

TQFF

March 23–April 23, 2023



Queer Wonderlands

Toronto Queer Film Festival 2023

torontoqueerfilmfest.com



Since 2016, the Toronto Queer Film Festival has showcased the film and video art of queer and trans creators. We celebrate vigour, resistance, and defiance over nationalism and assimilation. We elevate Indigiqueer/Trans/2 Spirit filmmakers and filmmakers of colour where others erase or tokenize.

The power of representation is not only in narrating the present but also allowing for possibilities in future tense. Just as our oppressors try to erase us from history, so do they endeavour to deny us space in the times to come. Worse still, systems of oppression exert power over the marginalized by dictating our future to us; a misstep made even by our allies.

This is an artist-run festival. At TQFF, we commit to ethical treatment of artists in two concrete ways: we do not charge submission fees, and we pay all artists who have their films selected screening fees according to IMAA & CARFAC standard rates.

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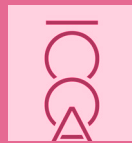
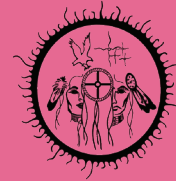


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Schedule / Festival

EST	Thursday, March 23	Friday, March 24	Saturday, March 25	Sunday, March 26
04:00 PM				Systems of Kindred TRT: 61 min. 
05:30 PM				Universe is Us TRT: 59 min. 
06:00 PM		Changes & Exchanges TRT: 51 min. 		
06:30 PM			Feature: Sailor Moon TRT: 60 min. 	
07:00 PM	Feature: Estuaries TRT: 110 min. 	Feature: Cut TRT: 68 min. 		Feature: The Last Image TRT: 71 min. 
08:30 PM			Glimpses of Life TRT: 65 min. 	
09:30 PM	Relation in Waves TRT: 59 min. 			
10:00 PM			Porn is so Boring TRT: 65 min. 	

EST	Friday, April 21	Saturday, April 22	Sunday, April 23
11:30 AM		Dreaming the Self: Collective Reflections of Renewal and Re:birth. – 01:00 PM 	
01:00 PM			Financial Resistance as Precarious-status or Undocumented Migrants. – 02:30 PM
01:30 PM		Describing Queer Identities: Ethics, Access & Language in Described Video Practice. – 03:00 PM 	
02:30 PM			Queer and Hopeful: Gamemaking as Resistance. – 04:00 PM
03:00 PM		Skite'kmujuawti (Ghost Road) - Exploring Digital Futurism and Virtual Spaces to Empower Two Spirit Indigenous Queer Identities. – 04:30 PM 	
04:00 PM			Reparative Worldbuilding: Black & Indigenous Collaboration in New Media & Speculative Non/fiction. – 05:30 PM
06:00 PM	A Practical Introduction to Audio Description and Described Video and It's Audiences. – 07:30 PM 		Keynote: Queer Wonderlands Yolanda Bonnell and Lior Shamriz.
08:00 PM	Piyêsiwak Wâhkôtowin / Thunderbird Kinship. – 09:30 PM 		



Features

Feature I

Estuaries / Lior Shamriz, USA, 2022, 110 min



Estuaries

Thursday, March 23 | 7PM

Dir. Lior Shamriz, USA, 2022, 110 min.

Estuaries is set in 2017, months after a car crashes through the front window of a Los Angeles art space, killing Bdalak, a rising non-binary performance artist. Bdalak's partner Eli, a queer Mizrahi musician with a past as an activist in Palestine/Israel, had planned to marry Bdalak for a green card, but now spends his time adrift, communing with others over his grief and struggling with his visa. He soon meets Myrna, an artist making work about immigration, who he hopes can help solve his precarious immigration status.

Screening followed by a Q&A with the filmmaker.



Lior Shamriz creates essayistic narrations that utilize cinema as performance and the cinematic language as a process of reflexive documentation. Their films were shown at festivals and venues such as Berlinale (2010,13,15), Locarno, Sarajevo, MoMA's ND/NF, BAFICI, Frameline, MixNYC, Torino IFF, Tokyo Interdisciplinary Art Festival (2018,20), the Walker Art Center, and Lincoln Center New York. They're the winner of multiple awards at Oberhausen (2013-14-15), were nominated for the Max Ophüls Prize, shortlisted for the German National Gallery Prize for Young Art Film, and received retrospectives and showcases at Steak Cinema Seoul, Ars independent Katowice, and the Thessaloniki International Film Festival.



Feature II

Cut / Mike Hoolboom, USA, 2022, 68 min

CFMDC
Canadian Filmmakers Distribution Centre



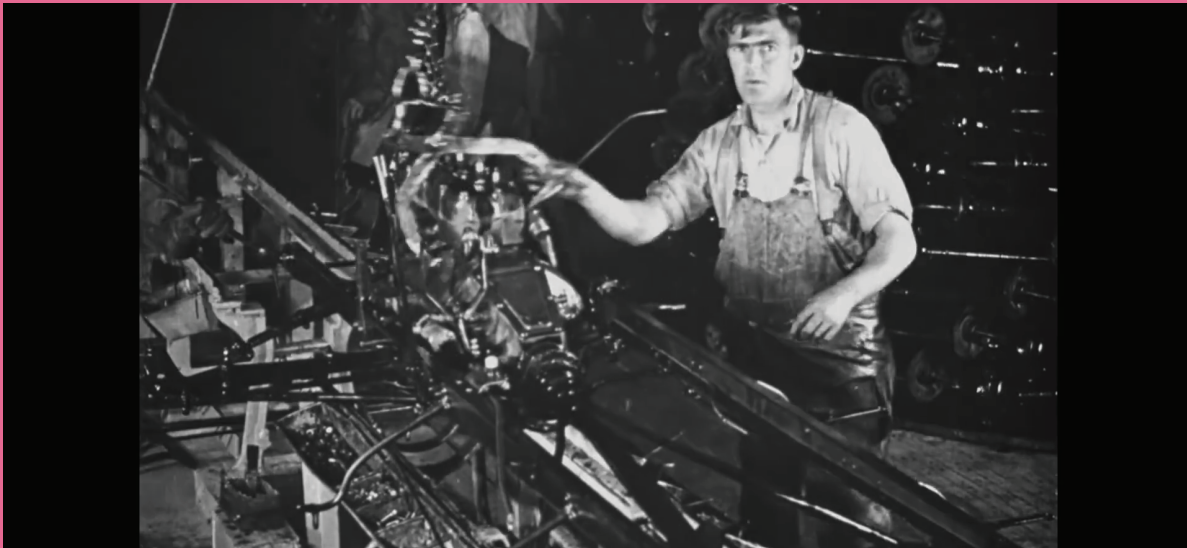
Cut

Friday, March 24 | 7PM

Dir. Mike Hoolboom, USA, 2022, 68 min.

Based on visual theorist Hito Steyerl's bracing 2009 essay of the same name, *Cut* looks at how both cinema and the assembly line cut the body in new ways, organizing newly urban work forces and structuring our field of vision. *Cut* is a dreamy collage essay made of scraps and fragments that includes asides from cultural critics Susan Sontag on Disney fascism and Paul B. Preciado on the cost of living in a body.

Screening followed by a Q&A with the filmmaker.



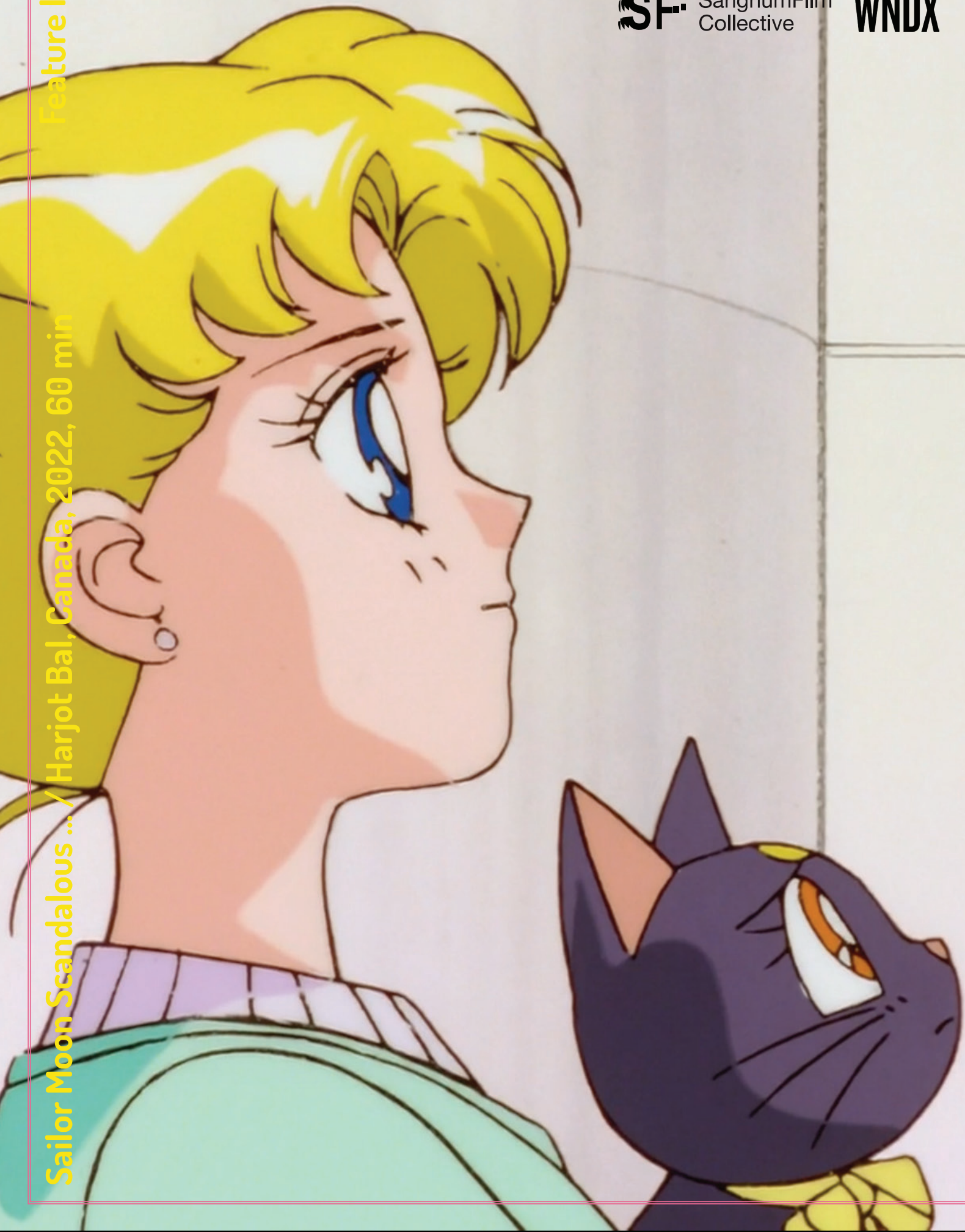
Mike Hoolboom began making movies in 1980, making his practice a daily application. Ongoing remixology. 100+ movies. Since 2000 a steady drip of bio docs. The animating question of the community: how can I help you? Interviews with media artists for 3 decades. 30+ books, written, edited, co-edited. Local ecologies. Volunteerism. Opening the door.

Feature III

Sailor Moon Scandalous ... / Harjot Bal, Canada, 2022, 60 min

SF SanghumFilm
Collective

WNDX



Sailor Moon Scandalous - PSPSPS: I love you

Saturday, March 25 | 6:30 PM

Dir. Harjot Bal, Canada, 2022, 60 min.

In this follow up to his post-2020 parody fandub of the iconic 90s anime *Sailor Moon* presented last year at TQFF, Harjot Bal rewrites *Sailor Moon* as a dark comedy that satirizes issues related to queer folx, women, and people of colour. In this parody feature, created for marginalized people by marginalized people, Luna struggles to find meaning outside of her thankless job of managing the Sailor Scouts. Desperate to reclaim her “womanhood,” she falls head over paws in lust with a toxic man who is sabotaging his relationship with a renowned LatinX woman astronaut. Meanwhile, an icy villainess descends on Earth, unleashing harsh snowstorms fitting for a company Christmas party that will hopefully earn her a well-deserved promotion.

Screening followed by a Q&A with the filmmaker.

Harjot Bal is a multidisciplinary 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.

The Last Image / Benedito Ferriera, Brazil, 2021, 71 min

Feature IV



aluCine
Latin Film + Media Arts Festival



The Last Image

Sunday, March 26 | 7PM

Dir. Benedito Ferriera, Brazil, 2021, 71 min.

Benedito Sena is blind. Perhaps for that very reason, his life and poems are so strongly imagetic. Maybe also for that reason, he decided to move to Paris, City of Lights, where he met and married Jean, who is somewhat his eyes. In Paris, he meets another Benedito, a gay film director and visual artist from Brazil, and the two become friends, forging a common bond fed by their mutual interest in images. After a few years, the two get back together to make a movie. As they set out to shoot, however, they realize things are no longer the same and differences arise. How can one film with the eyes of a blind man? *The Last Image* is a reflection on image and its place in the life of Benedito Sena. Mixing staging, direct cinema, and mobile videos shot by Sena and Jean with the intimate capture of the messages exchanged by Sena and the director, *The Last Image* is at once a window into the life of a couple, a celebration of performance, and a reflection on filmmaking itself.



Benedito Ferreira is a film director and multidisciplinary artist who currently lives and works between Goiânia, in the Brazilian Midwest, and Rio de Janeiro. Among his films, stand out the shorts *I no longer fit here* (2009) and *The Secret Day* (2015). *The little we keep* (2017), his last short, was awarded at the Brazilian Mostra do Filme Livre and had over 90 screenings in 19 Brazilian states. It was also awarded at the Uranium Film Festival, in Germany, and at the International Environmental Film and Video Festival (FICA), in Brazil. Benedito is currently a Visual Arts PhD student at the State University of Rio de Janeiro and holds a master's degree in Arts and Visual Culture through the Federal University of Goiás. His artistic investigations focus on the appropriation of old materials, the dynamics of queer culture and the act of collecting.



A woman with her eyes closed and a pained or distressed expression is shown from the chest up. She is wearing a bright orange zip-up crop top. Her skin appears wet or glistening. At the bottom of the frame, there is a piece of translucent pink fabric. A yellow hexagonal border encloses the text 'Short Film Programs' in the center of the image.

Short Film Programs



Thursday, March 23 | 9:30PM
Brazil, Canada, Mexico, Netherlands | 59 min

Disconnect from your reality on this smooth rollercoaster of unexpected intimacy, chance encounters, and time bending journeys. Through fleeting brushes with love, loss, grief, vulnerability, and curiosity, *Relation in Waves* enchants theories of what it means to connect.

Program curated by Syriah Bailey

Bailey is an evaluation consultant, arts programmer and creative educator focusing on inclusive data, storytelling and futurities. They have over ten years of experience in the UK, U.S. and Canadian nonprofit sector and hold a Masters in Postcolonial Culture and Global Policy. When not engaging with consultation, programming or education, Bailey volunteers as a crisis responder supporting individuals in distress across Canada.



Macaroni Soup

Dir. Alayna, Canada, 2022, 6 min.

Tags: animation, food, languages

A young woman falls in love with a waitress in a greasy-yet-nostalgic Hong Kong-style cafe, but a language gap divides the two - or is there something more?

Alayna is an artist-animator who specializes in making soup. That is, she tosses all the things that make up her world into a simmering pot. No matter if the audience recognizes the taste or not, Alayna makes what she likes. Alayna's work takes place on traditional Katzie First Nation land.



Fearlessness

Dir. Diana Juárez Rodríguez, Mexico, 2022, 2 min.

Tags: love, chance encounters

In a universe where people come and go through the Mexico City subway line, we catch a glimpse of an ephemeral meeting as two strangers gaze in soft intensity, confidently embracing their fearless parallel encounter.

Diana Juárez Rodríguez studied Communications at Universidad Juárez Autónoma de Tabasco. She studied film through courses, workshops and diplomas taught by the University Center for Cinematographic Studies (ENAC) and the Cinematographic Training Center (CCC), she works as a creative, audiovisual editor, videographer and content writer. He published the book of poems *Campanita negra* (José Carlos Becerra Award 2011), edited by the IEC of Tabasco (2012), *Release the hand of time* (Rodulfo Figueroa Award 2011) edited by CONECULTA Chiapas (2012) and the collection of poems *Hábito del extravío* (Teresa Vera State Poetry Prize 2009), edited by the UJAT (2010).



Moirai

Dir. Evan Webb & Matt Nethesole, Canada, 2022, 7 min.

Tags: dance, connections

MOIRAI is an extended visual metaphor that explores the correlation between queerness and nature. Fate, magic, movement, midnight parking lots, control, sex, and swans collide in this short dance film where the harsh confinement of urban life is juxtaposed against nature's transcendent beauty.

Evan Webb (they/them) is a graduate of the TMU Performance Dance program and holds a deep love for anthropology, philosophy and the complexity of human interaction. Evan has starred in works by Guillaume Cote, Leslie Telford, Nicole Von Arx and Syreeta Hector.

Matt Nethesole is a Juno Award nominated multi-disciplinary artist, community arts organizer, television host, writer and producer. Matt believes there is great power in showing up as your authentic self and proudly brings queer POC perspective to the work they do. Matt has appeared on stage at the Stratford Festival, Shaw Festival and in regional theatres across Canada as well as numerous television shows.



luazul

Dir. Letícia Batista & Vitória Liz, Brazil, 2022, 20 min.

Tags: soccer, family, love

Riva returns to Brazil and finds herself more alone than ever. Flavia has no time to feel lonely. Their lives intersect as they dream around soccer fields.

Letícia Batista works in several areas of cinema, mainly in photography, scriptwriting and direction. *A Vida Delas* and the documentary *2704km* are among her works.

Vitória Liz is a film student and researcher. Head Programmer of Pernambuco's Black Audiovisual Week, she seeks to investigate and highlight in her work records of affection and leisure among racialized people.



St Clair W

Dir. Emily Ryder, Canada, 2021, 3 min.

Tags: love, heartbreak

Dabbling in love and loss, “St Clair W” explores the relationship we have with our own memories with its experimental journey from, to or through Toronto’s St Clair West Station. Shot on 16mm,, viewers experience the ways nostalgia, time and longing can play out in our everyday lives in the aftermath of connection.

Emily Ryder is a Canadian writer and director who is passionate about telling stories that explore the complexity of intergenerational relationships through the lens of queer becoming and womanhood. In 2022 they were awarded the Emerging Filmmaker Award by the UN Women USA GCC and were selected as one of ArtworxTO’s 52 Emerging Artists.



Sexy Highland Stream

Dir. Nathan Adler, Canada, 2022, 4 min.

Tags: nature, water, indigenous, language

Nathan Adler's spoken word poem and minimalist audio track about a sexy highland stream offers a love letter to the beauty found in nature and the mysterious way beauty is suffused in the natural world. Written in English and Anishinaabemowin.

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



Braided Together

Dir. Victoria Anderson-Gardner & Kyle Schmalenberg,
Canada, 2022, 11 min.

Tags: Friendship, hair

Tenaya and Autumn, two new friends, find that their friendship means more to each other than they realize. Through Tenaya's curiosity and Autumn's vulnerability, we discover that one is supported through loneliness while the other is supported through deep grief.

Victoria Anderson-Gardner is an award-winning Ojibwe director and producer from Eagle Lake First Nation, Ontario. Awarded the Glenn Gould Protégé Prize by Alanis Obomsawin, Victoria is known for "Namid" (REEL Canada and Netflix), "Braided Together" (imagineNATIVE 2022 Audience Choice Award), "Becoming Nakuset" (Best Short Film, Audience Choice Award imagineNATIVE 2020).



Beş

Dir: Ayla Çekin Satijn, Netherlands, 2022, 6 min.

Tags: family, acceptance

Asli, a young, Turkish, lesbian woman, returns to the village where she was born to attend the henna-party of her childhood friend. She fears not being accepted, but when she sees her old friends again, she comes to realize that she herself has the biggest prejudice.

Ayla Çekin Satijn graduated from the HKU in 2017. She is a voice actress and director who advocates for a broader and better representation of Turkish women and queer people. She features in the Netflix film ANNE+ (2021) and Netflix series Dirty Lines (2021). She co-directed the short film "Akela," which was showcased at the Nederlands Film Festival in 2020.



Friday, March 24 | 6PM
Netherlands, UK, Canada, Hungary, Belgium | 51 min.

Unexpected and vulnerable, this program dives into the worlds of emerging queer, trans, non-binary, and Two-spirit voices exploring a wide range of animation techniques and engaging visuals. Through these diverse lenses we encounter stories that are familiar and otherworldly, from the contemplative and celebratory to the unsettling and surreal. Far from your Saturday morning cartoons, these auteur animations uncover the complexities of relationships and bodies often in a state of flux. Narratives unfold and open up into places of hope and horror, lust and love, and ultimately of connection.

Image: *Wherever you are, wherever I am*, Dir. Kay Chan, 2022.

Program curated by Glenn Gear

Glenn Gear is an Indigiqueer filmmaker and multidisciplinary artist of Inuit and settler descent currently living in Montréal. He is originally from Corner Brook Newfoundland and has family ties to Nunatsiavut. His practice is grounded in a research creation methodology shaped by Inuit and Indigenous ways of knowing.



Cupid into transmutation

Dir. SPNDEX, Netherlands, 2022, 13 min.

Tags: body horror, transformation, love

Caesar is a trans camboy on the run from his traumatic past. He is suddenly sent into hysteria as his body starts to violently morph and transform beyond all recognition. The movie expresses the animator's experiences as a trans individual, and explores his fascination with hedonism, the divine, and sexuality.

SPNDEX is a 24 year old black trans man and visual artist from Utrecht. His work is dynamic, experimental and focuses on imagination, recognisability, and raw emotion. Inspired by the city, nightlife, friends, anime, and early 2000's cartoons, he shows



Rind

Dir. Romy Matar, United Kingdom, 2022, 5 min.

Tags: bad habits, isolation, self discovery

Rind unconsciously unfolds the director's relationship with herself during 2020 and 2022. It is the transition from an isolated lifestyle, wherein the director's impulsive conduct is contrasted with the sudden confrontation with the outside world in which bad habits go unnoticed. An environment made out to be more intimidating than reality ultimately reveals itself in self-reflection.

Romy Matar is a Lebanese film director and illustrator based in London, England. Her work revolves around introspective concepts and ideas illustrating the environment of her upbringing. She graduated with a Masters Degree in Animation from RCA in 2021 and has been based in London since.



Fragmentasia

Dir. Robin Riad, Canada, 2023, 4 min.

Tags: kaleidoscope, introspection, self discovery

“Fragmentasia” is an exploration of the sense of self through kaleidoscoping imagery, distorted sounds, and a flurry of colours. It’s is a self-reflexive short, shot on 16mm and Super8, using animation techniques, prisms, and mirrors, to examine the outward self versus the internal self.

Robin Riad is an Egyptian-Canadian Toronto-based experimental filmmaker and animator. Robin works primarily with analog mediums, specifically 16mm and Super8. She experiments with different modes of processing and direct animation for her films. She explores themes of gender, sexuality, chronic illness, and social commentary.



The Anita Mann Case

Dir. Lana Connors, Canada, 2022, 4 min.

Tags: claymation, music video, body autonomy

A man finds himself ruminating over the transgressive intimacies of a past relationship. This film is for anyone who can't move on, featuring trans characters and themes of transmutation and bodily autonomy.

Lana Connors (b.1995) is a trans experimental stop motion animator. Their work centres around their relationship to gender and sex as it relates to the idea of transmutation and repression. Their animations are done primarily in clay or through performance pixelation. Lana is a founding member of the Vancouver based animation collective Flavourcel.



The Talk

Dir. Ella Saini, Canada, 2022, 6 min.

Tags: sex education, interviews, reflection

“The Talk” showcases the experiences of three LGBTQ+ youth learning about sex health under an inadequate Canadian sex-ed curriculum. Each subject opens up about their knowledge surrounding sexual health, gender identity, the not so honest information they were taught in their classrooms, and its impact on their self-image.

Ella Saini is a Filipino-Indian filmmaker based in Toronto. She is a mixed-media artist that loves to experiment with a variety of art mediums to visually and sonically explore ideas such as identity and culture, and to create platforms for social issues.



Tout ce que tu veux

Dir. Faust Lust Smiatek, Belgium, 2022, 5 min.

Tags: memory, desire, rumination

As she struggles to communicate with her girlfriend during sex, a young woman dives back into a childhood memory that troubles her.

Faust Lust Smiatek strives to weave conventional fiction, eroticism and experiments together in order to create intimate objects. “Tout ce que tu veux” is based on a childhood memory linked to sexual development and told through rotoscopy. She aims to direct her next project, a queer vampiric story.



Wherever You Are, Wherever I Am

Dir. Kay Chan, Canada, 2022, 3 min.

Tags: Two-spirit, urban, sacred space

“Wherever You Are, Wherever I Am follows” two Métis-Chinese people as they ceremoniously work together on hide-tanning, while their surroundings change between industrial and natural landscapes. The film poetically stitches together connections to spirituality, multiculturalism, and honouring ancestors of the past, present and future. *Wherever You Are, Wherever I Am* is a reminder of belonging, no matter the space that you are in.

Kay Chan (They/He/She) is a Two-Spirit/non-binary Tkaronto-based artist who was raised across Turtle Island/Canada. With their mixed Métis-Chinese heritage, Kay transforms their many experiences, passions, and identities into vision while weaving together traditional and digital art mediums they have accessible.



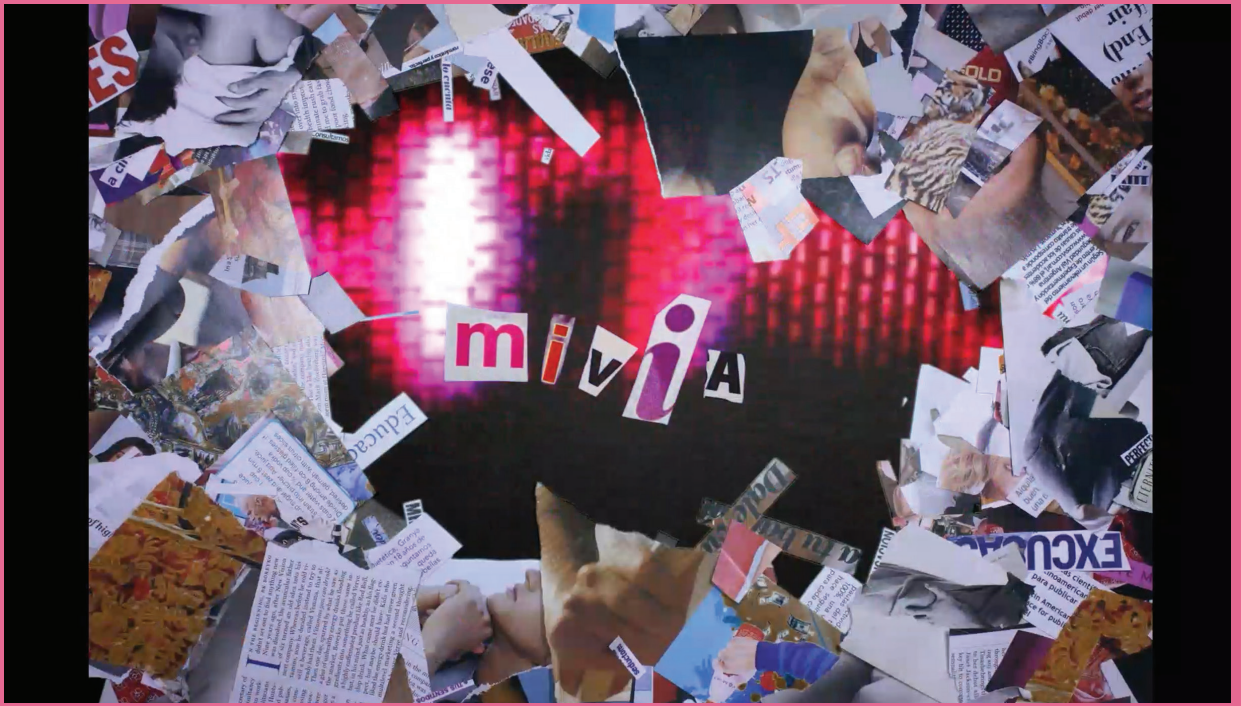
Ephemera

Dir. ODMK, Canada, 2023, 4 min.

Tags: Two-spirit, hook-up, self discovery

A Two-spirit male cruises a hook-up app as he looks for companionship for the night. A welcomed, familiar person invites him over as he contemplates his existence, the future, and what it means to be who he is in this day in age.

ODMK, or Olly as he is known to friends and family, is a Two-spirit Cree filmmaker who has been creating digital content since 2005. Since the beginning, Olly's goal has been to tell stories and through the art of moving image. He has accomplished that many times over. He currently lives in Saskatchewan.



MiVia

Dir. Eli Carmona, Canada, 2023, 2 min.

Tags: paper collage, non-binary, acceptance

Eli Carmona is an immigrant from El Salvador, living in Toronto since 2014. They are an emerging multimedia artist, photographer, and a communications coordinator. Their passion is to be involved in creating better and safer futures for everyone, in whatever way that might be.



Virtual Girl

Dir. Connie Glachan, Canada, 2022, 5 min.

Tags: identity, non-binary, urban

Aqua Venus provides a personalized fever dream to help YOU discover what being a woman means!

Connie Glachan is a queer, non-binary animator and filmmaker from Hamilton, Ontario. Connie seeks to create independent films centering on queerness and queer characters. Their latest film, “Virtual G I R L,” is a reflection on their own identity as a non-binary woman, and their efforts to disentangle their sense of self from the images of women they’ve been surrounded by in the media.



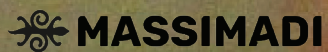
hi ading

Dir. Dinaly Joyce Tran, Canada, 2023, 2 min

Tags: love letter, family, connection

“hi ading” is a poetic short that provides a glimpse into a love story. Speaking to their parents’ past selves, Dinaly asks and hopes that these past versions might help them realise that decisions they may not understand are still made out of love.

Dinaly Joyce Tran is a queer, trans, non-binary Filipinx-Vietnamese community organiser, and artist. They aim to create spaces and tell stories that empower and uplift folks with similar identities. They are always hoping to make things that feel homey, in their art, their organising, and in Animal Crossing.



Glimpses of Life

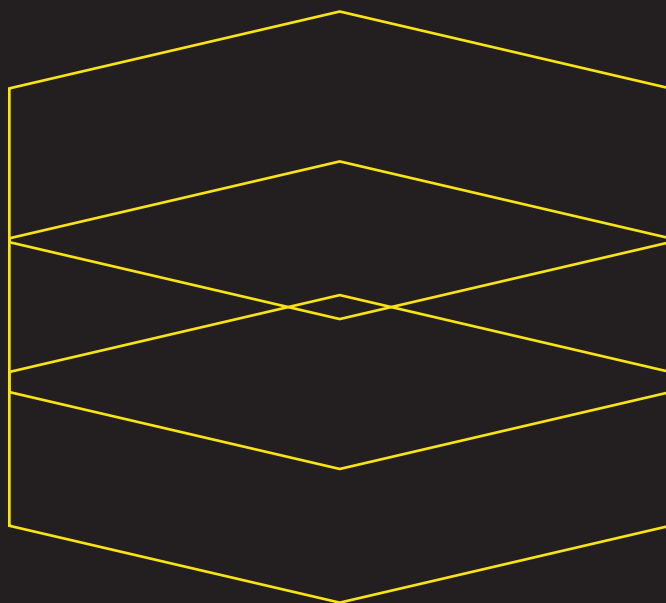
Saturday, March 25 | 8:30 PM EST

Canada/UK/Netherlands/USA | 65 min.

It can be easy to over focus on ourselves and get caught up in our own lives without acknowledging everyone else living around us. Glimpses of Life is a peek into worlds we may not know, breaking down assumptions and expanding our focus to community and each other.

Program curated by Nishina Loft

Nishina Loft is Kanien'kehá:ka from Tyendinaga Mohawk Territory. She is a 2S queer, multi-disciplinary artist in a wide spectrum of mediums. She has a Bachelor of Fine Arts with Honours from York University in Theatre Production and Design. She is the Associate Programmer for TQFF and has worked in programming for imagineNATIVE Film Festival, Breakthroughs and JAYU Film Festival. She continues to grow within her field and explore new opportunities.





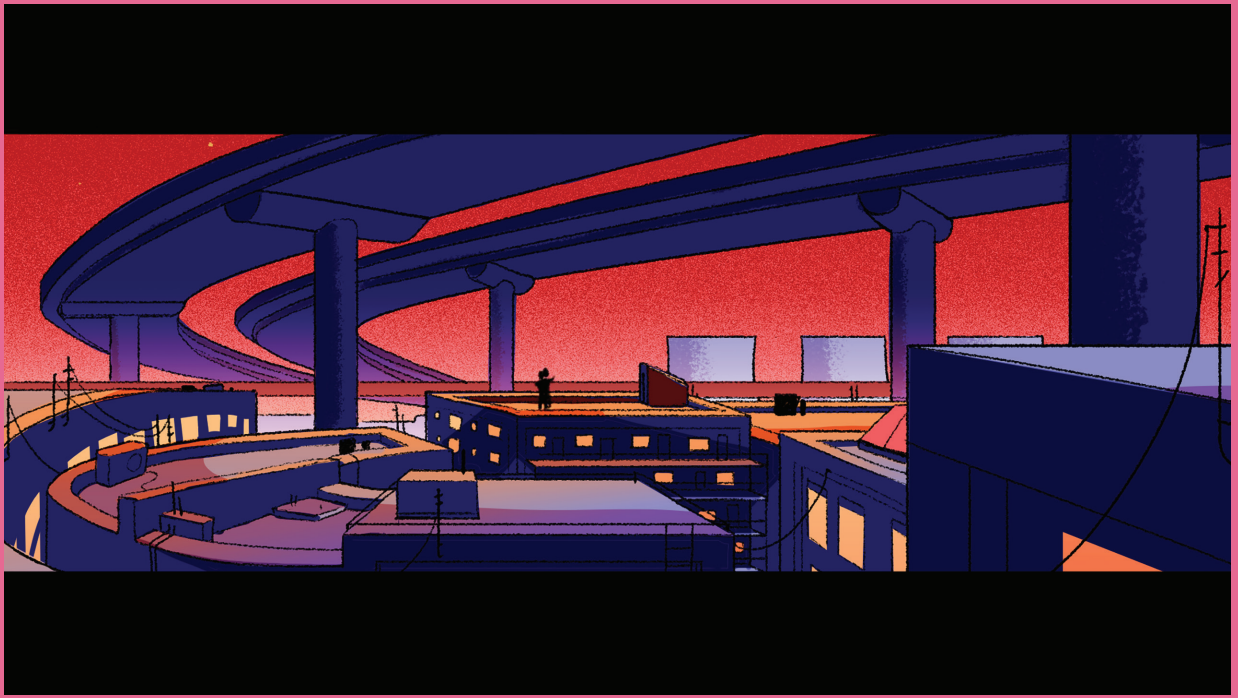
Better at Texting

Dir. Mary Galloway, Canada, 2022, 11 min.

Tags: Indigenous, Relationships

Trinity - a radical, Indigenous, feminist - and Addison - a devout, Black Mormon - are forced to work together on a school project. They soon discover they have more in common than either cares to admit.

Mary Galloway is an award-winning, mixed Cowichan and settler descent filmmaker, actor, and fierce trailblazer paving the way for Indigi-queer content creation. Her achievements include being a TIFF Rising Star, a WFF Talent to Watch, a recipient of WIFTV's Newcomer Award, and being named to *The Hollywood Reporter's* list of Breakouts Making An Impact on Hollywood. Recently, she released her web series *Querencia* and is a recent graduate of the CFC's Director's Lab 2021.



Project Ea

Dir. Becks Harborne, UK, 2022, 4 min.

Tags: Animation, Love

Keri is an engineer, part of the team building a rocket to save humanity. She finds out too late that her lover, a deaf concert pianist, will not be permitted to board. She must decide whether to face a life without them or stay by their side and die together.

Becks Harborne (They/Them) is a filmmaker and artist based in the UK. “Project Ea,” the darkly romantic animated short, is their debut film. It explores the moral realities of the STEM industry. Their main career goal is to become showrunner on an animated series for a major production company.



Beast

Dir. Aileen Ye, Netherlands, 2022, 6 min.

Tags: Dance

“Beast” is a martial arts inspired dance-fight between a lion dancer and queer performer, reflecting the cultural tension between traditional and modern identities in a dreamscape nightmare. The dance represents both entities seeking to co-exist and find unity.

Aileen Ye is an award-winning Irish-Chinese filmmaker from Dublin. Currently, she is based in the Netherlands. Her works reveal entangled narratives and the complex social structures within Asian diasporas, memories, and heritage.



holding hands with the moon

Dir. Soah, USA, 2022, 4 min.

Tags: self-love, dreamy

“holding hands with the moon” is a celebration of a not-so-common-coming-of-age film inspired by the pandemic. Terra is not only learning to live with her anxiety, but also appreciating all of the little things in life. Through it all though, magic is never too far away from Terra’s familiar life.

Soah is a Tucson and New York City based filmmaker who likes creating worlds she can disappear into for a while. Her art at the moment mainly revolves around girlhood, solitude, magic, nature, and what makes us human. Soah encourages folks to look, listen, and stay a while.



She said, she said

Dir. Fraser Michael Wolfe Hannayl, Canada, 2022, 2 min.

Tags: friendship

On a cold, snowy day, awaiting a ride home, a young woman and her friend reminisce about a party they attended a year prior. This short was based on the theme “shifting perspectives.”

Fraser Michael is an aspiring filmmaker from Vancouver, BC, and has been making short films and video projects with friends from a young age. He is currently in his first year studying film at Toronto Metropolitan University (formerly Ryerson).



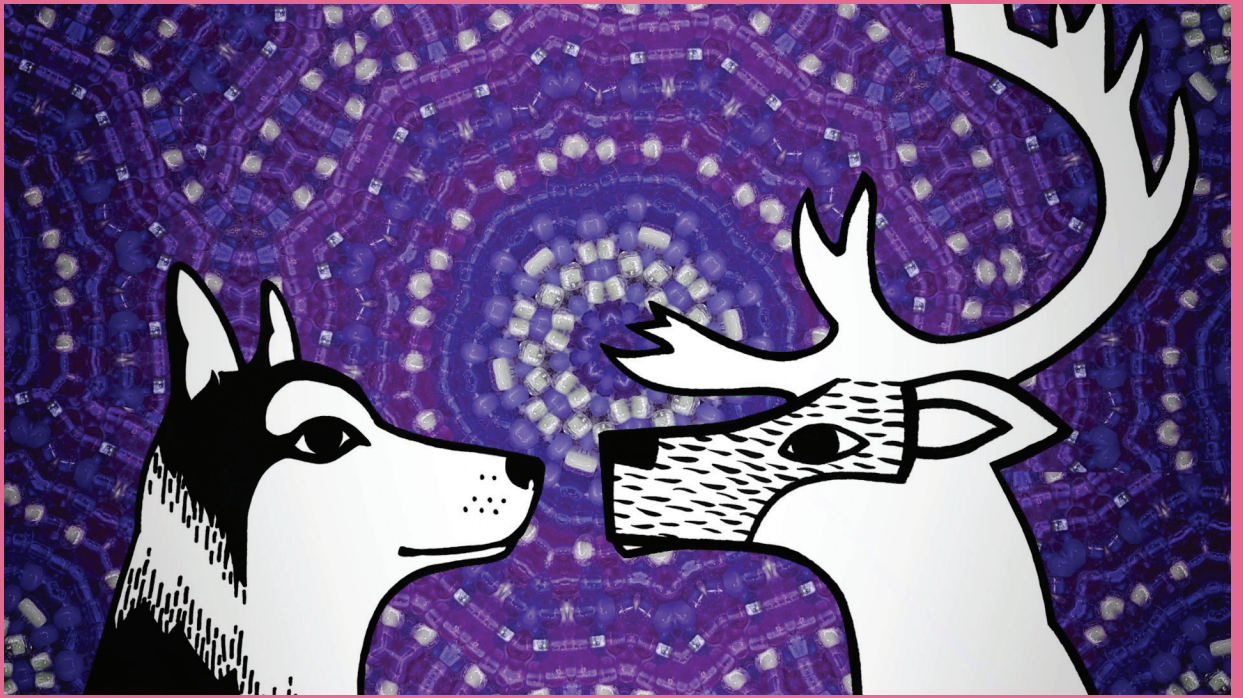
Halves & Doubles

Dir. Adam Mbowe, Canada, 2022, 15 min.

Tags: Black cinema, family

Despite the close bond between Adam and her sibling Khadija there is trauma unspoken between them. In this short documentary, the two hold a conversation where they attempt to find mutual understanding through the winding road of expressing emotions.

Adam Mbowe is a Gambian/Canadian, Montreal-based filmmaker. Recently a graduate from Concordia University, creating art through moving images has given her the means to describe experiences that may otherwise be forgotten or rarely explained. It has given her the power to illustrate blackness and queerness through film as reclamation.



Katinnigak (Together)

Dir. Glenn Gear, Canada, 2022, 2 min.

Tags: Indigenous, Animation

Set against a kaleidoscopic background of bead work in juicy colours and featuring a small cast of animal characters from Nunatsiavut (Northern Labrador), this animated short is a celebration of traditional Inuit throat singing.

Glenn Gear is an Indigiqueer filmmaker and multidisciplinary artist of Inuit and settler descent currently living in Montréal. He is originally from Corner Brook Newfoundland and has family ties to Nunatsiavut. His practice is grounded in a research creation methodology shaped by Inuit and Indigenous ways of knowing.



Maachi Kashihtow

Dir. Sheri Osden Nault, Canada, 2022, 7 min.

Tags: Indigenous

This short is a poetic reflection on tactile knowledge as cultural connection. It explores culturally rooted creative processes as a form of futurism, allowing us to connect to past, present, and future through relationships with human and non-human kin. The visuals bring together documentation of the land, basket weaving, beading, zine-making, and tattooing.

Sheri Osden Nault is Two-Spirit Michif artist, community worker, and educator. Their work spans mediums including sculpture, performance, installation, and more, integrating cultural, social, and experimental creative processes. Their work considers embodied connections between human and non-human beings, land-based relationships, and kinship sensibilities as an Indigenous Futurist framework.

GOOD
FOR HER
SINCE 1997



Porn is So Boring
Saturday, March 25 | 10 PM EST
Germany/USA/France/Canada | 65 min.

Deepest desires divulged, revealed and reveled in. Inner landscapes dress the screen. Erotic elements expressed, explored, erupt...in laughter, in intimacy, in orgasm... in leather, in wine, in slime. You might need to go into the anus to get there, let your pussy ravish cake as she pleases, or get sensationally fucked by a beautiful monstrous sculpture. In either case, go all in. This program reminds us to not fear the dark and the horrific, but rather recognise it as a space where we are at our most vulnerable and brave, and where the possibilities are endless.

Program curated by Tara Hakim

Tara Hakim is a Palestinian multidisciplinary artist who creates public displays of vulnerability that invite the viewer to meditate on notions of self, multi-cultural identities, and spaces in between – both physically and mentally. Her first short film ‘Teta, Opi & Me” screened in festivals around the world, and won Best Documentary and Audience Choice at MOMO in Zurich 2019. Tara recently extended her work into the gallery space with a solo exhibition at Charles Street Video. Right now, she is developing a commissioned short film that explores the language of self-talk, while simultaneously undertaking her first acting role.



The Holy Grail

Dir. Ethan Folk, Ty Wardwell, Germany, 2022, 6 min.

Tags: Comedy

It's trial by goblet for this horny cup-bearer on his first day. Madame is thirsty and he'd better not spill a drop!

Ethan Folk and Ty Wardwell are nasty chefs who kiss. They have been serving New Queer Cuisine together since 2016. Their nine-film tasting menu began with *Breakfast in Bed* and will culminate with the feature length film *MEALS* in 2024.



State of Mind

Dir. Donald C. Shorter Jr, USA, 2022, 4 min.

Tags: BDSM, Black cinema

“State of Mind” highlights the intimacy and beauty found through the experience of power exchange in BDSM/leather/fetish/kink.

Donald C. Shorter Jr is an artist, professor, drag queen, filmmaker, and activist. Shorter’s highly acclaimed film, “A Guide To Breathing Underwater” is currently streaming on the Criterion Channel and has appeared in over a dozen film festivals around the world. Donald holds a M.F.A. in Dance from New York University Tisch School of the Arts.



vice versa

Dir. Julian Curico, France, 2022, 20 min.

Tags: Partners, Love, Communication

Dancing towards his prey, Jamal is ready for his long awaited opening. Through extreme practices, this film is an intimate celebration of bodies and their expandable powers.

Julian Curico is a Berlin based video artist, photographer & filmmaker. His work often explores sex positive narratives through collaborative process. As a director of explicit scenes, he seeks to understand and support the individual desires of people in his projects and facilitate a space without shame or judgement.



Pulled by her

Dir. Anna Ivanova, Germany, 2022, 13 min.

Tags: Solo, Self-love, exploration

The protagonist of the film is a Berlin-based queer performer, LoFi Cherry, who participates in the Berlin porn scene as an actor, producer, and workshop organiser. In this short film, LoFi Cherry first explains and then shows how she lets her pussy lead her.

Anna Ivanova is a porn studies researcher and filmmaker. She studied Visual and Media Anthropology and is currently conducting research on visual activism in queer pornography. She lives and works in Berlin.



positions

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

Tags: Sex-work, indigenous

“Positions” tells the story of a queer, Indigenous, male sex worker in Vancouver and is an unapologetic and realistic exploration of sexual desire, the quest for financial stability, and the pursuit of agency over one’s own body.

Justin Ducharme is a writer, filmmaker and curator from the Métis community of St. Ambroise on Treaty 1 Territory. He was selected as a fellow in the Sundance Film Festival’s 2022 Native Film Lab with his television pilot “Positions” based on his short film of the same name. He was the recipient of the Toronto International Film Festival’s Barry Avrich Fellowship and is an alumni of their 2021 Filmmaker Lab. He is the co-editor of ***Hustling Verse: An Anthology of Sex Workers Poetry*** published by Arsenal Pulp Press. He currently lives and works on the Unceded Coast Salish Territory colonially known as Vancouver.



a good boy

Dir. Joseph Beeson, USA, 2021, 7 min.

Tags: dark, creepy, self-mutilation

A short story about love and identity.

Joseph Beeson (he/him) is a Milwaukee based Filmmaker who loves exploring the world of analog video to paint a dark and humorous caricature of modern America. Integral in many of his movies are characters who struggle with personal crises of gender, religion, and both sexual and social identity.



Monster Dyke

Dir. Kaye Adelaide & Mariel Sharp, Canada, 2021, 5 min.

Tags: creature, sci-fi

A transgressive portrait of desire shot on 16mm, “Monster Dyke” examines trans-lesbian love and longing with humour, heat, puppetry and a subversive twist.

Kaye Adelaide is a Montreal based filmmaker and alumni of the From Our Dark Side program (2019), as well as a recipient of The Diversity of Voices Initiative at the BANFF World Media Festival, and the SODEC Jeunes Createurs Development Program. Kaye has directed four experimental short films, as well as the critically acclaimed short horror comedy Don't Text Back (2020).



Systems of Kindred

Sunday, March 26 | 4PM

Canada, Lebanon, USA, Philippines, | 59 min.

Who are our kindred and how do we choose them? Sometimes family comes in unexpected moments, a simple act or shared peace of mind. When our identities are as complex as our relationships, the task of seeking out acceptance becomes mired in relational mystery. How many of us cannot describe where home is or how to find it? We only know when we know, a moment in time, a feeling of comfort and acceptance that resonates outward. The films in this series explore the intricacies of belonging and the intersecting familial identities that often define our lives, whether we are born with them or we discover them along the way.

Image: *Bellydance Vogue*, Dir. Hadi Moussally, Lebanon, 2020

Program curated by Maya Bastian

Maya Bastian is an award-winning filmmaker and artist with roots in conflict journalism. Her most recent film “Tigress” was produced by Blackout Media and India’s JAR Pictures and was supported by CBC, Netflix and the Canadian Film Center. It recently participated in Cannes Court Mètrage 2021. She is in development on her first feature *The Devil’s Tears* with Karma Films and Fae Pictures, and is currently co-writing and directing a paranormal mystery series set in 1970’s Southeast Asia with Reflector Entertainment. She is a producer on the BIPOC women-led development team at CineFAM, is the founder of the X-Wave Mentorship series for BIPOC creators at Trinity Square Video and is lead producer for The Big Pitch competition in partnership with TIFF and the Canada Media Fund. She has sat on juries for Warner Media Access & Art with Impact, and programs for various film festivals around the world.



Hoa

Dir. Trâm Anh Nguyễn, Canada, 2022, 14 min.

Tags: Family, Connections, History

Before developing her memory disorders, Trâm Anh Nguyễn's grandmother wrote an autobiographical book about her life and its events. She now reads this book everyday in her Hanoi home. In the form of a poetic letter, *Hoa* is a powerful meditation on ancestry and longing from one family member to another.

Trâm Anh Nguyễn is a visual artist specialising in experimental and documentary filmmaking based in Vietnam and Toronto. As a Southeast Asian trans person, he wishes to continue in creating more projects that reflect on gender and cultural identity, and in portraying themes of vulnerability and memory into his work.



Bellydance Vogue

Dir. Hadi Moussally, Lebanon, 2020, 5:00 min.

Tags: Childhood, Experimental

What does freedom look like during a Covid lockdown? An analog mix of family home movies and evocative, real-time dance scenes, Hadi celebrates his birthday alone and discovers his own sense of freedom.

Hadi Moussally is a Lebanese-French filmmaker, photographer & performer. He acquired a first master's degree in "Fiction Cinema" then a second one in "Documentary" in Paris. In 2015, he co-founded the production company "h7o7" whose main objective is to enable the making and promotion of films with "hybrid" vocation.



The Resemblance

Dir. Derek Nguyen, USA, 2022, 15 min.

Tags: Family, Grief, Healing

At once dreamy and devastating, this story about a grieving couple who go to a “rental family” agency to hire an actor to role-play their dead son is a haunting take on an age-old story about love and acceptance.

Derek Nguyen is a screenwriter, director, and producer. His feature debut *The Housemaid* (2018) was released by IFC Films. He was a Sundance Screenwriters Lab fellow and his production company The Population has produced films for IFC and Sony Pictures Classics. His film “The Resemblance” won the Future Gold Film Fellowship presented by Tribeca Studios, Netflix, and GoldHouse.



Forged in Chaos

Dir. Patricia Gloum, USA, 2022, 3 min.

Tags: Black cinema, Dance, Vogue

An intimate glimpse into the relationship between a voguing ballroom 'mother' and 'son', this playful dive into the power of love and community is a tender joyride.

Patricia Gloum is a filmmaker & creative director expressing many different ethereal urban influences. Based in New York City, and raised in Paris by Greek and Spanish parents, her passion and vision with film gradually manifested in pushing the envelope with non-linear forms of storytelling. Gloum co-founded Braw Haus and is currently working on projects surrounding digital art for a progressive vision.



13 eggs

Dir. TJ Cuthand, Canada, 2022, 14 min.

Tags: Family, Indigenous

Grieving people who never were is harder than it seems. TJ Cuthand's experimental video diary documents his efforts to have artificial insemination, while struggling with his own feelings about fertility, ancestry and failure.

TJ Cuthand (b. 1978 Regina SK) is an experimental/narrative filmmaker working with topics of sexuality, madness, Indigiqueer/2S identity and Indigeneity, which have screened in festivals and galleries internationally. He is Plains Cree/Scotts, a member of Little Pine First Nation, residing in Toronto, Canada.



Alexa, Xander and the Universe

Dir. Vahn Leinard C. Pascual, Philippines, 2020, 11 min.

Tags: Family, Exploration, Fun

A sweet and silly comedy about a closeted boy and his sister, who annually decorate their room into a Miss Universe arena, and secretly dress up as the contestants.

Vahn Leinard C. Pascual is a student from De La Salle-College of Saint Benilde, currently taking his Bachelor of Arts in Digital Filmmaking. He is very passionate when it comes to filmmaking. If he is not acting, you'll see him directing or producing short films and so far, most of them have been officially selected and won several awards in different film festivals.

The Universe is Made of Us
Sunday, March 26 | 5:30PM
Taiwan, Mexico, Canada, USA | 59 min.

You and I, we're creating new universes every day, every second - magical, challenging, and beautiful galaxies, unique worlds where we can discover ourselves. Struggling to find acceptance in the mainstream, often holding our breaths as we venture into uncertain and potentially dangerous worlds, together we are able to breathe freely, to gain courage and to share tenderness. From a journey in a desolate bathhouse to a moment of calmness with nature, this program highlights the wonderful and complex relationships we have with all beings.

Image: *Fictions*, Dir. Alice Charlie Liu, Canada, 2021.

Program curated by Lu Linares

Lu Linares (they/them) is a trans non-binary programmer, artist and arts administrator. Born in Peru and based in Toronto, their work is heavily influenced by their experiences as a queer immigrant and finding the balance between their multiple identities and cultures. Lu has programmed and worked for imagineNATIVE Film and Media Arts Festival, Inside Out Film Festival, the Festival of Human Rights x Arts, aluCine Film and Media Arts Festival and Breakthroughs Film Festival. As the programming coordinator at the Inside Out 2SLGBTQ+ festival, Lu focuses on showcasing and amplifying new queer talent in film.



KISS

Dir. Chou Tung-Yen, Taiwan, 2021, 13 min.

Tags: Connection, Dystopian, Love

In an era where physical contact is strictly forbidden, we encountered an impossible kiss.

Chou Tung-Yen is a theatre director and a filmmaker. His main focus is on reconciling new media and theatre, with occasional involvement in video art, documentary, and music video. His VR film, “In the Mist,” was selected for the 78th Venice International Film Festival, and his documentary, “Looking For?,” was nominated for the Golden Horse Awards.



L4 TI4NGUIS (DISIDENTXS)

Dir. Itzel Sarmientos, Mexico, 2022, 7 min.

Tags: Community, Latinx, Trans, Resilience

Below the insurgent roundabout you can hear the bass rumbling on Friday afternoons, where vogue is danced, graffiti is made, it is accompanied, barter is done, and they protest. The dissident tianguis is a letter, a call to us to take the spaces that still do not give us in a country that is among the highest numbers in hate crimes against the LGBTQIA + community.

Itzel Sarmientos is a film graduate from the University of Communication. Who has directed, written, and produced various documentaries focused on the LGBTQ+ community and various social issues since 2019. Several of these works have received national and international awards.



Fictions

Dir. Alice Charlie Liu, Canada, 2021, 12 min.

Tags: Self-discovery, Family

A young Chinese Canadian photographer is forced to reflect on her shifting identity when she discovers the work of Cindy Sherman.

Alice Charlie Liu is a writer and director based between Toronto and New York. Her work often touches on themes of diaspora, East Asian culture and female identity.



Warmth

Dir. Adam Bandrowski, USA, 2022, 4 min.

Tags: Trans, Friendship, Platonic Love, Experimental

In “Warmth,” filmmaker Adam Bandrowski narrates his first year on testosterone. “Warmth” shows how beautiful life feels when one transitions, how it changes the way one observes joy in the world. It was created entirely on fabric, sewn into a quilt, and made into an animated film.

Adam Bandrowski grew up in Weaverville, California and moved to Los Angeles to study animation at CalArts. During college he discovered love for combining quilting with animation, which continues to be the media he creates with. He has graduated from CalArts with a BFA, and works as a freelance animator.



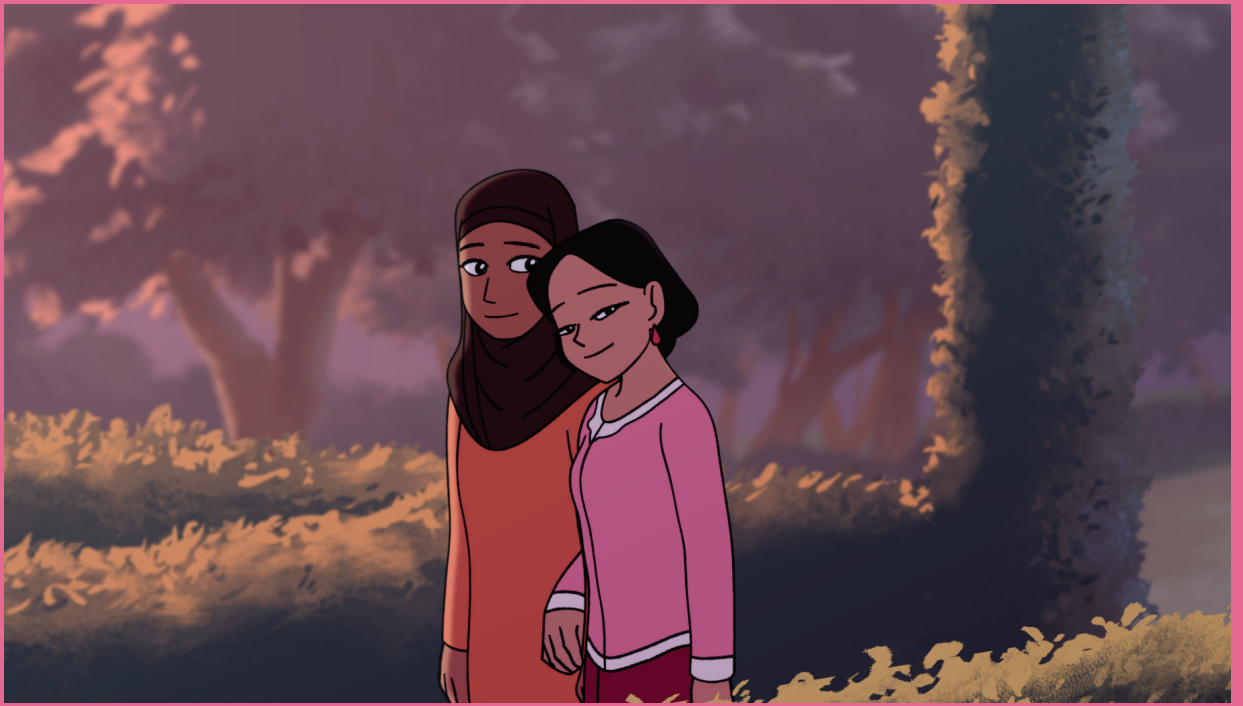
To All That We Are

Dir. Kristian Cahatol, Canada, 2022, 5 min.

Tags: Friendship, Non-Binary, Self-discovery

Two young non-binary individuals embark on a dream-like journey of self-discovery and acceptance as they navigate the complexities of love and identity.

Kristian Cahatol, a non-binary, queer, Filipino director, makes their debut with “To All That We Are.” Passionate about representation, Kristian aims to share their unique stories and identities to create authentic representation for IBPOC, queer, trans, and non-binary communities on stage and screen.



Your Hand In Mine

Dir. Sheryl Au, Canada, 2022, 4 min.

Tags: Time Travel, Love, Human Rights

Two Indian women are secret lovers, running for their lives once they are found out. Two Muslim women in Malaysia try to show affection for each other, but are shamed into hiding their love by strangers. Two Chinese women in Taiwan register their marriage on the day it is legalized.

Sheryl Au is a Malaysian Chinese animator based in Canada. She attended Sheridan College for the Bachelor of Animation Program and graduated in 2021. She is passionate about storytelling through drawing. Aside from drawing, Sheryl also enjoys playing video games, reading comics, and slowly picking up Japanese as her third language.



Alfie

Dir. Emily Ryder, Canada, 2021, 12 min.

Tags: Friendship, Self-discovery, Childhood

After discovering an abandoned house on a walk home from school, cousins Alfie and Julia begin a journey of self-exploration.

Emily Ryder is a Canadian writer and director who is passionate about telling stories that explore the complexity of intergenerational relationships through the lens of queer becoming and womanhood.



Beach Heart

Dir. Glenn Gear, Canada, 2022, 2 min.

Tags: Nature, Indigenous, Experimental, Memories, Love

Beach Heart is an animated love letter to the filmmaker's late mother, and to the sea, shoreline, and sky near where she lived. The live action and time-lapse sequences were recorded in and around the many beaches and coves throughout Elmastukwek, Ktaqmkuk (Bay of Islands, Newfoundland) during the summer of 2021.

Glenn Gear is an Indigiqueer filmmaker and multidisciplinary artist of Inuit and settler descent currently living in Montréal. He is originally from Corner Brook Newfoundland and has family ties to Nunatsiavut. His practice is grounded in a research creation methodology shaped by Inuit and Indigenous ways of knowing.



Symposium

Welcome to the TQFF 2023 Symposium!

Toronto Queer Film Festival is proud to present this year's Symposium, Queer Wonderlands. 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.

The theme for the 2023 festival and symposium, Queer Wonderlands, invokes realms full of transitions, joy, and love, inspired by imagination with the anticipation of what is to come. Calling on the Queer imagining that occurs through the uncanny, monstrous, whimsical, and fantastical, we invite participants presenting and attending the symposium to step into a world of collective visioning where all 2Spirit/ Queer/Trans people and communities thrive in an environment of wellness, protection, connection, and sustainability of this existence.

A PRACTICAL INTRODUCTION TO AUDIO DESCRIPTION AND DESCRIBED VIDEO AND IT'S AUDIENCES

This workshop will cover the practical elements of making films accessible to Blind and partially sighted audiences according to common specifications, best practices and guidelines as well as anti-racist and anti-discriminatory techniques. In addition we will hear from an audio description user about their experience in different settings and for different works. We will discuss one of the described (short) films in the festival as a jumping off point to a more nuanced discussion and invite you to screen the described film prior to attending the workshop.



Rebecca Singh has been audio describing film, live performance and visual art since 2011. Her extensive experience includes producing, writing and voicing descriptions on all genres of films in workflows ranging from do-it-yourself to post production for major studios. She has described titles from around the world including short films for TQFF and other festivals. Rebecca works with members of the Blind and partially sighted community on every project. She is the founder and CEO of Superior Description Services and a contributor to the Routledge Handbook to Audio Description.

I/A





PIYÊSIWAK WĀHKÔTOWĪN /

Grounded in a 2S Michif/ nêhiyaw tâpisiwin (Métis/Cree worldview), piyêsiwak wâhkôhtowin draws inspiration from 2S Cree Elder Mary Wilson’s telling of thunderbirds’ ascent into skyworld, and the gift they left behind. As a 2S creator, music acts as a resurgent practice for reclaiming ancestral languages and refusing continual acts of erasure that so many Métis relatives fought to survive. This nêhiyawêwin (Plains Cree language) song serves as a device for opening up doorways or “dream portals” to connect to trans*temporal and trans*dimensional kinships (Pyle, 2018). Specifically, the deep listening activated in the layered soundscapes, manipulated recordings of water bodies, and têtêhikan (drum) highlights vital kinships with piyêsiwak (thunderbirds). This hybrid experience links storytelling, dreams + listening while taking participants on a journey through altered realms and recentring 2S creative continuance as sites of vibrant futurity.





âpihtawikosisâniskwêw (Métis / Nêhiyaw / Norwegian / French / British) multidisciplinary artist Moe Clark is a 2Spirit singing thunderbird. She fuses together vocal improvisation with multilingual lyricism to create meaning that is rooted in personal legacy, ancestral memory and embodied knowledge. An award-winning artist, her last solo album “Within” toured internationally and her video poem “nitahkôtan” won best Indigenous language music video at the ImagiNative film festival. Her work has appeared the world over, including the Lincoln Centre (US), UBUD Writers & Readers Festival (ID) and Origins Festival in London (UK).

moeclark.ca

DESCRIBING QUEER IDENTITIES: EXPLORATORY DISCUSSIONS ABOUT ETHICS, ACCESS AND LANGUAGE IN DESCRIBED VIDEO PRACTICE

Described Video (DV) is the science and art of describing visual content, audibly, to people who are Blind, partially sighted, don't/ can't look at a screen, or otherwise find it useful. Our basic directives include "Say what you see" and attempt to offer as close as possible experience as those who are watching the event.

Jennifer Brethour and **Kat Germain** invite a mixed group of 2Spirit/Queer/Trans Description Users and Performers to a discussion on Ethics, Access and Language in Described Video Practices.

Generally in DV we only describe characteristics of physical identities when the information is perceived to be relevant to plot or character. Brethour and Germain ask: If we do describe visual characteristics of queer performers, how do we do it? If we don't, aren't we further silencing queer representation? It is our position that DV users should be offered the opportunity to understand who is represented and given access to the same visual information.

So how do we do this?
What words do we use?

I/A



Jennifer Brethour is a Toronto based audio describer who was trained by Kat Germain in early 2018. She is also a voice over actor, an artist who primarily works with leather and textiles, and a drag artist who recently produced and performed in her first show. After graduating from Humber College with a Funeral Services Education diploma in 2011 she has helped many bereaved families for over ten years. One of her main drives in life is to help create a better world for the generations that will follow her.



Kat Germain has over 12 years of experience as a Description Specialist, Consultant, Mentor and Researcher. Her work is grounded in Disability Justice, Anti-Oppression and Equity Intersectional frameworks. Work Includes: Huff (Neptune), Crypthand (Gale Force), Ladies & Gentlemen, Boys & Girls (Roseneath), Crippled (Theatre Passe Muraille; RCA), Blackout (Musical Stage Co.), The Negroes are Congregating (TPM), In the Fire (Rhubarb Festival), Friendly Fire (League of Extraordinary People on the Gender Spectrum), What's Left of Us (Tangled), Unsettled and Indspire (APTN), Slo Pitch (OUTtv), Black Boys and Body Politic (Buddies In Bad Times), Toronto Queer Film Festival, Indigeneity & Disability Summit, Unsettling America.



Emily Cook is an artist, arts educator, and cultural administrator. She studied at OCAD and Louisiana State University. She runs Paperhouse Studio - an experimental studio rooted in paper as the medium - with Flora Shum. As a low vision arts worker she is interested in



disability arts and crip culture. She works on arts and cultural initiatives that create meaningful opportunities for underrepresented artists. She is the Digital Programs Manager at Creative users Projects. She lives in Toronto with a lovely roommate and lots of books.

Mii-Sum-In-Iskum (Long Time Buffalo Rock) is a founding member and former Artistic Director of the Making Treaty 7 Cultural Society. His Government name is **Justin Many Fingers**, and he is a Queer, Indigenous, disabled, and MAD artist from the Kainai Blackfoot Blood Reserve in Southern Alberta. Justin is an international artist who studied in performing arts. He has worked with artists and companies from Australia, Thailand, Nunavut, Japan, Greenland, United States of America, and Mexico. Justin has recently completed his program of Arts and Culture Management at MacEwan University and is now entering the School of Creative and Performing Arts to begin his Masters of Fine Arts at the University of Calgary. He is also a graduate of the Centre for Indigenous Theatre, a three-year acting conservatory. He also studied at the Soulepper Actors Academy and their 2012 season. Justin has studied in both western and indigenous performing art forms for the past ten years throughout Canada and around the world. The Elders he has learned from and worked with are Narcisse Blood, Alvine Mountainhorse, and Beverly Hungry Wolf.



Brennan Roy is a multiply disabled, queer and trans multidisciplinary artist, and community worker. They focus on the overlaps of dance, circus, disability consulting, and mobility technology. They are interested in how individuals in these fields construct bodyminds, what influences them, and how to dream beyond. They question who has access to the ability to build and/or resist, how technology is used and distributed to build bodyminds, particularly given the oppressive structures and systems of current society. Brennan has trained with companies including Full Radius Dance, Kaeja D'Dance and REASON D'ETRE Dance Productions.



SKITE'KMUJUAWTI (GHOST ROAD) - EXPLORING DIGITAL FUTURISM AND VIRTUAL SPACES TO EMPOWER TWO SPIRIT INDIGENOUS QUEER IDENTITIES

Digital and virtual spaces have become sites for queer and Indigenous world-building. Systematically displaced identities have been empowering themselves through intentional community building via online and virtual placemaking, using technologies like augmented reality art and zoom workshops to learn cultural and material practices. This roundtable discussion will examine crafting and knowledge-building from a Two Spirit and Indigenous context and the re-emergence of queer and Two Spirit storytelling within online and virtual spaces. How has technology contributed to cultural revitalization and knowledge transfer, as well as influenced our traditional cosmologies and stories?

Discussion will center how online hubs provide safe social spaces to queer identities by establishing a third space (Bhabha, 2008) outside of the mainstream. What are the ethics and protocol related to preserving and protecting culturally sensitive knowledges and navigating closed communities? What are the similarities and differences between augmented reality and traditional material practices of body-based mediums, such as bead-working, as distinct cosmological practices?

This discussion will feature exclusive access to an augmented reality scene powered by STYLY where attendees can use their phone or laptop to experience a virtual exhibit on Two Spirit cultural art and sovereignty. The presentation will follow a Q+A period.

I/A



Amanda Amour Lynx (they/she/nekm) is a Two Spirit, neurodivergent, mixed urban L'nu (Mi'kmaw) interdisciplinary artist and facilitator currently living in Guelph, Ontario. Lynx was born and grew up in Tiohtià:ke (Montreal) and is a member of Wagmatcook FN. Their art making is a hybridity of traditional l'nuk approaches with new media and digital arts, guided by the Mi'kmaq principles netukulimk (sustainability) and etuaptmumk (two-eyed seeing). Lynx's artistic practice discusses land and relationality, environmental issues, navigating systems and societal structures, cultural and gender identity, (L'nui'smk) language resurgence, quantum and spiritual multiplicities. Their facilitation work focuses on designing community spaces committed to creating healthy Indigenous futurities, guided by lateral love, accessibility and world-building.



Nathan Clark (they/ them) is a queer, non-binary second year candidate in the Masters of Art History in Critical Curatorial Studies at the University of British Columbia, where they also received their Bachelors in Art History and Museum Anthropology. Nathan's research focus is on the phenomenology and narrative poetics of virtual reality and queer digital immersive installations and the importance of embodied, affective relations between the viewer and the work of art. They also research digital queerscapes and the disembodiment of users within cyberspaces, and how artists are responding to this "Wild West" of new mediums and artistic processes.



Mel Compton is a mixed urban Mi'kmaw, Scottish, Irish person living in Toronto. Their spirit name loosely translates to 'Strong Tree Spirit' and she is part of the Caribou clan. She is a multilateral artist who uses lived experience, artwork and therapeutic skills to develop and facilitate specialized youth programs within the urban setting. Mel aims to embed CYC therapeutic perspective, creative/ arts based activities and the L'nu concept of 2-eyed seeing (Teaching held in community by Knowledge keeper Albert Marshall) into programs to provide an environment of skill development, positive identity and engagement. Her work over the last 15+ years (as a peer support, frontline case manager, anti-human trafficking counsellor and Program development specialist) has enhanced her ability to create consistent therapeutic programming while also co-facilitating activities at conferences, survivor lead initiatives and youth harm reduction programs.



Sydney Wreaks (they/them) is an interdisciplinary artist educator. They are of Kanien'kehá ka & euro-settler descent, and they are currently finishing their graduate degree in Art Education at NSCAD University in Mi'kma'ki. Their current thesis work takes a community-based arts practice approach to memorialization of difficult sites of histories, focusing on healing and stewardship towards the land as a way to decolonize memorialization, and care for histories linked to colonialism in an effort to disrupt the cycle of colonial amnesia.

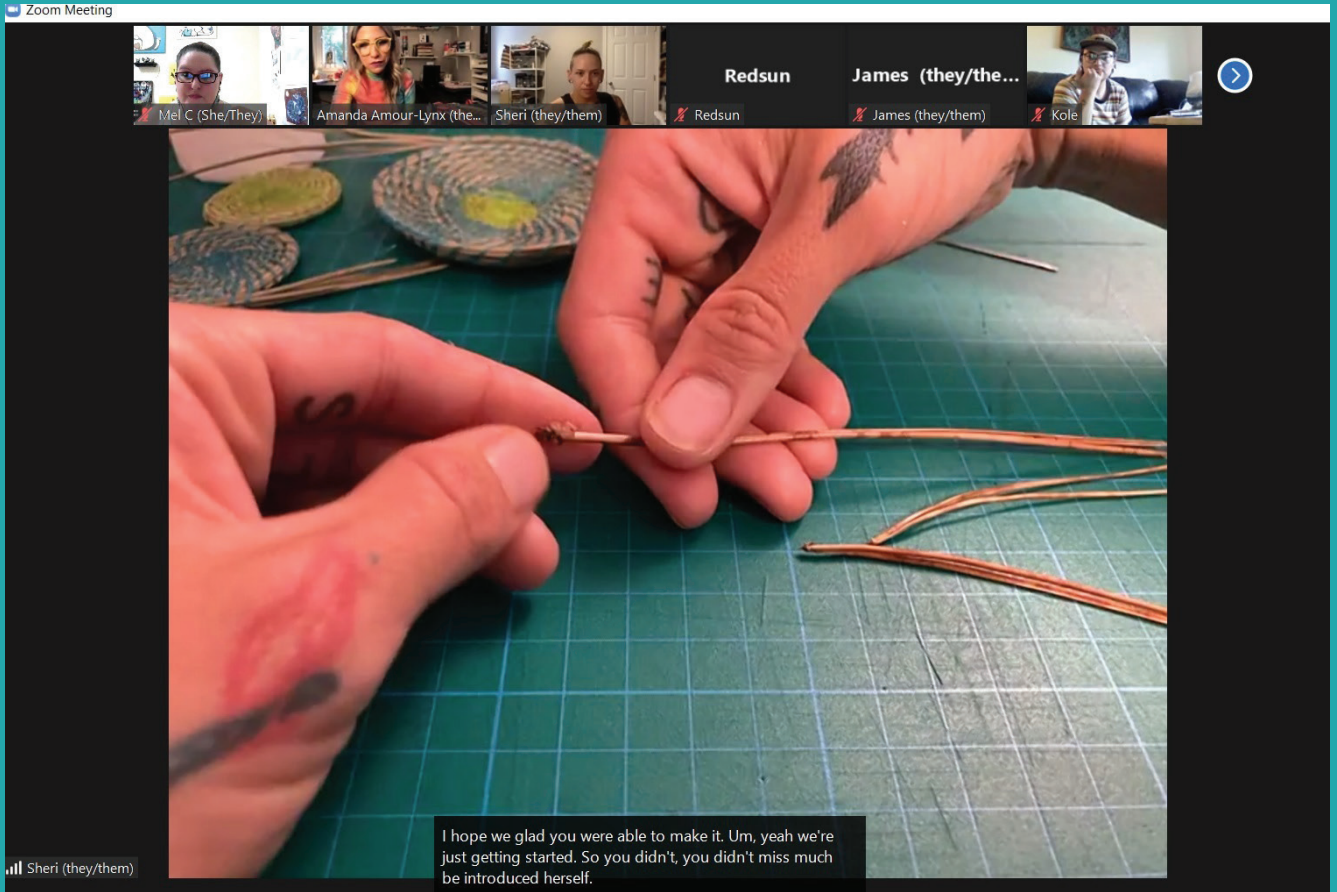


Image: Pine Needle Workshop, Skitekmujuawti 2021.

FINANCIAL RESISTANCE AS PRECARIOUS-STATUS OR UNDOCUMENTED MIGRANTS

According to a 2007 survey by the RCMP, there are an estimated 500,000 undocumented migrants in Canada, and over 200,000 of them are estimated to live and work in Toronto. They contribute to our society by working, paying taxes, raising families, building relationships, starting businesses, and, ultimately, supporting the economic, cultural and social fabric of this country. Despite this, undocumented people are routinely unable to access essential services and resources, which exacerbates poverty, precariousness, marginalization and exclusion in this city. They are also unable to seek legal work, leading to economic precarity and dangerous working conditions.

Despite these tremendous obstacles, migrant communities continue to be extremely resourceful, and many undocumented workers have discovered legal ways of generating income through their own entrepreneurship. As a result, for this project, current and former undocumented members of Vivimos Juntos, Comemos Juntos sought out to explore, research and document these entrepreneurship opportunities to further build community resiliency within our undocumented communities.

In this workshop, members of VJCJ, alongside participants in the research project that led to the development of VJCJ's guide to Financial Resistance, will provide information and resources on how to start a business in Ontario that is inclusive of everyone and very much applicable to artists.



Vivimos Juntxs, Comemos Juntxs
We Live Together, We Eat Together

Vivimos Juntxs, Comemos Juntxs is a grassroots collective that aims to provide material and social support to undocumented communities, while simultaneously creating a migrant-led, migrant-decided space where our communities can imagine and work towards building a city where we have power over the services and resources we need to live a dignified life. We understand this as part of the broad imperative to build a “sanctuary city” from below. Our work is not to engage in endless dialogues with law-makers and tweak symbolic municipal policies, but to cultivate migrant-led spaces to empower folx with the information and collective tools we need to create sanctuary from the ground up.



DREAMING THE SELF: COLLECTIVE REFLECTIONS OF RENEWAL AND RE:BIRTH

Focusing on themes of transition, collective visioning, and the 'self', this session asks participants to delve into the fantastic: considering creative expression and collective explorations of our mirror selves as a route to new languages of being.

How do we journey into the individual shape of our dream selves? What do our roots look like? And how can we transform the stagnation of our fears into mobilising action towards collective healing? Utilising films, interactive exercises, presentations, sound, and spiritual work, we will examine the possibilities that lie within 'dreaming' ourselves into our desired realities.

The aim of this programme is to conjure alternate modalities of connection beyond borders with other LGBTQIA+ Black, Indigenous, People of Colour, holding our past, present and future selves at the centre.

Tobi Adebajo (they/tobi) is an anti-disciplinary artist, birth & death doula. Focusing on sound, movement, visual, and written pieces, their practice draws from all the senses and relies upon meaningful collaboration to create work centralising diasporic experiences. In their work, Adebajo presents evidence of the communal and spiritual languages that we inherently possess but may be unable to access, framing this language as a basis for collective healing and liberation.

Ruth Simmons (they/she) is a community facilitator, disability activist, and postcolonial psychologist. An advocate for healing justice, their interests lie in race, gender, institutional discrimination, power, and liberation. A graduate from the London School of Economics and Political Science, Ruth utilises her academic background to engage their passion for facilitating accessible spaces for queer and trans Black people and people of colour. They are based in London and currently work with a disability arts commissioning organisation, alongside various projects as a freelance facilitator.



HAYWARD AVE

REED AVE

EAST RD

DOWNTOWN

MAIN ST

BAY RD

SUMMER CT

**PARADISE
LOVERS
MOTEL**

**SCENIC
OVERLOOK**

QUEER AND HOPEFUL: GAMEMAKING AS RESISTANCE

Playing a game is a participatory act, one in which we might take control of a protagonist and see the world through them. This relationship of embodiment between player and protagonist is a powerful tool for empathy and empowerment; as artists we ask others into ourselves to experience as we do and as players we see the world in a new way. This is an incredibly powerful tool for healing, dreaming, and imagining a world where we see ourselves safe and loved.

The history of gamemaking is incredibly queer; despite all efforts of some to push the medium to only be viewed in the commercial, violent, and narrow space of “for white boys,” 2SLGBTQI+ and queer artists continue to revolutionize the medium. With tools becoming more and more accessible over the past decade queer game makers have continued a tradition of resistance in creating and sharing hope. Perhaps summed up best by Anna Anthropy’s 2012 book title “Rise of the Videogame Zinesters: How Freaks, Normals, Amateurs, Artists, Dreamers, Drop-outs, Queers, Housewives, and People Like You Are Taking Back an Art Form,” games are a beautiful way to connect with others no matter where they are in the world through hostings such as itch.io.

This panel explores the moments of hope, healing, and imagining of artists making games. Featuring games made by the panelists, Queer and Hopeful will discuss the ways in which games can heal the artists who make them and those who play them.



Len Predko is a practicing artist with a Bachelor of Design from OCAD University. He is the current Executive Director of Hand Eye Society and works as a Community Manager at Kitten Cup Studio. They have completed a residency in Waiting and Escaping from the School of MAAA in Berlin as well as an intensive in puppetry from the Banff Centre for the Arts.

The Hand Eye Society is a Toronto not-for-profit dedicated to supporting and showcasing video games made primarily as a form of creative expression. We aim to provide exhibition opportunities, education, creative support, mentorship, knowledge sharing and inspiration to artists, enthusiasts, and the game-curious in Toronto. Founded in 2009, it is one of the first videogame arts organizations of its kind in the world.



Dani Lalonders (they/she) is a full-time lead producer, narrative designer, and community manager for ValiDate: Struggling Singles in your Area and a narrative designer on a few other NDA projects.

Taylor McCue grew up in poverty inside a cramped filthy house with many cats, two grandparents, two parents, and a cousin. Her grandparents had poor hearing, Fox News was always blaring. She was always mentally ill and it was severe enough that in school she was labeled as intellectually disabled. She was bullied and also bullied other kids. She hurt and was hurt. She made it to college during the George Bush era and transitioned too. She tried so hard because of years of being viewed as stupid. Many good and bad things happened to her. She finished college and then dropped out of society to become a NEET.



Elijah Forbes is a Two Spirit white-passing Odawa person that uses he/him pronouns. He loves to create work that focuses on Indigenous people and Two Spirit characters, especially comics and games. Most recently, he has found joy in creating art relating to queer found families.

REPARATIVE WORLDBUILDING: BLACK AND INDIGENOUS COLLABORATION IN NEW MEDIA & SPECULATIVE NON/FICTION

Closely associated with sci-fi and fantasy stories, 'worldbuilding' often refers to the fictional construction of whole ecological and planetary systems. In any saga—beyond the plot, characters, or a given setting—worldbuilding involves the non-linear creation and composition of new logics and beings. New and magical entities appear, birthed by imagination. But the process likewise pulls inspiration from and responds to our current world; fictive worlds are built as a criticism, reaction, or extension of lived experience and perceived possibilities.

In this online talk, new media artist collaborators and peers Samay Arcentales Cajas and Kim Ninkuru discuss the reparative potential in collaborative Black and Indigenous worldbuilding—and how we might realize or learn from dream worlds through techno-cultural imagination, redefinition, and transformation.

I/A

Samay Arcentales Cajas is a (Kichwa) digital media artist and filmmaker based in Toronto. In her creative practice she explores human connection and relationship to land, the meaning of urban indigeneity, and how to meld together indigenous cosmology with technology.

Kim Minkuru is a multimedia artist born in Bujumbura, Burundi. In Canada since 2009, she has been living and working in Montreal and Toronto. Using video and sound performance, story-telling and installation work, she creates pieces that give her the chance to explore and express rage, love, desire, beauty, or pain in relation to her own body, mind and soul. Although her art is very personal, she is committed to speaking out about the liberation of black women and femmes everywhere. Her work heavily questions our preconceived notions of gender, race, sexuality and class. It is grounded in the firm belief that blackness is past, present and future at any given moment.

KEYNOTE: QUEER WONDERLANDS: YOLANDA BONNELL AND LIOR SHAMRIZ

The work of storyteller Yolanda Bonnell (she/they) aims to provide Indigi-Queer representation on and off the stage as well as disrupting the colonial structures of theatre. Bonnell believes in creating opportunities to have stories with Queer characters just existing as themselves. She has said that “representation is harm reduction,” particularly when it comes to Indigenous youth. For her keynote talk, Bonnell will be discussing her career as an actor, writer, director and especially how her work and the work of manidoons collective centers the stories, methodologies, and experiences of Indigenous 2SLGBTQ+ people.

With witty irony and superfluous melodrama, Lior Shamriz treats cinema not merely as the documentation of a dramatic performance but as a trace of the interaction between actors, crew, memory, and place, using the screen to project and examine topics like immigration, post-colonialism and orientalism, othering and belonging. “A separation of reality from mimesis is a dualist illusion,” Shamriz says. “A film is often not a record of an interaction, but rather, it is the interaction with the spaces we visit and the people we encounter”. For their keynote talk, Shamriz will discuss their work in research-based essay videos, poetry videos, performance, and independent cinema, and will turn to Keguro Macharia’s concept of Frottage to consider cinema as a medium of gathering traces of interactions that activate our engagement with the world.





Yolanda Bonnell (She/They) is a Bi/Queer 2 Spirit Anishinaabe-Ojibwe, South Asian mixed storyteller from Fort William First Nation, ON. Her play bug was nominated for four Dora awards, while the published version was shortlisted for a Governor General Literary Award. Yolanda was the first Indigenous artist recipient of the Jayu Arts for Human Rights Award for her work and won the PGC Tom Hendry Drama Award for *My Sister's Rage*. Yolanda has taught/facilitated at schools like York University and Sheridan College and proudly bases her practice in land-based creation, drawing on energy and inspiration from the earth and her ancestors.



Lior Shamriz's essayistic narrations utilize cinema as performance and cinematic languages as a process of reflexive documentation. Their oeuvre includes feature-length independent films, many short experimental films, poetry videos, and performances. It was shown at festivals and venues such as Berlinale (2010,13,15), Locarno, MoMA's ND/NF, Frameline, MixNYC, Nouveau Cinema, and Tokyo IAFT (2018,20). They're the winner of multiple awards at Oberhausen (2013-14-15), were nominated for the Max Ophüls Prize, shortlisted for the German National Gallery Prize for Young Art Film, and received retrospectives at Steak Cinema Seoul, Ars independent Katowice, and the Thessaloniki International Film Festival.



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