal world of human emotion.





## Hope (Wrik Mead, 2019, 04:45, Canada)

Hope looks at the global push back on the civil liberties of the LGBTQ community. A kaleidoscope of anti-gay protests captured and posted on the internet almost always erupt into violence. From the chaos comes hope which is the lasting message of the film and the pursuit for a better future.

In 2013, Wrik Mead launched his first UK solo show, an installation titled Draw the Line, at PayneShurvell Gallery in London. His most recent films, Outcognito and Broken Relationship have won awards at the 57th Ann Arbor Film Festival and the 40th Black Maria Film Festival. In 2005, Wrik received his MA Fine Arts at Goldsmiths, University of London. He currently lives in Toronto and teaches in the Experimental Animation Department at OCAD University.



**Where I am (Christine Wu, 2020, 04:43, Canada)**

Someone once said, “Hong Kong is like a river—whatever point in time you called it home, it will never be the same when you return.” Home and displacement can hold varying weights for members of different diasporic-settler communities. From what place(s) do you move through the world? “Where I Am” considers the filmmaker’s shifting relationship to Hong Kong, as someone who is now observing the changing city from afar.

Christine Wu is a Hong-Kong born filmmaker and media artist living on the territory of the Williams Treaties First Nations (Whitchurch-Stouffville, Ontario). She creates from a place of self-compassion, reflecting an ongoing process of self-education about systemic injustice, healing and collective liberation. Christine recently completed her BFA in Film Production at York University. She was one of four artists chosen to create for PostScript, an online series exploring access, disability, and digital publishing through October 2020.



## **Still Alive (Moe Yang, 2020, 02:33, Canada)**

Still Alive is a personal visual diary shot in April 2020. The director, Moe Yang, describes this period as one where she was in survival mode personally and creatively. The film offers its audience a moment of pause to reflect upon the times we are living through.

Moe is a Japanese-Taiwanese photographer and filmmaker from Vancouver, the traditional, ancestral, unceded lands of the hən q əmin əm -speaking Musqueam, Squamish and Tsleil-Waututh peoples. Moe's debut short film, John Dub: Life Goes On (2017) premiered at the Vancouver Queer Film Festival and screened at the Vancouver International Film Festival. In her work, Moe is interested in exploring how storytelling can (re)shape time, identity and the unknown. She is currently working on her next short documentary, Kikkake, an anthology of Japanese Canadian memories

**Canada/USA/South Africa/Philippines, 1:11:12 | Tags: Youth, Immigration, Indigenous, Asexuality, Domestic Abuse, Transgender**

Not every crisis happens on a global scale. Sometimes the sharpest wounds are inflicted by seemingly small setbacks or deceptively everyday indignities. The most keenly felt agony can come from the routine. This program focuses on the quotidian: stories of queer people in all too familiar circumstances.

Image: "Waiting," Erum Khan, Canada, 2019.

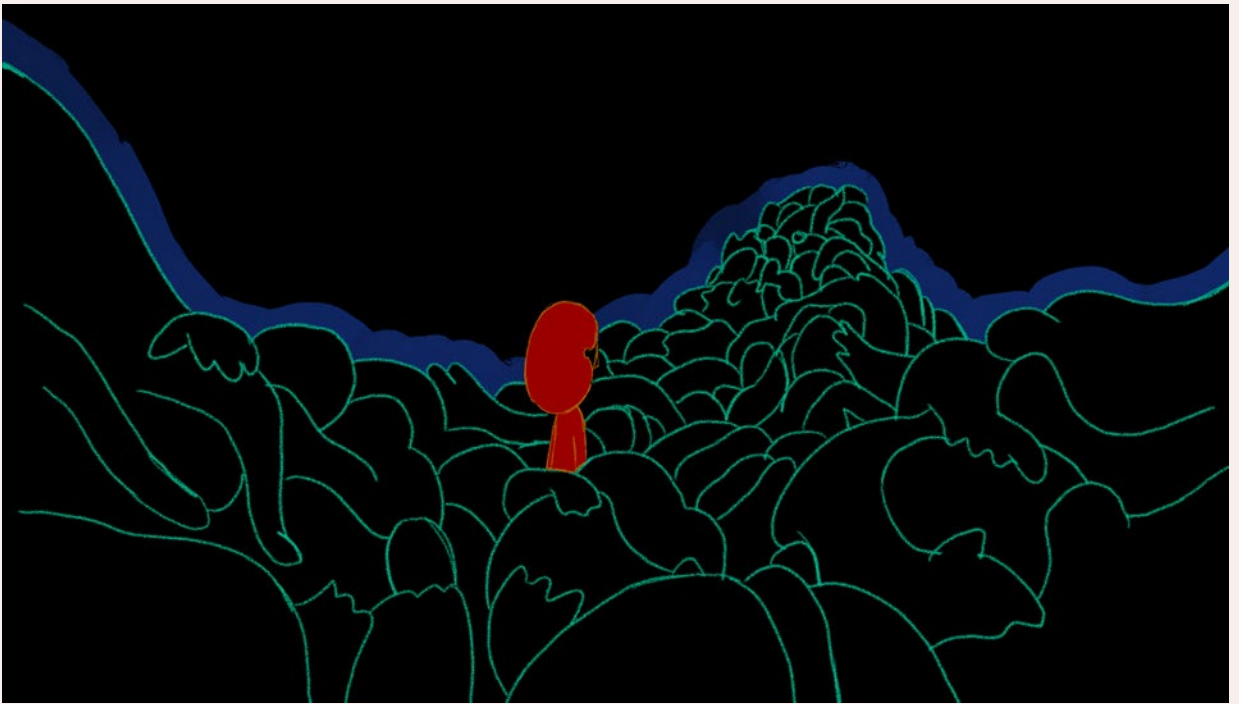




**Waiting (Erum Khan, 2019, 11:17, Canada)**

A young gender non-conforming woman journeys to visit her grandmother. What transpires between the unsaid and silence propels into a prolonged moment of tension and desires for connection. A beautiful and subtle look at a family divided.

Erum Khan is a performer, film and theatre-maker, and curator. She holds a BA in Sociology from the University of Toronto. She is the recipient of the 2019 Buddies In Bad Times Theatre Queer Emerging Artist award. She is currently a playwright with Nightwood Theatre's Write From The Hip program and a co-facilitator of the TD Emerging Creators Unit at Paprika. She works in the programming department at Inside Out and Rendezvous With Madness Festival, and was the 2017 Festival Programming Intern at TIFF. She is committed to creating space for youth to access and engage with the arts.

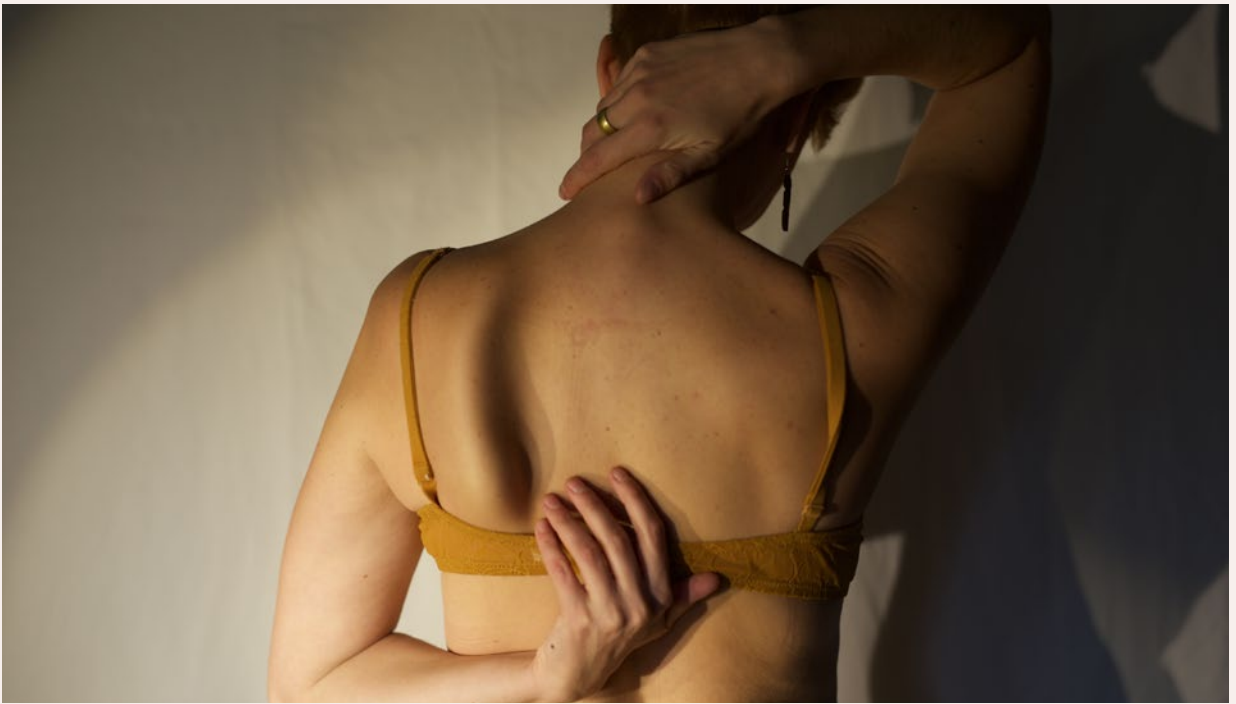


## **Something Else (Élodie Roy, 2019, 03:56, Canada)**

As she walks back home, a young asexual woman is confronted with a hypersexual environment promoting a unique model of intimacy in which she doesn't feel represented. The lack of asexual representation in media and the prejudices around this identity makes her feel invalid. She longs for a space to be safe and accepted.

Élodie Roy is a queer animator from Montreal. She is a recent graduate student of Concordia University's Bachelor of Fine Arts in Film Animation. She is interested in topics around sexuality, and more specifically, themes that address sexual and gender diversity. She is currently finishing her certificate in sexology at Université du Québec à Montréal and is planning to continue exploring these themes in her future projects.





**Métis Femme Bodies (Chanelle Lajoie, 2019, 05:52, Canada)**

“Métis Femme Bodies” is an exploration into the experiences of what has become a repressed identity in both Indigenous and femme forms. “Métis Femme Bodies” aims to offer visibility and voice to those who have been denied such luxury to accurately represent themselves and correct misleading narratives imposed by greater power structures.

Chanelle Lajoie is a Queer Métis multi-disciplinary artist honouring, engaging, and amplifying the voices of her communities through storytelling in the forms of printmaking, photography, and moving image on Treaty 1 Territory, the lands of her ancestors. Her ties to community are best witnessed in recent projects “Métis Femme Bodies” (2018) and Lavender Menace (2020) which explore Indigi-queer identity and femininity. Chanelle is currently partaking in MAWA’s Foundation Mentorship Program which has prepared her to take on two upcoming moving image projects: GrandMother/Tongue with Toronto Queer Film Festival’s DIY Lab Mentorship Program (2020) and Bison Hunt with imagineNATIVE’s Doc Salon Fellowship (2021).



### **Resolving ‘Your Biggest Fan’ (Stef Aranas, 2020, 16:35, Philippines)**

In March 2020, Stef Aranas was all set to shoot the thesis film of her dreams entitled ‘Your Biggest Fan’—then COVID-19 hit the world. Stuck in Manila’s extended community quarantine, she decided to transform her thesis into *Resolving ‘Your Biggest Fan’*, a film that ruminates on her cancelled thesis production and explores her identity as a transgender filmmaker and musician in the Philippines. Created entirely during lockdown, the film also touches on the government’s response to the pandemic and the struggles of graduating from college in a tumultuous political and social climate.

Stef Aranas is a transgender Filipina filmmaker, musician and graduate of the University of the Philippines Film Institute. Her experience lies primarily in the production design department of short films and music videos. She made her directorial debut in the University of the Philippines Film Institute’s Black Beret competition with the short film, *Mimi’s Makeover* (2018). She most recently completed her thesis film *Resolving ‘Your Biggest Fan’* (2020) during the height of Manila’s extended community quarantine. With her work, she aims to shed light upon the experiences of transgender and queer people, in hopes of uplifting and empowering her community.



**Niish Manidoowag (Two-Spirited Beings) (Debbie S. Mishibinijima, 2017, 05:44, Canada)**

Four youth travel the Bebamikawe Trail on Wiikwemkoong Unceded First Nation Territory. Two of the youths are Two-Spirited and discuss the confrontations and acceptance that they have encountered within their community. They reflect on how it has affected their ability to experience and learn about their culture. Long before the settlers arrived on Turtle Island there existed a Two-Spirit Society in many tribal communities. The Two-Spirited people were revered and treated with respect and sought for their wisdom, healing and visions. The Two-Spirit Society was quickly abolished with the arrival of settlers. Niish Manidoowag speaks to the real issues that transgender youth encounter in their life's journey.

Debbie S. Mishibinijima is an Odawa/Potawatomi woman from Wiikwemkoong Unceded Territory. First and foremost, Debbie is a proud mother to her teenage daughter. She graduated with an Honours Bachelors of Arts degree in Communication Studies from Laurentian University. She also has a diploma from a Broadcast New Media program with Cambrian College. She previously worked at Wawatay Native Communications Society in Sioux Lookout and in Timmins as a newspaper reporter and multimedia producer. Her long-term vision is to use modern technology to promote and revitalize the Anishinaabemowin language.



## **dear friend (Tumelo Thamaga, 2019, 15:00, South Africa)**

A love letter to two survivors of intimate partner violence as they navigate and confront their trauma, ‘dear friend’ is a film that draws from the contemplative patience of letter writing to share the story of many women, rarely told. The letter greets the viewer with an abrupt and fierce jerk into the memories of the two survivors of intimate partner violence. It is a glimpse into the survivor’s journey of denial, acknowledgement, and determination to leave. Through their voices, we can hear and imagine women we might know. The film urges us to see past the darkness and the shadowed veil of silence shrouding this issue. It casts light and commands: even if you choose not to see, you will hear these stories.

Tumelo Thamaga is a queer activist and filmmaker from South Africa. She is the co-founder of a multimedia production company, Thamba Creatives. She envisions creative works that use colour, light, and sound play to share hidden narratives. Her first documentary ‘dear friend’ has screened at various film festivals internationally - most recently at the Gauteng Film Commission’s women’s only festival and the United Global Youth Pride Festival.

CN: References to domestic abuse situations and violence.





### Goodbye Rebecca and Eileen (Sarah Hill, 2020, 12:48, USA)

Goodbye Rebecca & Eileen presents a non-linear narrative exploring the before, during, and after of the top surgery journey. Disembodying the often alienating process of dealing with doctors and the medical industry while trans, the piece sutures together puppetry, paper dolls, miniatures and video footage from the past decade. Disorientation and dysphoria become us as the doctor puts Sarah under anesthesia. Sarah plays the roles of doctor, surgeon, funeral director, UPS worker and patient. Part Queer horror, part queer fantasy, Sarah's body is at first a puppet, then a paper doll, then flesh evoking a dreamlike sequence that allows for body parts to be grown, removed, extracted and created.

Sarah Hill lives and works in New Orleans, Louisiana. They received their MFA from the Museum School in partnership with Tufts University, Boston and studied with Black Market International at the Festival of Live Art in Glasgow, Scotland. Their work has been exhibited and performed across the United States and around the world.

**Canada/USA/Netherlands/Nigeria/Iran, 1:13:40 | Tags: Indigenous, Disability, Cinema, Apocalypse**

While some emergencies are limited, personal, and every day, others split our lives open in ways that might not be easily fixed and leave no 'before' to return to. These films are stories of such emergencies or 'ruptures' and how they shape our 'afters.' But don't be deceived, sometimes this world must come to an end for another one to be possible.

Image: "Letter to my Mother," Amina Maher, Islamic Republic of Iran,.2019.





### **Extractions (Thirza Cuthand, 2019, 15:12, Canada)**

A personal film about Canada's extraction industry and its detrimental effects on the land and Indigenous peoples, this film parallels resource extraction with the booming child apprehension industry currently operating in Canada, which is responsible for putting more Indigenous children into foster care than were in Residential Schools. As the filmmaker reviews her life and how these Industries have affected her, she also reflects on having her eggs retrieved and frozen to make an Indigenous baby.

Thirza Jean Cuthand has been making short experimental narrative videos and films since 1995 about sexuality, madness, Queer identity and love, and Indigeneity, which have screened in festivals internationally, including the Tribeca Film Festival in New York City, Mix Brasil Festival of Sexual Diversity in Sao Paulo, ImagineNATIVE in Toronto, Frameline in San Francisco, Outfest in Los Angeles, and Oberhausen International Short Film Festival. She is of Plains Cree and Scots descent, a member of Little Pine First Nation, and currently resides in Toronto, Canada.



**Spirit Glitch (Mary Galloway, 2019, 07:46, Canada)**

A queer woman of colour struggles to regain her voice from the void as traumatic memories threaten to glitch her spirit away piece by piece, leaving an empty shell. With every ounce of willpower, she must find the strength to face the reality of another day.

Mary Galloway is a member of the Cowichan Tribes of the Coast Salish Peoples. Upon graduating from a 2-year full-time acting program, Mary began to write, launching Bright Shadow Productions Inc (BSP). In 2016 WIFTV honoured Mary with the Newcomer Award, the WFF presented her with the Talent To Watch Award, and in 2017 she was named a TIFF Rising Star. She is working as a writer and story coordinator on the CBC television show Burden of Truth. Her most recent writing and directing endeavour is “SPIRIT GLITCH”, the Storyhive awarded script as part of their Indigenous Storyteller Edition.



**42 Dni/ 42 Days (Nat Portnoy, 2019, 11:15, Netherlands)**

42 Days focuses on the moment of confrontation with a terminal disease and an attempt to process a personal tragedy. The film is a form of visual diary, taking the viewers on a journey of realizations regarding the filmmaker's difficult family relations, gender and sexual identity, and lack of control. It reflects on shame, guilt, and the experience of queerness in a conservative, Catholic setting, as well as on the concepts of migration and re-rooting. The filmmaker uses this deeply personal and moving film to reflect on whether it's possible to fully accept one's fate.

Natalia Portnoy is a multidisciplinary queer artist, filmmaker, and activist born in Poland in 1987, currently based in the Netherlands. Her work includes mediums such as video, installation, object, photography, and painting. She is interested in examining the cognitive processes of pleasure, exploring its connotations with self-representation, identity, ritual and the complexity of language used to determine desire. In her artistic practice, she likes to refer to existing ideologies and beliefs, examining them through the knowledge of a collective and personal experience.

CN: References to terminal disease, disability, and suicide. This film also contains nudity and sexual situations.



**Letter to my mother (Amina Maher, 2019, 19:33, Iran)**

In a bold and heartfelt cinematic letter to her mother, the filmmaker Amina Maher reveals the most painful childhood secrets. The film explores gender, sexuality, guilt, and repression in relation to violence and identity. “Letter to my Mother” is an attempt to stand up, speak up, break taboos and push social and personal boundaries – to create life and art out of the darkest experiences. There are times when cinema itself seems implicated in this difficult story, charting abuse that began at the exact time she was appearing in Abbas Kiarostami’s classic, *Ten* (2002).

Amina Maher is an Iranian queer artist, filmmaker, and poet whose works deal with the themes of social taboos and gender identity in relation to violence and power structure. Amina Maher began her cinematic activity as the main actor in Abbas Kiarostami’s *Ten*, which featured the real-life relationship between Amina and her mother. *Ten* was nominated for the Palme d’Or at Cannes Film festival in 2002 and received worldwide attention.





**Transitions I: Movement in Spirit (Tobi Adebajo, 2020, 06:07, Nigeria)**

“Transitions I: Movement in Spirit” challenges viewers to leave their presumptions and assumptions of bodies at the door, and witness embodiments in textures and sound that pay homage to the form/less vibrations of life, pain, and movements in flux. “Transitions” invites the viewer in by creating a portal into intentional and multi-sensory experiences that demand intentionality and complete engagement with the work.

Tobi Adebajo is an Anti-Disciplinary artist who works in various creative and communal spheres with a primary focus on Movement, Sound, Visual & Written works. From exploring the realities of existing as a Black, Queer, Trans, Disabled person, to audio-visual pieces curated to create unique harmonies; Tobi aims to illicit curated reactions from the witness/viewer. Their practice draws from all the senses and relies upon intentional collaboration to create pieces that open up conversations around access, love, healing and liberation.





**Everything Bagel (Brendan Lee Hickey, 2020, 13:47, USA)**

The leader of a band called Everything Bagel has just experienced a devastating breakup. She contemplates a way forward in the days leading up to an important gig. But it also seems like the World might be ending... Like, actually ending.

Brendan Hickey is a filmmaker originally from Seattle, now attending art school at Sarah Lawrence College. He uses he/him pronouns and only sometimes wants the world to end.

**Canada, 52:34 | Tags: Indigenous, Disability, Transgender, Rural**

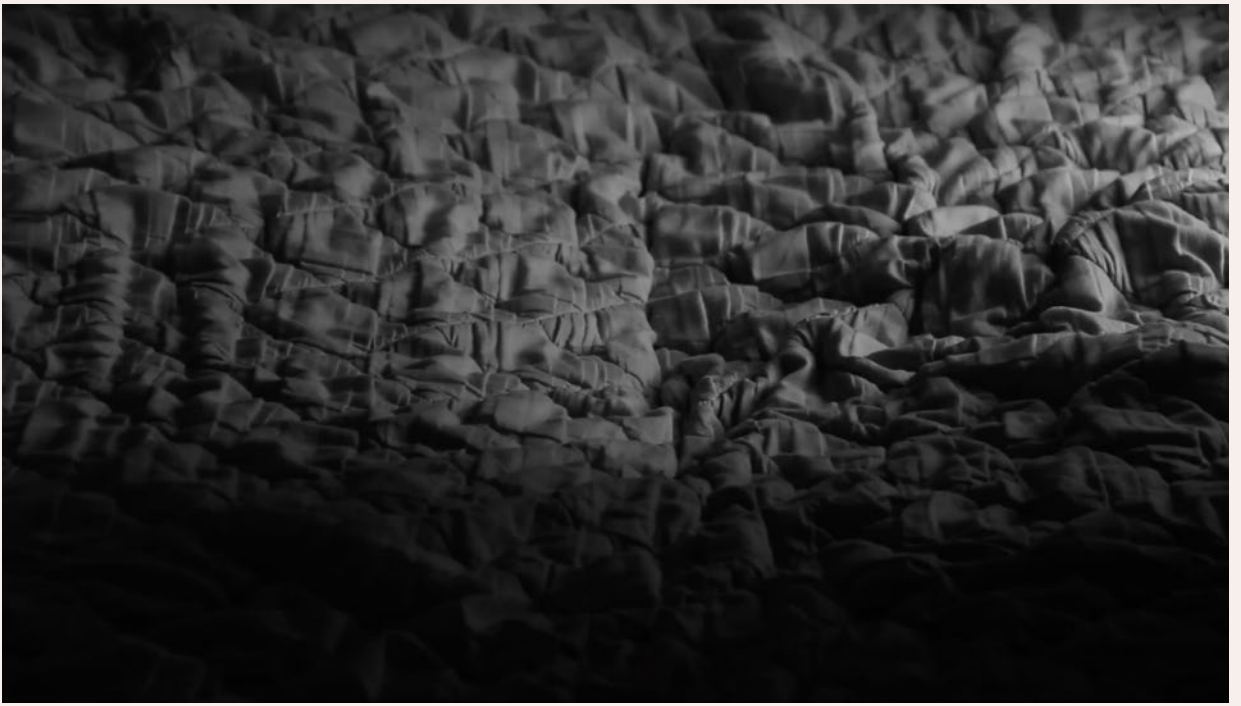
The six films in this program address what it is like to exist as trans and/or Two-Spirit (2S) outside of large cities. Shifting between experimental autobiographical narratives and documentary works, **STILL (,) HERE** intimately explores the fluctuating relationships we have as humans trying to navigate our lives with external forces constantly reminding us of our otherness. The documentary focus of the screening is gently disrupted by Kennlin Barlow's allegorical and poetic compilation *Above a Grey/Green Sea*. This work beautifully emphasizes the importance of stillness and looking to our surroundings when it comes to identity formation.

"Trans and 2S subjects are continually portrayed by the dominant culture as struggling through physical and emotional journeys, always moving, always trying to get to a different and perceived better place. This screening is my first attempt at locating trans and 2S filmmakers/narratives that emphasize something beyond stereotypical transition narratives, beyond justifying our existence." - **B.G-Osborne**

Presented by guest curator B.G-Osborne and the Canadian Filmmakers Distribution Centre.

B.G-Osborne will also be hosting a panel with some of the featured filmmakers as a companion piece to this screening.

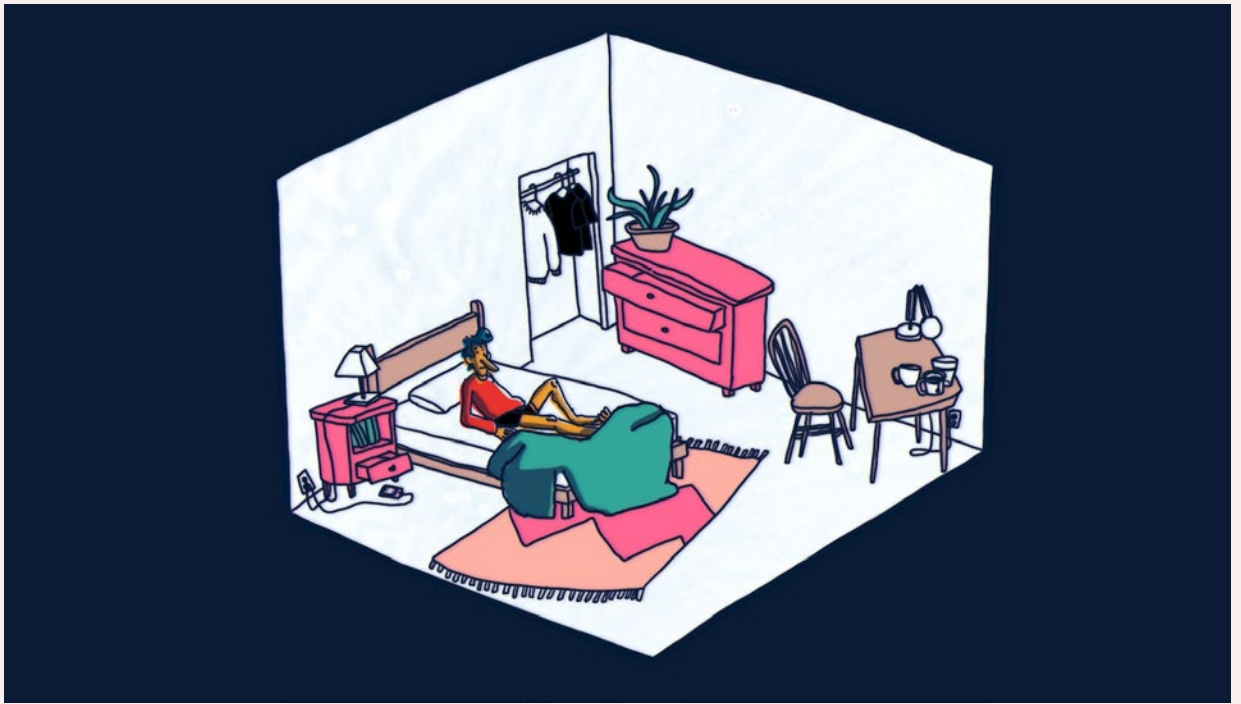
Image: "Angela," Sean Horlor and Steve Adam, Canada, 2016.



**Above a Grey/Green Sea (Kennlin Barlow, 2020, 11:53, Canada)**

Rejected footage from between 2014-2015 that is an allegory of youth, love and the refusal of letting go of the past.

Kennlin Lake Barlow is an indigenous filmmaker from Indian Island First Nations, they identify as Two-Spirited/Trans. Their work has been showcased at Cannes Film Festival 2017 in Short Film Corner. Right now they are in pre-production on their first feature film called “The Green Waterways.” Being a survivor of trauma and growing up with borderline autism, Kennlin has had a lifelong obsession with film since they were 5 years old. Even though it causes many difficulties in their life, Kennlin has managed to find a way to take out their vision of pain and love through moving imagery.



**HOLE (Gil Goletski, 2018, 06:03, Canada)**

Mo is an adult with Autism Spectrum Disorder. They spend a lot of time in their brain. Today, a hole started following them.

G. Goletski is a multi-media doer originally from North Vancouver Island who gets images to move by any means necessary. Their film, HOLE, is the consummation of their experiences as a transgender person on the autism spectrum and their dissatisfaction with how medical and mental health services have failed people with disabilities.



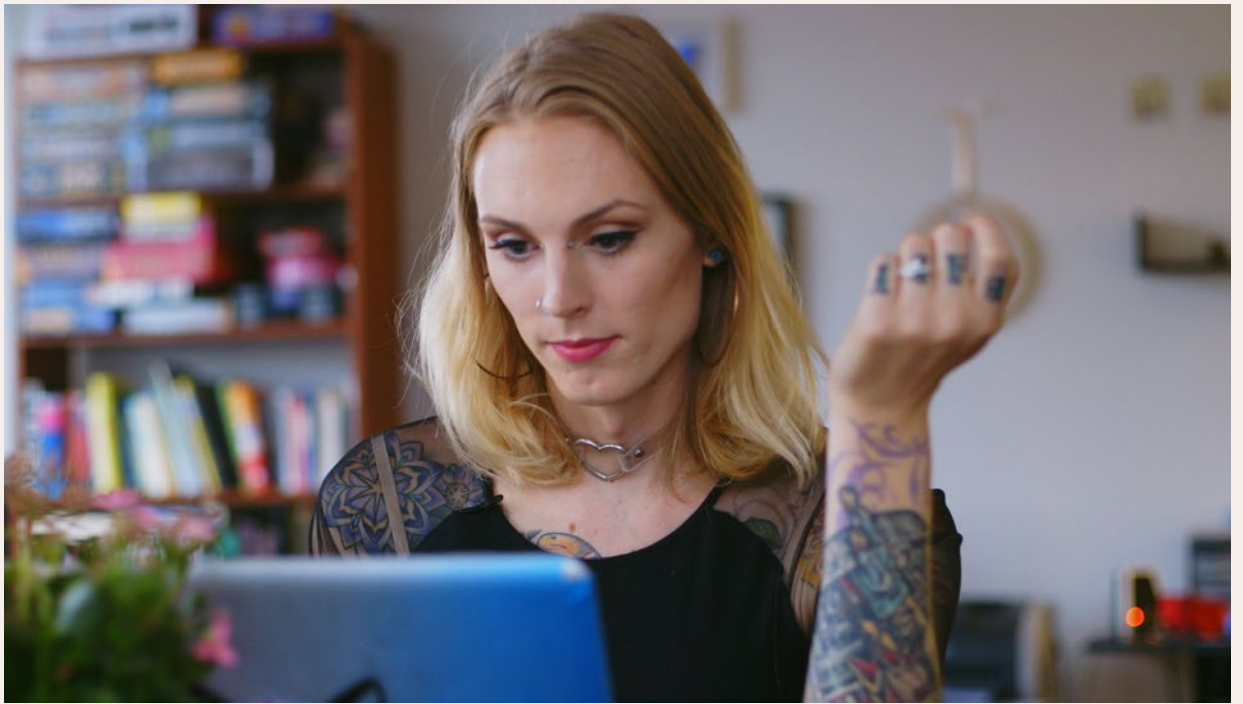


**Handsome & Majestic (Jeff Lee Petry & Nathan Drillot, 2016, 11:57, Canada)**

“Handsome & Majestic” follows the story of Milan Halikowski, a teenager from the rural city of Prince George, BC. As a recently transitioned transgender boy, Milan deals with discrimination and abuse from his peers and teachers at school, as he seeks to find other kids like himself. Throughout these hardships, he becomes a role model and an advocate for trans people in his small community and beyond.

Salazar film is a partnership between Nathan Drillot and Jeff Petry. Our short film Handsome and Majestic, about a young trans boy in Prince George BC, premiered at Hot Docs 2016 and went on to play over 40 international festivals winning dozens of awards and being honoured by the BFI in their 5 films for freedom festival.

CN: References made to attempted suicide and sexual assault



**Do I Have Boobs Now? (Milena Salazar and Joella Cabalu, 2017, 06:42, Canada)**

In 2015, Victoria-based trans activist Courtney Demone launched the viral online campaign #DoIHaveBoobsNow, in which she posted topless photos of her transition on social media while undergoing hormone replacement therapy. One year later, Demone revisits the global conversation she catalyzed on social media censorship policies and the sexualization of feminine bodies and reflects on the impacts of being thrust into the critical spotlight as a visible trans activist and queer feminist.

Milena Salazar is a Costa Rican documentary filmmaker based in Vancouver, BC. Her short films have screened internationally, and her latest film “Do I Have Boobs Now?” received the OUTtv Audience Choice Award for Best Short Film at the 2017 Vancouver Queer Film Festival. Joella Cabalu is a Filipino-Canadian Vancouver-based documentary filmmaker. In June 2015, Cabalu delivered her first broadcast documentary “It Runs in the Family” as a producer, director and writer.

CN: References made to attempted suicide and sexual assault.



We can survive a resistance.

**Au pays des esprits (Home of the Buffalo) (Rémy Huberdeau, 2009, 04:26, Canada)**

Constructed from Canadian prairie archival images taken between 1920 and 1940, this film lyrically explores a son/daughter's relationship with his/her father and the family's relationship to their land.

Rémy is a Franco-Manitoban trans filmmaker and emerging producer. He completed the DOC Institute & Hot Docs' Breakthrough Program for emerging producers and is a Documentary Director Stream graduate of Quebec's cinema conservatory, l'Institut national de l'image et du son (L'INIS). Rémy's known for creating the structure and trust required for building healthy long-term relationships that can act as the foundation of rich and meaningful storytelling. This approach can also be described as un cinéma de relations. Originally from St-Boniface, Rémy currently lives in Toronto.



**Angela (Sean Horlor and Steve Adam, 2016, 11:33, Canada)**

This short documentary explores a week in the life of Angela—a roller derby athlete and transgender rights activist in Alberta, Canada. As a jammer for the Calgary All-Stars team, she skates under the name Easy Break Oven and is a role model in the local derby community. She also coaches kids from the small-towns surrounding the city, which is one of the most conservative and religious parts of the country. While preparing for her first derby match of the season, she begins to see her teammates and her life in a new light.

Steve J Adams and Sean Horlor are a directing team from Vancouver, Canada. Their documentary and docufiction films explore the intersection of identity, memory, and popular culture. Growing up as closeted teens in rural British Columbia has had a direct influence on their filmmaking and their desire to tell stories from and about other points of view.



**About Guest Curator B.G-Osborne**

B.G-Osborne is a gender variant settler of Scottish and British descent originally hosted on Treaty 20 territory (Southern Ontario), currently working in Tio'tia:ke (Montréal). Osborne's ongoing projects seek to address the complexities and revisionary potential of gender-variant representation/embodiment, and unpack/share their experiences with mental illness, neurodivergence and familial bonds. They place great importance on showcasing their work in artist-run centres and non-commercial galleries across Turtle Island.

**About the Canadian Filmmaker Distribution Centre**

CFMDC is a not-for-profit, non-commercial media arts distributor that specializes in independent, artist made work on film and video including works from historically underrepresented communities. CFMDC advocates for a holistic understanding of production, distribution and exhibition that prioritizes artist rights, accessibility and the creation of new audiences through education and critical thinking. With over 4,000 films in the collection, CFMDC specializes in 2SLGBTQIA+, Experimental, Documentary and Animated film works.

**Canada/USA/Brazil/Greece/Thailand, 1:07:51 | Tags: Indigenous, Religion, Cinema, Activism**

When we find ourselves in a crisis, our ability to cope can be very directly linked to our environment and our ability to exercise control. When we are held, supported and have options, even a destructive rupture can be managed in time. But what happens when this is not the case? This program focuses on stories of queer and trans people dealing with danger and emergencies from within hostile territories.

Image: "A Real Hail Maria: Death of a White Goddess," Erica Nevarez Schachtele, USA, 2020.



**A Real Hail Maria: Death of a White Goddess (Erica Nevarez Schachtele, 2020, 13:18, USA)**

A brown trans woman is summoned in a dream to a hilltop, where a White Goddess is awaiting her fate – as our new golden dawn may no longer have a place for her racism and transphobia. Through the magic of song, the woman, and the goddess battle – but this first effort ends in failure. Given another chance by a passing raven, the woman returns to face the white goddess for a second time.

Erica Nevares Schachtele is an Indigenous trans filmmaker, actress, model, writer, performer, artist, musician, and poet. Her films are about trans and race intersectionality and bring intersectional identities into the realm of narrative mythology. She is currently working on a new film.





**Red Aninsri; or, Tiptoeing on the Still Trembling Berlin Wall  
(Ratchapoom Boonbunchachoke, 2020, 29:00, Thailand)**

A modern queer espionage film in the tradition of Cold-War-era Thai dubbed film, “Red Aninsri; or, Tiptoeing on the Still Trembling Berlin Wall” brings us into a world of danger and camp. The film follows a ladyboy prostitute-cum-spy, who is assigned a mission to disguise as a cis-masculine gay to spy on a student activist. James Bond only wishes for this much intrigue.

Ratchapoom Boonbunchachoke is a Thai filmmaker of Teochew-Hainanese descent based in Bangkok. He graduated from the film department of Chulalongkorn University. He works full-time writing commercial features and television series. Also, he works as a film lecturer and critic. In 2020, Ratchapoom was selected to participate in the Berlinale Talents program as part of the Berlin International Film Festival. His short film “Red Aninsri; Or, Tiptoeing on the Still Trembling Berlin Wall” was selected to be in Pardi di Domani at Locarno 2020, which was rewarded by Junior Jury, the Best International Short Film award.





**From Skin's Chest (Rudolfo Auffinger & Keythe Tavares, 2019, 08:25, Brazil)**

Based on Francisco Mallmann's poem 'What We Will Do With It' (2018), From Skin's Chest is an experimental film exploring Brazil's relationships to Christian colonialism, Christofacism, homophobia/transphobia and national identity. Auffinger and Tavares use the form of a cross to layer on top of filmed and found images to create a powerful visual critique.

Keythe Tavares - When asked what she works with, the answer is: I am an image worker. Tour audiovisual, digital, analogue, and manual collage. She also makes food that feeds her body and soul and writes poems that adorn her notebooks, maybe one day a book comes out.

Rudolfo Auffinger has a degree in cinema and also in advertising and always danced at school when he was little. He is a film producer and editor as well as an educator in the European Center Film course. Among his main works, he produced the series for Canal Futura, Says There: Borders. He is currently editing William de Oliveira's first feature, "Ursa".



**ghosts (Joseph Medaglia, 2018, 04:06, Canada)**

ghosts is an experimental video that uses illustration and digitized 8mm film to explore concepts of childhood, sexuality, chromonormativity, indoctrination, and (metaphorical) death. It was inspired by the novel *The Chrysalids* by John Wyndham. The novel centres on a post-apocalyptic future where people, animals and other living forms that present physical differences are ousted to ‘the fringes’ by a strict Christian society. Within that society, a group of children develops a telepathic ability, a non-visible difference, that must be hidden from the dominant norm for fear of being ostracized. The artist was drawn to the concept of the non-visible difference as a metaphor for his queer otherness as an immigrant Italian Canadian with Roman Catholic upbringing.

Joseph Medaglia is an artist, scholar, and educator exploring concepts of queer embodiment in relation to representation, popular culture, animals, and land-based ecologies. Joseph’s creative practices include experimental video, costume, robotics/electronics, embroidery, and textile practices such as natural dyes and felting. His work has been exhibited in film festivals and exhibitions throughout North America and the UK. Joseph is an Associate Professor in the School of Fashion at Ryerson University in Toronto, Canada.

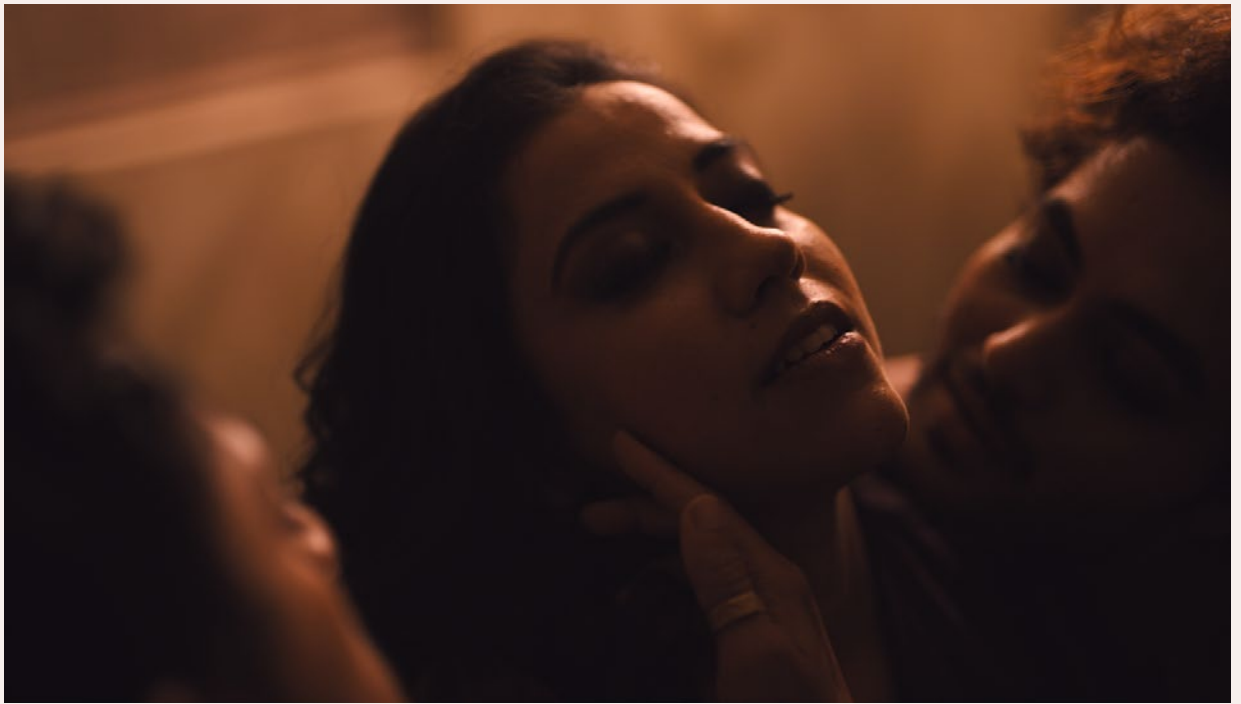
**Canada/USA/Germany/India/Spain/Brazil, 1:20:24 | Tags: Indigenous, Transgender, Nudity, BDSM, Bondage, Kink**

What role do pleasure, sensuality, and desire play in times of crisis? How does our relationship to our sexuality change when our contact with others is limited by a global pandemic? This program seeks to explore these questions while also (hopefully) allowing you to let off some steam.

This program contains six films created as part of a BIPOC erotic filmmaking video workshop held by TQFF during summer 2020. The films are Paani, Moxa Willngan Tastes Really Good, Cannibal, Lonely in Quarantine, What You Didn't Steal From Me, and Shark Skin Fine.

Image: "Submerge," Ena Lind, Germany, 2020.





**Bodies of Desire (Varsha Panikar & Saad Nawab, 2020, 03:41, India)**

Using Varsha Panikar’s poetry series by the same name, as the point of departure, “Bodies of Desire” is a visual poetry film co-directed with Saad Nawab. The film captures four sets of lovers amid who passionately create a portrait of tender intimacy, longing, discovery, desire, embrace and care, and profound companionship. It is a sensual celebration of genderless love and desire.

Varsha Panikar (She/Her) is an up and coming filmmaker, poet, and artist who likes to tell stories by blending poetry, performance, art, moving images, and sound. Driven by an unyielding desire to constantly create, she likes to do a bit of everything: from commercials and independent audio-visual endeavours to delving into the sphere of art, poetry, and performance.

Director’s Guild of America (DGA) student award winner Saad Nawab’s film “Frankenstein’s Light,” a kids fantasy, has played and won awards in over twenty-five film festivals across the Americas, Asia, and Europe. He loves to utilize visual media to explore innocence, loss, and religion against the backdrop of worlds brimmed with science fiction and fantasy.

Presented in partnership with Pink & White Productions.





**Paani (Priya “Pree” Rehal, 2020, 05:00, Canada)**

Paani (“water” in Punjabi) is a short confessional film about the filmmaker’s complicated relationship with their disabled, brown, queer and trans body. It is their second short film.

Priya “Pree” Rehal (they/them) is an artist-educator currently based in Tkaronto. They’re a child of immigrant settlers from Punjab. Pree’s work is an ode to their extended youth as a trans and non-binary person, while also painting love letters to their inner child, and affirming their queer, disabled, fat self. Their main medium is watercolour, but Pree also embroiders, creates short films, writes, and performs drag. They have an interdisciplinary arts practice under the name: Sticky Mangos and co-founded the Non-Binary Colour Collective. Pree’s work has been featured in CBC, Xtra magazine, BlogTo and Salty.



**Moxa Willngan Tastes Really Good (Vanessa Dion Fletcher, 2020, Canada)**

A summer afternoon is filled with kaleidoscopic strawberries, deep breaths, and soft moans. There are no words in this video, there are subtle sounds, rain, dishwasher.

Vanessa Dion Fletcher is a Lenape and Potawatomi neurodiverse Artist. Her family is from Eelūnaapèewii Lahkèewiitt (displaced from Lenapehoking) and European settlers. She Employs porcupine quills, Wampum belts, and menstrual blood reveals the complexities of what defines a body physically and culturally. Reflecting on an indigenous feminist body with a neurodiverse mind Dion Fletcher creates art using composite media, primarily working in performance, textiles, video. She graduated from The School of the Art Institute of Chicago in 2016 with an MFA in performance and York University in 2009 with a Bachelor of Fine Arts. She has exhibited across Canada and the US.



**Cannibal (Augusto Bitter, 2020, 04:06, Canada)**

Cannibal is a short love letter to food, land, water, sex, a hot summer, and brown skin. Inspired by Gloria E. Anzaldúa's poem "The Cannibal's Canción."

Augusto Bitter is a performer, writer, producer, and facilitator based in Toronto, born in Venezuela. They've been a resident artist at Canadian Stage, Aluna Theatre, Theatre Passe Muraille, and hub14. They express their creativity through dance, spoken word, pottery, and cooking. Augusto has made two short video-poems, cannibal, and golden girl, with the support of the Toronto Queer Film Festival and Glad Day Lit's Naked Heart Festival. They are an artist-educator with Soulpepper Theatre, and they facilitate creative-writing workshops with children and youth in under-resourced schools and communities with Story Planet.



### **Lonely in Quarantine (Beeta, 2020, 03:33, Canada)**

In the solitary setting of her bedroom, a woman muses on touch and kink during quarantine times. Equal parts mundane and fantasy, she explores her experience of pandemic-induced isolation in a conversation with the viewer.

Beeta is an artist based in Toronto where she lovingly tends to her houseplants. She received an award at Scarborough Arts' annual juried exhibition in 2019 for her experimental film "Making an Other of That Which is also Life", and produced her second film "Lonely in Quarantine" in 2020. Beeta occasionally writes for Kajal magazine. She performs burlesque as her alter ego Kareena Pussy Couture, co-founding Silk Burlesque with Ola Minou to produce queer and Middle Eastern-centered burlesque shows. Beeta is currently working on a comedic screenplay. She frequently fantasizes about a better world.

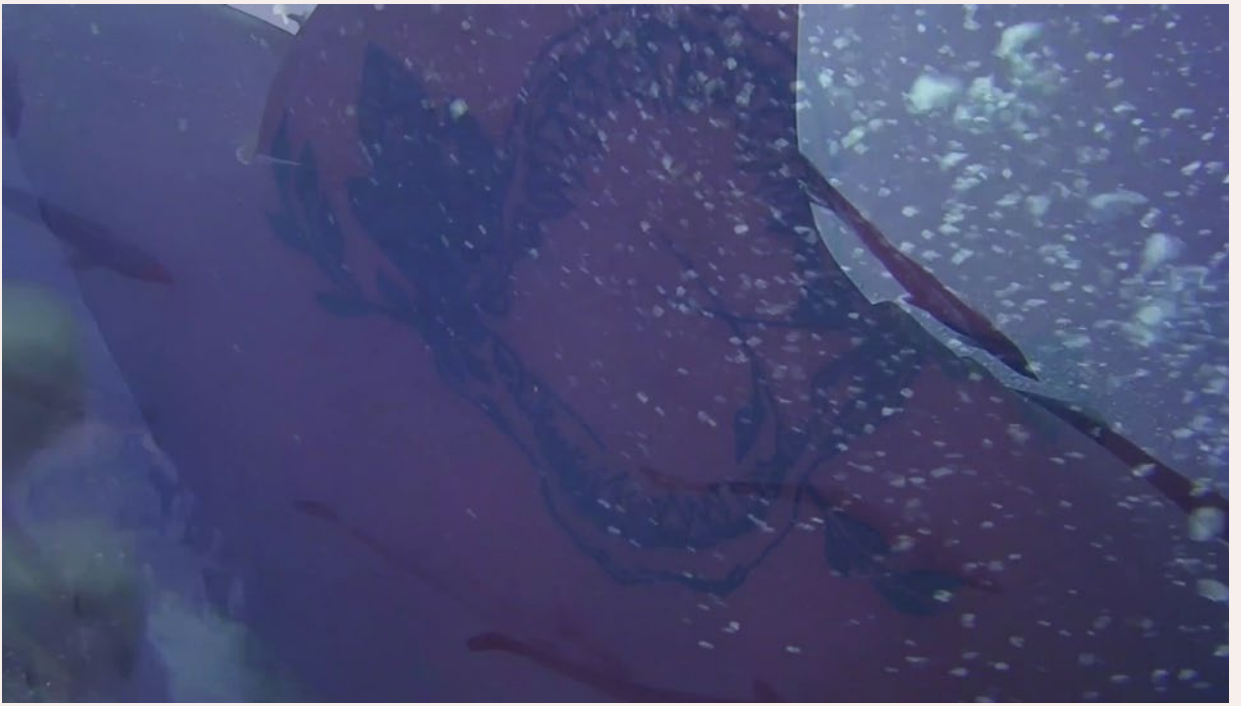




**What You Didn't Steal From Me (Kitty Rodé, 2020, 04:38, Canada)**

“What You Didn't Steal From Me” is a tender snapshot of the director's struggle with self-acceptance. Through rope bondage, they are rediscovering their sexuality after trauma and finding a home in their fat, disabled, and brown body.

Kitty Rodé is a queer, agender, monster-femme creating multidisciplinary art in Tkaronto. Their work explores body horror, chronic illness, trauma, BDSM and healing. Special thanks to Devochka, founder of TENSION: School of Self-Suspension Art, and filmmakers Thirza Cuthand and Fallon Simard for facilitating this journey.



**Shark Skin Fine (Dev Ramsawakh, 2020, 02:46, Canada)**

“Shark Skin Fine” is an experimental, erotic self-portrait that explores the artist’s relationship to trauma and intimacy through an analogy of an underappreciated trait of a shark.

Mari “Dev” Ramsawakh is a disabled, non-binary and multidisciplinary artist and storyteller. Their work focuses on their many intersecting identities and social justice. They have written news articles, essays, and opinion pieces for CBC, HuffPost Canada, Insider, Bitch Media, and other publications. They have produced the podcasts Sick Sad World and Cripresentation, and have acted as editor for Possibilities Podcast and Leaders in Colour Podcast. They have published short fiction in the 2014 Hart House Review and the Toronto 2033 anthology published by Spacing Magazine. They also facilitate workshops on ableism and anti-oppression, write poetry and occasionally model.



**DIYSEX (Do It Your Sex) (Maria Lorente, Juno Álvarez, Yaiza de Lamo, Mariona Vázquez, 2019, 23:00, Spain)**

A challenging yet spellbinding exploration of the seductive landscape of pornography. A glimpse of a body free of all imperfections, which becomes the perfect tool to achieve perfect satisfaction. A diversion into the world of alternative pornography, where sexuality is a natural part of life in all its complexity. A collage of images and opinions which, through resourceful editing, are combined within often witty contexts that are always apt and innovative. DIYSEX encompasses it all, featuring a protagonist who decides to make a porn film tailored to reflect her desires and fantasies.

Maria Lorente has a degree in History of Art and a Master's Degree in Theory and Practice of Creative Documentary Making from the University of Barcelona. She is currently studying for another Master's Degree in TV and Cinema Script Writing at the Blanquerna University. Her production company, Intensidades Films, produces short erotic and pornographic films. She collaborates with directors, Mariona Vázquez, Yaiza de Lamo, and Juno Álvarez.





### Mountain Lodge (Jordan Wong, 2020, 07:51, USA)

The candle, the myth, the legend: Mountain Lodge. Absolutely the horniest film about a candle you will ever see.

A collector of souvenir state spoons, Jordan Wong is a Chinese American experimental animator and nonfiction filmmaker driven by emotional honesty and hands-on processes. His films have screened internationally, including DOK Leipzig, NewFest, Animafest Zagreb, Japan Media Arts Festival, and the Ann Arbor Film Festival, where he was awarded the Tom Berman Award for Most Promising Filmmaker for the film "Mom's Clothes".





**Submerge (Ena Lind, 2020, 14:55, Germany)**

Outside it was a hot summer afternoon. Inside the factory, the two lovers were washed in cool blue light. One asks the questions, sharp but always with deep connection; the other answers when she can. Submerge is one of the million chapters of a queer BDSM love story.

Ena Lind has been creating different kinds of work around sexuality, art, and education for the last two decades. They have been interested in the dynamics between humans for as long as they can think. Submerge is their film directing debut. Currently, Ena is working on a second film while studying to become a sex and couples therapist. They live in Berlin with their two kids.

CN: Depiction of BDSM, hard-core, impact play, flogging, punishment, knife play, blood, breath play, gag, and mummification.



**Bestiary (Benedito Ferreira, 2020, 05:00, Brazil)**

“Beastiary” offers the ultimate performance of adorned booty shaking. Sexy, hilarious, and mesmerizing, this short is not to be missed.

Benedito Ferreira lives and works between Goiânia and Rio de Janeiro. Ph.D. student in Arts at the State University of Rio de Janeiro with research focusing on his artistic processes, montages and narratives. Works with film, objects, installation and photography, without establishing a hierarchy between media. He is currently developing the Despertáculo project, whose boundary between document and fiction is blurred by using as a premise letters he writes for the poet Pío Vargas and photographer Samuel Costa, Brazilian artists who had an early death.

**Kinship event with ICC**

Write to follow Thursday or Friday.



**Canada/USA/Spain/Singapour/UK, 1:22:54 | Tags: Indigenous, Transgender, Activism, Black, AIDS, Suicide**

What exists between a crisis and everything after? This program aims to be a soft landing space, a sort of non-specific present where we can take a breath and assess before moving forward. These films tell stories about queer, trans, and Two-Spirit people existing post change or emergency. There may still be work ahead of them to heal.

Image: "They Through Them," Joan Galo, Spain, 2020.



**Pitoc e icinakosian (Jos-Onimskiw Ottawa-Dubé & Gerry Ottawa, 2019, 06:01, Canada)**

Gerry and their big brother Jos show us that there is more to being different than bullying, discrimination, and harassment.

Gerry Ottawa was raised in the Atikamekw community of Manawan. At age 10, she began her transition. She is passionate about painting, drawing, film and video games. She and her brother dreamed of making a movie about her life. Jos-Onimskiw Ottawa-Dubé was raised in the Atikamekw community of Manawan. He collaborated with Wapikoni Mobile for the first time in 2016. He has a passion for cinema, video games, music, art and dubbing.





**Gay as in Happy: A Queer Anti-Tragedy (Jordana Valerie Allen-Shim, 2020, 03:22, Canada)**

An award-winning, experimental, autoethnographic documentary about queer joy, resistance, and resilience in the face of abuse, trauma, and transphobia.

Jordana Valerie Allen-Shim is an award-winning writer, director, and editor of Korean and Jewish descent whose work has been featured in over 115 film festivals around the globe. She is also a dog mom, She-Ra and ABBA superfan, and an aspiring graphic novelist. Jordana Valerie has a background in activism and social justice. She also worked in electoral politics for four years, holding leadership positions at several major progressive organizations, before realizing that she could make a far greater change through art. Her life goal is to dismantle capitalism, but she is also intent on telling bold, disruptive stories about queer women and non-binary people of colour.



**Accidental Activist (Jinung Chung, 2020, 22:00, Canada)**

Friend, immigration attorney, father, brother, and humanist, this inspiring documentary sheds light on the ways El-Farouk Khaki has dedicated himself to creating a world of wellness and oneness.

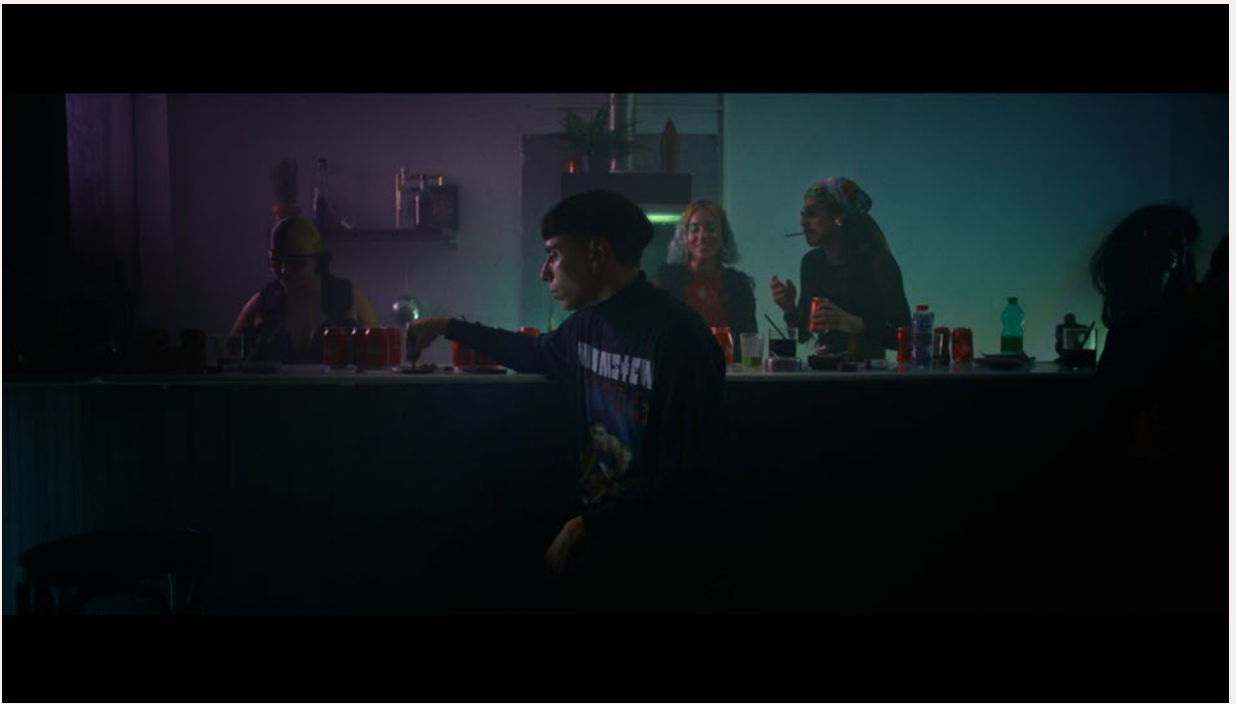
Jinung Chung is the Producer and Creative Director at JbyJ, a team of award-winning documentary artists based in Toronto. Jinung and his team are doing their part to make this world a more inclusive place for all with happy positive stories. Jinung is making his directorial debut with Accidental Activist.



**Keepin' It Real (Malique Lee Moore, 2020, 14:21, USA)**

Keepin' It Real is an immersive experimental film exploring the multifaceted experiences of the contemporary Black person. The film examines W.E.B Du Bois' research on double consciousness to articulate the depictions of the characters and experiences seen throughout the film. Largely referencing popular culture in both France and the United States, the film mixes music, performance, and cinema to critique the singular narratives existing within mainstream Black popular culture. The film offers counter-narratives of blackness, queerness, and gender, utilizing eclectic references ranging from Greek mythology, vogue ballroom culture, surrealism, and satirical television.

Malique Lee Moore is a Brooklyn-born multimedia artist, based in Paris and New York, his practice utilizes performance, photography, video, and installation to question the roles of race, gender, sexuality, class, and religion. Born and raised in Paris from Senegalese and Congolese parents, Johanna Makabi is a documentary filmmaker, her first short film Medusa Afro hair and other myths won several prizes and was screened worldwide. After a diploma in Cinema at la Sorbonne Paris and a master's degree in anthropology and documentary.



**They Through Them (Joan Galo, 2020, 10:38, Spain)**

“They Through Them” explores the non-binary experience by drawing inspiration from real people who are part of a community in Barcelona. Although the film focuses on three main characters, it is about the strength of the social group as a whole, as community affects the way we perceive our non-normative bodies and the ability to accept them and love them. In this short, the director plays with cinematographic language, mixing documentary structure with performance-based techniques.

Joan Galo is a director and photographer based in Barcelona. They are known for *Radiografía de una mujer joven* (2017), *Maria Arnal i Marcel Bagés: Fiera de mi* (2021), and *Cuerno de Hueso* (2017).





**THRIVE (Jamie Di Spirito, 2019, 16:48, UK)**

“Thrive” is a lush narrative depiction of a hookup between two young men. After a sexy encounter, the two get to know each other better and connect through their shared experiences of stigma, but it quickly becomes apparent they’re looking for different things.

Jamie Dispirito was born in 1993 in London. He is an actor and director, known for Thrive (2019), Silk (2011) and EastEnders (1985).



**My Family (Yan Qiu Foong, 2018, 07:22, Singapore)**

A young man is bleeding out slowly in the bathroom. Oblivious to his latest suicide attempt, his bickering family members line up for their turn outside. This is clearly an excellent time for his parents to begin openly questioning his sexuality. This heartbreaking and hilarious short will leave you wanting more.

Yan Qiu is a filmmaker and aspiring musician based in Singapore. He works mostly as a freelance lighting grip on local commercials, corporate videos, and TV productions, and is also a part-time busker. His dream is to one day play a beautiful concert, with Peter Gabriel's 'Secret World' as inspiration.

CN: Depiction of suicide/self-harm (cutting).



**Canada/USA/UK, 53:39 | Tags: Indigenous, Black, Sufism, Healing**

Even the most protracted crises come to an end eventually. Our concern then shifts to how to rebuild and regroup. While healing can be its own arduous journey, we cannot lose sight of the fact it is possible to heal. The films in this program remind us that tragedy need not rob us of the capacity for joy, and that we will be whole again.

Image: "They Looked At Me And I Smiled," Ben Edelberg, Canada, 2019.



**Miigwetch Nshoomis (Nathan Adler, 2018, 02:07, Canada)**

Nathan Adler writes: “an Ojibwe boy falls in love with Grandfather Sun and recites an Anishinaabe language morning prayer with a few slight alterations. Thank you, Grandfather. Miigwetch Nshmoomis. I love the feel of your light on my skin. Gotta love that Vitamin D. The language used in this video is Anishinaabe/Ojibwe.”

Nathan Adler is the author of *Wrist* and *Ghost Lake* (Kegedonce Press), and co-editor of *Bawaajigan ~ Stories of Power* (Exile Editions). He has an MFA in Creative Writing from UBC, is a first-place winner of the Aboriginal Writing Challenge, and a recipient of a Hnatyshyn Reveal award for literature. He is Jewish and Ojibwe, and a member of Lac des Mille Lacs First Nation.





**They Looked at me and I Smiled (Ben Edelberg, 2019, 11:48, Canada)**

Artists use their bodies as their medium or canvas while existing in their natural environments. Are they performing? Do their performances end after the makeup is removed? Can a performance continue in an empty apartment instead of in front of an audience?

Benjamin Edelberg is a Chicago-born, Toronto-based visual artist and filmmaker. His work has been shown nationally and internationally at film festivals, micro cinemas and galleries such as Antimatter [Media Art] (Victoria, BC), Pleasure Dome (Toronto, ON), Collectif Jeune Cinéma (Paris, FR), Ann Arbor Film Festival (Ann Arbor, MI), Winnipeg Underground Film Festival (Winnipeg, MB), Onion City Film Festival (Chicago, IL), and BFI Flare (London, UK).



**This is for Us (Shanel Edwards, 2019, 06:02, USA)**

“This is for Us” is a multidisciplinary visual delight that centers Black Queer Femme radical joy and intimacy in relationships.

Shanel Edwards is a Philadelphia rooted, first-generation Jamaican, Black, Queer, Non- binary, artist, and world-builder. They utilize movement, filmmaking, hairstyling, poetry, and photography as channels to create their work. Their creations are birthed through their Black queer and trans existence, tenderness, water, intimacy, and collective dreaming. Their film THIS IS FOR US has featured in film festivals globally: Fringe! London’s Queer film festival, Black Femme Supremacy Film Festival, etc. Their creative works have been supported by the Leeway Foundation, Small But Mighty Arts, Red Bull, Mural Arts Philly, and Queer Art’s Eva Yaa Asantewaa Grant.



**plant portals: breath (Nicky Chue, 2020, 03:42, UK)**

“plant portals: breath” is an experimental meditation on the unspoken history many queer and trans people of colour carry daily - connecting bumblebees, colonial trauma, alternate universes and the complicated concept of “rest” - to ask: can nature heal us? Shot entirely on an iPhone, the film is intentional in imagining what is possible and manifests a reality rooted in mindfulness.

Nicky Chue is a queer Afrogerman interdisciplinary artist and filmmaker based in London, whose work connects visual art, poetry, and educational workshops. Their practice and narratives, heavily influenced by magical realism and nature, centre queer and trans people of colour and explore the complicated concepts of solitude, loneliness, rest, and togetherness in contemporary, historical and futuristic contexts. Nicky spends a lot of their time creating narrative playlists and sitting in nature identifying bees.

The filmmaker would like to thank community organizers Lateisha Davine Lovelace-Hanson & Grace The Witch, without whose healing work this film would not have been possible.



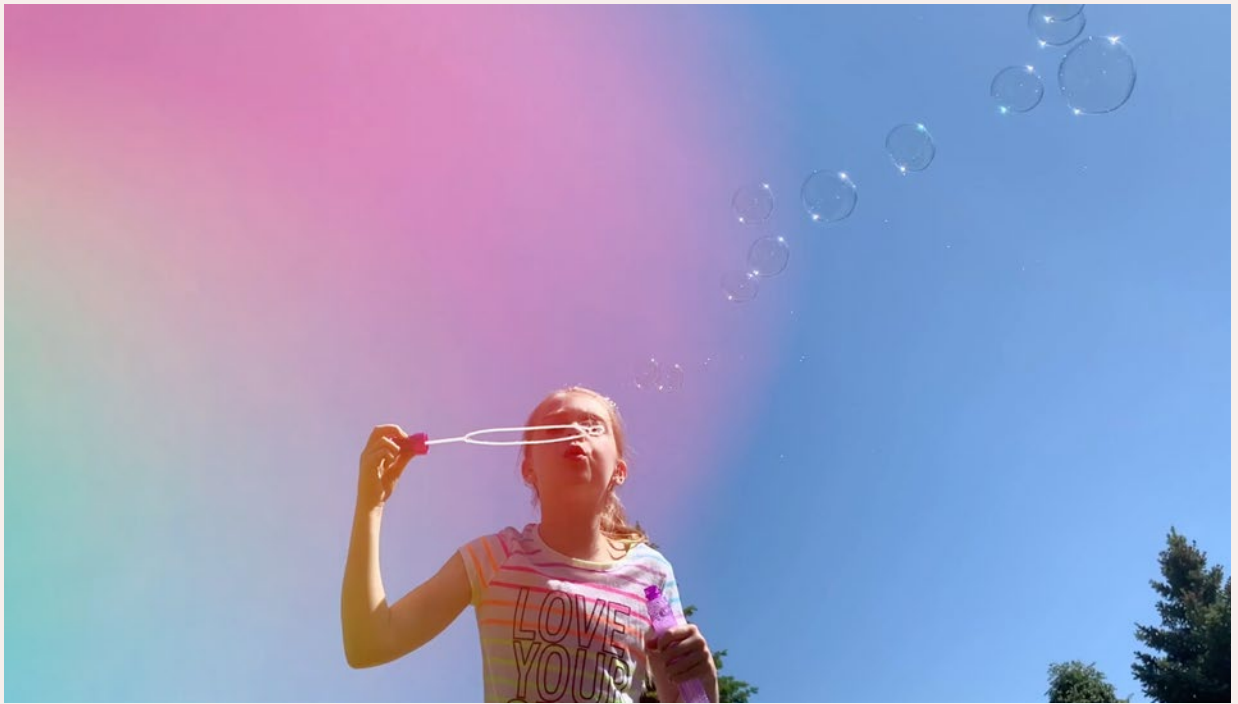


**ODEHIMIN (Kijâtai-Alexandra Veillette-Cheezo, 2020, 02:45, Canada)**

An lyrical film ode to the odehimin or heart berry. A two-spirit Anishnaabe person finds themselves in a dark place with their body. They undertake a healing journey, stating aloud their intentions and reconnecting with the land and the water for strength. As they get more in touch with their body and the beings around them, we begin to see them heal.

Kijâtai-Alexandra Veillette-Cheezo lives in Montreal and is a member of the Anishnabe Nation. The family on her father's side comes from the Lac-Simon community and her mother's, who is non-indigenous, comes from Val-d'Or in Abitibi-Témiscamingue. Their short films address indigenous realities in a personal way (Kijâtai, Kabak, Odehimin and Kimiwan). They are also involved throughout organizations such as Puamun Meshkenu, Mikana and Wapikoni. This allows them to work on the creation of bridges between Indigenous and non-indigenous people in addition to raising awareness of the various Indigenous realities. Theyvvvv also recently started internships at Ondinnok in communications and La Converse in journalism.





**From the Rainbow Cotton Candy Clouds (Sarah McMillan, 2020, 03:11, Canada)**

“From the Rainbow Cotton Candy Clouds” is an alternative look at non-linear healing and self-acceptance. Through the mediums of poetry and movement, the film takes up the topics of depression, anxiety, sexuality, and repetitive phrases to reflect on the compulsions of OCD.

Sarah McMillan is an Ontario-based performer and a recent graduate of Randolph College for the Performing Arts. In addition to pursuing a career in film, theatre and dance, Sarah is also a writer and choreographer. As a member of the LGBTQ+ community, as well as an advocate for mental health care, Sarah has a passion for participating in projects that highlight these underrepresented communities.

CN: Reference to self-harm and eating disorders.



**Journey to the Charbagh (Abdullah Qureshi, 2019, 17:28, Canada)**

Drawing upon Sufi traditions of interpreting Islamic sacred texts, where love and equality are celebrated, “Journey to the CharBagh” is a poetic and experimental exploration of queerness from a Muslim perspective. The narrative focuses on the figure of the Buraq, a winged mythological creature with the ability to travel to heaven, encountering terrestrial and celestial beings, moving toward a spiritual and queer awakening.

Abdullah Qureshi is a Pakistani-born artist, educator, and cultural producer. Within his practice, he is interested in using painting and collaborative methodologies to address personal histories, traumatic pasts, and childhood memories. Through his on-going doctoral project, entitled *Mythological Migrations: Imagining Queer Muslim Utopias*, he examines formations of queer identity and resistance in Muslim migratory contexts.



**The Bassinet (Tiffany Hsiung, 2019, 06:30, Canada)**

When a vintage bassinet appears at filmmaker Tiffany Hsiung and long-time fiancée Victoria Mata's home, it sets off a chain reaction of emotions. "The Bassinet" is a gentle and affecting story about Tiffany's struggle with the intersection of her sexual orientation and cultural identity, and the cross-generational burden of having a baby in the context of rigid social constructs of marriage and family.

Tiffany Hsiung is an award-winning filmmaker based in Toronto, Canada. Her debut feature-length documentary *The Apology* (2016) has won over 15 awards internationally. This includes the Peabody - Award (2019) and the DuPont Columbia Award (2020). Hsiung also won the Peabody - Futures of Media Award (2018) and a Canadian Screen Award for Best Original Digital Production for *The Space We Hold* (2017). Her Recent film *Sing Me a Lullaby* won the TIFF inaugural 'Share Her Journey Short Cuts Award' The Directors Guild of Canada Best Short Film Award and was recently selected for DOC NYC Awards Short List 2020.



## Welcome to the TQFF 2nd Annual Symposium!

In 2019, TQFF hosted its first symposium, reflecting on the 50th anniversary of the Stonewall Riots and Canada's supposed 1969 "decriminalization" of homosexuality. This year's theme is Queer Emergencies, with programs featuring workshops, panels, presentations, performances, and keynotes from artists, scholars, and performers from around the world.

COVID-19 is disproportionately impacting marginalized communities, and queer, Two-Spirit, and trans\* people - many of whom are also Indigenous, people of color, disabled, an/or poor - are some of the hardest hit by this public health and economic crisis. As such, the Queer Emergencies symposium is designed to create spaces for artists, critics, and audiences to document, reflect on, and dream of ending the hardships queer, Two-Spirit, and trans\* communities are facing today under capitalism and colonialism.

Image: "Khuda Bowad Yarat/When I Am No Longer Here: Queer Muslim Burials In Exile," Wazina Zondon, Dr. Ahmad Qais Munhazim.



## Canada Media Fund 101 – A Look at Working Through CMF Funding Streams

Saturday, March 27, 2:30 PM

The Canada Media Fund delivers over \$350 million in funding annually to support the Canadian television and digital media industries through two streams of funding. Do you qualify? Do you need help figuring out where to apply? Join us as we talk to the CMF and get the best advice possible for working through their systems and accessing the most amount of money possible for your project.



### Guest Speakers:

Jill Samson brings 20 years of Film and Television Industry experience to her role as Deputy Director – Portfolio Management for the CMF fund at Telefilm Canada. Jill joined Telefilm in 2008 and leads a national team of business analysts and jury members for several highly competitive funding initiatives including Indigenous, POV Documentary, Diverse Languages, French outside of Quebec and the Digital Linear Series programs. In addition, Jill collaborates with international agencies to finance shared projects through the many new co-development and co-production incentives offered by the Canada Media Fund.

Shaun Bryan is a Deputy Director for Telefilm Canada's CMF Program Administrator team. With over ten years of experience administering the Canada Media Fund programs, he now oversees the French market's documentary portfolio. A self-described movie geek, Shaun started his career on the Montreal festival scene as a DIY short filmmaker and Associate Producer for Just For Laughs Television.

Tamara Dawit is an Ethiopian-Canadian filmmaker with experience producing music content, documentaries, digital content, formatted television, and dramatic films. Tamara is a founding board member of The Racial Equity Media Collective and a consultant on underrepresented communities for the Canada Media Fund. Tamara has participated in the Doha Film Institute Producers Lab, Produce Au Sud, the Apost Lab, Follow the Nile, Good Pitch and EAVE. In 2020 her new film Finding Sally premiered at the Hot Docs Film Festival and won the Ladima Award at the Encounters Film Festival.

## **Decentralized Experiences: Queer, Trans and 2S Moving-Image Practices in Rural Settings**

**Saturday, March 27, 5:30 PM**

Following the screening of STILL (,) HERE - a film programme curated by B.G-Osborne to highlight rural trans and/or Two-Spirit experiences - join B.G-Osborne along with filmmaker Kennlin Barlow (Above a Grey/Green Sea, 2020) and multidisciplinary artist Gil Goletski (HOLE, 2018) for a zoom discussion. The participants will be discussing experiences creating moving-image work in more rural settings, working alone versus collaboratively, and how their environments continue to shape their identities and practices.

Image: "Decentralized Experiences: Queer, Trans and 2S Moving-Image Practices in Rural Settings," Kennlin Barlow.



B.G-Osborne is a gender variant settler of Scottish and British descent originally hosted on Treaty 20 territory (Southern Ontario), currently working in Tio'tia:ke (Montréal). Osborne's ongoing projects seek to address the complexities and revisionary potential of gender-variant representation/embodiment, and unpack/share their experiences with mental illness, neurodivergence and familial bonds. They place great importance in showcasing their work in artist run centres and non-commercial galleries across Turtle Island.



Kennlin Lake Barlow is an Indigenous filmmaker from Indian Island First Nations. They identify as Two-Spirited/Trans. Their work has been showcased at Cannes Film Festival 2017 in Short Film Corner. Right now they are in pre-production on their first feature film called "The Green Waterways". Being a survivor of trauma and growing up with borderline autism, Kennlin has had a lifelong obsession with film since they were five years old. Even though it causes many difficulties in their life, Kennlin has managed to find a way to take out their vision of pain and love through moving imagery.



Gil Goletski is a multi-disciplinary artist living as a settler on the unceded traditional territories of the Musqueam, Squamish and Tsleil-Waututh people. They make animation, illustration, comics, print media, and music. They are currently a key member of the Vancouver based animation collective, flavourcel.



**Radical Love as Technology**  
**Friday, April 23, 5:00 PM**

According to the Islamic mystical tradition of Sufism, Radical Love manifests inwardly as tenderness, and outwardly as justice. This keynote explores the ways in which this radical love emerges as technology — a purposeful, solution-oriented application of care — and invites participants to theorize what love-technologies could pave the way for a sustainable, mutually-assistive future.

Taking the form of a multimedia love letter, this presentation draws from the work of Black feminist scholars such as Alexis Pauline Gumbs and Octavia Butler, together with disability justice theorists such as Leah Lakshmi Piepzna-Samarasinha, to reflect upon how love makes life more survivable for people living at the margins.

Using their own relationships and matrices of support as a departure point, Neema will explore how Radical Love emerges as a technology of survival and abundance. What does it look like for us to transform communities through a technology of love — love as a verb?

The keynote will be followed by a Q&A with Neema Githere moderated by nènè myriam konaté.



From Long Island City to Everyone  
mr.worldwide





Neema Githere is a guerrilla theorist and curator hailing from Nairobi, Kenya whose work explores Indigenous cybernetics and love as a method of transportation. Neema's experimental practice, termed 'data healing,' seeks to illuminate the links between technology, nature, and spirituality to investigate how working from this intersection can combat the data trauma - a term coined by Olivia M. Ross - that saturates our virtual worlds. Other projects of Neema's include Afropresentism, a term they coined in 2017 to articulate digital diasporic cultural production in the here and now, and Radical Love Consciousness, a collective that focuses on re-indigenization through grassroots learning networks.



nènè myriam konaté is a child of ayiti and mali's diasporas living in tio'tia:ke/mooniyang. their transdisciplinary practice is concerned with care, somatic knowledge(s) and storytelling. their work delves into the discomfort we experience when moving through fear — toward desire. through dialogue-based interventions, nènè invites us to consider incongruities between the futurities we seek in order to shatter illusions of harmony and hold space for divergence.

## Diasporic Contemporaries

### Friday, April 23, 6:30 PM

What are some of the commonalities shared by people living within various present-day diasporas? How do diaspora community members interpret the social, spiritual and political transformations stemming from their birth places and incorporate them into the realm of their new terrains? What do the future of diasporic communities look like amidst the global crisis that has led to even more displacement and loss? Consisting of a performance and a presentation, this program will examine some of the intricacies of diasporic realities by encompassing a poetic rendition of a queer Muslim funeral and a deep dive into the rise of Hindutva politics. The program will be followed by a Q&A with the presenters moderated by Erum Khan.

### Khuda Bowad Yarat

#### When I Am No Longer Here: Queer Muslim Burials In Exile

Khuda Bowad Yarat/When I Am No Longer Here is a video recreation and reconciliation with queer mortality. Dr. Ahmad Qais Munhazim and Wazina Zondon propose to (re)create the elements of a (Muslim) funeral, including: the customary burial shrouds with the secrets and untold truths that they wish to make visible and say aloud now in their living; their suitcases for burial and return of items they might have borrowed from loved ones.

“Dedicated to those of us, queer, displaced, marginalized, third culture, hiding, surviving, striving and deeply desiring the traditions and rituals that give us peace of heart, but knowing they aren’t always guaranteed to us or reflect us in our true forms. May engaging offer relief of y/our exhaustions.”

**buddies**  
IN BAD TIMES THEATRE



Wazina Zondon is an Afghan raised in New York City whose storycollecting and storytelling work centers collective memories and rites of passage in the diaspora. As an informal and undisciplined performer, Wazina is the co-presenter of Coming Out Muslim: Radical Acts of Love, a personal storytelling performance capturing the experience of being queer and Muslim alongside her creative counterpart and sister in spirituality, Terna Tilley-Gyado.



Dr. Ahmad Qais Munhazim is an assistant professor of global studies at Thomas Jefferson University, Philadelphia. As an interdisciplinary scholar from Afghanistan, queer activist and de/colonial writer and artist, Qais’s work engages with the everyday lived experiences of migration and war with a particular focus on queer and trans subjects.



Image: "Unsettling Diasporic Hindutva Politics in North America,"  
Mikail Khan

## Unsettling Diasporic Hindutva Politics in North America

Over the last few years, there has been a significant rise in right-wing Hindu nationalist (Hindutva) organizing in Canada and the U.S. The presentation will delve into the events that have rocked the years underneath the Trump Presidency (with a focus on 2020) across caste, religion, gender, queerness and national identities to critically reflect on the growth and hindrance of South Asian organizing in North America. The troubling rise of Hindutva forces needs to be analyzed by paying attention to the critical intersections of brahmanical caste supremacy, militarism, queer and trans pinkwashing, Islamophobia, and heteropatriarchy both in the diaspora and the homeland. The presentation will draw upon specific sites of analysis, arguing for the imminent need to disrupt and resist Hindutva forces worldwide, especially in light of the current public health crises we are all ensnared within.



Mikail Khan is a transmasculine and non-binary Muslim media maker, writer and curator from Bangladesh who invests their care and energy into advocating for trans and gender-expansive youth and communities of color. They work within the field of philanthropic communications and development and their creative and activism work is driven by interrogations on gender, queerness, geography and religion. Mikail is also the creator of Moving Genders NYC, a qtpoc film festival and the forthcoming Buraq Anthology, an anthology by and for trans and non-binary Muslims.



Erum Khan is a performer, film and theatre maker, film programmer and curator based in Toronto. She is the recipient of the 2019 Buddies In Bad Times Theatre Queer Emerging Artist award. In film, she has worked as a programmer for the Rendezvous With Madness Festival, a pre-screener for the Inside Out LGBT Film Festival, and was the Festival Programming Intern for the Toronto International Film Festival. Her play *Noor*, directed by Erin Brubacher with original music by LAL and Anwar Khurshid, was presented at The Aga Khan Museum.



**Queering in the Midst of Chaos: Mental Health and Identity During the COVID-19 Pandemic****Saturday, April 24, 2:30 PM**

This panel centers the hybrid narratives of queer and transgender of scholar-activists of color. Weaving together personal narrative and the, at times, resilient destinations that theory and activism can lead us to, these readings explore the mental health practices of three QTPOC scholar-activists during the COVID-19 pandemic. The panel will be followed by a Q&A with the speakers, moderated by Max Ferguson.

**Digital Drag Havens: Finding Queer Community During the COVID-19 Pandemic**

Jennette Ramirez elucidates their experience navigating the world as a Mad queer person of color transitioning to graduate school during the COVID-19 pandemic. Having been academically focused on drag performance as community activism, Jennette felt initial grief over the loss of these essential spaces of community. Jennette explores digital realms to find queer spaces of community in digital drag shows. Expanding on José Esteban Muñoz' *Queer Utopia*, they imagine how utopia manages to exist through the work of QTBIPOC artists in times of change and chaos.



Jennette Ramirez is a first-year Ph.D. student at the University of Southern California. Their research interests collide at the intersection of queer of color critique, performance studies, counternarratives, queer theory, and monster theory.



Image: "Digital Drag Havens: Finding Queer Community During the COVID-19 Pandemic," Jennette Ramirez.

## Queering and Crippling Survival: Mental Health Resilience During the COVID-19 Pandemic

Shayda Kafai explores the ebbs and flows of navigating mental health during the COVID-19 pandemic. In moments of intensity, slowness, and panic-spinning, this hybrid text of poetry, theory, and personal narrative performs Mad, disabled, queer of color mental health survival during a pandemic that has left so many of us feeling unearthed and isolated. How can we queer and cripp survival? How can we imagine and begin to create decolonized futures where we survive? Shayda will use Disability Justice, queer, and cripp theory politics to address these questions.



Shayda Kafai (she/her/hers) is an Assistant Professor of Gender and Sexuality Studies in the Ethnic and Women's Studies department at California State Polytechnic University, Pomona. As a queer, disabled, Mad, femme of color, she commits to reclaiming our bodyminds from intersecting systems of oppression. To support this work as an educator-scholar, Shayda applies Disability Justice and collective care practices in the spaces she cultivates. She lives in Pomona, California with her wife, Amy.

## Queering in the Midst of Chaos: Mental Health Resilience During the COVID-19 Pandemic

Bri Sérráno provides their narrative of simultaneously experiencing affirmation and anxiety regarding their own gender identity and expression. The pandemic has shifted how they are read and exist in the world as a trans masculine person being read more as a “man” with an increased fear of being outed in public. They share explicit times of reflection on the pandemic, euphoria, and what regrounds their existence.



Bri Sérráno is a non-binary trans masc Latinx scholar who specializes in experiences of transgender faculty, staff, and students in higher education. Bri oversees an LGBT Center in the California State University system, serves as an Adjunct Faculty in Ethnic and Women's Studies at California State Polytechnic University, Pomona, and is a 4th year Ph.D. student in the Colorado State University Higher Education Leadership Program. Bri experiences chronic major depression and has generalized anxiety disorder that informs their experiences of living as a queer and trans disabled scholar.



Max (formerly Sarah) Ferguson has been a practicing artist since 1996 and received his BFA from the University of Regina in 2001. He graduated with an MFA in Interdisciplinary Studies in 2017 and is currently pursuing his PhD in Art and Women's and Gender Studies at York University. His artistic explorations involve madness, neurodivergent and trans-queer sexualities, activism, the body, surrealism, and psychoanalysis. Max's work involves computer-based works and installation, paintstick, graphite, and digital collage. Currently, his work revolves around hybridized notions of photography, sculpture, sound, installation and performance, involving the psyche, the body, activism, queer theory, and mental health.



## Documentary Production in the Era of COVID-19

Saturday, April 24, 4:00 PM

Join filmmaker, writer, and educator Chanda Chevannes for an interactive session around best practices for documentary producers, directors, and crews during the COVID-19 pandemic. The session will begin with a deep dive into Documentary Production in the Era of COVID-19, a new online guide researched and written by Chanda for the Documentary Organization of Canada (DOC), in response to calls from documentary filmmakers for more genre-specific pandemic guidance.

After digging into the key takeaways, case studies, and practical resources offered in the guide, workshop participants will be invited to discuss their own experiences of working in this unprecedented time and will brainstorm together around situation-specific best practices and new creative approaches to documentary production.

Documentary Production in the Era of COVID-19 was created by DOC in partnership with the National Film Board of Canada, The Canadian Broadcasting Corporation, and the Directors Guild of Canada. See the guide at [www.covid19.docorg.ca](http://www.covid19.docorg.ca)



Chanda Chevannes is a documentary filmmaker, writer, and educator. As a queer woman of colour, she is passionate about using media for social change and public education. When she isn't in the production field herself, Chanda is applying her documentarian's skills of research, writing, and speaking with the goal of sharing knowledge in the documentary community. Chanda's recent publications include *The Roadmap to Creative Distribution* and *Documentary Production in the Era of COVID-19*, both published by the Documentary Organization of Canada. See more about Chanda's work at [www.chandachevannes.com](http://www.chandachevannes.com)

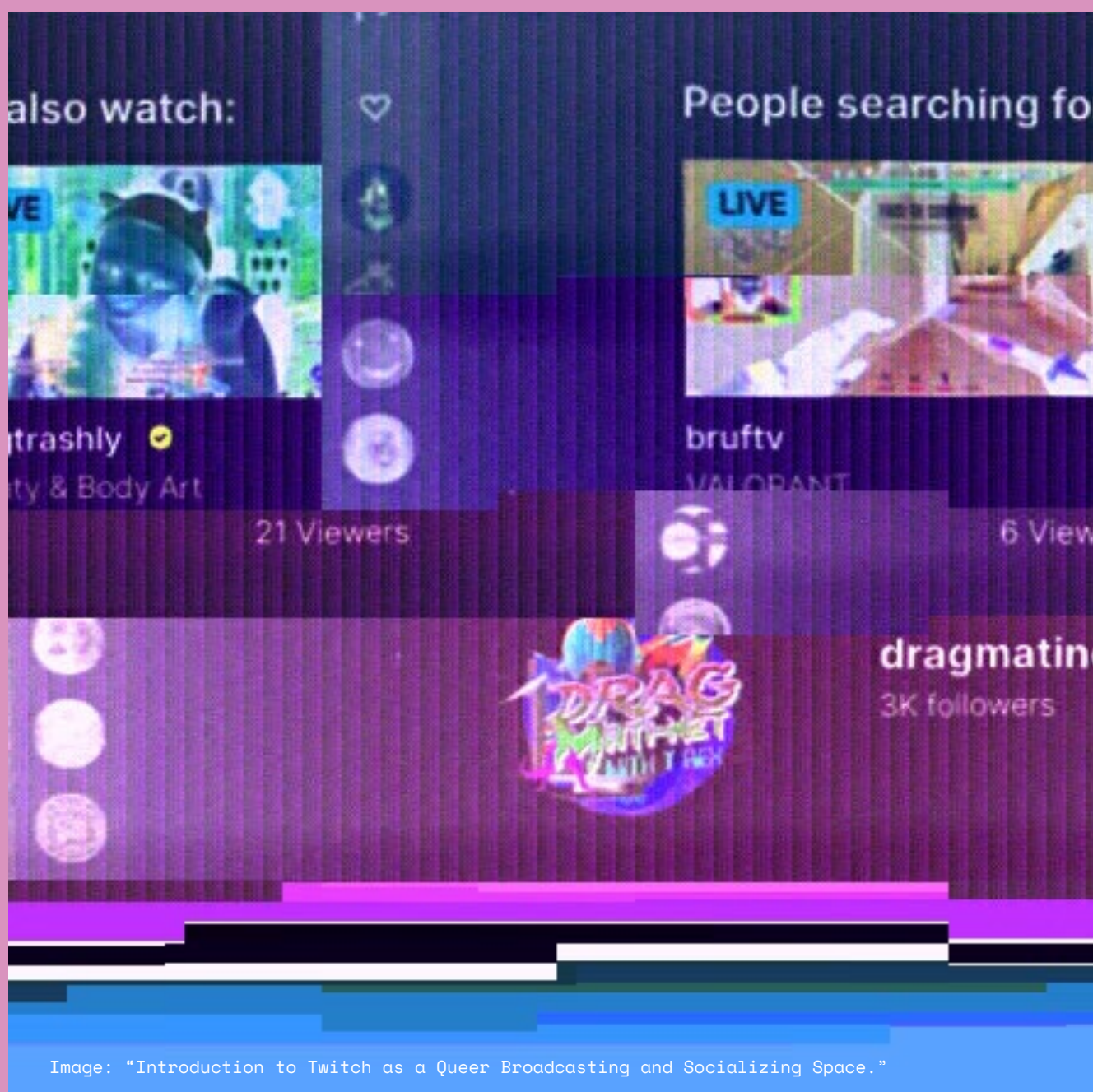


Image: "Introduction to Twitch as a Queer Broadcasting and Socializing Space."

**Queering the Web**  
**Saturday, April 24, 6:00 PM**

Although we have long been seduced by the reveries of the Internet, virtual space has acquired a whole new meaning amidst the pandemic. At the time of crisis, digital spaces have become havens for community organizing, mutual care, and pleasure seeking. While the Internet has affected each one of us differently during the past year, the queer community has been able to collectively adapt and then prolifically maneuver the capitalist mechanisms behind the pandemic era cyberspace. By taking a close look at a live-streaming platform and an online party phenomenon, this program will decipher the way that queer, trans and Two-Spirit people have been employing the commercialized web technologies to care for each other and ourselves. The program will be followed by a Q&A with the presenters moderated by Dr. Jonathan Petrychyn.

**Introduction to Twitch as a Queer Broadcasting and Socializing Space**

Social media platforms are now seen as being “public space,” especially with the current restrictions on public gatherings. They are, however, private spaces, much akin to shops, bars, or theaters. As such, the users are expected to follow a set of rules, which can be changed for legal reasons or for the financial benefit of the platform’s user. Twitch is a live streaming service with a particularly steep learning curve for creators and a surprisingly diverse array of content. Robin Gaudreau’s workshop explains the basics of streaming non-gaming content to Twitch, and the functionalities that allow the viewers to interact with the creators, including plug-ins to increase accessibility and avenues of monetization. During the workshop, Robin will also showcase a selection of queer Twitch streamers.

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**Robin Gaudreau is a grad school dropout, a stage performer, and an internet addict.**

## Club Culture Is Our Healing: Club Quarantine's Queer Uses of Zoom for Mutual Aid and Communal care

This presentation investigates how queer communities and queer people are appropriating digital technology in the new circumstances of the pandemic. More specifically, it focuses on a case study of Club Quarantine, a series of online queer dance parties based on the videoconferencing platform Zoom, to ask how virtual clubs such as Club Q appropriate and queer the affordances of Zoom in order to foster communal care and mutual aid. Through analysis of media coverage and Club Q's promotional social media, along with an examination of Zoom's videoconferencing software, our research identifies how certain features and functionalities of Zoom are used in order to "digitize" the queer party. Using a hybrid analytical lens drawing from Sara Ahmed's conceptualization of "queer use" and theories of technological appropriation, we observe how queer counterpublics appropriate corporate platforms such as Zoom in order to deploy resilient, alternative infrastructure for community building in times of emergency.



Anne-Marie Trépanier is an artist-researcher and MA student in Media Studies in the Department of Communication Studies at Concordia University (Tiohtià:ke/Montreal, Canada). Informed by feminist and queer critique of media and technology, her research and practice focus on alternative information infrastructures and economies of care in relation to digital technologies.



Stefanie Duguay is an Assistant Professor in the Department of Communication Studies at Concordia University (Tiohtià:ke/Montreal, Canada). Her research focuses on the influence of digital media technologies in everyday life, with attention to the intersection of sexual identity, gender, and social media. This has included studies of queer people's use of social media, dating apps, and multiple platforms for digital self-representation.

Dr. Jonathan Petrychyn is a Postdoctoral Fellow in Gender, Sexuality, and Digitality in the Department of Recreation & Leisure Studies at the University of Waterloo. His research is situated at the intersections of activism, sexuality, and media industries and is interested specifically in how queer and feminist communities use media technologies to build communities.





Image: "Body-Territory: The Somatic in Peripheral Performances."

## Body-Territory: The Somatic in Peripheral Performances

Sunday, April 25, 3:30 PM

According to Mbembe (2014), there is a concept genealogy in the territorialisation of identity, on the one hand, and in the racialization of geography, on the other hand, in which the myth of a racial city (polis) cannot forget that at the center of the problem, both body and territory are affected intersectionally by capitalism, colonialism and heteropatriarchy. Presented by Dr. Fabian Vivar, this panel will seek to think through a critical theory and practices that learn from the micrological field, how the notion of the bodies-territories is constructed in the performativity life experiences of the subalternized people. Beyond corporal violence experienced in the favelas, it is about occupying a space of expression that allows the claim, the movement, the ability to recover and reveal themselves. Thus, there is evidence of a fracture capacity, agency and incorporation into an aesthetic which allows to bring body-territorial identities that are no longer considered problematic or Pathological. The panel will be led by Dr. Fabian Vivar and feature several guest speakers (TBD).



Dr. Fabian Andres Cevallos Vivar, is a Post-doctoral researcher at University of Lisbon, Faculty of Fine-Arts. PhD in Post-Colonialisms and Global citizenship, University of Coimbra. Master in Higher Education, University of Barcelona. Bachelor in Philosophy, Sociology and Economy, University of Cuenca. Member of de Scientific Committee and researcher in Popular Observatory of Favelas Cidade do Anjo (OPOCA) São Paulo, Brazil. Researcher and Professor in Latin American Council of Social Sciences (CLACSO)/Center for Social Studies (CES) and Researcher in University of Lisbon, Center for Research and Studies in Fine Arts (CIEBA).



Image: "Government Won't Help," Seth Tobocman.

**Facing the Crises: Mutual Aid for Survival and Mobilization**  
**Sunday, April 25, 5:00 PM**

Wealth concentration, racist criminalization, profit-based health care and housing, climate change and many other crises are threatening human survival around the globe, and it does not look like we can count on governments for solutions. In this keynote, Dean Spade will talk about the role of mutual aid in meeting immediate needs and building resistance movements that can tackle the root causes of the crises we are facing. The keynote will be followed by a Q&A with Dean Spade, moderated by Leila Pourtavaf.



Dean Spade has been working to build queer and trans liberation based in racial and economic justice for the past two decades. He's the author of *Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law*, the director of the documentary "Pinkwashing Exposed: Seattle Fights Back!," and the creator of the mutual aid toolkit at [BigDoorBrigade.com](http://BigDoorBrigade.com). His latest book, *Mutual Aid: Building Solidarity During This Crisis (and the Next)*, was published by Verso Press in October 2020.



Leila Pourtavaf is an Assistant Professor in Global Public History at York University, and was most recently a visiting assistant professor at NYU's Department of Middle Eastern and Islamic Studies. Her research stands at the intersection of gender, sexuality, modernity, and Middle Eastern history. Leila is also an independent curator, and her exhibition and film programs have been featured at institutions including the Blackwood Gallery, the South Asian Visual Arts Center, Articule, and La Centrale Gallery.



## TQFF DIGITAL FILM MARKET

TQFF's 2021 Digital Film Market is a joint initiative from TQFF, Cinemarket, and Aspect Ratio to highlight and encourage diverse and positive participation of queer, trans and Two-Spirit BIPOC filmmakers in film markets worldwide.

The online market will take place alongside the 2021 symposium of the Toronto Queer Film Festival, where selected projects will be made accessible to professional international buyers registered on Cinemarket.

The Digital Film Market is dedicated to amplifying films directed by TQFF filmmakers throughout this time period, culminating in one to one industry meetings, where registered filmmakers can sign up to receive a distribution consultation from Aspect Ratio.

Curated films from the TQFF network are offered on Cinemarket and selected buyers can make offers for film rights.



Jordan Mattos is a New York-based film distributor with over 10 years of experience in licensing content in the USA. Since 2006 he has led the theatrical and home entertainment distribution of hundreds of films from Europe, Africa and South America at arthouse label IndiePix. In 2016 he founded sales company Aspect Ratio, working with international producers seeking to enter the US market. Jordan is currently the US programming consultant for Critics Week at the Venice Film Festival. In 2017 he co-founded Cinemarket, a digital market for transacting film rights, which launched at the 2018 Marche du Film.

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We would like to extend our sincere thanks to all of the filmmakers, volunteers, community members and organizations, who helped make this edition of the Toronto Queer Film Festival happen. Presenting a film festival is no small task even in non-emergency, non-global pandemic times and we could not have done it without you.

**We would especially like to thank:**

Adil Mohammed, Ali El-Darsa, Anastasia Akulinina, Ben Romvari, Cecilio Guillermo A.S. Escobar, Jaene Castrillion, Jess Murwin, Jonathan Petrychyn, Jorge Lozano, Kai Joseph, Kaitlin Blanchard, Kami Chisholm, Shahbaz Mamdani, Sharlene Bamboat and Sunny Kim.

Note that all images in this guide are courtesy of the participating filmmakers, artists, speakers and scholars, unless differently credited.

