



# TQFF

Queer Futurism  
March 31 – April 30, 2022

# Toronto Queer Film Festival

[torontoqueerfilmfest.com](http://torontoqueerfilmfest.com)

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

**We have five primary mandates:**

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

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

## **TQFF's mission is to provide:**

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

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.

## Toronto Queer Film Festival 2022

### *Queer Futurisms*

Welcome to TQFF 2022! A lineup of truly outstanding films, videos, workshops, and presentations awaits you.

Close your eyes and dream of the future. What do you see? Is it a world full of technological advances? Cycles of plagues and climate catastrophe? Indigenous sovereignty? Afro-futurism? Space and time travel?

While we face tremendous uncertainty as the COVID-19 pandemic enters its third year, climate catastrophe accelerates, and wars rage across much of the globe, we turn to the ongoing, rich history of 2 Spirit, queer, and trans artistic, scientific, political, and economic work for guidance on how to not just survive, but to thrive.

Colonialism and capitalism maximize their extractive capabilities by isolating us, by destabilizing our relations, with each other and the land and water. We empower ourselves and disrupt the relentless extraction of capitalism and colonialism by connecting, enjoying, and dreaming of possible futures where all life and care for each other are prioritized, not profits and power.

The flow of our imaginations brings dreams and visions. With this year's programme, we present three features that explore our theme of Queer Futurisms in their own unique way: April Lin's *(Tending) (to) (Ta)* is a mind-bending work of speculative fiction that follows an exchange of letters between two protagonists who imagine one another across parallel dimensions; Harjot Bal's *Sailor Moon Rated R: The promise of his rosebud* is a post-2020 fandub of the iconic 90s anime Sailor Moon, rewritten as a dark comedy that focuses on issues related to queer people, women, and people of colour; and Angelo Madsen Minax's *North by Current* is visual rumination on the understated relationships between mothers and children, truths and myths, losses and gains.

We continue to work to build our festival into a space for connecting and dreaming together. With our programming, TQFF strives to create space for change, growth, revolution, resistance, connections, and community. Highlights from our short film selections include the program *Movement*

*Over Borders*, which navigates themes of dislocation, memories and new homes. Nahyeon Lee's *Nathan Joe: Homecoming Poems* stands out in its exploration of the duality of homeland and hometown through stunning visuals and poetic reflections. *Virtually Queer* invites us to reflect on digital futures and the influence of technology. Lookout especially for James Elinski's *Pillow Talk*, a film that explores the online dating scene with an unusual new interface.

Thank you so much to all of you for attending and participating in our events, for your ticket purchases and donations, to the artists for making and screening your work, to all the presenters and workshop instructors for sharing your stories and knowledge, to all our community partners for your support, and to all the TQFF staff, film selection committee, and board members for the brilliant and amazing work you do.

Come dream with us and explore the possibilities of the future.

With all our love and care,

Kami Chisholm  
Artistic Director

Nishina Loft  
Programming Coordinator

## **Toronto Queer Film Festival goes online:**

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 2022 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 [www.torontoqueerfilmfest.com](http://www.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](http://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!

## **Bulk Orders**

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 & Development  
Director

**Sharlene Bamboat**

Director of Festival Operations

**Jonathon Petrychyn**

Director of Business  
Operations

**Jess Murwin**

Lead Programmer

**Nishina Shapwaykeesic-Loft**

Programming Coordinator

**Shaz Mamdani**

Director of Communications  
Marketing

**Catrina Byers**

Social Media Coordinator

**Jasmine Persaud**

Board Member

**Cecilio Guillermo A.S. Escobar**

Video Technical Director

**Benjamin Romvari**

Web Developer

**Sunny Kim**

Bookkeeper

**Emily Peltier**

Industry Programmer  
Board Member

**Kaitlin Blanchard**

Board Member  
Grants and Governance

**Kirsten Lindquist**

Board Member

**Jasmine Noseworthy Persaud**

Board Member

**Francis Tomkins**

Board Member

Funders



Canada Council for the Arts / Conseil des arts du Canada



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



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Funded by the Government of Canada



Partners



Whippersnapper

EST	Thursday, March 31	Friday, April 01	Saturday, April 02	Sunday, April 03
02:30 PM				My Hands Will Make The Future TRT: 66 min 
04:00 PM				Once Upon Our Blue Green Home TRT: 71 min 
06:00 PM		Movement Over Borders TRT: 72 min 		Feature: North by Current TRT: 86 min 
07:00 PM	Intergalactic Cabaret TRT: 73 min 		In Shadow of the Virus TRT: 70 min 	
07:30 PM		Postcards From The Past TRT: 66 min 		
08:30 PM			Virtually Queer TRT: 63 min 	
09:00 PM	Feature: (Trending) (to) (Ta) TRT: 66 min 	Feature: Sailor Moon Rated R: The Promise of his Rosebud TRT: 62 min 		
10:00 PM			Porn is So Boring TRT: 62 min 	

EST	Friday, April 22	Saturday, April 23	Sunday, April 24
11:00 AM		<b>Jordan Mattos</b> One-On-One Industry Sessions for Filmmakers – 2:10 PM	<b>Jordan Mattos</b> One-On-One Industry Sessions for Filmmakers – 2:10 PM
01:00 PM			<b>SQS Lab</b> Goey Connections: Little Projects en Route / Laboratoire Sensibilities Queer (SQS) – 3:00 PM 
03:00 PM			<b>Srutika Sabu</b> Creating Neo-Alapphuza: Worldbuilding as Knowledge Creation - 3:00 PM 
03:30 PM		<b>Chanelle Lajoie</b> IF NOT HERE, THEN WHERE – 05:00 PM  	
04:00 PM	<b>Robin Gaudreau</b> KIKI WIKI EDIT-O-THON – 05:30 PM  		
05:00 PM			<b>Jewelle Gomez</b> Keynote Queer Futures: Jewelle Gomez – 06:30 PM 
05:30 PM	<b>Disruption Embraced &amp; Bodies in Translation Screening And Panel</b> – 07:00 PM 	<b>Tom Hooper</b> Settler Colonialism & Queer Heritage Grants: Tom Hooper & Ange Loft in Conversation – 7:30 PM 	
07:30 PM	<b>Mimi Zhu &amp; Sania Khan</b> Queering Friendship: Platonic Intimacy and Collective Dreaming as Sites of Liberation – 08:30 PM 		
08:00 PM		<b>Viral Interventions</b> Screening (60 min)  Filmmaker Panel (30-40 min) - 10:00 PM 	



Features

[Tending] (to) (Ta) / Dir. April Lin / 66' / UK / 2021

Feature 01



**Feature 01**

Thursday, March 31 | 9:00 PM EST  
UK/Canada | 71 min.

**(Trending) (to) (Ta)**

Dir. April Lin, UK, 2021, 66 min.

Tags: Cosmic, Exploration, Animation

Screening followed by a Q&A with the filmmaker.

*(Tending) (to) (Ta)* is a mind-bending work of speculative fiction that follows an exchange of letters between two protagonists who imagine one another across parallel dimensions. Each communicating to an other who exists as a possibility beyond their self-perceived boundaries of reality, the two beings meet in a shared world of imagination. In the figure of the eponymous protagonist, April Lin meshes the concepts of 'ta', the monosyllabic sound that in Mandarin Chinese encompasses all third person pronouns, with the proper noun Ta, creating an infinite cosmic entity who exists across universes and is present in all beings and matter.



**April Lin** (b. 1996, Stockholm — they/them) is an autistic artist-filmmaker investigating image-making as a site for the construction, sustenance, and dissemination of co-existent yet conflicting truths. They dream & explore & critique & fret & catastrophize & imagine & play with the potentials that the moving image holds — for a collective remembering of forgotten pasts, for a critical examination of normalized presents, and for a visualizing of freer futures as, of course, imagined from the periphery.

(Tending) (to) (Ta) will be preceded by:



**Long after Us**

**Dir. Eden Potter, Canada, 2021, 5 min.**

**Tags: Animation, Death, Creatures**

In a post-apocalyptic, post-human future, a creature discovers remnants of past lifetimes. They find a long abandoned cell phone, which allows them to briefly peer into the life of a human named Ash. Under their curious gaze, this recovered artifact reveals an intimate diary of personal transformation across time. Through motifs of memory, death and transgender identity, this film shines light on the beauty and complexities of the human experience.

**Eden Potter** is a Tkaronto based artist and animator who is design oriented and loves all things storytelling. Her goals are to push boundaries with a passion for the cute and the creepy. Eden dreams of building a better world both in and outside of animation.

Presented in collaboration with ArQuives.



Sailor Moon Rated R... / Dir. Harjot Bal / 62' / USA/Canada / 2020 Feature 02



**Feature 02**

Friday, April 1 | 9:00 PM EST  
USA/Canada/France | 68 min.

**Sailor Moon Rated R: The Promise of His Rosebud**

Dir. Harjot Bal, USA/Canada, 2020, 62'

Tags: Anime, Sex Positive, Comedy

Screening followed by a Q&A with the filmmaker.

*Sailor Moon* is a post-2020 fandub of the iconic 90s anime *Sailor Moon*, rewritten as a dark comedy that focuses on issues related to queer folx, women, and people of colour. In this parody feature, Darien struggles to confront his repressed sexuality when a fierce childhood cuddle buddy named Fiore returns to unmask Darien's tuxedo. Possessed by the sex-positive Kisenian Blossom, Fiore faces off against the Sailor Scouts in a petty battle over Darien's "D".



**Harjot Bal** is a multidisciplinary technology designer who has found his way into film and production through his love of writing. His passion for digital innovation and the arts has granted him the ability to tell fresh stories through unique mediums. He finds himself in constant search of creative outlets for social activism and education, as well as healing trauma through creativity and comedy. His work is powered by his own lived experience as a marginalized individual—specifically, through the intersectionality of being a queer person of colour.

Sailor Moon will be preceded by:



**Venus Retrograde**

**Dir.** Valentin Noujaïm & Nicolas Medy, France, 2021, 5 min.

**Tags:** Revolution, Nudity

Midnight sharp. Two radio journalists host a dull cultural program. Lights are switched off. A gang of women invades the studio to broadcast a message: “One, two... One, two... This is a coup!” *Venus Retrograde* explores an erotic, queer coup d’etat through a campy aesthetic and futuristic themes.

**Nicolas Medy** Born in Paris, Nicolas Medy studied music and then photography before turning to video. In 2018 he directed his first short film, *Soleils bruns*. In 2021 he directed *Nuit de Chine*, *Venus Retrograde* (co-directed with Valentin Noujaïm), and collaborated on two clips with the group Mansfield.

Presented in collaboration with Sanghum Film Collective & WNDX.

North by Current / Dir. Angelo Madsen Minax / 86' / USA / 2021

Feature 03



**Feature 03**

Sunday, April 3 | 6:00 PM EST

**North by Current**

**Dir. Angelo Madsen Minax, USA, 2021, 86 min.**

**Tags: Transphobia, Flashing lights, Addiction, Police, Domestic violence, Child abuse**

Screening followed by a Q&A with the filmmaker.

*North by Current* is visual rumination on the understated relationships between mothers and children, truths and myths, losses and gains. After the inconclusive death of his young niece, filmmaker Angelo Madsen Minax returns to his rural Michigan hometown, determined to make a film about the family's wrongful persecution. Once there, instead, he pivots to excavate the depths of generational addiction, Christian fervour, and trans embodiment. Like the relentless Michigan seasons, the meaning of family changes as Madsen, his sister, and his parents strive tirelessly to accept each other.

**Angelo Madsen Minax** is a multi-disciplinary artist and filmmaker. His projects draw on auto-ethnography to explore chosen and biological kinships, intimacy and desire, and cosmic and technological phenomena. Madsen's works have shown at Berlinale, the Museum of Contemporary Art Chicago, the Leslie Lohman Museum, Tom of Finland Institute, Anthology Film Archives, the British Film Institute, Tribeca Film Festival, KurzFilm Hamburg, the European Media Art Festival, Ann Arbor Film Festival, Berwick Media Arts Festival, Alchemy Festival of Moving Image, and dozens of LGBT film festivals around the world. Madsen is currently an Associate Professor of Time-Based Media at the University of Vermont and a Queer|Art Mentor.

Presented in collaboration with Vivimos Juntxs, Comemos Juntxs, QPIRG McGill and Prisoner Correspondence Project.



PRISONER  
CORRESPONDENCE  
PROJECT



**Film Programs**

**Once Upon Our Blue Green Home**

**Movement Over Borders**

**Virtually Queer**

**Postcards From the Past**

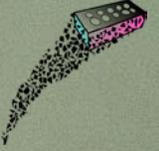
**Intergalactic Cabaret**

**My Hands Will the Make the Future**

**In the Shadow of the Virus**

**Porn is Boring**





**Thursday, March 31 | 7:00 PM EST**  
**New Zealand/UK/Canada/Brazil/US | 73 min.**

If humanity perished and another species found a record of this film program, they would discover an archive of childhood dreams, resistance inscribed on skin, relics of technology in flux. Collectively, they lend the impression of humanity's talent for resistance and variation.

The films in this programme call attention to the beauty and new traditions we can create, simply by virtue of existing in space. Each autonomous gesture and breath allows us to wander away from established paths, toward the rhythms and sounds of liberation.

Presented in collaboration with Bricks & Glitter and Regent Park Film Festival.

Image: *Isn't it a Beautiful World*, Dir. Joseph Wilson, 2021.



**Isn't it a Beautiful World**  
 Dir. Joseph Wilson, UK, 2021, 13 min.  
 Tags: Drag, Dance, Mental Illness

A mix of drag, dance, and *mise en scène*, *Isn't it a Beautiful World* takes us on a subliminal journey. Sonya, Harry and Kenya, a trio of queer performers, dramatize and lipsynch their way through visually stunning abandoned locations. With its haunting sound and sumptuous colour palette, this short evokes the dizzying tension between childhood ideals, loneliness, and the feeling of falling in a dream.

**Joseph Wilson** is a queer artist, activist and drag performer, living amongst the eclectic East London community. His work explores LGBTQ+ narratives, taking inspiration from his own lived experiences as well as documenting the people and places around him, amplifying their voices and celebrating their stories through his art. Joseph has had work premiered at BFI London Film Festival, BFI Flare, Fringe! Queer Arts Festival as well as global video platform NOWNESS. Most recently, he was selected as one of the FLAMIN (Film London Artists Moving Image Network) artists. In September 2021, Joseph was selected as one of the 2021 Dazed X CIRCA artists and had his work screened on Piccadilly Circus, Shinjuku, Tokyo and K-Pop Square, Seoul.



**Chelsea Wolfe x Divide and Dissolve - Far From Ideal**  
**Dir. Amber Beaton, New Zealand, 2021, 2 min.**  
**Tags: Indigenous, Music, Blood, Colonization**

A Māori woman summons Hine Nui Te Po, the goddess of death, in a confrontation with a colonial priest. In Aotearoa (New Zealand), where Māori spirituality and language were criminalized, with colonial religion violently mandated, this film envisions resistance and a decolonial future. Set to the atmospheric sounds of Chelsea Wolfe and Divide and Dissolve, this project is a love letter to Indigenous women still feeling the effects of colonization today and invokes spirituality as resistance.

**Amber Beaton** is an indigenous (Māori) filmmaker from Aotearoa, New Zealand. Specializing in music videos, her work has been described as “Dreamlike”, “Haunting and Beautiful” and as “Disturbing and surreal imagery crackling with magikal energy”. Charmed by a gloomy aesthetic, Amber’s work has found a home with the rock, metal and alternative music scenes in New Zealand and abroad.



**This Kind Body**

**Dirs. Scottee & Lea Anderson, UK, 2021, 20 min.**

**Tags: Pandemic, Body Inclusivity**

*This Kind Body* features five fat queer performers and their attempt to carve out a space in which their fatness isn't the cause of their death but the reason they survive. Made across nine locations and shot entirely on mobile phones during a national lockdown in the UK, *This Kind Body* is a polyphonic, surreal, and potent dance film from Fat Blokes company, a collective of non-trained queer dancers based in the UK. This is their first film project, a powerful work that invites us to "imagine a world in which your body is your own."

**Scottee** is a self taught artist who makes political performance, live art and stuff for walls. He is the co-founder of Scottee & Friends Ltd - a collective of artists, producers and participants working across the UK. Scottee is an associate artist at HOME (Manchester) and is the founder of the Working Class Artist Group. He is one of the token working class people allowed on BBC Radio 4; he has made documentaries, columns and presented some of the biggest arts shows on the network. He is also the host of chart topping podcast After the Tone.



### **Monologue Harmonic**

**Dir. Bawaadan Collective, Canada, 2020, 6 min.**

**Tags: Indigenous, Music, Connection**

*Monologue Harmonic* is an otherworldly fusion of Mohawk legend, despotic visions, and collective cultural analysis. It is set within two paradoxical worlds, where familiar landscapes and objects take on new significance. These rich tableaux mirror a reality not unlike current Indigenous experiences in resistance to colonialism. Created by the Bawaadan Collective, which self-produces Indigenous content, this film immerses us in an aesthetic of liberation.

**Janet Rogers** is a Mohawk/Tuscarora writer, poet, media producer, sound artist and performance artist. She brings her poetic practice to live in all areas off-page as well as in print with 7 published collections to date. Janet is a new publisher with the Ojistoh Publishing label which she operates from her home territory of Six Nations of the Grand River.

**Bawaadan Collective:** Formalized in the Spring of 2019, we worked cooperatively together to create the short film *Midland Motel Room 77'*. Utilizing close friend and familial ties, we quickly began to self-produce our own Indigenous content. Modern, contemporary content. As the scale and scope of each project grew, we continued to explore and expand our membership to incorporate new skills and relationships.



### Before the Blue

Dir. romy pocztaruk, Brazil, 2019, 14 min.

Tags: Dance, Death, Apocalypse

A sequence of subtle narratives and radically sensorial scenes, *Before the Blue* uses stream of consciousness to ruminate on the nature of existence, violence, the passage of time, death technologies, and the power of animal and mineral bodies. We glide from a 21st century nightclub to a nuclear war to the Stone Age. Chronologies collapse between dance movements, static images of power-thirsty science, and a reunion with nature, all offering an escape from the idea of being human.

**romy pocztaruk** (1983, Porto Alegre, BR) uses varied media and materials. Her poetic propositions deal with the encounter between different fields and disciplines as science and history with the visual arts and cinema. In her research, she addresses the importance of the artist as someone who can engage and put in evidence political and historical issues of our world, be that in the past, present or future.



**Victor's Body**

**Dirs. Victor Di Marco & Márcio Picoli, Brazil, 2020, 15 min.**

**Tags: Disability, Ableism, Memory**

In this multi-sensorial film, Victor, the eponymous filmmaker, recollects memories and encounters that influenced his relationship to his body. These tender contemplations build into a powerful testimony. Through an ethereal blend of refracted light, sound, and texture, he spotlights himself on screen, and imagines a universe in which he can rethink the possibilities, representation, and empowerment of disabled people's bodies.

**Victor Di Marco** (1996) and **Marcio Picoli** (1994) are filmmakers from Porto Alegre, Brazil. Their work is characterized by an investigation and interpretation of different types of bodies and expressions. Di Marco's and Picoli's films research minimalist narratives and self-fiction. Their last film, **Victor's Body**, has been screened at important Brazilian festivals and has won over 20 awards.



**Jan Julius - MANOR HOLES HIGH RISE**  
 Dir. Nick McKernan, USA, 2021, 3 min.  
 Tags. Music, Housing crisis, Police

Set against the backdrop of an insidious rent crisis, *Jan Julius - Manor Holes High Rise* is a lively and rambunctious plunge into a vivid queer dystopia, one where rent will consume you, uniforms manifest into tyranny, and four residents fight for their right to live and love. As collective care and erotic companionship blossoms on the 15th floor, tenancy laws threaten this queer oasis. In this catchy animated ode to rent-free nudity and what really makes a good neighbour, the filmmaker examines the housing crisis through a futuristic (yet timely) lens and celebrates the right to chill.

**Nick McKernan** (he/him) is a 2D animator and multidisciplinary artist with a sensitive, observant approach to narrative. His path into animation has been one long, inevitable surprise. In Oregon and Washington, he performed as a stage actor, musician, live-action filmmaker, and budding comic artist between various hospitality and education jobs. As an animator, Nick's works have been described as gentle and mature, capturing domestic struggles, atmospheric locales, and gender fluid fantasies. His storytelling often employs visual allegory to externalize the yearnings of characters, leading to striking animations teeming with pathos and a universal grace. He currently resides in Baltimore, MD.

**Friday, April 1 | 6:00 PM EST**  
**USA/Canada/Netherlands/New Zealand | 72 min.**

The movement of species across the Earth has always been, and will always be, free. If migration is a fact of human existence, how do we even begin to make sense of the implications of borders on our individual and collective futures? Borders are not just lines dividing lands and seas; they are every place where countries create ‘us’ and ‘them,’ ‘citizen’ and ‘alien,’ ‘alike’ and ‘other.’

By chronicling movement over, within, and under borders, the films in this program express diverse perspectives on migration. From anxieties of dislocation and visions of distant homes, to silly childhood memories and the sweetness of a new home — these filmmakers show us that borders may define our experiences, but they certainly do not encompass the depths queer pasts, presents, and futures.

Presented in collaboration with aluCine: Latin Film + Media Arts Festival & Mayworks Festival.



**Frozen Out**

**Dir. Hao Zhou, USA, 2021, 5 min.**

**Tags: Displacement, Storytelling**

An émigré retreats to frozen prairies and forests, hoping to find a meaningful story and escape the anxieties of dislocation. In this epistolary film, he addresses his sister in rural China from abroad. He chronicles his queer self-exile and the vulnerable nature of home, relationality, and the self. Ultimately, this film exposes how the emotional connection among repressed queer identities and capitalist ruination obstruct the land and traditional lifeways. It also encourages us to embrace change—the changing queer self—as the only constant in life, regardless of our external circumstances.

**HAO ZHOU** (b. Nanchuan, China) is a filmmaker, photographer, and actor. In 2014, Zhou wrote, directed, and produced his first feature, *The Night*, about queer, young sex workers in urban China. After premiering at the Berlin International Film Festival, *The Night* won top prizes at Geneva Independent, Nara, China Independent, and others. Zhou refined his filmmaking at Cannes Film Festival’s La Résidence (Paris), Talents Tokyo, and Berlinale Talents. Zhou’s forthcoming feature film focuses on a Latinx immigrant in China.



**Ke Beech Mein (In Between)**

**Dir. Meena Rizwan, Canada, 2021, 11 min.**

**Tags: Immigration, Colonization**

Set in the familiar snow-covered forests on the north shores of Lake Ontario, this video-essay interrogates the myth of Canadian multiculturalism from the perspective of a young, queer, racialized immigrant. Audiovisual effects, just as mesmerizing as they are haunting, distort the everyday landscape into something else entirely. After all, these stolen lands are oftentimes alien to immigrants whose lands, too, have often been stolen. This film sheds light on the many layers of deceit experienced by even one person. In the end, only one conclusion is possible: “I am not something to be tolerated.”

**Meena Rizwan** is a multidisciplinary artist, writer, and activist based in Toronto. Her practice involves film, installation, audio, woodwork, metalwork, web design, painting, photography, and performance. Her work examines themes of connection, alienation, consciousness, play, race, sexuality, and displacement. Meena’s work is informed by her positionality as a woman of color and newcomer settler born in Pakistan and raised in between Long Island and Toronto. She strives toward accessibility and inclusive design in her practice. Meena has a Bachelor’s of Science degree in Psychology from the University of Toronto and a Master of Arts degree in Gender Studies and Feminist Research from McMaster University.



### Breaking Borders

Dir. Barbara Vollebregt & Fatima Warsame, Netherlands, 2017, 17 min.

Tags: Refugee, Homophobia, Assault, Police, Suicide

This documentary tells the story of Ibrahim Mokdad, a queer Lebanese refugee who finds himself in Germany after years of violence in his home country. Following Ibrahim's narration, we trace his path from prison and hospitals, to refugee camps and a hard-won home. Ibrahim's story shares a deeply personal and eye-witness perspective into Fortress Europe—the policies that have rendered migration treacherous and often deadly—as well as the nuanced challenges LGBTQ+ refugees face in their homelands, en route, and during resettlement. This film draws an important connection between the struggle for LGBTQ+ self-expression and the movement against borders and for refugee rights.

**Fatima Warsame** is a true all-rounder: journalist, columnist, editor, social media specialist, producer and presenter. After obtaining her Bachelor's degree in Journalism, Fatima did an internship at Het Parool and RTL New York. She then worked for FunX as a freelance producer for 5 years. She wrote articles for VICE and was responsible for NOS' social media accounts. She also made the documentary *Breaking Borders*, about the homosexual refugee and activist Ibrahim Mokdad



**In Our Being/Sa Aming Pagkatao**

**Dir. Ghislan Timm & Jann Earl Q. Madariaga, Canada, 2021, 8 min.**

**Tags: Collage, Experimental**

An experimental autobiographical film that converges two queer people of colour's perspectives from the Philippines and Canada into one narrative body. Body parts (mouths, chests, arms, eyes) filter in evanescent motion between frames, referencing early cinema while eerily anticipating an uncertain future. As a cross-continental virtual production, *In Our Being/Sa Aming Pagkatao* 'explores themes of alienation, queerness, Afro-futurism, and the flux of self-concept through collage-making and performance art.

**Ghislan Timm** (Jess-lin/Jiz-lan) (she/they) is an experimental filmmaker and visual artist based in Tkaronto. They are currently studying Integrated Media at OCAD U and have shown works both locally and internationally. They are influenced by their Afro-Caribbean heritage, Afro-futurism, sound, and cinema; frequently appropriating archival film and imagery to create collages and shape non-linear narratives that reflect on their multicultural queer identity, mythologies, and romanticization of home and home-coming.

**Jann Madariaga** (he/him) is a Filipino multimedia-artist who is based in Cavite City. He creates visual art through digital means of design, film, photography, and illustrations. His work predominantly involves using realism in portraiture to tell melancholic stories of the human experience. While his work is rooted in aesthetic principles, he hopes to explore his queer identity as a way to evoke more introspective yet surreal experiences



**Tigress**

**Dir. Maya Bastian, Canada, 2020, 13 min**

**Tags: War, Trauma**

Trina, a stubborn and rebellious 20-something, has gone to the motherland as an aid-worker during the war. Once there, she finds herself overwhelmed by the traumas she witnesses and turns to partying hard with her fellow volunteers as a way to cope. One night during a drunken foray, she encounters another version of herself as a paramilitary fighter for the Tamil Tigers — and her sense of western privilege collides with the reality of her ancestors.

**Maya Bastian** is an award winning filmmaker and writer with roots in conflict journalism. Her work frequently explores the trauma related to displacement and migration. She specializes in exploring untold stories from around the world, integrating the voices of each unique community through active engagement, research and open dialogue. Her most recent film *Tigress* was nominated for a CEC Award and attended Cannes Court Mètrage 2021. Bastian’s video installations and mixed-media work has shown around the world, recently spending 8 weeks on residency at the Al Ma’Mal Foundation (Palestine). Bastian is also a producer on the BIPOC women-led development team at CineFAM and is the founder of the X-Wave Mentorship series for BIPOC creators at Trinity Square Video.



**Don't Forget the Water**  
 Dir. Christina Hajjar, Canada, 2021, 5 min.  
 Tags: Migration, Traditions, Family

A phone conversation sets the diasporic table, as a disembodied figure prepares Qahwah Arabi/Arabic Coffee. Here, the contradictions inherent in Google Translate's instant camera feature are made visible through glitched mistranslations. Using these flaws as a prompt, the communication between a mother and a daughter considers ambiguity as a source of embodied knowledge. As the conversation unfolds, that which is lost in migration (and translation) turns to the mundane. The film hints toward the radical nature of diaspora: an everyday uprooting burgeoning with possibilities.

**Christina Hajjar** is a queer femme first-generation Lebanese-Canadian artist, writer, and cultural worker based on Treaty 1 Territory in Winnipeg, Manitoba. Her practice deals with diaspora, queerness, body archives, cultural iconography, labour, and place.



**Nathan Joe: Homecoming Poems**  
**Dir. Nahyeon Lee, New Zealand, 2021, 14 min.**  
**Tags: Poetry, Migration**

In this meditation on the vast lived experiences between Christchurch and Auckland, between queerness and being Chinese-Kiwi, and between homeland and hometown, poet Nathan Joe explores the form of autobiography through performance poetry.

**Nahyeon Lee** is a writer and director raised in Aotearoa with Korean heritage. Since graduating with a MA in Drama Directing, she has been attached to screen and stage productions that champion underrepresented voices; engaging with the breadth of experiences in the Asian diaspora in Aotearoa. Nahyeon wrote and directed the coming-of-age short film *Sixteen* which had its New Zealand premiere at Show Me Shorts Film Festival. She co-directed the CNZ-funded *Portraits*: a series of short documentaries centered on Asian creatives in Aotearoa for release in late 2021.

This film will be available to audiences in all countries except for New Zealand.

**Friday, April 1 | 7:30 PM EST**  
**Canada/Brazil/India | 66 min.**

Conventional narratives suggest that time is a linear concept. Accordingly, history is portrayed as a series of events staged on a single track of progress. The films in this programme, alternatively, play with time, stretch it, collapse it, revealing multiple layers in our chronological fabric. Whether the stories take shape in a multiverse, within a fractal pattern, or in a continuous loop, they ask us to explore the many shapes and possibilities of time, and reflect on the relationship between past, present, and future.

Presented in collaboration with Gardiner Museum & Toronto Animated Image Society (TAIS).



**circa.**

**Dir. Sonya Mwambu, Canada, 2020, 8 min.**

**Tags: Black Identity, Toronto, Ghosts**

Using the Spadina Museum as its visual and contextual backdrop, *circa*, is a piece that reclaims the agency of Black identities and bodies in Toronto. The superimposition of imagined bodies on what is now an empty space rewrites their erased stories. They blend through the house's shadows before regaining their individual identities when their faces meet the light.

**Sonya Mwambu** is an experimental filmmaker and editor based in Toronto. Born in Kampala, they grew up in Canada and their work centres on the intersections of their identities through the exploration of race, language and the connections they find through their cultural identity and the experimentations of analog film. Mwambu holds a BFA in Film Production from York University.



### Coming into bloom

Dir. Bruna Estevam Amorim, Brazil, 2021, 15 min.

Tags: Activism, Resistance

A young bisexual woman in Copacabana searches for her place in the fight for lesbian civil rights. In conversation with Yone Lindgren, a long time activist and elder in the lesbian community, she learns about the trajectory of many of her queer elders who are coerced back in the closet, where they become invisible to society, while younger queers in the movement search for guidance. This film affirms the necessity of fostering intergenerational relationships in order to ensure resistance and thriving. This compassionate portrait urges us to 'Wake up! Shake off the blues' and get involved in mutual care.

**Bruna Amorim** is a filmmaker from the interior of São Paulo, Brazil. Five years ago, she took up residence in Rio de Janeiro, which serves as the background and inspiration for most of her films. Her private cinema celebrates memory, exchange, and the resignification of spaces, people and objects, focusing on issues of gender, sexuality and diversity. She directed the short film TOUCH, screened at the Short Film Corner at the Cannes Film Festival, in 2019. She is currently studying Cinema at PUC-Rio, and works on designing and directing audiovisual projects. In recent years, she has produced, directed and edited short documentaries, experimental, fictional and music videos.



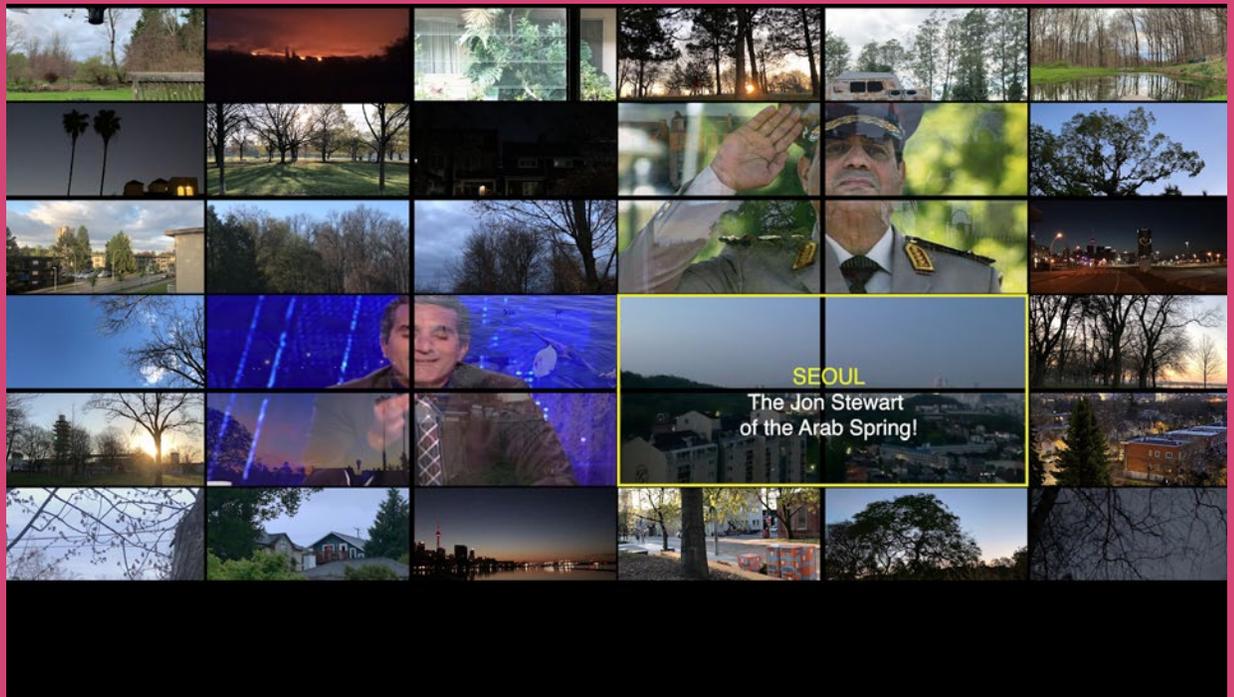
**Wave**

**Dir. Wrik Mead, Canada, 2021, 4 min.**

**Tags: Love, Discovery, Youth, Memory**

This animated biography restages tender memories of a first gay embrace. Set against the backdrop of a deep blue lake, the filmmaker ponders his coming of age experience, including feelings of shock, exhilaration, and disavowal—the flotsam and jetsam of an unexpected milestone.

**Wrik Mead** has accumulated a unique body of more than fifty animated miniature narratives: fantasies, parables, dreams, and even documentaries. They are a mix of painstaking animation, fairy-tale allegory and queer-identity. In 2013, he launched his first UK solo show, an installation titled “Draw the Line,” at PayneShurvell Gallery in London. His works have screened at national and international festivals like The Toronto International Film Festival, the Berlinale, The San Francisco International Film Festival and the Sydney International Film Festival.



**International Dawn Day Chorus**  
 Dir. John Greyson, Canada, 2021, 15 min.  
 Tags: Activism, Memorial, Pandemic, Suicide

A group of birds from across six continents join a zoom call. What ensues in this inventive film is a memorial of the struggles and joys shared by a community of artists and activists, paying tribute in particular to the life and legacy of the late Egyptian queer activist Sarah Hegazi, who was incarcerated and exiled for flying a rainbow flag at a concert in Cairo.

**John Greyson** (writer/director) is video/film artist and pioneer of the new queer cinema. Since 1984, his many features, shorts and transmedia works have explored such queer activist issues as police violence, prison, AIDS activism, solidarity, homo-nationalism and apartheid (both South African and Israeli). These include *Mercurial* (2018), *Gazonto* (2016), *Murder in Passing* (2013), *Fig Trees* (2009), *Lilies* (1996), and *Zero Patience* (1993). His films have received 40+ best film awards at such festivals as TIFF, Lisbon, Ann Arbor, Hamburg, San Francisco, Vancouver, Locarno, Montreal, Los Angeles, Sudbury and Hong Kong, as well as 3 Berlinale Teddies and 5 Canadian Screen Awards (Canada's Oscars). He teaches in York University's Cinema & Media Arts department, and is co-editor of *Queer Looks: Perspectives on Lesbian & Gay Film & Video*.



### A Language of limbs

Dirs. Wy Joung Kou & Jody Chan, Canada, 2021, 5 min.

Tags: Healthcare, Stop-Motion, Disability, Mental Illness

*A Language of Limbs* is an experimental stop-motion short film that maps the emergence of the concept of hysteria against lineages of crip kinship and hard-earned resilience. A set of ceramic objects, a pair of rescue inhalers, a handful of ginger candies, a nerve of red yarn: everyday objects come together in an insistent choreography to illustrate the realities of sickness and care, past and present. *A Language of Limbs* argues that our bodies are not blank pages, or sites of diagnosis, but maps of queer desire and agency.

**Wy Joung Kou** is Toronto-based interdisciplinary artist with a practice rooted in frameworks of disability justice. Their body of work spans mosaic, poetry, sound, movement, performance, video, and installation, and their educational trajectory as a professional artist has followed a path combining mentorship and community-models of learning & skill exchange. Kou is the Associate Artistic Director of ReDefine Arts, a performing member of Raging Asian Womxn Taiko Drummers, the inaugural winner of the 2018 JRG Grant for Artists with Disabilities, and an ILGBT Artist Residency alum.

**Jody Chan** is a writer, drummer, organizer, and therapist based in Toronto/Tkaronto. They are the author of *haunt* (Damaged Goods Press), *all our futures* (PANK), and *sick*, which was shortlisted for the 2020 Pat Lowther Award, a finalist for the 2020 Lambda Literary Awards, and winner of the 2018 St. Lawrence Book Award and 2021 Trillium Award for Poetry. They are a performing member of Raging Asian Womxn Taiko Drummers, and their work has received support from VONA, Tin House, and the Feminist Art Collective Residency.



**Taap - About Mercury Rolling Down The Bodies**  
**Dir. Soumyajit Ghosh Dastidar, India, 2020, 10 min.**  
**Tags: Love, Memory, Loss**

Timelines and senses collide inside an old hammam, now set up as a modern spa. When masseuse Avani touches her client Shantanu, she awakens the sensory memory of Huzaifa, her long gone brother. Suddenly, all three inhabit a liminal space between past, present and future. Within the lushness of the steam haze, we're invited to sit with the uncertainty and beauty that permeates this fleeting moment.

**Soumyajit Ghosh Dastidar** (he/she/they) is pursuing Direction and Screenplay Writing at the Film and Television Institute of India. Soumyajit's keen interest lies in folklore, magic realism, desire, absurdity and queer sexuality.

**The Guy on The Bed****Dir. Mike Hoolboom, Canada, 2021, 4 min.****Tags: Pandemic, Death**

Through a procession of ethereal images, *The Guy on The Bed* commands our attention and brings us news from another pandemic, the one that “changed everything” before it fell out of the news cycle and collective memory, except for the newly infected, or those who, like the filmmaker, managed a new life after death. Based on a text by David Wojnarowicz.

**Mike Hoolboom** is a Canadian artist working in film and video. He has made over fifty films and videos since 1980. He has also played a major curatorial and critical role in the Canadian avant-garde film community. He is a founding member of the Pleasure Dome screening collective and has worked as the artistic director of the Images Festival and as the experimental film co-ordinator at Canadian Filmmakers Distribution Centre.

**Grand Mother Tongue****Chanelle Lajoie, Canada, 2021, 5 min.****Tags: Indigenous, Language, Traditions**

In this understated film, punctuated by breaths and crisp metaphors, the filmmaker ponders the sensual potential of a gesture as simple as eating fruit. Pointing to a pressing and compelling message, the poetic narration reclaims this act as an instance of lovemaking, kinship making, and replenishment.

**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, Toronto Queer Film Festival's DIY Lab Mentorship Program (2020) and imagineNATIVE's Doc Salon Fellowship (2021).

**Saturday, April 2 | 7:00 PM EST  
Canada/UK/South Africa/Malaysia | 70 min.**

It's 2022. We have been living through the COVID pandemic, and all its related crises, for over two years. While other nations have pursued successful COVID-zero public health strategies, those of us who reside on the colonized lands of Canada and the US have faced public health abandonment and the state's refusal to enact preventative measures known to work, similar to what we have experienced over decades with the HIV pandemic. While many crave a return to pre-COVID times, the pandemic rages on with no regard for our fantasies and desires for it to be over. Should we consider that we are living the new normal already? If this is the new normal, then how is the ongoing pandemic changing how we see the future?

The films in this program come from four continents and span genre and register — from documentary and drama, to comedy and sci-fi. What they have in common is a shared exploration of present pandemic conditions lived by queer and trans people. The impacts COVID-19 has had on queer individuals and communities are tempered by the many emergencies our communities have already, and continue to, survive. Each filmmaker presents queer ingenuity, resilience, and care as methods to survive and thrive in the shadow of the virus.

Presented in collaboration with OCAD Art + Social Change.



### **Queer Isolation**

**Dir. Jordana Valerie Allen-Shim, Canada, 2020, 11 min.**

**Tags: Pandemic, Transphobia**

*Queer Isolation* is a short drama produced for the Barrie Film Festival's Youth Virtual Media Arts Program featuring Noelle, a young Vietnamese-Canadian transgender woman. After losing her job due to the COVID-19 pandemic during virtual meeting, Noelle is forced back into the closet when she moves back in with her parents. The hardships of returning to suburbia and to a transphobic household are transformed when Noelle has a chance encounter with an old high school friend.

**Jordana Valerie Allen-Shim** is a Toronto-born, U.S.-raised 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 aspiring graphic novelist. She 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 and to tell bold, disruptive stories about queer women and non-binary people of color.



**Transitions II: Movement in Isolation**

**Dir. Tobi Adebajo, UK, 2020, 12 min.**

**Tags: Pandemic, Disability, Flashing lights, Body dysmorphia, Ableism, Racism**

This sequel to *Transitions I* was filmed and edited during the COVID-19 pandemic and serves as a reflection on freedom and the realities of dis/ability. *Transitions II: Movement in Isolation* is an homage to Black and brown existences that survive with/in the in/visible margins of society. *Transitions* is a series of movement pieces that serve as a recollection of journeys in Spirit. Following a being & éégún as they detail their routes through space/s the film juxtaposes these movements to incorporate aural details of experiences that exceed the bounds of humanity.

**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 elicit 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.



**Sinvergüenzilla in “First Kiss”**

**Dir. Anita Abbasi, Canada, 2021, 9 min.**

**Tags: Pandemic, Alien, Isolation, Connection**

*Sinvergüenzilla*, a music-loving blue alien deity, visits Earth determined to experience her first human kiss. But as she arrives in Toronto during the COVID-19 pandemic, her search for the ideal candidate gets complicated. Esperanza, a queer human riding out the pandemic completely indoors, fights isolation by taking their first fateful steps outdoors to meet someone new. Touching on the othering queer people of colour experience every day, as well as the challenges facing queer kinship during isolation, *First Kiss* tackles difficult subjects with wit, humour, and otherworldly flare.

**Anita Abbasi** is a writer-director based in Tkarón:to. Hailing from two disparate immigrant backgrounds — Pakistan & El Salvador — Anita’s work explores diaspora, the “motherland”, desire, and popular culture. Her stories, though mainly drama, often cross genres into comedy and dance musicals. Abbasi holds a BA in Creative Writing and Art History, and studied film directing under Deepa Mehta. She has produced and directed three short films with co-director, Martin Baena: *The Talent Scout* (2015), *French Poutine* (2016) and *Mariah ¡qué baile!* (2017). In 2020-2021, she was mentored by Carmen Aguirre on her first feature film, *Saturday Fuego Diablo*.



**Lonesome**

Dir. Justice Khor, Malaysia, 2021, 17 min.

Tags: Pandemic, Isolation, Homophobia, Transphobia, Mental Illness; Self-harm, Cyber harassment

LGBTIQ people are no strangers to isolation. Accordingly, *Lonesome*, a documentary by Justice Khor explores the intersection of queerness and isolation before and throughout COVID-19. The film weaves together stories left as voicemails from queer and trans Malaysian youth talking about loneliness, seeking love and connection, and ultimately, self-acceptance. Taking the COVID-19 lockdown as a metaphor for queer existential (in)visibility, the stories shared in this film point to the persisting oppressions faced by LGBTIQ people and the need for strong communities and societal transformation.

**Justice Khor** (he/him) is a Malaysia-based social filmmaker and LGBTIQ activist. He is the vice president of the Malaysian LGBTIQ NGO, PLUHO (People Like Us Hang Out). Dedicated to creating queer-centric social films, his films have been screened at Southeast Asia Queer Cultural Festival, Hanoi Queer Film Week, FilmPride - Brighton & Hove Pride LGBTQ+ Film Festival, Beijing Queer Film Festival, and more.



**Operation Gingham**

Dir. Mily Mumford, Canada, 2020, 5 min.

Tags: Pandemic, Love, Comedy

It's 2037. The COVID pandemic, and multiple subsequent ones, have upended the course of human life. Any type of social interaction or intimacy seemingly carries grave risks, and must be treated with utmost precaution. What lies behind the layers of personal protective equipment, safety procedures, and personal bubbles? In this post-apocalyptic and pandemic-filled world, two young people meet for a forbidden picnic and navigate what risks are worth taking for each other.

**Mily Mumford** (they/them) is a queer, non-binary writer and director in film and theatre. Recent work as writer/director includes the short films Gemini (2018, Cannes Short Film Corner, London Sci-Fi Festival), First Bite (2018, Best Film Circus Short Film Contest) and Marsha's Knitting Club (2021). They are a part of the Playwright's Theatre Centre (Vancouver) Associate's Program for mid-career playwrights for 2021-2024 with their play in development It Lives in My Bedroom. In addition to creative work, they hold a BSc. in Neuroscience and are about to defend their MSc. in Interactive Technology at Simon Fraser University.

**Saturday, April 2 | 8:30 PM EST**  
**Turkey/Canada/US, 63 min.**

In this techno-fascist turn of late-capitalism - strewn with surveillance technology, oppressive algorithms, and indentured sex robots - there is an urgent need to speculate about how we can reclaim and build technologies to survive and thrive. The films in this program invite us to reflect on how technology mediates queer identity and intimacy. While many of them depict technologies that already exist, in one form or another, we simultaneously observe the exhilarating transformation of fiction into innovation. Today's technologies may control, alienate, and disconnect, but these films imagine near-futures where technologies can lead to freedom. The films in this program ask us to reflect on the kinds of digital futures we want to choose and create.

Presented in collaboration with InterAccess and Dames Making Games.

Image: *Free Fun*, Fehmi Öztürk, Turkey, 2019.

**Free Fun**

Dir. Fehmi Öztürk, Turkey, 2019, 5 min.

Tags: Video Game, Sexual, VR

When Kika enters the room, will she meet her match or is it game over? In this colourful short film, sexuality and gender expression is gamified in an arcade style take on virtual reality. Jam-packed with dance battles, fancy drinks, and sleek art direction, Kika's journey transforms her perception of the intimacy of online space, for better or worse.

**Fehmi Öztürk** was born in Cyprus in 1985. He is a graduate of the faculty of the fine arts, cinema department of the Dokuz Eylül university. He has been working in the series industry since 2007 and he has been directing TV series since 2014.



**Replay**

**Dir. Andy Nguyen, Canada, 2021, 2 min.**

**Tags: Animation, Trans**

This experimental film meditates on human life, the body, identity, and gender through a mixture of film, photography, stop-motion animation, sound design, and prop design. In this abstract short, the spirit of a trans person looks back on his past life as he tries to find the answers to the questions asked by the flowers of life.

**Andy Nguyen** (he/him) is a visual artist specializing in filmmaking and photography based in Toronto and Ho Chi Minh City. Born in a small town in Bourgogne, France and having lived in Hong Kong, then his home country of Vietnam most of his childhood, he moved to Canada in 2018. Currently a student at X University School of Image Arts, his documentary short “heroes” shot on 16mm was selected to be a part of the TIFF Next Wave Film Festival in 2021. With a great love for all artistic mediums, his photography was published in Toronto Public Library’s Young Voices Magazine, and other various online magazines. As a trans person of Southeast Asian descent, Andy wishes to continue creating more projects that reflect on gender and cultural identity.



### **Pillow Talk**

**Dir. James Elinski, USA, 2021, 15 min.**

**Tags: Dating, Love, Technology**

With a new dating device that simulates physical touch, an isolated chef, Jerome, uses it to make a genuine connection. After only finding men looking for virtual one-night stands, he finally stumbles upon Minoru, an awkward artist who lives on the other side of the world. An unlikely bond builds between them as they both express their passions for cooking and painting. Their brief interaction bubbles to an erotic climax as the two find comfort in their shared loneliness.

**James Elinski** is a recent film production graduate of Dodge College of Film and Media Arts. James has created films ranging from drag queen extravaganzas to introspective depictions of gay hook up culture. His mission in film is to bring LGBTQ+ storytelling to the mainstream and normalize the portrayal of gay characters in entertainment. Building off his previous work, James continues his quest to highlight queer characters in his films. Born during the loneliness and isolation of quarantine, *Pillow Talk* is James' exploration into the emotions that this past year has made him feel.



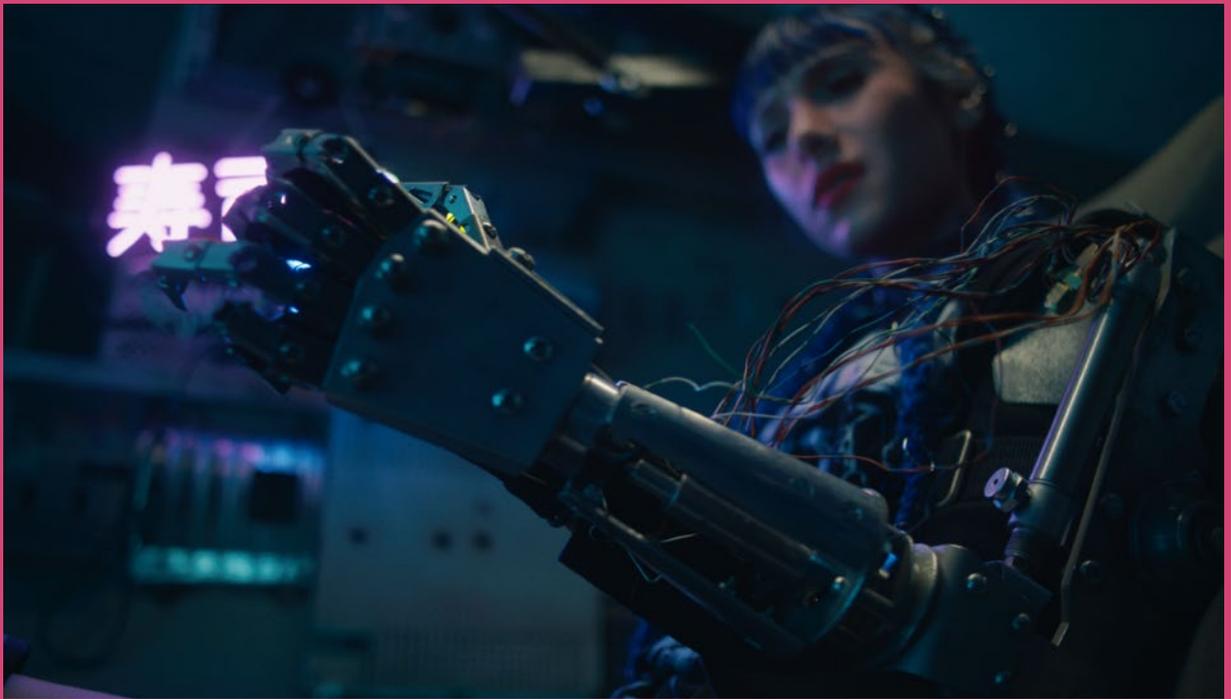
**And So I Jumped In Head First Only To Realize My Swimsuit Was Not Real  
And You Had Not Shown Up**

**Dir. Alice Schoenberg, Canada, 2021, 9 min.**

**Tags: Dating, Animation**

Part first date exchange, part zoological phenomenon, this short film patterns itself after Apolemia, or zooids: tiny underwater clones that sprawl out in a tentacular formation. As the filmmaker whimsically reproduces this uncanny biological pattern, she explores questions about the possibilities and limits of queer intimacy.

**Alice Schoenberg** (they/them) is a non-binary lesbian, born in Amiskwaciy Waskahikan, (known as Edmonton) and now living as a settler in Tkaronto. They are a practising interdisciplinary video artist who has shown their work in a variety of exhibitions over the years. They have taken on other roles, such as in their time as Director and Co-curator of the Coven Gallery at the Alberta University of the Arts, which was a space created to highlight and exhibit artists of marginalized identities. They look forward to continuing to develop their new queer art community within Tkaronto.



### **Red String of Fate**

**Dirs. Lance Fernandes & Lovina Yavari, Canada, 2021, 10 min.**

**Tags: Technology, Androids, Sci-Fi**

In the year 2090, during a civil war between humans and androids, Sam works against the clock to repair X72, the only first generation combat android left, while reeling from the recent loss of a loved one. This film portrays a struggle for liberation in a tumultuous world where artificial intelligence has reached sentience in an atmosphere of prejudice. In a quest to revive their companion, Sam discovers the boundaries between life and death, just as a radical movement emerges to establish cybernetic rights.

**Lovina Yavari** is an actress, artist, director, and fashion designer. She directs all of her projects, which are inspired by anime, sci-fi/fantasy aesthetics, video games, and photography.

**Lance Fernandes** is a motion graphics designer, visual effects artist, video editor and filmmaker. Over the years, they have worked on projects for companies like Universal Music, Warner Music, Corona, HMV, Blood In The Snow Film Festival, and many more.



**Dracudate**

**Dir. Rhael McGregor, Canada, 2021, 4 min.**

**Tags: Animation, Indigenous, Monsters, Love**

In this playful animated short, Lilith the Vampire goes on a carnival date with a girl she likes and wants to impress. Unexpectedly, she runs into a relentless monster hunter who seems dead set on outing her as a monster and making a mess of her night. As the date unfolds, Lilith tries to fend off this threat amidst the rides and attractions. Can she save the date?

**Rhael McGregor** is a Graduate of Seneca College 2D Program. They're Métis, LGBTQ+, originally from Manitoba, and now live in Toronto full time working in storyboard, animation, and comics.



**Hekademia**

**Dir. Gloria Mercer, Canada, 2020, 16 min.**

**Tags: Education, VR, Connections**

Marion balances the boundaries of simulation and reality while attending virtual high school from her lonely apartment. Living with her quiet mother in an isolated highrise propels her deeper into a friendship with Cassidy, another student at Hekademia. As their connection deepens, and Marion's detachment from the real world increases, she questions how much of the experience is authentic.

**Gloria Mercer** is a filmmaker living and working in Vancouver, BC, on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations.



**Take Me**

**Dir. Luca Asta, UK, 2021, 4 min.**

**Tags: Pandemic, Virtual, Drag**

At a time when virtual party scenes have emerged as stand-ins for IRL parties, the director leads us by the hand toward nostalgic and reconstituted queer spaces. *Take me* is a glitchy, queer ode to sweaty basements down Kindsland Road during lockdown.

**Luca Asta** is a French-Italian visual artist living and working in London. They graduated in 2019 in 'Contemporary Art Practice' at the Royal College of Art, with a practice of video, photography, sculpture, writing and performance. Luca Asta's recent works have been looking at the psychosocial construction of the body, with a specific interest in structural and internalized oppressions. They are actively engaged in dismantling binary and heteronormative oppressions through intimate and confrontational works.

**Saturday, April 2 | 10:00 PM EST**  
**Canada, USA, Spain, Germany, Argentina | 62 min.**

Sexy. Sensual. Explicit. These five shorts explore new approaches to the erotic and create inclusive environments for people not typically represented in the porn industry. Featuring themes such as body inclusivity, asexuality, and safer sex practices, these films bring us into a world of intimacy through passion, slow sensual pacing, exploration, and beautiful bodies coming together.

Presented in collaboration with Pink & White TV & Good For Her.



**Is This Liberation?**

**Dir. M.O. Guzman, USA, 2020, 7 min.**

**Tags: Sex, Kink, Religion, Collage**

A conversation about lusting after Jesus. A desperate cry to the Holy Mother. A movie marathon of overtly sexual films. Songs about God and destroying the world. Drug induced erotic fantasies of Mothman. In *Is This Liberation*, sex, trauma, monster erotica, religion, movies, pain, and punk rock collide enroute to sexual liberation.

**M.O. Guzman** is a Milwaukee based artist of many names and mediums including film, video, 35mm photography, collage, performance, and music. Coming into art through the Punk scene, their work explores in-between and fringe identity, subcultures, movement, trauma, and experiences within and outside of A Body. Their video work often comes from the personal: mixing diary and essay forms with cultural references, appropriated media, and other borrowed bites of information.



### Girl Gang

Dir. Charlie Benedetti, Spain 2021, 21 min.

Tags: Music, Group Sex, Asexuality

*Girl Gang* is a rock band, hungry to play on the biggest stages and inspire other women to reclaim their own pleasure, desires, and freedom. Lead singer Bunnie, guitar player Catalina, bass player Maria, and drummer Charlie are rehearsing in their garage the final version of their debut single. A great sexual energy is always released when they are playing together, and the Gang's song is so exciting that they end up having sex right after. When asked to join, Charlie declines the invite and comes out as asexual. Charlie prefers to enjoy that sexual energy by watching instead, taping their gang mates with the VHS camcorder they usually use to record behind the scenes footage of their performances.

**Charlie Benedetti** (they/them) is part of the XConfessions' growing community of adult directors who joined Erika Lust from all over the world in creating groundbreaking sex-positive adult cinema. All together, they represent relatable characters and realistic sex, they celebrate diversity, and offer a more cinematic alternative to mass produced mainstream pornography.



**Less Lethal Fetishes**

**Dir. Thirza Cuthand, Canada, 2020, 9 min.**

**Tags: Nudity, Indigenous, Protest**

Cuthand uses a latent gas mask fetish as a starting point for looking at her role as a participant in the Whitney Biennial during a contentious year for the museum which had a war profiteer on the board. Cuthand talks about the considerations she had for trying to come up with a way to protest while also being implicated in the Whitney’s artwashing. Using the gas mask as a potential protest image, she also discusses visiting Chemical Valley, a site in southern Ontario where 40% of Canada’s petrochemical industry lies, and how her visit also left her implicated in artwashing petrochemical money.

**Thirza Jean Cuthand** (b. 1978 Regina SK) makes short experimental videos and films about sexuality, madness, Queer identity, love, and Indigeneity, which have screened in festivals and galleries internationally. She completed her BFA majoring in Film/Video at Emily Carr University of Art and Design in 2005, and her MA in Media Production at X University in 2015. She has performed at Live At The End Of The Century in Vancouver, Performatorium in Regina, and 7a\*11d in Toronto. She is a Whitney Biennial 2019 artist. She is Plains Cree/Scots, a member of Little Pine First Nation, and resides in Toronto, Canada.



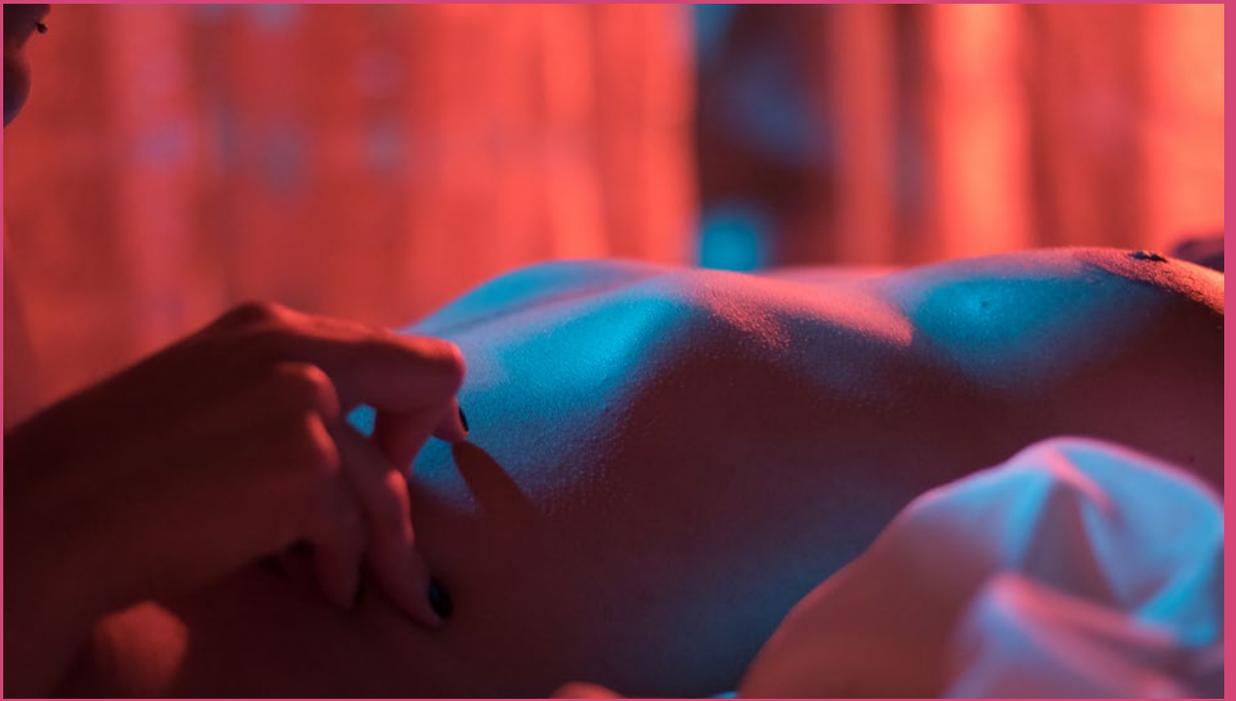
**Fisherman**

**Dir. Nicky Miller, Germany, 2021, 10 min.**

**Tags: Group Sex**

A fisherman is at the lake when a beautiful young man gets into the water. Fascinated by him, the fisherman begins an idyllic sexual trip into nature. His slow, sensual journey of exploration through touch and play grows into passion.

**Nicky Miller** is a Berlin based genderqueer interdisciplinary artist, Born in Paris, and of Vietnamese origins, Nicky has also lived and worked extensively in New York City and Brussels. LGBTQ+ sexualities and identities are at the core of Nicky's work. Never afraid of tackling politically sensitive topics or hard issues such as sex-work, fetishism, non conventional sex practices. Award winning and screened at international Queer film festivals Nicky's short-films includes: Fisherman, Lemon Taste, Porn Warriors, Happy Valentine Day!, and Oh!Socks!.



**Burn**

**Dir. Maitén Del Valle, Argentina, 2021, 15 min.**

**Tags: Connection, Sex**

On a summer night, Niki and Maco get together for dinner. Between the wine, food, and films, the sexual tension, intimacy, and the slow burn of connection grows until the two immerse themselves in bodily pleasure.

**Maitén Del Valle** has a degree in Audiovisual Arts with a specialization in Scriptwriting. She was born in Neuquén city and moved to La Plata to study at the Arts School. She was part of the creation of a film series with a gender perspective called M: Cine por nosotras. She began her career as Assistant Director in the short film *Cuando dejé de contar los días* (2016). She was scriptwriter and camerawoman for *Previa* (2019), a queer-themed short film winner of LaBAF Film at the Rec Festival. *Arder* is her first work as a director.



**Sunday, April 3 | 2:30 PM EST**  
**Canada/USA/UK | 66 min.**

*My Hands Will Make The Future* features nine hand-made films - animated and live-action - that capture dazzling visions of worlds to come. These shorts explore past traumas, breaking lineages of generational trauma to imagine futures of thriving and abundance. Acknowledging our histories, this program showcases novel approaches to creating film as well as shaping futures.

Presented in collaboration with Indigenous Curatorial Collective.



**To the Farmhouse**

**Dir. Sarah Hill, USA, 2021, 11 min.**

**Tags: Stop Motion, Transphobia**

*To the Farmhouse* navigates the hostile relationship between the filmmaker's ordained mother, who is portrayed as an owl, and Sarah's transness. The narrative-based audio focuses on internal introspection through short autobiographical vignettes. In *To the Farmhouse*, time is suspended, sped up, reversed, and slowed down through stop motion techniques. Time claws and scratches, floats in and out of reality and ultimately builds a new foundation.

**Sarah Hill** lives and works in New Orleans, Louisiana. They have shown nationally and internationally. Sarah has performed at Crystal Bridges Museum of American Art (Arkansas), Le Lieu Contemporary Art Center (Québec City), International Performance Platform Festival (Poland) at Gallery Labirynth, and Performatorium 2014: Festival of Queer Performance (Regina, Saskatchewan). Sarah received their MFA from the Museum School in partnership with Tufts University, Boston. Their work has screened internationally, including at MIX COPENHAGEN, FRINGE! Queer Film & Arts Fest (London), The Armory Show (New York), Venice Biennale, and San Francisco Transgender Film Festival.



**After the Glitter Fades**

**Dir. Sydney Hayward, Canada, 2021, 7 min.**

**Tags: Music, Bullying**

Aimee, the non-binary lead singer of *The Love Club*, must gain the courage to continue their performance after they are tormented during their big concert. By portraying the characters as messy and as complex as they are in real life, *After the Glitter Fades* showcases the relationships between band members to underscore the importance of friendship. *After the Glitter Fades* gives us a chance to heal and to say the things we are too afraid to say out loud.

**Sydney Hayward** is a director, writer, and production designer who has a passion for film, art, music and theatre. Sydney is currently filming the second part of a short film series about sexual harassment through the eyes of queer people. They are also in the process of creating their first musical theatre show, *On The Outside*. Sydney hopes that their films will inspire others the way that they have been inspired and hopes that when people watch their films, they feel a little less alone in what they are going through.



**Rain to Eaves**

**Dir. Lina Wu, Canada, 2021, 3 min.**

**Tags: Animation, Dreaming, Relationships**

*Rain to Eaves* is unravelling the intimate and amorphous dynamic that winds between two bodies

**Lina Wu** conjures images and forges stories in Tkaronto/Toronto.



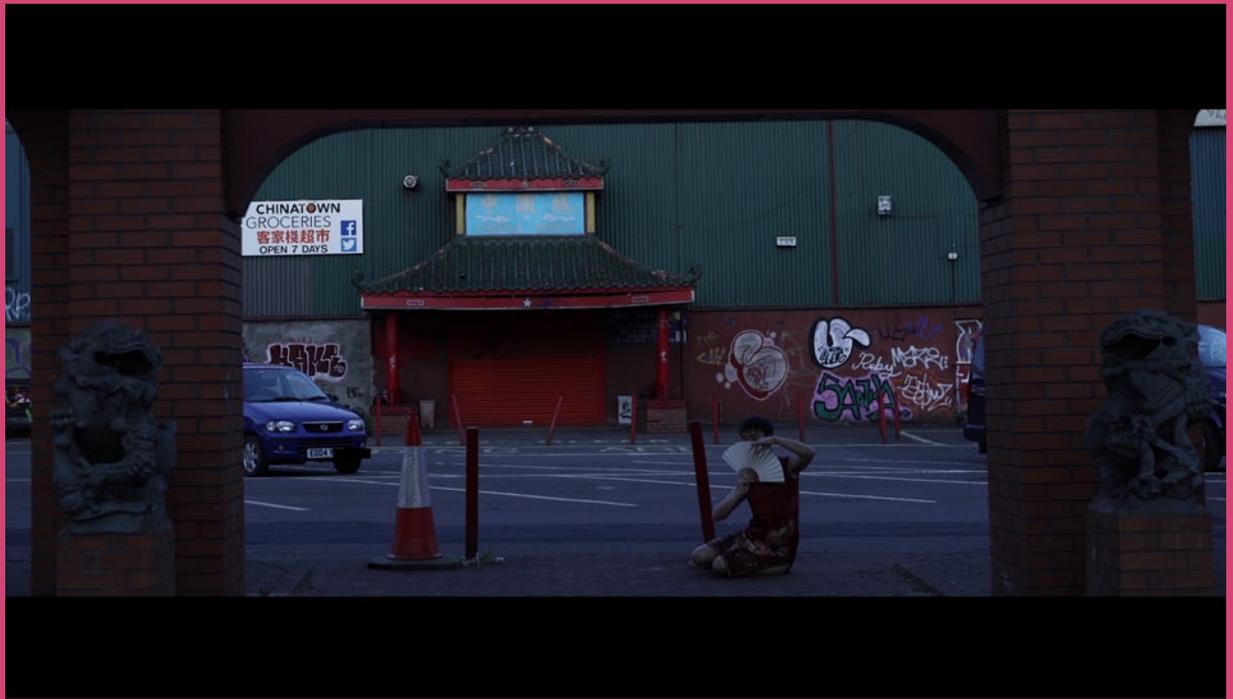
### Wish

Dir. Willow Skye-Biggs, USA, 2021, 6 min.

Tags: Trans, Autism, Motherhood

*Wish* is a visual poem about a transgender mother and her son who live a rather isolated existence. Reality shifts between layers as they seem to exist in both this world and possibly other worlds. Loosely based on *Beauty and the Beast*, *Wish* is a fairytale without a clear narrative, focusing instead on the invisible emotions that moments create. The film shows us an experience of alienation that can be at once both full of magic and deep sadness.

**Willow Skye-Biggs** is a trans-lesbian-autistic multimedia artist, music producer and filmmaker. Willow's work explores questions about emotional states, mental illness, the supernatural and the spiritual. Over the past decade Willow has produced over 30 albums under different aliases. In 2017 she presented a multimedia installation titled "Tastes Like Mandy" at the UMOCA in Salt Lake City Utah. In August of 2021, Willow debuted her first short film *April in Her Mind* about a telepathic transgender metal worker. Willow is currently working on a new short film, a feature film, a soap opera web series, and a children's show.



### The Avulsed Rabbit

Dir. Wei Zhang, UK, 2021, 17 min.

Tags: Animation, Bullying, Sexual Assault

A colourful collage film, *The Avulsed Rabbit* fuses various digitized media – including analogue film, 2D animation, 3D animation, found clips, photos, and live footage. Informed by director Wei Zhang’s experiences being bullied and sexually assaulted by their masculine roommate in high school due to Zhang’s queerness, femininity, and gender non-binariness, the film depicts a bizarre sci-fi and dystopian world where gender essentialism and heteronormativity are still popular and widely accepted. *The Avulsed Rabbit* sarcastically narrates the story of an inexperienced teenager shaped by these conservative ideas, who, after the unusual experience of being attacked by a monster, starts to rethink their gender and sexuality.

**Wei Zhang** (b. 1991, China) currently lives and works in Glasgow, Scotland. Zhang is a filmmaker and visual artist working between moving images, performance, and installation. Zhang explores the hybridity, intersectionality, and transnationality of queer theory by connecting it with post-colonial theory and classic Asian philosophy. Fascinated by collage using various digitized film footage, Zhang blends impure and discontinuous intermedial images to create a surreal space where reproduction, bloodline, family, and kinship intertwine..



**Manidoog**

**Dir. Ostorō Petahtegoose, Canada, 2021, 9 min.**

**Tags: Traditions, Indigenous**

Indigenous queer existence is to constantly live on the edge of multiple apocalypses, resisting ongoing acts of daily genocide and colonial ideology that would have us turn our backs on our ancestors, kin, culture and that would have us turn away from reckoning with a past that has led to the current state of the global climate crisis that impacts all corners of life. What are we left with when we are continuously displaced from our ancestral homes, made to feel isolated and unwelcome on our own lands, even as we resist and attempt to reclaim?

**Ostorō Petahtegoose** [they/them] is Nishinaabe of Atikameksheng Anishnawbek with European descent currently living in Windsor, Ontario also known by Waawiiye'adinong as one of its many place names. They are a queer, transgender, nonbinary writer, goldsmith, and interdisciplinary artist. In Ostorō's personal and professional life they seek meaningful ways to connect to land, culture, language, and identity through the work of building relations while being obsessed with themes of hauntings, and ghosts.



**Real**

**Dirs. Michelle Mary Schaefer and Maria Forsythe, USA, 2020, 5 min.**

**Tags: Deafness, Love, Connections**

A tiny film web series exploring Deafness, love, and the lengths we go to find it, *Real* follows Lauren as she navigates relationships and connections in a world of complex communication.

**Michelle Mary** Schaefer is an award-winning creator, a breakthrough actress and screenwriter. She does not allow her Deafness stop her from following her passions. Instead of waiting for opportunities she creates them. She values authentic voices and representation matters.



**My body Is a Vessel**

**Dir. Stella Racca, Canada, 2020, 3 min.**

**Tags: Poetry, Mental Illness**

Based on a poem written by Racca during a period when she felt especially frustrated with her relationship to her body, *My body Is a Vessel* yearns for the abilities of others and what their bodies can do. By taking the time to reflect on her own progress and how much she has to be proud of, *My body Is a Vessel* celebrates queer bodies and souls in all their beauty.

**Stella Racca** (she/her) is a queer filmmaker in her third year of Film Production at York University. She loves to experience all the world can offer her and loves adventure. Filmmaking is her passion because it is the perfect medium to create space for underrepresented voices and stories. *My Body is a Vessel* was made independently with no budget, yet was still immensely healing to make.



**All Falls Down**

Dir. **oberon strong**, USA, 2017, 6 min.

Tags: Trans, Dark Humour

Shot entirely on a VHS camera, *All Falls Down* launches us into a digital hell-loop in which the transgender antagonist comes to terms with ideas of home, anxiety, intimacy, our inevitable death, longing, and the conversation between obsolete and current technologies.

**oberon strong** (b. 1990 in Los Angeles, CA.) is a queer and trans photographer, writer, and video artist. Their work draws on themes of being othered, the absence of the lover, processing feelings of desire, and the relationship between death and photography. oberon lives in San Francisco, CA. with their rodents and partner.

**Sunday, April 3 | 4:00 PM EST**  
**Canada/UK/Greenland/USA/Sweden/Australia | 71 min.**

In many cultures, queer, trans and gender expansive people have held the roles of steward, healer, and sage. Such roles have allowed us to develop unique and significant relationships with our homelands and homewaters. As people living through today's dire conditions, when the matrix of creation seems to balance barely on a precipice, how do we draw on place-based knowledge to save our one and only home? What connection does queerness still have to the Earth, and why does that connection matter?

The films in this program speak to the entanglements between care for the environment and care for queer kin. Much more than a film program on the horrors of the climate crisis, this program presents audiences with global cultural practices — many of which are Indigenous — that offer brighter, queerer futures. These possible futures become rallying points for environmental stewardship and climate protection. Through the beating hearts, spirited rituals, and fantastical visions these films offer, we may begin making sense of queerness' gift: an acute attunement to all that is sacred.

Presented in collaboration with Reel Asian Film Festival & Main Film. Films marked with an asterisk (\*) are co-presented by imagineNATIVE Film + Media Arts Festival.



**The Fourfold\***

**Dir. Alisi Telengut, Canada, 2020, 7 min.**

**Tags: Animation, Indigenous, Traditions**

Steadily narrated by the director's grandmother, *The Fourfold* imbues an Indigenous worldview and wisdom based on the ancient shamanic rituals and animistic beliefs in Mongolia and Siberia. Expressively textured, hand-painted animations take audiences on a journey through the many seasons and accompanying practices of the artist's ancestry. This film pays homage to the profound beauty of terrestrial existence, insofar as it is bound to the lives of spirits and creation itself.

**Alisi Telengut** is a Canadian artist of Mongolian origin. Her hand-crafted, frame by frame animations generate movement and painterly visuals for her films. Her work has received multiple international awards and nominations, including the Best Short Film at Stockholm Film Festival (Sweden), Best Animated Film at Mammoth Lakes Film Festival (USA) and the Jury Award at the Aspen Shortsfest (USA), and her films have been exhibited internationally at galleries and festivals, such as at Sundance (USA), TIFF (Canada) and the Canadian Cultural Centre at the Embassy of Canada (France).



**Dunvegan, Skye, 2019**

**Dirs. Niko Wearden & Annabel Wicker, UK, 2021, 15 min.**

**Tags: History, Storytelling**

Niko is a performance artist who spent a summer working close to some seals on the Isle of Skye, a Scottish island surrounded by seaweed. Seaweed has had important uses throughout Scottish history, and may save the future of humanity. Through poetry, letter writing, performance art, outdoor swimming and landscape cinematography, this film explores the relationship between the island, seaweed, and Niko's relation to gender.

**Annabel Wicker** is a London based visual artist who works with the fluid motions found in the natural world. From the wind rippling the water's surface to the iridescent caustics that this throws out into the environment, work that holds tension caused by mystery found in the wild.

**Niko Wearden** is a British performance artist whose work is concerned with queer intimacy and the nature of transition. They work with the body, often collaboratively - in and through spaces with others - including the more-than-human. Niko has shown work internationally including at the Royal College of Art in London.



**Tuullik\***

**Dir. Berda Helena Larsen, Greenland, 2021, 12 min.**

**Tags: Love, Indigenous, Family**

Tukummeq and Luna are facing a turning point in their relationship. An opportunity arises for them to finally present themselves as a couple to Luna's mother, but Luna hesitates. In search of a decision, Tukummeq tells Luna the myth of the loon and the raven: how the loon was gifted its beautiful patterns, and how she, in an act of love, accidentally ruined the raven's. Which path will Luna decide for herself and Tukummeq?

**Berda Larsen**, mainly known as Birdie, is an emerging Inuk filmmaker from Kalaalilit Nuunaat (Greenland), born and raised in Sisimiut. She is currently based in Nuuk where she is taking her Bachelors in Culture, History, and Society at Ilisimatusarfik, University of Greenland. Her visual work focuses on aspects that are relevant for Kalaallit Nunaat, such as mental well-being, 2SLGBTQ+ rights, mythology, and Indigenous knowledge.



**Will Flowers?\***

**Dir. Kay Chan, Canada, 2021, 1 min.**

**Tags: Animation, Indigenous, Family**

Based on text messages from their kokum, this film is a love letter to trans, non-binary and 2 Spirit ancestors past, present, and future. Likening trans becoming to the growth of a plant from seed to bloom, the filmmaker imagines planting hopeful seeds for future generations.

**Kay Chan** (they/he/she) is a Two-Spirit/non-binary, Tkaronto-based artist. With a mixed Métis/Chinese heritage, Kay transforms their experiences, passions, and identities into art through traditional and digital mediums.



**Primavera**

**Dir. Adrian Garcia Gomez, USA, 2020, 5 min.**

**Tags: Revolution, Police, Pandemic, Protest, Violence, Flashing Lights**

A frenetic experimental animation that documents the pandemic and the Black Lives Matter protests as they intersect in springtime Brooklyn. Shot during isolation on a phone, the video explores the effects of imposed distance on touch and intimacy, the proximity of an invisible virus and invisible deaths and the revolt against the racist, corrupt systems that commodify, exploit and render their most vulnerable citizens disposable. The video also parallels the current uprisings with the queer liberation movement which began as a riot at Stonewall and was led in large part by trans people of color who still experience violence at disproportionate rates.

**Adrian Garcia Gomez** is an interdisciplinary artist working in film/ video, photography and illustration. His artwork, which is largely autobiographical and often performative, explores the intersections of race, immigration, gender, spirituality and sexuality. His short experimental films, photographs and drawings have exhibited around the world. He currently lives and works in Brooklyn.



**Sugar Oil Pine Water**  
**Dir. Tove Pils, Sweden, 2021, 14 min.**  
**Tags: Traditions, Community**

A group of queers in northern Sweden are summoned to perform the ritual of the lesbian odyssey. What unites them are queer experiences, dreams, and their relationship to the north.

**Tove Pils** works with themes revolving around power, sexuality, gender and the crossing of boundaries. They work with both documentary and fiction, and have directed three short films. *Take My Sex Away* (together with Anna Eborn and Lovisa Elwerdotter 2007), *To not explode* (2008) *PUSH ME* (2014) and *Sugar Oil Pine Water* (2021). At the moment they are working on their first feature, a documentary film project depicting queer sex workers in San Francisco. For Tove, the notion of queer is important not only as content of their films, but also throughout the creative process.



### Justice

Dir. Jesi Jordan, Canada, 2020, 2 min.

Tags: Animation, Family, Memory

This animated short depicts the symbiotic relationship humans have with earth, and a mother's journey to seek justice for her child. The big foot tramples on a baby flower before it has the chance to flourish. Her mother journeys through the roots of the earth and sprouts into various forms of life as she tries to cling onto the memory of her child one last time. Together, the plants expel a seed from the bosom of a rose and plant the seed of Justice into the earth. Created with charcoal on paper by Jesi Jordan, Justice features music by Jennifer Castle off of her album Monarch Season.

**Jesi Jordan** is a self-taught animator and performer from Toronto. Her work is full of chimeric landforms, melting bodies, radical womanhood, sentient objects, and disarming ruptures of time and space. Inspired by her nomadic lifestyle, Jesi's animated short films, music videos and performances are a fever-dream travelogue. Her animations are diaries of her most traversed landscape: that of her own vivid imagination.



**Namid\***

**Dirs. Victoria Anderson-Gardener & Sagi Kahane-Rapport, Canada, 2021, 5 min.**

**Tags: Family, Death, Indigenous, Memory**

Struggling with a tragic loss in her family, Namid finds new meaning in her Grandfather’s teachings and is inspired to reconnect with those who have passed. Through fancy shawl dancing and the Anishinaabe warrior story, she finds courage to reconnect with her ancestors. A newfound place on her generational line transforms the burden of history into the promise for a brighter future. Music composition by Melody McKiver (Anishinaabe).

**Victoria Anderson-Gardner** is an award winning Ojibwe filmmaker from Eagle Lake First Nation, Ontario. Victoria is focused on creating Indigenous content, showcasing underrepresented communities and using their skills as a filmmaker to educate. They completed their Bachelor of Fine Arts degree at the School of Image Arts at X University. Victoria recently won the City of Toronto Glenn Gould Protege Prize. Victoria has worked on a variety of productions, including: Namid (REEL Canada and Netflix commissioned short film); Tenaya; Becoming Nakuset; The Hurt That Binds Us; and Mni Wiconi: Mitakuyelo.

**Sagi Kahane-Rapport** is a Canadian-American film and commercial director based in Toronto, Canada. Sagi uses his keen technical understanding and love of intimate storytelling to constantly look for new creative boundaries to push. Sagi is a two-time recipient of the Norman Jewison Filmmaker Award, the Ryan Churchill Promising Filmmaker award, the Harvey Hart Director’s Award, and a part of the DOC Institute of Canada’s New Visions Incubator. Sagi’s work has received recognition in festivals such as the Oscar-qualifying Flickers’ Rhode Island International Film Festival, the SCAD Savannah Film Festival, and the Denver Film Festival.



**Back to Nature**

**Dir. Fer Pezoa, Canada, 2021, 3 min.**

**Tags: Dance, Community**

*Back to Nature* explores human ties to the elements as a factor of queer relationality. Through dance, fashion, and play, the film envisions a present future where gender is expansive and our needs and desires are aligned to joy and the Earth.

**Fer Pezoa** is a Latin Queer multidisciplinary artist who bases their work on radical tenderness, community healing and joy as an act of resistance. They aim to create conversations and encourage self-reflection as well as collective action. Born and raised in Chile, they have moved around the world following their passion for art, community and decolonization.



**For Creation**

**Dir. Deborah Louise Kelly, Australia, 2021, 7 min.**

**Tags: Collage, Music**

*For Creation* is an elaborate contemplation of the great weight, the myriad complexity, the glittering webs of matter and sentience. Combining playful proposition, ardent queerness, elegy and homage, Kelly's animated paper collage, made over 3 years, forms a call to congregants of creation. Musical collaborators and queer legends Stereogamous composed the anthemic soundtrack, which features the voices of SJ Norman and emerging popstar Lupa J.

**Deborah Kelly** has exhibited extensively around Australia, and in the Biennales of Singapore, Sydney, Thessaloniki, TarraWarra, Cementa and Venice. Recent solo exhibitions include *The Gods of Tiny Things* at the Australian Centre for the Moving Image (2021); *Life in the Ruins* (2018) Fabian & Claude Walter Galerie, Zurich, and *Venus Envy* (2017) at the Kvindemuseet, Denmark. In December 2019 she won first prize in the Fotogenia Festival, Mexico City and was International Artist in Residence at Wellcome Trust, London. Her multidisciplinary work *CREATION* was included in *The National*, 2021 Museum of Contemporary Art Australia.



Symposium



## Welcome to the TQFF 2022 Symposium!

*Speculative fiction and films are a way of giving others dreams, especially dreams about the possibilities of our future as LGBTQ people.*— Jewelle Gomez, Keynote Speaker, TQFF 2022

Toronto Queer Film Festival is proud to present this year's Symposium, Queer Futurisms. Since 2019, TQFF has hosted a Symposium that invites artists, scholars, writers, and community workers to host workshops, panels, presentations, performances, and other free programming for the public.

This year, in alignment with the theme of Queer Futurisms, programs in the Symposium explore the future possibilities of 2Spirit, Queer, and Trans existence with artists, writers, and scholars who dream of vast possibilities for all of us through their art, storytelling, and grassroots community work. The Queer Futurisms symposium create spaces for artists, critics, and audiences to continue in future-making work, and to celebrate the foundational work of Black, Indigenous, POC, Disabled, Neurodivergent, HIV+, Queer, Trans, and 2Spirit writers, filmmakers, artists, theorists, scholars, and activists.

***Jordan Mattos One-On-One Industry Sessions***

Saturday, April 23<sup>rd</sup>–Sunday, 24<sup>th</sup> 2022

As a part of TQFF Symposium programming each year filmmakers involved in both the TQFF 2022 Film Festival and Symposium are invited to sign up for 30 minute one-on-one Zoom meetings with distribution expert Jordan Mattos to discuss all things distribution, including: a review of materials required by various platforms, what to watch out for in standard licensing agreements, and a walk-through of distribution basics. This programming is free for all who sign-up, and is offered as a part of TQFF’s commitment to supporting marginalized filmmakers and artists at all stages of their career.



A graduate of NYU’s Tisch School of the Arts film program, **Jordan Mattos** has over 10 years of experience in film licensing and rights management. He has led the distribution of over 200 award-winning films in the US, establishing key relationships with multi-platform distribution partners. In 2017 Jordan formed Aspect Ratio, a consulting company, to create distribution strategies for international filmmakers. Currently, Jordan is the VP of Content and Partnerships at Cinemarket, a blockchain-backed market for emerging producers.



Image: KIKI WIKI EDIT-O-THON, Robin Gaudreau.

**KIKI WIKI EDIT-O-THON**

Friday, April 22nd, 4:00–5:30 PM

Ballroom is an international phenomena of queer grassroots competition, centered around dance, beauty, fashion, commentating, and other creative talents. A “Kiki” denotes its younger, friendlier spinoff. The Toronto Kiki ballroom scene has been an under-recognized part of the queer creative community of Toronto for past 10 years, and artists like Robin Gaudreau hope to change this.

In this workshop, Robin Gaudreau will lead participants in learning about how to edit a Kiki Wiki. Kiki Wiki is a website with the mission of documenting the balls and the people that have made the Kiki ballroom what it is in Toronto. This workshop is a moment for people to learn how to edit a Wiki page, and to come together to collaborate on this digital archiving process.

All with knowledge of ballroom are welcome and no experience with archiving or web-design is necessary!



**Robin Gaudreau** is a non-binary trans-disciplinary artist and independent researcher. They are a resident artist for Pride Toronto, and their drag persona, Rye, is one of the recipients of the Buddies in Bad Times Theater Queer Emerging Artist Awards for 2021. They are also a self-taught filmmaker whose work has been presented in events ranging from Cinevolution Digital Carnival X to the First International Quarantine Burlesque Festival. They have been walking the runway since 2019.

Image: Film still from *Disruption Embraced*.



***Disruption Embraced and Bodies in Translation***  
**Screening and Panel**

Friday, April 22nd, 5:30–7:00 PM

In this screening and discussion of the film, *Disruption Embraced*, ten first generation disabled and mad artists discuss their personal histories, reflecting on critical experiences that stoked their passion towards their art. Central in their stories is the creative disruption and productive force disability plays in their work. This force, or disability aesthetics, manifests in the products of their art and in the process of art making. These artists are actors, singers, sculptures, sewers, and photographers who demonstrate the value of disability through art. Their work speaks back to discrimination and exclusion within normative art/practices. Their work re-images the art landscape for the 21st century.

Filmed in 2018, this documentary describes how disability, and disability art, is weaved into the stories told about Canada and its people. As access and collaboration were key to the success of the project, the makers also produced the documentary in different formats, including closed captioning, American Sign Language and Audio-Described versions.

*The Disruption Embraced* screening will be followed by a moderated panel discussion featuring the filmmakers, directors, artists, and participants in the film.

**MODERATOR**



**Fady Shanouda** is an Assistant Professor at the Pauline Jewett Institute of Women's and Gender Studies at Carleton University. He is a Critical Disability Studies scholar whose research examines disabled and mad students' experiences in higher education. His scholarly contributions lie at the theoretical and pedagogical intersections of Disability, Mad, and Fat Studies and include socio-historical examinations that surface the interconnections of colonialism, racism, ableism/sanism and fatphobia. He has published scholarly articles on disability/mad-related issues in higher education, Canadian disability history, the anti-fat bias in medicine, and community-based learning.

PANELISTS



**Erin MacIndoe Sproule** is a media artist, documentary filmmaker, podcaster and storyteller at Anthroscope Media. Currently, she is in production on a book project entitled *Urban Wildlife Safari* that looks at statues of animals in the style of an old safari guide. Erin is passionate about applying her skills as a media creator to support the amplification of stories from diverse and underrepresented groups. She is extremely thankful to all of the artists who shared their stories in *Disruption Embraced*, and the collaborators who made the film possible.



**Karen Yoshida**, Ph.D. is Professor, Department of Physical Therapy and cross-appointed to the Dalla Lana School of Public Health- Social Science Division and a collaborating member for the Centre for Research in Women's Health, University of Toronto. Since 1987, she leads an innovative Critical Disability Studies and diversity component, in partnership with the disability rights communities in Toronto within the MSc. Physical Therapy program. Her research interests focus on Activist Disability Oral History, arts-based research and dissemination, and community disability leadership and activism among disabled young adults. Presently, Dr. Yoshida is a co-investigator on the *Bodies in Translation: Activist Art Technology and Access to Life*. SSHRC partnership grant. In this grant, Dr. Yoshida is leading an oral history study on Canadian disabled artists and cultural activists.



**Eliza Chandler** is an Assistant Professor in the School of Disability Studies at X University where she teaches and researches in the areas of disability arts, critical access studies, social movements. She leads a research program focused on disability arts and crip cultural practices. Chandler is also a practicing curator.



**Sean Lee** is an artist and curator exploring the notion of disability art and accessibility as the last avant-garde. His methodology reframes embodied difference as a means to resist traditional aesthetic idealities. Orienting towards a "crip horizon," Sean gestures towards the transformative possibilities of a world that desires the way disability can disrupt. Sean holds a B.A. in Arts Management and Studio from the University of Toronto, Scarborough and

is currently the Director of Programming at Tangled Art + Disability. Previous to this role, he was Tangled's inaugural Curator in Residence (2016) as well as Tangled's Gallery Manager (2017). Sean was involved with the launch of Tangled Art Gallery, and has been integral to countless exhibitions and public engagements throughout his tenure at Tangled Art + Disability. In addition to his position at Tangled, Sean is an independent curator, lecturer, and advisor, adding his insights and perspectives to conversations surrounding Disability Arts across Canada and the United States. Sean currently sits on the board of CARFAC Ontario, Creative Users Projects and is a member of the Ontario Art Council's Deaf and Disability Advisory Committee and Toronto Art Council's Visual and Media Arts Committee.



**nancy viva davis** halifax born on the north shore of new brunswick on mi'gma'gi territory \ halifax is a white settler \ queer & crip \ a celtic mongrel \ they lives & works on stolen & sacred lands \ heir to a complex history & present of dispossession & resurgence halifax lives in a world wherein they embodies disability & illness \ their praxis recognizes the arts as an affective force with the potential to provide partial & situated (Haraway) knowledge\s & processes which support our being "continuous with everything here on earth \ including & especially, each other" (Biss) they imagines & is curious about life that is not lived as whole \ separate & invulnerable but rather as it is lived through deep connections & ways of knowin' \ that are off-centre \ multiple \ sensuous.

—



Image: Film still from *Custard*, Sania Khan.

**Queering Friendship: Platonic Intimacy and Collective Dreaming as Sites of Liberation**

Friday, April 22nd, 7:30–8:30 PM

In this tender, generative and lush conversation, Mimi Zhu and Sania Khan will speak to how their creative practices, including Mimi’s forthcoming book (*Be Not Afraid Of Love*) and Sania’s forthcoming film (*Custard*), are currently musing on the themes of queer kinship, platonic intimacy, and collective dreaming. Throughout their conversation, Mimi and Sania hope for audiences to reflect on how queer friendships are integral to queer futurisms, and how the inherently liberatory framework that is consciously practiced within many queer friendships allows for the collective activation of imagined possibilities that centre embodied ease, love and justice.



**Mimi Zhu** (they/them) is a Brooklyn-based queer Chinese-Australian femme writer, artist and community organizer. They facilitate workshops that are dedicated to the healing power of the written word. Their work has been featured in *The New York Times*, *PAPER*, *The Guardian*, *Slate*, *Artnet*, and more. Their debut book, *Be Not Afraid of Love*, is slated for release in August 2022 with Penguin House Books.



**Sania Khan** (they/she) is an award-winning Toronto-based queer Pakistani filmmaker, researcher and cultural strategist. Their interdisciplinary praxis explores liberated futures, healing justice, digital futurism & embodied dreaming for Black, Indigenous, racialized and working class communities. They currently serve as Founder and Executive Director of Solar House Productions (SHP), a non-profit organization that provides self-identified Black, Indigenous, racialized, 2SLGBTQIA+, and disabled pre/emerging filmmakers in Canada with professional development opportunities. Their very queer and soft debut short film, *Custard*, is currently in post-production.



Images: Film stills from *If not here, then where*, Chanelle Lajoie.

***If Not Here, Then Where***

Saturday, April 23rd, 3:30–5:00 PM

What will be left for you, me, and everyone else once every last drop of water has been purchased, poisoned, and desiccated? Where will we go when rents have increased, and minimum wage can no longer house us? Who will we call a community as we venture into the unknown? How will we arrive there?

*If Not Here, Then Where* is a screening of the film *Land (Ab)Use* and audience engaged workshop led by Métis filmmaker, Chanelle Lajoie. Lajoie will lead audiences through a factual conversation stimulated by questions that will transport participants to a fictional space which will be collectively built, imagined, and shared. Offerings from participants in this workshop will act as reminders that we hold power in both play and imagination, and these tools are even more effective when shared.



**Chanelle Lajoie** (She/Iel) Born on Treaty 1 Territory, the traditional territory of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene Peoples, and homeland of the Métis Nation, and currently a guest living and studying in Tiohtiá:ke, Kanien'kehà:ka Territory.

**Settler Colonialism and Queer Heritage Grants**  
**Tom Hooper and Ange Loft in Conversation**

Saturday, April 23rd, 5:30–7:30 PM

*“Pride Toronto will have all legal rights over what is produced from this project.”*

In 2019 Pride Toronto accepted a series of grants totaling \$1,850,000 from the Department of Canadian Heritage and the Ministry of Public Safety. These grants promised a series of projects to celebrate police services, commemorate “decriminalization” in 1969, and fund a traveling art exhibit created by Two-Spirit and Indigiqueer artists. In his much-anticipated follow-up to his 2019 research presentation uncovering Pride Toronto’s financial exploits, Tom Hooper will present new research and information on how Pride Toronto misused and exploited the partnership of Indigenous artists and organizations in these grants and proposed programming. This presentation will outline the context of these grants and demonstrate that these actions are part of a broader history of settler organizations exploiting the land and culture of Indigenous people in what is known as Canada.

Following the presentation interdisciplinary artist and Associate Artistic Director of Jumbies Theatre + Arts, Ange Loft, will additionally be in conversation with Tom on topics pertaining to personal and organizational accountability to artists and communities they serve.



**Tom Hooper** Tom Hooper is a historian and researcher of queer criminalization in Canada. His PhD dissertation (2016) examined the 1981 Toronto bathhouse raids and the protest movements that responded to police violence. He also studies the creation of queer mythologies, including the so-called “decriminalization of homosexuality” in 1969. Lately, he has examined how these mythologies have been supported and perpetuated by mainstream queer organizations including EGALE and Pride Toronto.



**Ange Loft** is an interdisciplinary performing artist performing artist and initiator from Kahnawà:ke Kanien’kehá:ka Territory, working in Tsi Tkarón:to. She is an ardent collaborator, consultant, and facilitator working in arts based research, wearable sculpture, theatrical co-creation and Haudenosaunee history.



Image: Film still from *Walking in These Shoes*, Samuel López & Christian Hui

**Viral Interventions**  
**Screening and Panel Discussion**

Saturday, April 23rd, 8:00–10:00 PM

In 1991, local artists and grassroots activists collaborated on an innovative public access cable series entitled *Toronto Living with AIDS* (and were eventually shut down because of “too much thigh stroking”). These half-hour, no-budget tapes were some of the first in Canada to give voice to people living with HIV: fighting the government, fighting big pharma, fighting for our lives.

Thirty years later, in the grip of our new pandemic, *Viral Interventions* continues this work for a new generation. *Viral Interventions* is a three-year residency, with cohorts of artists and activists coming together every month to workshop stories, trade ideas and create new urgent videos about living with HIV today. Intimate, passionate, irreverent, angry, unabashedly beautiful, inventively radical, brimming with loss and joy -- these new works by Longboy, Chan, Mikiki, Lopez/Hui, Zealley, and Mondesir plunge us inside six extraordinary stories, exploring HIV realities, in our worlds and in our bodies.



**MODERATOR / John Greyson** (writer/director) is video/film artist and pioneer of the new queer cinema. Since 1984, his many features, shorts and transmedia works have explored such queer activist issues as police violence, prison, AIDS activism, solidarity, homo-nationalism and apartheid (both South African and Israeli). These include *Mercurial* (2018), *Gazonto* (2016), *Murder in Passing* (2013), *Fig Trees* (2009), *Lilies* (1996), and *Zero Patience* (1993). His films have received 40+ best film awards at such festivals as TIFF, Lisbon, Ann Arbor, Hamburg, San Francisco, Vancouver, Locarno, Montreal, Los Angeles, Sudbury and Hong Kong, as well as 3 Berlinale Teddies and 5 Canadian Screen Awards (Canada’s Oscars). He teaches in York University’s Cinema & Media Arts department, and is co-editor of *Queer Looks: Perspectives on Lesbian & Gay Film & Video*.



Image: Film still from *smokescreengrab*, Mikiki.



**Andrew Zealley**  
Becoming Mighty Real



**Samuel López & Christian Hui**  
Walking in These Shoes



**Lesley Chan**  
Unfinished



**Zachery C. Longboy**  
Guardian of Sleep



**Mikiki**  
*smokescreengrab*



### **Becoming Mighty Real** **Andrew Zealley**

Becoming Mighty Real examines an intergenerational and magnetic relationship; and the ways that music is put to work in that relationship to produce deeper forms of intimacy and sharing that collapse temporal and cultural gaps. The film also contemplates the vital role of music in queer socio-sonic spaces, histories of HIV, and practices of queer world making. Throughout, animated circular imagery layers in psychedelic ways to fabricate a psychonautic audience experience — including the presence of the glory hole, used here as a framing device to explore notions of communication, pleasure, trust, and truth. The film’s narrative properties are conveyed through moving image, visual text, and an original sound score. Music video or trip journal? Say “Ah.”

**Andrew Zealley** is a queer-identified artist living in Toronto. He has contributed to public artist-activist discourse on HIV, the queer body, and sound/listening practices since 1990. In 2021, he self-published two vinyl record releases—Soft Subversions (2LP), and The Magic of the Think Machine Gods (LP)—through his studio imprint: Disco Hospital Books & Records. Zealley holds a Ph.D. through the Faculty of Environment and Urban Change (York University). What is the status of safe? What is the status of death? What are you wearing?



**Walking in these shoes**  
**Samuel López & Christian Hui**

Shot in the Dish with One Spoon Territory/Toronto in 2021, during the COVID-19 pandemic, *Walking in These Shoes* is one of the six documentaries commissioned by the Viral Interventions project. Co-directed by award-winning filmmaker Samuel López and HIV activist Christian Hui, the film is a celebratory tribute to the late Derek “DYee” Yee, a beloved Trinidadian-Chinese HIV activist. The film is a critical social commentary about the AIDS industrial complex and the injustice which DYee faced during his last days.

Utilizing the colorful shoes which DYee gave to his close friends as theme and metaphor to capture the hopes and aspirations of the poz BIPOC community, the 12-minute film makes space to showcase the living realities of BIPOC people living with HIV/AIDS as they form a village to collectively challenge structural racism and institutional discrimination. The work features cinematography by acclaimed Jordanian-Palestinian filmmaker Annie Sakkab, and original music by Edgardo Moreno.

**#2spirit Samuel López** is a local filmmaker and HIV advocate. The short, *Samuel & Samantha*, from 1993 was his directorial début. Samuel's HIV documentaries have showcased around the world, and his feature film, *The Sugarcane*, received AluCine's Local Emerging Filmmaker Award in 2016. López's next feature is *Johnny Turn to God*.

**Christian Hui** is a queer, poz BIPOC settler, HIV activist, VanierScholar, and Viral Interventions resident artist. They are a co-founder of Ontario Positive Asians, Senior Global Community Advisor at Prevention Access Campaign (Undetectable=Untransmittable), and UNAIDS Programme Coordinating Board NGO Delegate. *Walking In These Shoes* is Christian's documentary directorial debut.



**Unfinished**  
**Lesley Chan**

Lloyd Wong began making a video based on his experiences of living with AIDS in Toronto in the early 1990s, but he died of AIDS-related illnesses before completing it. For decades, the footage from Lloyd Wong's work-in-progress sat in his best friend's basement, unseen. In this experimental video, Lesley Loksi Chan attempts to explore this footage, reflecting on what it means to inherit images from a community, to learn from incompleteness, and to know someone through multiple takes.

**Lesley Loksi Chan** works across film, video, installation and performance with a focus on underrepresented stories, experimental narrative, and process-based methods. Her work has been exhibited nationally and internationally, and she is a recipient of the Chalmers Arts Fellowship. Chan is currently the artistic director of Centre[3] for Artistic + Social Practice.



**Guardian of Sleep  
Zachery C. Longboy**

Masi Cho  
Zachery

Amongst the creatures  
I still survive  
Burdened by self  
I make room for you  
You make room for me

Here is my soul  
(standing)beside:alongwith  
Here is my breath  
standing}beside!Alongwith.  
Here is my past standing+beside.alongwith.  
Here is my dream  
standing”beside:alongwith.

\*

I live, walk and dream on the traditional, sovereign and unceded territory of the Coast Salish people, in particular the x<sup>w</sup>məθk<sup>w</sup>əy̓əm (Musqueam), Skwxwú7mesh (Squamish) and (Tsleil-Waututh).

**Zachery C. Longboy:** Video maker, performance/installation artist. Born in Churchill, Manitoba of Sayisi Dene lineage Longboy places his multiple identities as a white-adopted/native gay HIV+ Vancouverite at the centre of his multi-disciplinary practice. His intensely felt, hybridly layered videos often use his complex performance-installations as a departure point.



### smokescreengrab

#### Mikiki

Which story do I ask my grandmother for, and which do I tell her? I wish to expand the notion of traditional territory to include my non-existent memories, my CD4 cells and my performance practice.

**Mikiki** is a performance and video artist and queer community health activist of Acadian/Mi'kmaq and Irish descent from Ktaqmkuk/Newfoundland, Canada. They attended NSCAD and Concordia before returning to St. John's to work as Programming Coordinator at Eastern Edge Gallery and later to Mohkinstsis/Calgary to work as the Director of TRUCK Gallery. Their work has been presented throughout Canada and internationally in self-produced interventions, artist-run centers, performance art festivals and public galleries. Mikiki has worked in numerous capacities in the gay men's health and HIV response both nationally/internationally and as well in Kitche Zibi/Ottawa, Tiohtià:ke/Montreal and Tkaronto/Toronto, co-developing and implementing the first sexual health promotion programming specifically for gay men living with AIDS and/or HIV in Canada. Mikiki divides their time between Tkaronto and Utrecht and is now dedicated to their art practice full time when not hosting their Golden Girls screening & queer cultural studies lecture series *Rose Beef*.



**Gooley Connections: Little Projects En Route with Laboratoire Sensibilities Queer (SQS Lab)**

Sunday, April 24th, 1:00–3:00 PM

*‘Queer’ is an amorphous goo that you cannot hold or control, that seeps into everything—it is both a deeply bad and good word. I love “goo” because it is profoundly playful, and profoundly gross. Goo sums up the stickiness, the slipperiness of boundaries, the ambiguity and tension. (Joëlle Rouleau, SQS Lab Foundedr, Introduction of Queer TV Special Section, jumpcut, 2021).*

*Gooley Connections: Little Projects En Route* is a hybrid panel that will involve five unique presentations by research assistants from Laboratoire Sensibilites Queer (SQS Lab). Each presenter considers alternative forms of knowledge sharing such as mapping data, texts, video, micro-actions, social media, visual collages, gaming, etc. to illustrate to audiences various methods of queer sensibilities: El Marcelli will invite the audience to play a short video game they created that imagines how they—as a disabled person—survive a zombie apocalypse; Map will pose to audiences explorations of what it would be like to achieve equanimity and/or well being for themselves, creating a shareable digital collage from the responses; Sara Côté-Vaillant will interrogate with the audience the relationships present within the Cinéma L’Amour, a pornographic cinema located in Montreal; by considering the archive of film and screenplays as the working through of women screenwriters’ agency and subjectivity in the 30s and 50s, Zakia Ahasniou will compile a random collage of selected lines of these films in her audience-engaged performance. The presentations and discussions will be moderated by founder of SQS Lab, Joëlle Rouleau.



**MODERATOR / Joëlle Rouleau** is an Assistant Professor in the Department of Art History and Film Studies at the Université de Montréal and the founder of SQS lab. She specializes in Gender Studies, Queer Studies and Film and Television studies. As a queer documentary filmmaker, activist, researcher and committed artist, Rouleau is interested in issues related to representation and identity. Rouleau’s research is currently in part funded by the Social Sciences and Humanities Research Council for her work on mapping out queer sensibilities in mainstream film and television. Rouleau also pursues a research-creation project funded by the Fonds de recherche, société et culture. This experimental documentary focuses on queering genealogy through a collage of found footage, home movies and personal narratives.





**El Marcelli** is a researcher and artist interested in environmental, ecological and climate issues concerning current discourses on environmental change, with a unique perspective from critical disability studies and crip activism; specifically, the way a disabled/crip lens helps us to question pressing matters—e.g., our survival—in the Anthropocene and pandemic eras. They notably contributed to the report on Deaf and Disability Arts Practices in Canada, commissioned by the Canada Council for the Arts, to document and improve knowledge of the barriers faced by d/Deaf, disabled, and mad artists around their art practice.



**Map** is a nonbinary mad and non-disciplinary autistic artist of action art. They are a BA graduate in Visual and Media Studies and currently a master student in Research-creation at Université de Montréal. They were exhibited in TiohtiàKe, Wôbanakiak, Nitassinan and Szczecin, Polska. They are recently interested in the performing act of creating situations as a hack in the operating modes of the dominant scientific and cultural circles. More specifically, to transform a well-known survival mechanism for autistic and queer people, “observation-masking-analysis-mimicry” of norms, into an everyday dismantling tactic of systems and their own biases of oppression.



**Sara Côté Vaillant** is a cinema master’s student at Université de Montréal. Her thesis is about the eroticization of sexual assaults in Quebec Cinema from the 1960s to today. Since 2019, she is working for the research-creation laboratory *Sensibilités Queer* Sensibilities directed by the professor Joëlle Rouleau (UdeM). Issues of gender and sexuality, queer theory, intersectionality and audiovisual installations are some of her fields of interests. They influence both her research and her practice as an artist.



**Zakia Ahasniou** is a formally trained actress who got sick of the lack of agency of female characters in theater and movies and decided to pursue a career in screenwriting to develop her own subjectivity and that of the characters who inhabit her realities. She currently focuses her research on the intersection of women and screenwriting and tries to identify the hinges through which agency can be invested in order to subvert the “universal” narrative.



Image: *Neo-Alapphuza*, Srutika Sabu.

## ***Creating Neo-Alapphuza: Worldbuilding as Knowledge Creation***

Sunday, April 24th, 3:00–4:30 PM

Mainstream South Asian media uncritically features upper-caste/class, Eurocentric coded bodies and embraces models of development that recreate systemic and global inequities. Creating alternative images, worldbuilding, and stories of South Asian futurisms can help us interrogate these assumptions.

In this presentation and workshop, artist Srutika Sabu will detail her process of creating her digital painting series “Neo-Alapphuzha” which attempts to imagine South Asian futurism that is localized, sustainable, liberating, and feature dark-skinned femme bodies living their best lives. During the workshop, participants will be guided through an ideation and worldbuilding exercise using frameworks from Indigenous epistemology and transnational feminism. Ultimately, participants will gain a greater understanding of how storytelling is a valuable tool for research, knowledge creation and future envisioning.



**Srutika Sabu** (she/they) is an artist, a storyteller and a scholar. Her creative practice is the fruit of an interdisciplinary academic background in medicine and transnational feminism. She is motivated by the profound belief that storytelling can serve as valuable tools of knowledge production by telling us fundamental and empathetic truths about the world. Aesthetically, her work draws from her South Indian roots and her love for shoujo manga imagery. Conceptually, her work explores epistemological hegemonies, development, casteism, globalization and post-colonialism.

*"The Gilda Stories* is groundbreaking not just for the wild lives it portrays, but for how it portrays them—communally, unapologetically, roaming fiercely over space and time."

—EMMA DONOGHUE,  
author of *Room*

# The Gilda Stories

123 JEWELLE GOMEZ

**QUEER FUTURES: A KEYNOTE BY JEWELLE GOMEZ**

Sunday, April 24th, 5:00–6:30 PM

The work of groundbreaking author Jewelle Gomez exemplifies how the genres of horror, science fiction, and speculative fiction can offer world-building opportunities for Queer, 2Spirit, and Trans people to dream up futures that include their lives and community. Gomez states: “A *primary lesson the vampire hero learns in my novel, The Gilda Stories*, is that *“in giving others dreams she recaptures her own.”* For her keynote talk, Gomez will be discussing her work along with case study examples of horror-genre LGBTQ+ films that encapsulate the themes of community, world-building, feminism, and of course, visualization of Queer futures. As Gomez’s written work has demonstrated throughout the years: “*The Queer community has modeled (even if flawed) how we learn to recognize each other’s humanity and create dreams. It’s that recognition and celebration which will make our best futures and our best creative expressions.*”



**Jewelle Gomez** is the author of eight books. Her first book, the multiple Lambda Award-winning *The Gilda Stories*, is celebrated as the first horror-genre Black Lesbian vampire novel. Her work has additionally appeared in numerous anthologies, including: “*Luminescent Threads: Tribute to Octavia Butler*,” “*Dark Matter: A Century of Speculative Fiction from the African Diaspora*,” “*No Police=Know Future*,” “*Radical Hope*,” “*Blood Sisters*,” “*Oxford World Treasury of Love stories*.” Recently, Jewelle has received the 2021 Horror Writers Association’s Legacy Award, and *The Gilda Stories* has been optioned by Cheryl Dunye (Lovecraft Country) for a Television mini-series. Her new collection of poetry, *STILL WATER*, will be published in June 2022.

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:**

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



