

TQFF

**TORONTO
QUEER
FILM
FESTIVAL**

NOVEMBER 1-4, 2018

**DECOLONIZING
SEXUALITIES**



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About TQFF

TQFF is organized by an ad-hoc collective of artists and arts professionals who came together in 2016 to launch the Toronto Queer Film Festival. We began this project out of an urgent need to provide screen space in Toronto for media by and about marginalized queer and trans people.

We have three primary mandates:

- 1) to exhibit queer independent and experimental film and video art;
- 2) to support the production of alternative queer film and video art through community-based arts education and professional development; and
- 3) to foster community engagement with the arts by welcoming all audiences to our accessible venues with “pay what you can” pricing for events, ASL interpretation, and closed captioning of all programs.

TQFF distinguishes itself from

other Toronto cultural events that serve the LGBTQ+

community by focusing on experimental time-based media that challenges & expands social, political, and artistic conventions. Our curatorial mandate is to centre the programming of work by & about queer & trans people of colour, Indigenous people, and people with disabilities, as well as the work of local, low-income, DIY filmmakers, and emerging artists.

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

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

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

2018 Collective Members

Sharlene Bamboat
Kami Chisholm
Thirza Cuthand
Cecilio Guillermo Escobar
Gardenia Flores
Aimée Mitchell
Christina Rousseau
Erika Thoen

Find Us At

www.torontoqueerfilmfest.com

#TQFF2018



torontoqueerfilmfest



TorontoQueerFF



torontoqueerfilmfestival

Acknowledgement

Land Acknowledgement

TQFF would like to acknowledge the indigenous territories that we gather on: this stolen land is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Haudenosaunee Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

We acknowledge ourselves as trespassers, and do so to show solidarity with Indigenous peoples of Turtle Island. We recognize that decolonization must be an active and ongoing process of reconciliation – TQFF is dedicated to creating a space in our programming to promote the creative and political work of indigenous queer and two-spirited voices.

Artist Fees

TQFF is dedicated to paying artists fees in exchange for screening their work. We recognize that artistic labour is deserving of more than exposure, applause or industry recognition. By paying artists and putting them first, we are supporting the media art ecosystem that we all share in and are responsible to care for.

We stand with the Canadian Artists Representation/Le Front Des Artistes Canadiens (CARFAC) who established and have been upholding a minimum fee schedule for artists since 1968. We stand with the Independent Media Arts Alliance who also advocate for the payment of artists with a similar minimum fee schedule.

As TQFF grows in financial support and audience, we aim to not only meet the minimum fees that artists are deserving of and legally entitled to, but to pay fees well above these suggested rates.

Accessibility & Locations

Accessibility

TQFF is committed to values of inclusivity and accessibility for all guests, staff, volunteers, and artists.

Physical Access

Both venues are wheelchair accessible and will have a prearranged waiting area with seating for audience members who need it prior to the doors opening for every event.

Financial Access

All tickets to TQFF are Pay What You Can. No one will be turned away.

Captioning & ASL

All events will be closed-captioned and/or ASL interpreted.

Please contact us if you have any additional accessibility-related inquiries at info@torontoqueerfilmfest.com.

Locations

November 1, 2018

Innis Town Hall
2 Sussex Avenue
Toronto ON

November 2-4, 2018

OCAD University
100 McCaul Street
Toronto ON





Tickets & Membership

Tickets

All screenings and workshops are "Pay What You Can," with a suggested sliding scale of \$5-\$15. No one will be turned away for lack of funds.

Tickets can be purchased in advance at torontoqueerfilmfest.com or at the door.

Membership

The Toronto Queer Film Festival is a volunteer-run, artist centered festival that is entirely supported by arts council grants and donations (no corporate sponsorships). There are no submission fees and proceeds from the festival are prioritized to pay artists.

Currently TQFF is reliant on community donations to support our goals as well as to make the festival happen. Please consider becoming a member and help us continue to build a platform for queer & trans artists in Canada.

Full Membership \$200

Includes:

- 2 Full Festival Passes (entry to all events except workshops)
- 2 Tickets to any year round special screenings and events (except workshops)
- Festival poster
- TQFF Button
- TQFF Tote Bag
- Complimentary Publication
- Recognition on the TQFF list of supporters online

Individual Membership \$60

Includes:

- 1 Full Festival Pass (entry to all events except workshops)
- Festival Poster
- TQFF Tote Bag
- TQFF Button

Students / Seniors / Unwaged / Underemployed \$40

Includes:

- 1 Full Festival Pass (entry to all events except workshops)
- Festival Poster
- TQFF Tote Bag
- TQFF Button

Decolonizing Sexualities

Queer and Trans sexualities and genders existed in the Americas long before Europeans arrived and fucked everything up. 2 Spirit/Indigiqueer people have been persecuted ever since, not only by colonizers, but also by their/our own colonized communities.

Upending mere reconciliation into decolonization in the Queer community means re-centering 2 Spirit/Indigiqueer people. TQFF's theme this year is Decolonizing Sexualities.

What does a decolonized sexuality look and feel like?

What are alternative futures for Queer and Indigiqueer people freed from Christian-influenced censorship and shame?

If a Queer festival doesn't have power to give the land back, how can we give our spaces to Indigenous people?

Exploring these questions and more, the 2018 Toronto Queer Film Festival features twelve

screenings plus workshops and panels from November 1-4 at Innis Town Hall and OCAD University. In recognition of our festival theme Decolonizing Sexualities, over 45% of the films selected were made by Indigenous directors, with another 40% produced by directors of colour.

In addition to the extensive programming of queer and trans Indigenous directors and directors of colour, we also launched the first ever Indigiqueer filmmaking intensive in Spring 2018, and the five films completed in this workshop will open the festival on November 1st at Innis Town Hall.

Other highlights of the festival include *The Legend of Sing Hey* (2018), an Ontario-produced feature documentary by Becca Redden and Janice Jo Lee; the second annual installment of our *Porn Is So Boring* program, featuring new work by Jiz Lee; and dozens of vital new queer and trans shorts including *Happy Birthday Marsha* (2016) by Reina

Gossett & Sasha Wortzel, Maude Matton's collaboratively made *Swarm of Selenium* (2017), Jan Pieter Tuinstra and Keren Levi's *Otherland* (2018), a dazzling depiction of ball culture in the Netherlands, and new films by directors Howard Adler, Jaene Castrillon, Vanessa Dion Fletcher, Mike Hoolboom, Michelle Latimer, Jorge Lozano, Evan Tapper, and Chandra Melting Tallow & Elle-Maija Tailfeathers.

Sponsors, Partners & Donors

GOVERNMENT 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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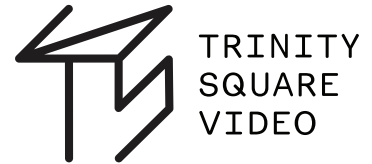
COMMUNITY PARTNERS



CARIBBEAN TALES
INTERNATIONAL
FILM FESTIVAL
SEPT 5 - 20



FEMINIST ART GALLERY (FAG)



The School of Gender, Sexuality and Women's Studies, York University

DONORS

Stephanie Metcalfe
Alirio Karina
Alexandra Wilson
Lisa Myers
Gary Kinsman
Drew Belsky
Genne Speers

- 1 -

NEW INDIGIQUEER CINEMA

6(2)

SECOND
GENERATION
CUT-OFF

LOVE≠LOVE WHEN
THE GOVERNMENT
IS TRYING TO
LEGISLATE YOUR
IDENTITY OUT OF
EXISTENCE

NOVEMBER 1 | 7:00 PM | INNIS TOWN HALL

These bold works will take you on a whirlwind trip through the stories being told in Indigiqueer/2Spirit communities today. From contemplations on trans identity and transformation, celebrity interviews, a bleeding cervix, a future without white people, Indigenous medicines and masculinities, to some tried and true snaglines, this program is a great vision of the current state of a diverse community with strong oral traditions.

PROGRAM

No Place For Bad Memories

dir. Evelyn Pakinewatik

Canada | 2018 | 2 min

Evelyn Pakinewatik offers an introspective experiment that explores trauma, memory, and healing spaces. This film was produced as part of TQFF's 2018 Indigiqueer Filmmaking Workshop.

DND NDNs

dir. Raven Cameron

Canada | 2018 | 4 min

An Indigenous Dungeons and Dragons group faces their final nemesis: Justin Trudeau. This film was produced as part of TQFF's 2018 Indigiqueer Filmmaking Workshop.

Noolihkamun

dir. Zephyr McKenna

Canada | 2018 | 3 min

Noolihkamun explores how gender and identity are intertwined with language, and what this means in the face of a centuries-long and ongoing cultural genocide. This film was produced as part of TQFF's

2018 Indigiqueer Filmmaking Workshop.

nintaandjinaagowiihidis//i transform myself

dir. Connor Pion

Canada | 2018 | 6 min

Connor Pion's new short is one mixed-race urban-Indigenous 2 Spirit-trans nechie's prayer, ceremony, and activation for a potent shapeshifting potion. This film was produced as part of TQFF's 2018 Indigiqueer Filmmaking Workshop.

My Pride Is

dir. Wāpahkēsīs (Keisha Erwin Roberts)

Canada | 2018 | 4 min

In My Pride Is, Wāpahkēsīs (Keisha Erwin Roberts) reflects on what Pride means to themselves as a non-binary filmmaker, as well as how it relates to their other marginalized identities. They assert that they can not fully celebrate pride without celebrating their other identities, which is a struggle as an Indigenous person to Turtle Island who lives on land that

has been stolen, occupied, and colonized. This film was produced as part of TQFF's 2018 Indigiqueer Filmmaking Workshop.

LOVE LETTER-DUET

dir. Monique Romeiko

Canada | 2016 | 4 min

Like something out of an anthropologist's dream, contemporary dance artist Monique Romeiko has amassed a treasury of LOVE LETTERs in a dizzying variety of forms. Faced with artifacts in every medium, from the earnest and deeply personal hand-written note to the unscripted, courageously immediate text message, she explores, through dance and film, the mysteries of love connections. What will humans whisper to each other about love?

Inside Voices

dir. Vanessa Dion Fletcher

Canada | 2018 | 6 min

A cervix drips blood while an audience describes their own cervixes and relationships to their bodies.

Versaeacolonia

dir. Chandra Melting Tallow &

Elle-Maija Tailfeathers

Canada | 2018 | 14 min

Two hosts interview celebrities about love & her sister intimacy, with a backdrop of pop culture and an underlying message

about intergenerational trauma.

Reclamation

dir. Thirza Cuthand

Canada | 2018 | 13 min

After white people leave Earth en masse for Mars, the Indigenous people left behind contemplate their place in healing the world & imagine a brighter future after the biggest problem has gone.

Prayers For Dreamy Boys

dir. Fallon Simard

Canada | 2018 | 4 min

Dreamy Boys applies traditional Indigenous medicine & ecological knowledge to trans masculine bodies to dream alternate masculinities.

Native Snaglines

dir. Howard Adler

Canada | 2017 | 5 min

In the Native community, "snagging" is slang for picking up, or hooking up, with that special person you've had your eye on. In this short film, "What's your best Snagline?" is the question that's posed to the local Indigenous community in Ottawa, resulting in fun and tantalizing responses.

Approximate running time: 65 minutes.

**Co-presented with
Trinity Square Video
OPIRG Toronto
ImagineNATIVE**



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**DEEP
INSIDE
CLINT STAR**



NOVEMBER 1 | 9:00 PM | INNIS TOWN HALL

PROGRAM

Running time: 88 minutes.

Deep Inside Clint Star
dir. Clint Alberta
Canada | 1999 | 88 min

Co-presented with
MediaQueer
Canadian Lesbian & Gay
Archives

Deep Inside Clint Star brings us into the lives of some (extra)ordinary young Canadians. Filmmaker Clint Alberta plays the leading role of Clint Star who invites the viewer to meet his group of Native friends.

Exploring issues of identity, sexuality, and culture (and 500 years of oppression) with humour and grace, Alberta follows Hugo the punk-rocker, Becky, an unfortunate dreamer, Harvey, a young gay man who recently came out, and many others through the ups and downs of life. Known for his playful and creative style, Alberta does not disappoint with this documentary and is not afraid to turn the camera on himself. – MediaQueer



- 3 -

LANDS AND SEAS OF BONES

NOVEMBER 2 | 7:30 PM | OCAD UNIVERSITY

In this program of experimental shorts from Turtle Island, filmmakers remember the violence of - and celebrate the resistance to - colonialism, capitalism, and the Atlantic slave trade.

PROGRAM

La Mesa

dir. **Adrian Garcia Gomez**

United States | 2018 | 10 min

La Mesa explores the intersections of memory, identity, and queer desire. It recreates fragmented and romanticized stories of a childhood in rural Mexico as told by the filmmaker's father. These disjointed vignettes are interwoven with queered reenactments of scenes from popular culture as the filmmaker casts himself in the old Mexican films and American Westerns he grew up watching with his family in California.

Useful Information

dir. **Scotty Wagner**

United States | 2018 | 3 min

Filmmaker Scotty Wagner animates his old journals, offering a point of entry that stresses self-discovery over self-analysis (and criticism).

(S)he said that

dir. **Mike Hoolboom**

Canada | 2018 | 13 min

Based on a talk by Paul B.

Preciado entitled

"Pharmacopornographic counter fictions" at Tate Modern's The Tanks in London in 2013, renowned Governor General award-winning filmmaker Mike Hoolboom constructs an illustrated lecture with digressive overlays.

The Eddies

dir. **Madsen Minax**

United States | 2018 | 16 min

From above and below ground, a man named Eddie describes flood lines, levees and trivial histories of the crumbling infrastructure of Memphis, TN. In this same city, filmmaker Madsen Minax, a recent transsexual transplant, watches war films and contemplates masculine connectivity as he attempts to reimagine the South. He posts a Craigslist advertisement asking men to masturbate on-camera with their firearms. He receives a single response from a man who's name is also Eddie.

Atlantic Is a Sea of Bones

dir. Tourmaline

United States | 2017 | 7 min

Atlantic is a Sea of Bones is a short film drawing from the Lucille Clifton poem of the same name that follows Egyptt LaBejia, a NYC based performer through the 80s, 90s, and 2000's in NYC. The haunting and otherworldly, the film is set to an original score by Geo Wythe and features small everyday acts of refusal, resistance, and existence—such as performance and self expression—that have a tremendous impact on the world.

Approximate running time: 72 minutes.

Co-presented with

SAVAC (South Asian Visual Arts Centre)

Swarm of Selenium

dirs. Maude Matton and

SJ Rahatoka

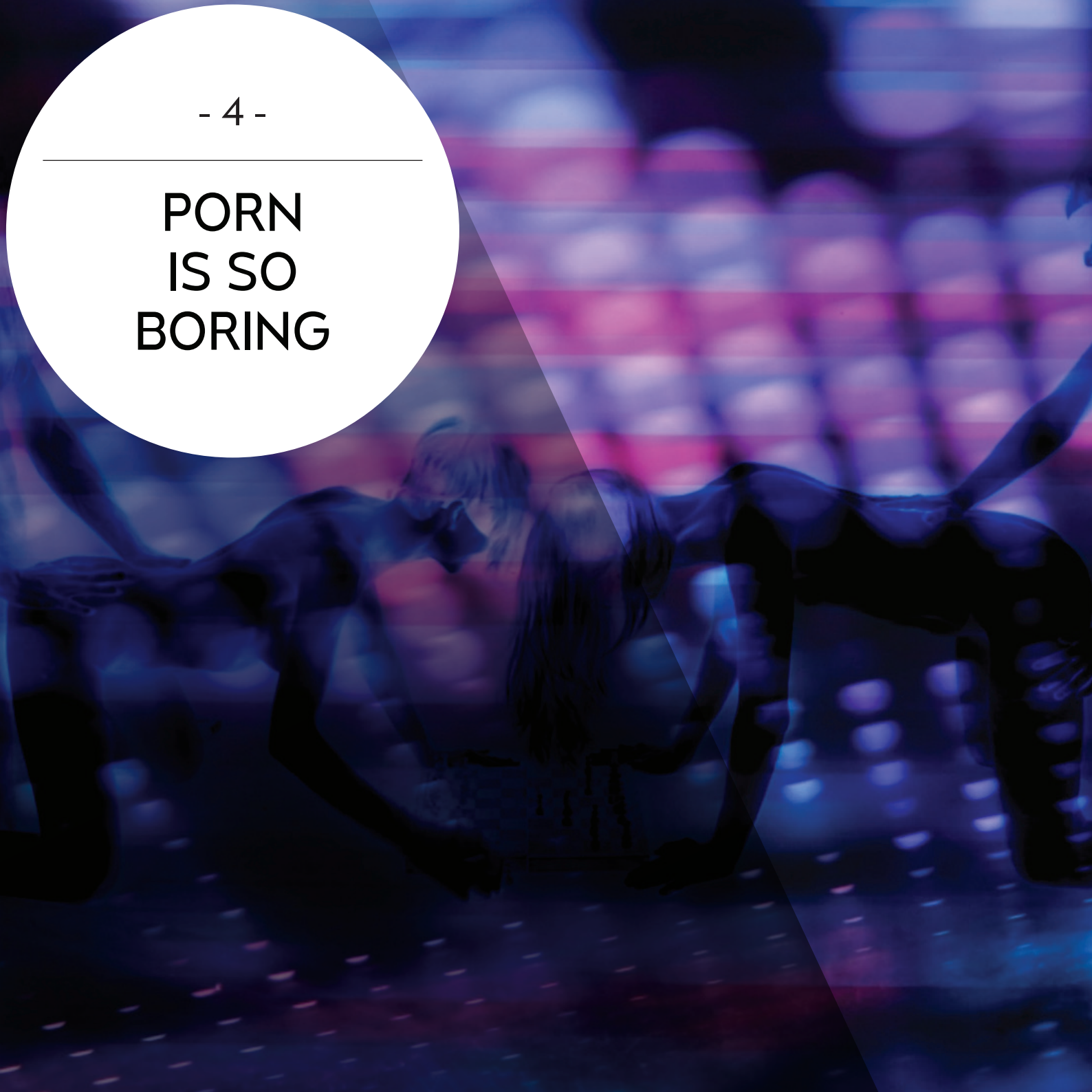
Canada / Germany | 2017 | 23 min

In the surreal dystopian present, two queer feminist crews cohabit the shells of an abandoned malt factory. As shattered glass begins to emerge from their mouths, all are shaken, but some are hit harder than others. Through dance, visual work, and anti-work, they merge forces to try to care for one another and combat the insidious, violent process which seems to increasingly come from within.



- 4 -

PORN
IS SO
BORING



NOVEMBER 2 | 9:30 PM | OCAD UNIVERSITY

TQFF's annual installment of Porn is SO Boring is back!

Why is porn often so prescriptive and predictable, queer porn included? We at TQFF refuse to expect less from porn as a cinematic genre. This short program invites you to get off – and maybe rethink the artistic possibilities of the genre while doing so.

PROGRAM

Tell Me When You Die
dirs. Amber Bemak & Nadia Granados
United States | 2017 | 12 min
Tell Me When You Die explores the juxtapositions between physical limitations and freedom, in both political and corporal contexts. It is about walking until you disappear into space or are swallowed by the sea, and the claustrophobia and intimacy of being surrounded by nature.

D.T.F. (Down to Fall)
dir. Evie Snax
United States | 2018 | 5 min
Evie Snax stumbles across Jiz Lee while walking through the park with some friends. On this crisp Fall day, dreams become reality.

The Wheel of Fortune
dir. Bambi K
United States | 2018 | 8 min
Five strangers are trapped in orifice bondage and only their simultaneous orgasmic release can set them free!

5073'
dirs. Alina Mann & Coco Schwarz
Switzerland | 2018 | 4 min
An experimental short film about chess and sexual desire. 5073 minutes or 84.5 hours were invested to create it.

The eye of God
dir. Sebastian Freire
Argentina | 2014 | 8 min
Photographer Sebastián Freire projects over the faces of a porn theater audience the same images they choose to watch.

bonds
dir. Myriam Tardif
Canada | 2018 | 11 min
bonds is an experimental short film about the bonds that tie us to those we love. It explores how queer intimacy, consent and eroticism intersects with power play, the relation to the camera, and d.i.y feminist filmmaking.

Call Tony
dirs. Mée Rose & Wy Joung Kou
Canada | 2018 | 9 min
Call Tony is an experimental documentation of queer

kinksters exploring safety, healing, belonging, and play.

Trans'Action
dir. KAy Garnellen
Germany | 2016 | 10 min
Between dream and reality, *Trans'Action* is a fantastical gender bending experiment. With Emy Fem, Sadie Lune and KAy Garnellen.

RICK
dir. JP Horstmann
Germany | 2018 | 16 min
Rick is gay, deaf, and he works as an adult porn actor. The short-documentary follows a young man who finds personal liberation in the lights of the film studio.

Approximate running time: 83 minutes.

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STUDENT SHOWCASE



NOVEMBER 3 | 2:00 PM | OCAD UNIVERSITY

Curated by Lisa Duffus, Amanda Lindenbach and Jeremy Saya for TQFF 2018.

De-privatizing the personal is a vehicle towards the reclamation of space. Featuring the work of eight post-secondary students, this program explores the vast landscape of artist experiences inside - but mostly outside - the institution. This is an invitation to a culture of self-emergence and expression.

PROGRAM

Madonna and Child

dir. Iqrar Rizvi

Canada | 2013 | 3 min

In *Madonna and Child*, the director and co-performer swap genders and engage in the action of breastfeeding. Featuring Rosalie H. Maheux.

Code A

dir. Burak Karacan

Canada | 2011 | 1 min

This piece was inspired by my curiosity of the probable patterns the ayran* would make on the inner surface of the bottle after I shook and put down a half-full ayran bottle on my desk. (* Ayran is a popular cold beverage of yogurt mixed with water and often salt.)

Jo.

dir. Christine Wu

Canada | 2017 | 7 min

Canadian writer Jo Jefferson shares their experience as a non-binary parent living in Toronto.

I am yours to keep

dir. Iqrar Rizvi

Canada | 2014 | 2 min

I am yours to keep is a performance for the camera where the veiled figure unfolds the conflicting nature between one's identity and the body in a state of isolation.

Becoming Leela

dir. AJ |

Canada | 2018 | 11 min

Becoming Leela is a coming of age story of a closeted yet feisty teenager, Leela, living with her high-handed all-knowing mother who wants her daughter to fit herself into social gender expectations.

First Love

dir. Alec Butler

Canada | 2000 | 5 min

In "*First Love*," Alick is seduced on a snowbank by high school lesbian femme siren K with token resistance. Their shared outsider status draws them together against the tyranny of high school bullies.



Code E

dir. Burak Karacan
Canada | 2011 | 2 min
Burak Karacan's *Code E* was inspired by the question, "Can I obtain a moving image from a single photograph?"

As I Sat in your Car

dir. Kalil Haddad
Canada | 2018 | 10 min
Through a collage of found footage, reenactments, and digital manipulation, Kalil Haddad explores the intersection between queerness and age through an autobiographical reflection of youthful regrets.

Audrey's Beard

dir. Alec Butler
Canada | 2002 | 2 min
"*Audrey's Beard*" is a short story told in time-lapse photography, an experimental poetic documentary about the emotional journey of an intersex trans masculine non-binary queer body from shame to celebration.

Bedowe

dir. Cole Forrest
Canada | 2018 | 4 min
"*Bedowe*" is a filmic exploration of sexuality, trauma, and love within the context of a relationship between an Indigenous boy and a non-Indigenous boy in current day Tkaronto.

Code S

dir. Burak Karacan
Canada | 2010 | 6 min
In this work, Burak Karacan juxtaposes two video recordings made one after the other on a 2-person patio swing.

Bloom

dir. Alexandra Douglas
Canada | 2018 | 9 min
It's 3am and Ray finds herself crashing in her best friend Sara's bed.

Spilled Magic

dir. Iqrar Rizvi
Canada | 2017 | 6 min
Spilled Magic explores the augmentation of drag performance with Bollywood dance and electronically enhanced body extensions. This drag performance investigates and teases technology, drag, and the body by incorporating body extensions with Bollywood dance while addressing the question of "where does individual agency end and social pressure begin?"

Approximate running time: 68 minutes.

Co-presented with
OCAD University Art & Social
Change

The background is a textured, orange-brown surface with a faint, hand-drawn map of the Americas. A thick, vibrant red border runs vertically down the left and right sides of the page. A large, white circle is positioned in the upper right quadrant, containing the page number and title. The map lines are dark and somewhat irregular, suggesting a historical or indigenous cartographic style. The red border has a slightly irregular, hand-painted appearance.

- 6 -

**THE BORDER
IS A HOLE**

NOVEMBER 3 | 4:00 PM | OCAD UNIVERSITY

This program explores the idea of borders and borderlessness through performance and poetic documentary forms. The films unravel the arbitrariness of colonial notions of borders and laws when it comes to not only land, but also sexualities and bodies. Each film speaks to how the pervasive colonial eye roves and postures the everyday, while offering beautiful and pointed forms of resistance to oppressive systems.

PROGRAM

Latifundium

dir. Érica Sarmet

Brazil | 2017 | 11 min

In Érica Sarmet's *Latifundium*, the body is not merely matter but a continual and incessant materializing of possibilities.

Borderhole

dirs. Amber Bemak & Nadia Granados

United States | 2017 | 14 min

Borderhole takes place on a mythical border area between Colombia and the United States. Filmmakers Amber Bemak and Nadia Granados investigate the relationship between North and South America through the lens of the American Dream and the illumination of multiple tensions in and around the border.

Borderhole explores imperialism, globalization through pop music, gender mutation in an international context, and the choreography of women's bodies in relation to the sociopolitical as well as broader ecosystems.

Illegal_the impact on the body dir. Jorge Lozano

Canada | 2016 | 37 min

This mid-length film from prolific Toronto filmmaker Jorge Lozano offers a compilation of histories of undocumented migrants in Canada: nomadic friends who quickly disappeared into new identities or were forcibly deported. There are approximately 200,000 undocumented migrants in Canada. This video is just a spark of their constant re-invention of freedom, endurance, and resistance.

Approximate running time: 62 minutes.

**Co-presented with
No One is Illegal
Images Festival**



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OTHERLAND

NOVEMBER 3 | 6:00 PM | OCAD UNIVERSITY

The films in this collection of shorts combine poetry with experimental and found footage filmmaking to highlight the ambivalent prospects of representing gender, sexuality, and identity in cinema today.

PROGRAM

Undone

dir. Erin Buelow

Canada | 2018 | 16 min

Undone explores the troubled language of the tactile body.

Wheelchair Dancer - Kenta Kambara

dir. Kenta Kambara & Nobuyuki Arai

Japan | 2018 | 2 min

A portrait of Kenta Kambara from Japan, who made headlines in Rio at the 2016 Paralympic Handover Ceremony for his acrobatic dancing with a wheelchair.

Amour is love

dirs. Hanna Che & Harry Forbez
Canada | 2018 | 10 min

Mariana, Jodie-Ann, and Diane are three queer as f*** women of color who discuss their past, present, and future without any filters or taboos.

Carol

dir. Krissy Mahan

United States | 2016 | 7 min

Krissy Mahan's *Carol* is a stop-

motion parody of Todd Haynes' 2015 feature film *Carol* (2015).

Referencing Haynes' underground cult short film, *Superstar: The Karen Carpenter Story* (1988), this playful short, starring Fisher-Price toy figures, presents a hilarious & necessary counter perspective to Hayne's adaption of the queer classic/classist narrative.

way home

dir. Lynx Sainte-Marie

Canada | 2017 | 6 min

way home is an visual & auditory landscape of poetry woven from love, pain, and longing at the intersections.

Detached

dir. Tiffany Rossi

Brazil | 2017 | 1 min

Filmmaker Tiffany Rossi asks: Have you ever felt detached?

Idea of Me

dir. Brianca Williams

United States | 2018 | 4 min

A young woman becomes emotionally detached in her relationship as she struggles with

depression and fear of intimacy.

Happy Birthday Marsha!
dirs. Tourmaline & Sasha
Wortzel

United States | 2017 | 15 min

This long-awaited short film imagines iconic transgender artist and activist, Marsha 'Pay it No Mind' Johnson, in the hours before the Stonewall Riots in New York City when drag queens and trans women fought back against enduring police brutality. Starring Independent Spirit Award Winner, Mya Taylor.

Otherland

dirs. Jan Pieter Tuinstra & Keren
Levi

Netherlands | 2018 | 14 min

Dancer Elvin Elejandro Martinez performs at a Voodoo Carnival Ball, an important dance contest where he will have to prove himself to be accepted by the local ballroom community. He remembers growing up on Sint Maarten, a small island in the Caribbean, and all the changes he has been through since migrating to the Netherlands.

Approximate running time: 75
minutes.

Co-presented with
Regent Park Film Festival
Caribbean Tales Film Festival



- 8 -

THE LEGEND OF SING HEY



NOVEMBER 3 | 8:00 PM | OCAD UNIVERSITY

PROGRAM

The Legend of Sing Hey
dir. Becca Redden
Canada | 2018 | 92 min

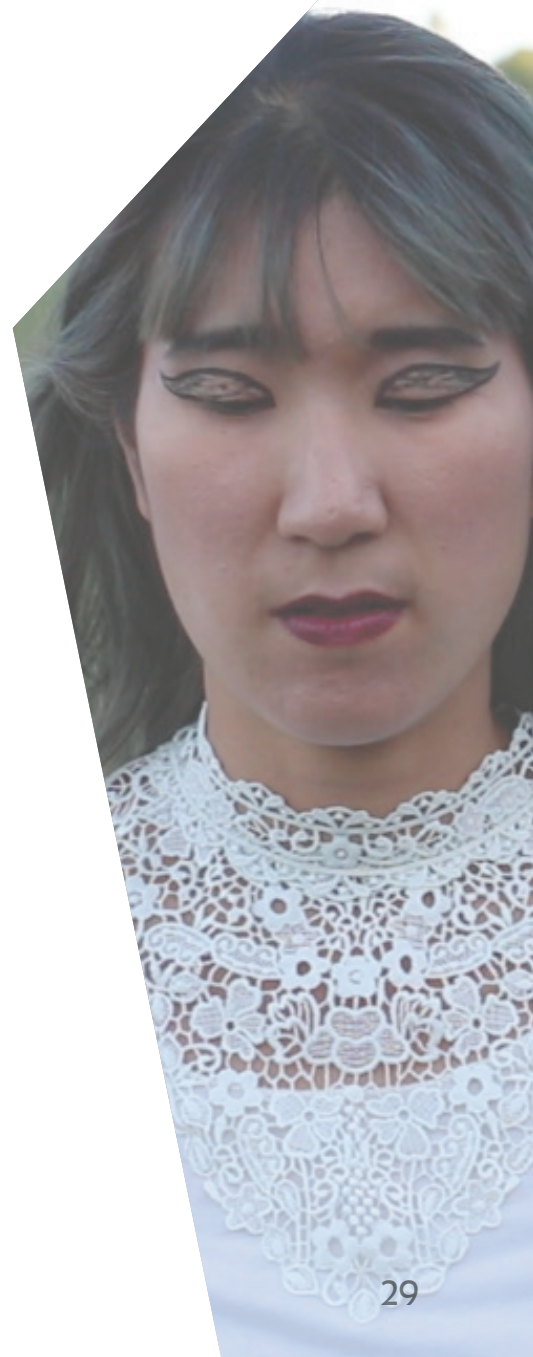
Centuries ago, on a rural fishing island in South Korea, a little voice began to grow. As generations passed, the voice grew stronger as it was passed down but not released. Through years of diaspora, environmental changes, and the emergence of the various oppressions that we know today, the voice was kept inside waiting to be unleashed onto the world at the right moment. This voice's name was Sing Hey. As the voice continued down the bloodline, passed from holder to holder, it was born into the throat and the namesake of Janice Sing Hey Lee.

This feature documentary follows Lee, her sister, and her friends from Ontario to the East Coast: playing shows, sharing music, and rediscovering what home means by leaving it. The *Legend of Sing Hey* is a story that connects family, identity, and

community with history and ancestral roots through performance, music, and celebration of spirit.

Featuring Janice Jo Lee, El Jones, Alysha Brilla, Kai Cheng Thom, Redd, Jamaal Jackson, King Kimbit, Saleem Ansari, Andre Fenton, Shawn Johnston, Malek Yalaoui, and Lydia Mainville.

Co-presented with
FADO



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GREY VIOLET
-
ODD ONE OUT



NOVEMBER 4 | 2:00 PM | OCAD UNIVERSITY

In Reetta Aalto's *Grey Violet – Odd One Out*, a Russian mother & her queer son try to cope with their new situation, as the son, a political activist and radical artist, applies for political asylum in Europe.

Preceded by local heroes Evan Tapper & Scott Sørli's *Gay Alien Shame Parade (GASP!)* and Frances Arpaia's reimagining of the early Russian filmmaker Dziga Vertov's classic silent film, *A Trans with a Movie Camera*.

PROGRAM

Gay Alien Shame Parade (GASP!)

dirs. Evan Tapper & Scott Sørli
Canada | 2017 | 5 min
In solidarity with BLM-Toronto, filmmakers Tapper and Sørli animate a satirical Shame Parade composed entirely of floats that document police violence against the LGBT+ communities in the GTA from the 1940s to the present day.

A Trans with a Movie Camera
dir. Frances Arpaia
United States | 2018 | 14 min
Cinematic trans representation is something that's been limited mainly to narrative fiction and documentary. What's been lacking is a push to explore how cinema as a tool can be used to depict and examine trans identities. *A Trans with a Movie Camera* is a non-narrative essay film built from super 8 footage, collaboratively created by interviewing trans women about how they would like to be represented non-narratively on film.

Grey Violet – Odd One Out **dir. Reetta Aalto**

Finland | 2018 | 54 min
Russia's current patriotic bluster and turn to ultra conservative values have driven many of its citizens to flee abroad. Grey Violet (not he or she, but ze) is a mathematician by profession, an activist by heart, and one of those who has had to leave Russia for fear of imprisonment. In Moscow, ze has become a target of various neo-conservative groups and has even been singled out by President Putin himself. Now ze is in Finland seeking asylum, having left ze's mother Svetlana behind in Moscow. Apart from one another, they each have to find their own way to cope with this situation they cannot control.

Approximate running time: 73 minutes.

Co-presented with
Feminist Art Gallery (FAG)



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KINSHIP AND CLOSENESS



NOVEMBER 4 | 4:00 PM | OCAD UNIVERSITY

Curated by Adrienne Huard for MediaQueer.ca + TQFF 2018

Kinship and Closeness is a Two-Spirit program of short films that encourages viewers to redefine borders within relationships. Through genuine demonstrations of affection and care, this program hopes to promote and highlight the necessity of kinship amongst our* nations. Through storytelling, language, intimacy, ancestral teachings and gender bending, these Two-Spirit works can begin the process of decolonizing perspectives of love, gender, sexuality, and partnerships while elevating Indigenous voices and facilitating methods of healing. These works encourage a queering of time through an Indigenous lens, allowing for a non-linear perception of time. Colonial boundaries between the past, present, and future become unwoven. Alternatively, these short films flow through various representations of Indigenous culture while reclaiming agency our own bodies and minds through abstract moments in time.

PROGRAM

Water into Fire

dir. Zachery Longboy

Canada | 1994 | 11 min

Longboy outs himself as a First Nations FAG – who is living with HIV – hoping to sever attached preconception of two spirited peoples. In a contemplative search, the artist recollects how HIV/AIDS has affected him and his surrounding community, revealing a strength through loss.

Aviliaq: Entwined

dir. Alethea Arnaquq-Baril

Canada | 2014 | 15 min

In the 1950s, two Inuit women attempt to protect their relationship when pressure from their community forces them to marry men.

Paskwâw Mostos Iskwêsis (Buffalo Girl)

dirs. Howard Adler, Candy Renae Fox, & Leo Koziol

Canada | 2017 | 4 min

Set in the backdrop of colonial violence and the extermination of the buffalo. The Genocide of the buffalo parallels the loss of Queer Indigenous and Two-Spirit knowledge. In this film a Buffalo Spirit transforms into an Nēhiyaw Iskwësis (a young Cree women), and a ghost like apparition sings Maori songs and underscores the links between colonialism on Indigenous peoples across the globe.


Buffalo Boy: Don't Look East

dir. Adrian Stimson

Canada | 2012 | 7 min

In recreating tropes from the "Wild West" as a camp spectacle, Stimson's work employs camp as





resistance to colonialism. Created for an exhibition at the Mass MOCA, this short from Stimson's Wild West series shows the Sisika (Blackfoot) artist uncannily strutting his stuff along the canals of Venice (Italy).

**Bebeschwendaam
(Hard Femme Intimacy)**

dir. Dayna Danger |

Canada | 2017 | 6 min

Bebeschwendaam challenges the segregation between intimacy and kinship as a method of decolonizing Western perceptions of love and partnerships. By demonstrating candid moments between the two central figures, this playful film dismantles the notion that affection is solely reserved for romantic, heteronormative couplings. This film has been shown at Concordia's VA Gallery in 2017 and Gallery 101 in Ottawa.

Tsanizid (Wake Up)

dir. Beric Manywounds

Canada | 2017 | 6 min

Wake Up is a new dance film by Beric Manywounds.

Future Nation

dir. Kent Monkman

Canada | 2005 | 16 min

Against the terrifying backdrop of a biological apocalypse, a Native teenager, Brian, comes

out to his older sister, Faith, and homophobic brother, Charles. Conflict erupts among them as desperate survivors from the city seek refuge on the rez from the horrors of a "megapox" epidemic that is quickly devastating urban populations across North America. Through a perilous journey to the city for food, where they rescue Brian's "friend" in the process (an outrageous drag queen named Tonya), the hungry & frightened youth reach acceptance by facing down their fears.

2 Spirit Dreamcatcher Dot Com
dir. Thirza Cuthand

Canada | 2017 | 5 min

2 Spirit Dreamcatcher Dot Com queers and indigenizes traditional dating site advertisements. Using a Butch NDN 'lavalife' lady (performed by director Thirza Cuthand), 2 Spirit Dreamcatcher Dot Com seduces the viewer into 2 Spirit "snagging and shacking up" with suggestions of nearby pipeline protests to take your date to, and helpful elders who will matchmake you and tell off disrespectful suitors. It's the culturally appropriate website all single 2 Spirit people wish existed. Following up on her video 2 Spirit Introductory Special \$19.99 (2015) this

this work examines the forces of capitalism through envisioning a "financially feasible" service for a small minority community.

Adrienne Huard is a Two-Spirit Anishinaabekwe writer, curator and student currently based out of Tkaronto. Her nation is Couchiching First Nations, Fort Frances, ON, and she is Turtle clan. She is a Master's candidate at OCAD University.

Approximate running time: 70 minutes.

Co-presented with
MediaQueer



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GENDER AT THE END OF THE WORLD



NOVEMBER 4 | 6:00 PM | OCAD UNIVERSITY

Queer genders are beautiful and fluid: they often play and tease out the masculine-femme binary in defiance of normativity. Yet queer gender expressions are rarely safe from ridicule and forms of violence. This program of shorts explores gender expression in different social and political climates. We follow their subjects as they navigate the tricky terrain of queer sexualities and gender expressions in a colonial world of binaries and gender norms. Approximate running time: 73 minutes.

PROGRAM

Afronte

dirs. Bruno Victor & Marcus Azevedo

Brazil | 2017 | 16 min

This short portrait of Victor Hugo, a young Black gay man, blurs fiction and documentary style to capture Black queer and trans life in the suburbs of a major Brazilian capital.

Va-Bene

dir. Brenda Jorde

Germany | 2016 | 10 min

Va-Bene is a performance artist who, after migrating from Ghana to Germany, critiques Ghanaian conventions that don't leave space for anyone outside the norm.

The Boy Who Bleeds in the Middle of the Sea

dir. James Fajardo

Philippines | 2018 | 15 min

A fishing community faces an impending demolition because the landowner, who is also the source of improvised dynamite bombs, is planning to transform

the place into a beach resort.

One of the fisherfolks is Simon, a teenage boy, who menstruates in the middle of fishing.

Every Once in a While When I Die I Cry

dir. R.B. Lima

Brazil | 2017 | 15 min

A genderqueer sexual encounter at a cruising spot in haunted ruins turns violent in this poetic, experimental narrative short.

Lui

dir. Denise Kelm Soares

Brazil | 2018 | 18 min

Lui builds his body according to his wishes and desires. He likes playing with the visual, with the routine, with sex, with the genre. As a circus teacher and living in a magical world, he is discovering the beauties of a light and fun love, but he gets disappointed when realizes that the person he loves cannot see who he truly is.

Co-presented with

LACAP Latin American Canadian Art Projects VTape

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DISLOCATION BLUES





NOVEMBER 4 | 8:00 PM | OCAD UNIVERSITY

In this program of lyrical shorts, Indigenous filmmakers narrate stories of land, place, culture, displacement, violence, and resistance to the continued occupation and colonization of Turtle Island and beyond.

PROGRAM

Emerge: Stone Braids

dir. Evelyn Pakinewatik

Canada | 2018 | 8 min

Shot during Toronto's inaugural Indigenous Fashion Week, *Emerge: Stone Braids* explores the medicine that community and family, as well as forms collective prayer, can take.

Sum (Heart)

dir. Jaene Castrillon

Canada | 2017 | 2 min

Based on ideas of Zen Buddhism and rooted in the 7 Grandfather teachings, *Sum (Heart)* is a rumination on death, grief and letting go.

Bloodstorm

dir. Terry Haines

Canada | 2010 | 9 min

Bloodstorm sifts through notions of beauty, strength and hope in an artistic interpretation of the force of a storm. It is unpredictable and undeniable, much like HIV/ AIDS. Blood and storm combine to reveal the inner turmoil and fear of living

with a disease, which has no cure, in an intimate testament of survival.

Nuuca

dir. Michelle Latimer

Canada | 2018 | 13 min

Over the last decade, an oil boom in North Dakota has seen the state's population double with primarily male workers flocking to the region. With this dramatic increase, has come an influx of drugs, crime, and sexual violence. Juxtaposing the ravaged yet starkly beautiful landscape with personal testimony from young Indigenous women living on the reservation, *Nuuca* is an evocative meditation revealing the connections between the rape of the earth and the violence perpetrated against Indigenous women and girls.

Lima is Burning

dir. Giovana García

Peru | 2018 | 8 min

This short documentary narrates the history of Gía (Jxna), the pleasure of (dissident) bodies, and the nights that make Lima burn.

Feeling Reserved: Alexis' Story
dir. Jess MacCormack & Alexis Young

Canada | 2011 | 6 min

In *Feeling Reserved* Alexis shares her story of a 'starlight tour,' a practice of police brutality against First Nations peoples in Canada where individuals are driven out of town, stripped of their coats and shoes, and left to freeze to death. In Alexis' case, a couple happened to drive by her and she was saved. Nonetheless, the emotional scars remain, and many people were not so lucky. The realization that these murders are a continuation of the genocide of First Nations peoples today is horrifying for all. This work highlights the systemic violence at play and the silencing effect it produces.

Despite your absence
dir. Djali Brown-Cepeda

United States | 2017 | 9 min

In the late '70s in New York City, Lazara, a second-generation Dominican girl comes of age.

Dislocation Blues

dir. Sky Hopinka

United States | 2017 | 17 min

In this incomplete and imperfect portrait of reflections from Standing Rock, Cleo Keahna recounts his experiences entering, being at, and leaving the camp, and the difficulties and the reluctance in looking back

with a clear and critical eye.

Approximate running time: 72 minutes.

Co-presented with
AltDocs
Aboriginal Curatorial Collective



WORKSHOPS



Exposure Is Not An Artist Fee

November 3 | 4:00 PM
OCAD University
Free / By Donation

This workshop with TQFF's Aimée Mitchell and Jordan Mattos will cover the basics on various artist fee schedules in Canada and how to make sure you're being compensated for your art being exhibited - no matter where your work is exhibited in the world! We'll walk through different scenarios for media art exhibition, as well as how to negotiate with programmers and curators based on various budgets, contexts, and communities. Artists are deserving of pay and need to be compensated fairly in the ecology of arts workers. Festivals, special programs, and gallery exhibitions need to be held accountable. Bring your stories, questions, frustrations, and concerns! The more IRL scenarios for us to share and work with, the better!

In addition to the above workshop, TQFF 2018 filmmakers are welcome to sign up for 15-30 minute one to one meetings 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 with distribution expert Jordan Mattos.

WORKSHOP LEADERS:

A graduate of NYU's Tisch School of the Arts film program, **Jordan Mattos** has over 5 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 director of content at Cinemarket, a blockchain-backed market for emerging producers.

Aimée Mitchell has been working with artists in the Toronto media arts community for over ten years as media distributor, programmer, projectionist, production manager, and arts administrator. She is a board member of the8fest small gauge film festival, a member of the TQFF collective, and the Project Manager of Archive/Counter-Archive, a SSHRC funded research project hosted at York University.





QTBIPOC Sexy Filmmaking Workshop

November 4 | 2:00 PM

OCAD University

Free / By Donation

This filmmaking workshop for QTBIPOC people, lead by Indigenous artists Dayna Danger and Thirza Cuthand, explores the ways in which QTBIPOC people can create sexual/sensual/erotic images and stories while living under colonization. Using examples from the artists own work, and workshoping participants ideas, this experience will discuss reclaiming the erotic from the colonizers gaze.

TQFF offers this workshop for QTBIPOC people only in order to offer a space for people who have experienced local and global colonization to think through the politics of Decolonizing Sexuality.

This workshop is restricted to 10 participants who identify as Black, Indigenous, or as a person of colour. Registration is on a first come, first served basis, so reserve your spot early!

WORKSHOP LEADERS:

Thirza Cuthand

Thirza Jean Cuthand was born in Regina, Saskatchewan, Canada, and grew up in Saskatoon. Since 1995 she has been making short experimental narrative videos and films about sexuality, madness, youth, love, and race, which have screened in festivals internationally, including the Tribeca Film Festival in New York City, Mix Brasil Festival of Sexual Diversity in Sao Paulo, ImagineNATIVE in Toronto, Frameline in San Francisco, Outfest in Los Angeles, and Oberhausen International Short Film Festival in Germany. She completed their BFA majoring in Film and Video at Emily Carr University of Art and Design, and their Masters of Arts in Media Production at Ryerson University.

Besides her work in short form videos, she has also been developing a screenplay with Telefilm and working on a video game about being bipolar. She is of Plains Cree and Scots descent, a member of Little Pine First Nation, and currently resides in Toronto.

Dayna Danger
Tio'tia:ke - Moonyang, 2Spirit,
Metis - Anishinaabe (Saulteaux) -
Polish BFA MFA

in Residence through Initiative
for Indigenous Futures at AbTeC.

Through utilizing the processes of photography, sculpture, performance and video, Danger creates works and environments that question the line between empowerment and objectification by claiming the space with their larger than life works. Ongoing works exploring BDSM and beaded leather fetish masks negotiate the complicated dynamics of sexuality, gender and power in a consensual and feminist manner. As a visual artist, fire-starter and drummer, their focus remains on Indigenous visual and erotic sovereignty and uplifting 2S, trans and non-binary kin. Danger has exhibited their work nationally and internationally in such venues as Latitude 53, Edmonton AB; Urban Shaman, Winnipeg, MB; Warren G Flowers Art Gallery, Montreal; dc3 Projects, Edmonton; Roundhouse, Vancouver, & the New Mexico Museum of Art, Santa Fe. Danger has participated in residencies at the Banff Centre for the Arts and at Plug In Institute of Contemporary Art. Danger currently serves as a board member of the Aboriginal Curatorial Collective (ACC/CCA). Danger is an Artist





**RESIST
DECOLONIZE
INDIGENIZE**