

OCT 4<sup>TH</sup>-8<sup>TH</sup>

WNDX

FESTIVAL

MOVING

WAG

2023

PAY WHAT YOU CAN

ONLINE +  
IN PERSON

# PROGRAM GUIDE

ART SPACE: 100 ARTHUR STREET.  
WAG-BAUMAJUQ: 300 MEMORIAL BLVD.

WNDX.ORG | INFO@WNDX.ORG | @WNDXFESTIVAL

# WINDOW 2023 AT A GLANCE

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WAG- Qaumajuq  
In Person Only

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In Person + Online

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Cinematheque  
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Cinematheque  
In Person + Online

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Cinematheque  
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Cinematheque  
In Person + Online

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In Person Only

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Cinematheque  
In Person + Online

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Platform and Artspace lobby  
In Person Only



# ACCESS INFO

- ✦ We strongly encourage folks to wear masks at all in person events.
- ✦ Most of our programs will be available for free online viewing at their scheduled times directly from our website homepage or our youtube channel.
- ✦ All in person events are offered on a pay what you can basis.
- ✦ Subsidized bus tickets are available upon request for our in person audience at the festival merch table.
- ✦ WNDX is a dry festival and will have non-alcoholic drinks available for purchase/pwyc.
- ✦ WNDX is an all ages festival.
- ✦ In-person screenings and events will take place in the Artspace building (100 Arthur St.) with the exception of the One Take Super 8 opening night screening taking place at WAG-Qaumajuq (300 Memorial Blvd). Artspace houses the following festival venues: the Dave Barber Cinematheque; Platform Centre for Photographic and Digital Arts; and The Winnipeg Film Group's Black Lodge Studio. Access info for Artspace can be found on their website here: <https://art-space.ca/accessibility-info/>.



# CO-DIRECTOR'S MESSAGE

**The eighteenth edition of the WNDX Festival of Moving Image runs Wednesday, October 4th - Sunday, October 8th, 2023 and we can't wait to welcome you back!**

We are excited to launch our 2023 program at WAG-Qaumajuq with our annual One Take Super 8 event. Thirty local filmmakers will premiere their films, seeing their finished work live and for the first time alongside our opening night audience.

Thursday night takes us into our curated short programs from this year's international open call. All of the screenings from Thursday till the end of the festival will take place at the Dave Barber Cinematheque and online at [wndx.org](http://wndx.org).

This year we decided to expand the open call screenings which includes 48 filmmakers from across the globe. The online portion will stream for free, enabling a wider audience for our festival community.

Over the weekend we'll offer an expanded cinema workshop for BIPOC artists facilitated by the extraordinary Lindsay McIntyre. We will also offer 12 subsidized studio visit opportunities for 12 filmmakers over zoom.

We're looking forward to hosting an audience and filmmaker roundtable discussion Saturday afternoon at the Cinematheque to chat about the things we've seen at this year's fest. Everyone's welcome to this space for critical engagement, discussion and listening.

After the Saturday screenings, get ready to dance the night away with a free all-ages moving image dance party at the Black Lodge Studio with DJ Hi-Fidelity.

On Sunday, we will host the much anticipated artist talk from WNDX's 2023 exhibiting artist, Ayanna Dozier at 1pm CST over zoom. Check out Ayanna's solo exhibition Touch Me On The Inside And Call Me By My Name, curated by our dream collaborator Sarah-Tai Black at Platform anytime during the festival run!

We will have our final open call screening on Sunday afternoon and the festival will conclude with a workshop moving image performance from the Color Reversal crew. Stay a while after for a finissage in the artspace lobby with our resident DJ and familiar faces :) We hope to see you around and love you for loving our little festival <3

**shimby and heidi**

Co\_Directors, WNDX Festival of Moving Image



**SCREENINGS!**



# Wed 10/4

## 7PM | ONE TAKE SUPER 8

WAG-Qaumajuq | In Person Only

*The 2023 edition of the One Take Super 8 features 25 films by local filmmakers who have varying levels of experience shooting analogue film, and many entry points into and visions of filmmaking. A truly unexpected and lovely viewing experience! The films were shot in one take – no cuts, no splices, just in-camera editing. Audio is created separately, and films are viewed by the artists and audience for the first time at the screening!*



# Thur 10/5

## 7PM | WHO ARE WE, ARE YOU, AM I: OPEN CALL

**The Cinematheque: 100 Arthur St.**

In Person + Online

*where we can and cannot choose our own adventure  
a moment, at least  
to gaze through time and space  
at a screen, a berry, a leaving, a dream, a daughter  
and of course, mothers*

- shimby

### FILMS:

***I am a program*** pluetoe

So-called Canada (MB) • 2022 • 7 minutes • 16mm

"I am a program" is a documentary style short video examining the influence of television programming on the young mind and adults alike. The film is narrated by two synthesized artificial voices that function as guides alongside the visuals. This film aims to refute the notion that watching television is a primary source of amusement and an effective cerebral programming tool.

pluetoe, a Winnipeg-based filmmaker and performance artist, has been honing his craft since 2013. He studied video game and software programming at the Vancouver Film School, which he

mentions as another artistic medium he plans to explore in the near future. Through film, computer programming, and photography, pluetoe is constantly experimenting with new ways to express himself artistically.

***Before Me*** Penny McCann

So-called Canada (ON) • 2023 • 18 minutes • In person screening only

An incomplete family story leads the filmmaker on a quest to find her mother in the British archives. The discovery of a photograph unearths a story of upheaval, desolation, and ultimately, transformation. A lament for a mother whose life was lost, then found, in the dust of the archive.

Canadian media artist Penny McCann's body of work spans thirty years and encompasses both narrative and experimental films and video. Her work has been widely exhibited nationally and internationally, including the Ann Arbor Film Festival (Ann Arbor, Michigan), the Hamburg International Short Film Festival (Hamburg, Germany), the Ottawa Art Gallery (Ottawa, Ontario), and the Cinémathèque Québécoise (Montreal, Québec).

***Grand Mother Tongue*** Channele Lajoie

So-called Canada (QC) • 2021 • 4 minutes

Grand Mother Tongue pairs poetry, spoken in Plains Cree, and breath with the intimate imagery of strawberries being consumed bite-by-bite, and finger lick for finger lick. Together, these stories work to build a foundation of queer desire, heart medicine, and language revitalization for those who are also seeking to connect with these intersections of self and community.

Channele Lajoie is a Queer Métis multi-disciplinary artist from Treaty 1 Territory, and a current guest studying at McGill Law on Tiohti:áke Territory. With their degree, they aim to protect the intellectual property of Indigi-queer creators. With their medium, they seek to honor and engage within the communities to which they belong

through storytelling in the form of moving-image. Their ties to community are best witnessed in recent projects *Métis Femme Bodies* (2018) and *Lavender Menace* (2020) which explore Indigiqueer identity. Chanelle has participated in MAWA's Foundation Mentorship Program (2020-21) which prepared them for moving-image projects: *Grand Mother Tongue*, with Toronto Queer Film Festival's DIY Lab Mentorship Program (2020-21) and *Bison Hunt*, with ImagineNATIVE's Doc Salon Fellowship as part of the European Film Market (2021). They recently attended Harbour Collective's Meech Lake Residency (2021), completing moving-image project *Land (Ab)Use*.

***May You Live in Interesting Times*** Martyna Ratnik  
Lithuania • 2022 • 4 minutes

Assembled from archival footage capturing the "interesting times" of a newly independent Lithuania, the film tells the story of a manifesto co-written by the filmmaker's father at the time of the failed 1991 August coup in Moscow.

Martyna Ratnik is a Lithuanian cultural worker whose practice revolves around curation, research and filmmaking. Her multidisciplinary work, with a focus on the aesthetics of boredom, landscapes and their decolonization, as well as the politics of archives, aims to explore the tensions arising between grand narratives and the everyday in relation to the post/Soviet space.

***The Future of Colour*** Emily Sirota  
So-called Canada (Quebec) • 2023 • 8 minutes

*The Future of Colour* is a four-channel video that combines a single clip of my estranged family walking away with text from Bhanu Kapil's novel 'Incubation: A Space for Monsters'.

The source video for this work is 36 seconds long, and was captured on my iPhone in fall 2021, the day after my grandfather's funeral. In this blurry fragment of video, my mother, grandmother and aunt

walk away from the camera. Over *The Future of Colour*'s looping 7:36 runtime, this source footage is transformed via analogue video mixers and feedback loops. As the images repeat, they move from screen to screen and become increasingly colourful and abstracted, ending on an image in which the figures exiting the scene have transformed into pure colour.

The text, generated on screen via an analogue video titler, references the complexity of leaving home and looking to the future while trying to make peace with the past. The vaguely funereal soundtrack, composed by Evan Montpellier, suggests that this process can include transcendence and ultimately pleasure.

Multiple time codes are embedded within the video via flickering, strobing, glitches, feedback loops, and repetitions. These varied codes suggest the temporal unpredictability of grief and its aftermath. Taken together, they constitute an ode to escape.

Winnipeg-raised, Montreal-based, I am currently completing an Intermedia BFA at Concordia University. Prior to that, my video, performance and curatorial work has been presented at Eastern Bloc, Ada X, aceartinc. Artist-Run Centre, Centaur Theatre and the School of Making Thinking. Recent publications include the essay 'devotion to the (loose) collective' for *Art + Wonder* and 'Waiting for Whatever to Begin', an independently published chapbook. In summer 2022, I co-edited *Under It All*, an artist book written by Jess MacCormack. I am currently working on a video divination performance using found footage from the 1920s, as well as a research-creation project about PortaPaks and the history of analog video in Quebec.

I've always been accused of overthinking things. Using found footage, home videos, mixers and synths, I make abstract audiovisual installations that can't stop glitching out. These textual and technical glitches are my way of circling a fixation and inviting audiences to revel in their own neuroses. Current faves include cyberfeminism, expanded poetics, archival footage, sensors, computer art,

fictocriticism, affect theory, endoscopic video art, feminist gossip, complaining, bad attitudes, abjection, artist books, miniature electronics and circuit-bent video synths.

***a film with sound (take three)*** Josh Weissbach

USA • 2023 • 3 minutes

A father and daughter make a new movie after the daughter requests to make a film with sound after making a silent one the previous year.

Josh Weissbach is an experimental filmmaker. He lives in a house next to a once abandoned village. His films and videos have been shown worldwide in such venues as Ann Arbor Film Festival, Slamdance Film Festival, European Media Art Festival, Mono No Aware, Chicago Underground Film Festival, 25 FPS Festival, First Look at Museum of the Moving Image, and Alchemy Film and Moving Image Festival. He has won jury prizes at Videoex, ICDOCS, \$100 Film Festival, Onion City Experimental Film and Video Festival, Berlin Revolution Film Festival, and Haverhill Experimental Film Festival. He is the recipient of a 2021 Artistic Excellence Award from the Connecticut Office of the Arts, a 2020 Moving Image Fund Early Development Grant from the LEF Foundation, a 2018 LightPress Grant from the Interbay Cinema Society, a 2015 LEF Fellowship from the Robert Flaherty Film Seminar, a 2013 Mary L. Nohl Fellowship for Emerging Artists from the Greater Milwaukee Foundation, and a 2008 Cary Grant Film Award from the Princess Grace Foundation-USA.

***istén:'a*** KJ Edwards

So-called Canada (BC) • 5 minutes

A poetic retelling of a visit from the artist's mother, *istén:'a* explores dreamspace as a meeting place for us and our late loved ones, who we always remain tethered to.

KJ Edwards is a Kanien'kehá:ka and mixed settler filmmaker and

video editor. Their family is from Kahnawa:ké and Longueuil, Quebec; while KJ was born and raised in Treaty 6 Territory, Edmonton, Alberta. They hold a BFA in Film Production from the Toronto Metropolitan University and an MFA in Interdisciplinary Studies from Emily Carr University of Art + Design located on unceded traditional Musqueam, Squamish, and Tsleil-Waututh Territory in Vancouver.



## 9PM | FIRE WATCHING: OPEN CALL

**The Cinematheque: 100 Arthur St.**

In Person + Online

*and we're still out here, gazing  
only this time with a serious reciprocity  
from labour or context or style  
a mechanized hue  
smoke or blue*

- shimby

### FILMS:

**Extended Presences** Margaux Dauby

Belgium/Portugal • 2023 • 13 minutes

Extended Presences' follows several women in their seasonal work as fire watchers in Portugal. The film comes close to their breathing, to the passing of time and to solitude, from within.

Margaux Dauby (1989) lives between Belgium and Portugal, where she makes films, among other activities.

**This Isn't What It Appears** Heehyun Choi\*

USA/South Korea • 2022 • 20 minutes

Among everything obscure in an image, there is always the camera. This Isn't What It Appears reconstructs and radicalizes the ways to see and interpret archival photographs of Korean women taken in the 1950s by American soldiers stationed in South Korea. This film attempts to reveal the camera within the frame, not as an omniscient eye but as a reciprocal medium that subverts the hierarchy in an image.

Heehyun Choi's works are grounded on the interest in the coexistence of physicality and virtuality in projected images, the unseen beings outside the camera frame, and the subjectivity and variability of the act of seeing. Choi has received an MFA in Film & Video at California Institute of the Arts.

**Dissociative Blue** Tyler Nykilchyk

So-called Canada (ON) • 2023 • 2 minutes

"Dissociative Blue" uses 2D animation and cyanotype (an alternative photographic printing process) to explore the cycles we often find ourselves stuck in. Time slips by as we run in circles. The details change and blur, but our internal narrative repeats. Can we ever move forward if we remain the same? Or does part of us need to die so that we can see the way? This short film produced by 3 queer and neurodiverse artists sparks internal reflection from the viewer.

Tyler Nykilchyk is a queer/trans, autistic, interdisciplinary artist, working with photographic processes, filmmaking, drawing, sculpture, and textiles. Nykilchyk is a recent graduate of SPAO (School of the Photographic Arts: Ottawa)'s diploma program, and has exhibited at the Ottawa Art Gallery, on AlternativeProcesses.org, and in Toronto as part of Scotiabank Contact Photography Festival 2023. He's interested in combining traditional craft practices with alternative processes and technology, resulting in a unique visual story. Integrating the past, present and future Nykilchyk's work exists within the intersection created by themes of identity, environment, memory, and sustainability. Their work explores the relationships between the perceiver, the creation, and the maker, while also addressing complex struggles with the artist's physical body. Nykilchyk's work invites the viewer to intimately observe struggle, creating a vulnerable and thought-provoking experience that encourages self reflection.

**A Story from Shaba's Family Hairstyling (3)**

Jonathan Onsuwan Johnson

USA/Thailand • 2023 • 1 minute

Shaba Johnson started the first Asian-owned beauty salon in St. Paul, Minnesota, USA during a period of refugee influx in the early 1980s. Her shop became an informal social gathering place for recent immigrants from Asia and Eastern Europe. This is one in a series of experimental documentary recollections of these stories.

Jonathan Johnson is a photographer and filmmaker whose work explores ideas about place, identity and nature. Autobiography plays a role in Johnson's work as he often references his mixed-race background, travel and backcountry exploration.

### ***Between Signal and Shadow*** Sylvia Matas

So-called Canada (MB) • 2022 • 6 minutes

Between Signal and Shadow was made with photographs I took from streaming surveillance cameras of roads. The subtitles in the video describe two people and their experiences of dislocation and disembodied movement through merged virtual and physical spaces. Their bodies are fractured, scattered, turned into data, and reassembled as they try to communicate.

Sylvia Matas is an artist working with images and language resulting in videos, books, texts, and drawings. Her work has been exhibited at Gallery 44, YYZ Artist's Outlet, Mercer Union (Toronto), The Winnipeg Art Gallery, Plug In ICA (Winnipeg), Truck Contemporary Art (Calgary), and Útúrdúr (Reykjavik).

### ***Some Things We Tended*** Marcy Saude

UK (Wales) • 2023 • 10 minutes

Some Things We Tended explores the future of food production in a changing climate through 16mm documentation of two sites in mid Wales: an automated research greenhouse and a small-scale organic market garden. These settings lead to a miniature excursion into a speculative future rooted in Welsh soil.

Marcy Saude's films engage with marginal histories, speculative fiction, landscape, radical politics, and text(s), and have shown in film festivals, galleries, and artist-run spaces internationally. A Portuguese national raised in California, they currently facilitate Labordy Ffilm Aber in Aberystwyth, Wales. "Things are changing; things are starting to spin, snap, fly off into the blue sleeve of the long afternoon. 'Oh' and 'ooh' come whistling out of the perished mouth of the grass, as things turn soft, boil back into substance and hue. As everything, forgetting its own enchantment, whispers: I too love oblivion..." (Mary Oliver, 1979)



# Fri 10/6

## 7PM | QUEST: OPEN CALL

**The Cinematheque: 100 Arthur St.**

In Person + Online

*okay let's go, let's go  
we can dream responsibly of a particular void  
floating somewhere  
for water and limestone  
that question, half remembered*

- shimby

### FILMS:

***Dans les cieux et sur la terre*** Erin Weisgerber

So-called Canada (QC) • 2022 • 12 minutes

Vertiginous masses of carved limestone give way to an ecstasy of light and living colour through an alchemical spell of transformation. Hierarchies dissolve as the transient quotidian inspires the monumental. Shot and hand-processed entirely on 16mm reversal films, with all of the composite images created in-camera, a foundational Montreal monument meets fleeting traces of urban flora.

Erin Weisgerber is a Tiohtià:ke/Montreal-based artist working with photo-chemical film to produce installations, performances, and short films. She manipulates the photographic, chemical, and material properties of film to transform the world framed through

her camera, rendering moving images that exist between figuration and abstraction, external vision and internal landscape.

Weisgerber is a member of the Double Negative Collective, a group of moving-image artists dedicated to the creation and exhibition of experimental and avant-garde cinema and who maintain an artist-run film lab. Since 2019 she is a member of Jerusalem in My Heart a live audio-visual performance project, with Lebanese producer and musician Radwan Ghazi Moumneh.

***Traces*** / آثار Chantal Partamian

So-called Canada (QC) • 2023 • 8 minutes

In the midst of the rubble of a torn building, a reel of film. An unlikely unraveling of queer bodies taking shape and form, while the war-torn city around and its spectacle of toxic masculinity glitches and disintegrates

Chantal Partamian is an experimental and documentary filmmaker and archivist. Through their work, celluloid, memory, obsolescence, and political imaginaries merge to reflect on erasure, denial, repetition and blur. They mainly work on super 8mm and with found footage. Partamian's work has been presented and awarded at multiple festivals in Germany, Canada, Lebanon, Armenia as well as France, Egypt and Croatia. They have also collaborated on numerous projects of varying lengths as a cinematographer and/or senior editor. In April 2020, Partamian launched an online project of temporal assemblages and visual archives in an Instagram profile inspired by Vinegar Syndrome @Katsakh.

***Pump*** Charles Cadkin

USA • 2022 • 5 minutes

On the Northwest side of Chicago, large swaths of people have been gathering for decades to fill their containers with water from a magical water pump.

Charles Cadkin is a visual artist concerned with documenting and preserving neglected personal and local histories through ecology, topography, landscape and body. His work has screened internationally, including at the Museum of Modern Art, Other Cinema, Light Field, Moviate Underground Film Festival, No Name Cinema, the Gene Siskel Film Center and ULTRAcinema. He has received funding and support from the National Film Preservation Foundation, Interbay Cinema Society and the Chicago Department of Cultural Affairs and Special Events, among other institutions. He holds a BS in Cinema and Photography from Ithaca College and resides in Chicago, IL.

***The Far and Near*** Justin Jinsoo Kim

Korea/USA • 2023 • 10 minutes

In 1995, an astronomer proposed a peculiar project. It was to use the Hubble Telescope to capture a small part of the universe that was then known to be a void. In 1447 in Chosun Dynasty, Prince Anpyeong had a dream of walking through a peach blossom forest shrouded in clouds and mist, and he asked the painter, Ahn Gyeon, to capture it in a painting. Through the juxtaposition of the two historical anecdotes, the film examines the images of 'the far and near' through printing, transforming, and distorting the photos from the NASA Image and Video Library.

Justin Jinsoo Kim is an experimental filmmaker from South Korea exploring animation technique and form to examine personal and collective memories, cultural myths, superstitions, and repetitions. He received MFA in Experimental Animation at the California Institute of the Arts. Kim's work has been screened internationally, including at New York Film Festival Currents, EXiS (Experimental Film&Video Festival in Seoul), Annecy International Animation Film Festival, Edinburgh International Film Festival and JEONJU international film festival.

***As/Is*** Natasha Woods

USA • 2022 • 11 minutes

A micro portrait, a moving-image zine, a family archive. Investigating threads of an intergenerational experience of four generations. The maker inserts herself through the invitation of having her subjects point the camera/mic back at her, embracing the dysfunction, and accepting her position in the family as it presently exists.

Natasha Woods is a filmmaker and programmer currently based in Columbus, Ohio where she is in pursuit of her MFA at The Ohio State University. She received a BFA from the University of Wisconsin-Milwaukee. Her work aims to extend beyond traditional documentary modes. Exploring themes that build upon investigations of invisible systems, landscape, personal/familial ephemera, found materials, and reimagined amateurism. She has programmed a range of events and screenings at artist-forward spaces, including Cactus Club (Milwaukee) and most currently through Cineseries, a graduate-led effort hosted at The Wexner Center for The Arts. Her work has been screened at various moving image festivals and spaces including Film Diary NYC, Speedwell Gallery, Athens International Film Festival, and Milwaukee Underground Film Festival, with the nomadic microcinema, No Evil Eye Cinema.

***the Cyan Garden*** PENG Zuqiang

China • 2023 • 8 minutes

The Cyan Garden considers the limits of giving form to the past which cannot cohere into memory. In part filmed on 'Lucky', a discontinued b&w 16mm film reel stock intended for military aerial detection, the film revolves around a radio station that was not supposed to be detected and an Airbnb apartment 'The Lover', run by the artist's friend in their hometown. Between 1969 and 1981, a Malaysian communist underground radio in exile Voice of the Malayan Revolution resided in what is now soon to be a resort. Contemplation on a revolution's fraught relation to emancipation, The

Cyan Garden interweaves visual notes on contemporary urbanisation, revolutionary bodies, stifled romance and inability to remember 'rightly' as love songs lull in the background.

Peng Zuqiang works with film, video and installations, with an attention to the affective qualities within histories, bodies, and language. Recent exhibitions and screenings include EMAF, Alchemy, 25FPS, KasselerDok, Cell Project Space, E-Flux screening room, IDFA, Antimatter, and Open City Doc Festival. He is the recipient of the dialog prize at EMAF 2023, and a 'Special Mention' from Festival Film Dokumenter, Yogyakarta for his first feature film, Nan (2020). A resident artist at Rijksakademie van beeldende kunsten, he lives and works in Amsterdam.

***Radiant Forms*** Ryan Marino

USA • 2022 • 7 minutes

Luminous forms merging in time.

Ryan Marino is an interdisciplinary artist working with film, sound, and collage. His 16mm films have screened at a variety of film festivals and venues including: Anthology Film Archives, New York Film Festival, San Francisco International Film Festival, Milwaukee Underground Film Festival, Uplink (Tokyo), Venice Biennale, Fracto Experimental Film Encounter, Spectacle Theater, and Pacific Film Archive. In addition to creating the soundtracks for his own films, his sound work includes original compositions and commissioned soundtracks for short films and theater productions. By day he works as an audiovisual archivist.



## 9PM | OPEN CALL # 4: 4

**The Cinematheque: 100 Arthur St.**

In Person + Online

*last to arrive and first to leave*

*we return and return and return and return and return and return and return*

*Idk why tbh*

*but i sure like the view from here*

- shimby

### FILMS:

**Drift** Appu Jasu

Finland • 2022 • 3 minutes

An encounter in the woods sends a squirrel on an inner journey. No animals were harmed in the making of this film.

Appu Jasu (s.1987) is an artist living in Helsinki working with video, photography, text and sound. In his works various beings react to settings shaped by contemporary power struggles. Jasu has graduated as MFA from Academy of Fine Arts, University of the Arts Helsinki in 2021.

**Late Summer** Ryan Steel

So-called Canada (MB) • 2022 • 12 minutes

A mute loner encounters ambivalent feelings, first loves, and the heart break of pre-adolescence at a haunted summer camp.

Ryan Steel is an independent filmmaker and animator from Treaty 1 Territory (Winnipeg). His work plays in the intersections of experimental, documentary and narrative filmmaking.

**OrHoDa** tigris alt sakda

So-called Canada (QC) • 2022 • 11 minutes

Along the Amur River, mountains abound with mysterious lively treasures. The gifts of the sky were only visible to those who honor the powers that flow through the vast taiga. To find what human desires, ritual offerings to the mountain's guardian spirits must be properly performed. But most importantly, one must face the gods with a serene, translucent heart. An animated reinterpretation of an old Jurchen legend from the 13th century.

tigris, blue banner Manchu, is born in Beijing and moved to Canada as a teen. She first studied biology and anthropology, later found herself graduating in film animation. She lives and works in Montreal.

**Precautionary Measure** Lizzy Deacon & Ika Schwander

UK/Netherlands • 2021 • 14 minutes

After winning a life coaching session in a raffle at her local village hall, Helen is guided through the help she never really needed. Together with her life coach Hazel, they explore healing strategies to cope with fear, rejection and grief, raising the important question as to whom this pain really belongs to.

Lizzy Deacon and Ika Schwander are an artist duo working both in London and Maastricht. Their practice spans performance and moving image and explores ideas surrounding wildness, care and biological horror. They have performed/exhibited at LUX Moving Image in London, Ann Arbor International Film Festival, Over Het IJ Amsterdam, London Short Film Festival, The Lethaby Gallery and The BF Artist Film Festival. They have also written for 3:AM Magazine, Columbia University's Journal for Art Criticism, Random Access Magazine, and the Central Saint Martins; Key Lessons in Art and Design book. Deacon and Schwander are the recent recipients of the The Barbara Aronofsky Latham Award for a promising Emerging Experimental Video Artist.

**BOOKOLORBAR: Action** Shon Kim

Korea / USA • 2023 • 2 minutes

BOOKOLORBAR is an animation project to combine moving images with color bar. It elevates color bar from the supporting tool to the leading actor in film. Through this combination, two different factors of film are in solidarity.

Shon Kim is a filmmaker and visual artist, born in Seoul, S. Korea. He holds BA in Law from Hanyang University, BFA transfer in Film & Video from School of the Art Institute of Chicago, MFA in Experimental Animation from CalArts, and Ph. D in Animation Theory from Chung-Ang University. He works in New York.

**This Line Connects The Void** Tram Nghiem

So-called Canada (ON) • 2023 • 15 minutes

Filmed in the artist's family apartment on the edge of Parkdale in the city of Toronto, this work explores the poetics of grief and precarity for the family around the time of death and dying regarding the artist's sister. With non-linear storytelling and fragmented images, the work moves between speculative fiction, documentary, and experimental film. Referencing Theresa Hak Kyung Cha's *Dictee* (1982) and Anne Carson's poem *On Walking Backwards* (1995), it considers the space and metaphor of a void and the desire that moves between the dead and living.

Tram Nghiem (they/them/she/her) is a queer Southeast Asian cultural programmer and artist working with stills and moving images. Trained in digital video, their art practice uses process based inquiries, digital/analogue methods, and explores the relationship between people and their environments. They are currently working on an experimental video work funded by the Canada Council of the Arts. When not working around film culture, they can often be found walking their dog, Stella, around the city.

**Metamorphosis** Hannaleena Heiska

Finland • 2022 • 7 minutes

What happens when the audience and staff have left and the art begins to live its own life? The work suggests indulging in a viewing experience and surrendering to the introduction of non-verbal narration. *Metamorphosis* is an experimental short film shot on 16mm black and white film that combines painting and contemporary ballet. The film is the result of an interdisciplinary collaboration between visual artist Hannaleena Heiska and dancer-choreographer Minna Tervamäki. It was shot in the empty exhibition hall of the Espoo Museum of Modern Art EMMA

Hannaleena Heiska has actively participated in exhibitions around the world since graduating from the Academy of Fine Arts, Helsinki, in 2006. She works with painting, drawing and moving image. Since 2016, Heiska has also been working on multi-disciplinary performances with the dancer and choreographer Minna Tervamäki.



# Sat 10/7

## 7PM | OPEN CALL # 5: 5

**The Cinematheque: 100 Arthur St.**

In Person + Online

#wait

#trope

#onlyfans

#bolexdreams

#digitalfilecouldhavebeenaprint

- shimby

### FILMS:

**Porcupine** TRƯỜNG MINH Quý and Nicolas GRAUX

Belgium/Vietnam • 2023 • 13 minutes • In Person Only

In an abandoned hospital on the outskirts of Brussels, a young streamer, alias “Porcupine”, performs a live sex show for an online subscriber. Under the same dilapidated roof, an old woman lights a fire and drinks her sorrows away in the room where her husband stayed until he died. A chance encounter between these two lonely beings will unleash a flood of memories and virtual data. But real-life connections are scarce, and mutual consolation seems a distant dream.

TRƯỜNG MINH Quý (1990) was born in Buôn Ma Thuật, Vietnam. His films, rooted between documentaries, essays, and fiction, draw upon the landscape of his native country, his childhood memories,

and Vietnam’s history. They have been screened at major festivals worldwide, including Locarno, Berlinale, New York, Clermont-Ferrand, Oberhausen, Rotterdam and Busan. His second feature film, “The Tree House” (2019), premiered at the 72nd Locarno Film Festival and won the Swiss Critics’ Boccalino Award.

Nicolas GRAUX (1988, Belgium) graduated from the Institute of Media Arts in 2012 with a master’s degree in film directing. His films utilize sensory ethnography and fiction to explore the resonances of personal and collective memory, addressing contemporary social issues from an intimate perspective. His debut feature documentary, “Century of Smoke” (2019), a haunting portrait of a community of opium addicts in Laos, had its world premiere in the International Competition at Visions du Réel.

**Still Life with Woman, Tea and Letter** Tess Martin

Netherlands • 2022 • 2 minutes

A photograph is a window into the past, but sometimes the border between the past and the present is not entirely clear. This stop-motion animation invites us to think about our relationship to time by portraying one woman caught in the middle.

Tess Martin is a filmmaker/visual artist based in Rotterdam, The Netherlands. Her work is informed by hand-made animation techniques and their potential to explore the human condition. Persistent themes are our place in nature, our relationship to the past, and how memory and perception inform identity. She creates short films, interactive installations and paintings/prints.

**After Bed** TT Takemoto

USA • 2023 • 3 minutes

Pulsing flashbacks from the summer of love reawaken a queer California classic.

TT Takemoto is a queer Japanese American filmmaker and artist

exploring Asian American history, sexuality, and identity. Their experimental films delve into hidden dimensions of same-sex intimacy and trauma that exist within Asian and Asian American archives. Takemoto interacts with found footage and archival materials through performance and labor-intensive processes of painting, lifting, and manipulating 16mm/35mm film emulsion using scotch tape, razor blades, and nail polish. By engaging with tactile and sensory dimensions of queer histories, Takemoto conjures up immersive fantasies involving butch surgeons, femme fish filleting, and homoerotic breadmaking. Their films honor queer Asian Americans who lived, loved, and labored together during the prewar era and beyond.

Takemoto has exhibited at Asian Art Museum, de Young Museum, Contemporary Jewish Museum, Oakland Museum of California, Spencer Art Museum, Alphawood Gallery and has received grants from Art Matters, ArtPlace, Fleishhacker Foundation, Lucas Artists Program, and San Francisco Arts Commission. Takemoto was awarded the Grand Jury Prize for Best Experimental Film at Slamdance Film Festival and Best Experimental Film Jury Award at Austin LGBT International Film Festival. Their festival screenings include Ann Arbor Film Festival, Anthology Film Archive, BFI Flare (London), MIX Milano, MIX Mexico, Outfest, Queer Forever! (Hanoi), Rio Gay Film Festival, Toronto Reel Asian Film Festival, TranScreen (Amsterdam), and Xposed International Queer Film Festival (Berlin). Takemoto is a board member of the Queer Cultural Center and co-founder of Queer Conversations on Culture and the Arts.” yez

### ***erotics of the kitchen*** Juliana Julieta

2023 • 1 minutes

A cameraless animation film mixing porn and domestic found footage of someone cooking. Exploring the plastic/material side of cutting and taping the different pieces of film, the fake caricature side of porn is transformed in a sequence of images that create rhythm and physical/aesthetic sensations in the viewer. The

movement of hands in both pieces is highlighted, with fragments showing hands in close-ups or central to the scenes. You see a knife chopping vegetables and the images that flash in a fast cutting pace, bits of pleasure-making glimpsed, the film itself sliced and mixed with other elements to create a new meaning, the film scratched, bleached, teared apart, in a way “cooked” for you to taste. Mute, the sound is used only for its visual expression, adding bits of the undulations as an inherent sound to the image presented. The lack of sound makes you more aware of what you are seeing, and the images go by really fast, you try to follow the fragments of each image as they continue to escape you, changing places, dimensions, techniques. The viewer makes an effort to understand what’s really going on but the film refuses any disclosure, beginning and ending abruptly.

Juliana Julieta, visual artist and filmmaker working in the field of Painting and Experimental Cinema. BA and Master in Painting. Creating images that explore tactile visibility, “images of sensation”, vertical/poetic time, materiality (the organic and sensitive physical celluloid), accidents and performative projections, I am interested in the cross-contaminations between painting, film and performance; with a concern to develop alternative non-toxic processes. My works are born from my love for analog cinema and the potential for community building that experimental cinema has.

### ***The Seventh Shift*** nataliya ilchuk

Ukraine • 2023 • 7 minutes

The Seventh Shift is an independently produced experimental fiction film about a woman who manages to maintain her integrity by avoiding the paradigms imposed by society, focusing instead on the world beyond the material dimension. Continual ritual gestures that do not involve obtaining a profit and an irrational faith in an unattainable have become the main basis of the film in which the prosaic reality is not expressed explicitly but rather through the visual poetry of a town in decay.

Nataliya Ilchuk was born in Lviv (Ukraine) in 1985. A graduate of the Fresnoy – Studio National (2020), she has worked as programmer for short film festivals in Ukraine and has self-produced numerous experimental films since 2006.

**BOPPO** Salt Production

France • 2023 • 4 minutes

A nocturnal, unpredictable and ephemeral encounter with Riley, a former skatepark homeless man from Maui, Hawaii. Through his body expression, on his skateboard, he describes the aura that brought him to the flow of his life.

**Requiem for Wind & Water** Amalie Atkins

So-called Canada (SK) • 25 minutes

Hovering between the physical and spirit world, twin sisters seek retribution for the brutal death of their mother. Through the unseen help of their ancestors and unusual coincidences the twins learn the secret weakness of the witch.

Amalie Atkins (she/her) lives near the South Saskatchewan River in Saskatoon, on Treaty Six Territory. As a multidisciplinary artist noted for her films and video installations she creates cinematic fables through a blend of 16 mm films, performance, textiles, installations, and analogue photography merging traditional elements with a do-it-yourself, hands-on aesthetic. Atkins has shown her work nationally and internationally.



## 9PM | OPEN CALL # 6: CALL

**The Cinematheque: 100 Arthur St.**

In Person + Online

*Winnipeg called  
to see if you wanted to visit  
from a prairie elsewhere  
or bigger city, just for a little bit*

- shimby

### FILMS:

**Discordia** Rowan Gray

So-called Canada (MB) • 2023 • 10 minutes

A young gymnast develops a mysterious disorder that prevents her from competing. She struggles to find anyone who believes her and fails to grasp the cause of her condition.

Rowan Gray is an artist and filmmaker from Winnipeg, Manitoba, with a background in sculpture and video. In recent years she began to develop this experimental video work into her dramatic short films - Alternating Current (2018) and Tides (2020).

**Femme Ruminations** Brittney Appleby

So-called Canada (BC) • 2022 • 2 minutes

Reflections and thoughts on the impact of misogyny, sexism & femmephobia.

Brittney Appleby (she/they) is a queer interdisciplinary artist and filmmaker living on the unceded territories of the **Skwxwú7mesh** (Squamish), **səlíl̓wətaʔ** (Tsleil-Waututh) and **xʷməθkʷəy̓əm** (Musqueam) First Nations, otherwise known as Vancouver, BC. They

have a Diploma in Fine Arts from Langara College and graduated with a BFA majoring in Visual Arts from Emily Carr University of Art + Design in Spring 2021.

Brittney's primary focus is in experimental analogue filmmaking and photography. They work with 16mm, Super 8, 35mm and large format film. Brittney is driven by the materiality of analogue practices and incorporate their background in painting, drawing and printmaking into experimental filmmaking and photography. Brittney's practice is also influenced by nature and spirituality. They connect to nature through their work by using flowers for eco-processing, botanical cyanotypes, and as subject matter. Other common themes Brittney explores in their work are the body, chronic illness, memory and femme identity.

**The Landmarks of Memory** Christina Hajjar

So-called Canada (MB) • 2023 • 7 minutes

A tattoo ritual and hookah session memorializes a pre-war flower shop. After seeing its storefront in archival footage of the Lebanese Civil War, a first-generation daughter seeks information and connection to place. Scenes of 1976 Beirut are paired with today's developed landscape, while roses are etched and coconut coals burn in a snowy diasporic setting.

Christina Hajjar is a Lebanese artist, writer, and cultural worker based in Winnipeg, Manitoba on Treaty 1 Territory. Her practice considers intergenerational inheritance, domesticity, and place through diaspora, body archives, and cultural iconography. As a queer femme and first-generation subject, she is invested in the poetics of process, translation, and collaborative labour. Hajjar was a recipient of the 2020 PLATFORM Photography Award. Her film Don't Forget the Water won the Jury Award and Audience Choice Award at the 2021 Gimli Film Festival, as well as an honourable mention for the 2021 Emerging Digital Artists Award. Hajjar curates the SWANA Film Festival and co-edits qumra journal, both focused on South West

Asian and North African moving images. <https://christinahajjar.com>

### **Flower Body** Eden Samson

So-called Canada (MB) • 2023 • 4 minutes

This film highlights the idea of redemption of the self through belonging. Eden shares a story of her own experience with letting her emotions get the best of her. As she accepts her worth as none, ready to give up living in this world, she meets someone like her. This relationship blossoms into something beautiful and healthy, guiding them both towards a more positive perspective on life. There will still be pain and challenges they'll face, but now they have each other to rely on.

Eden Samson was raised in an Ethiopian Orthodox household, trying to figure out her identity while facing abuse and toxicity at home. She attended school with a large white demographic and adapted to western cultures from the groups she spent her time with. As her mental health kept spiraling and her sense of self was disappearing, Eden made the choice to change and find that sense of belonging somewhere else. It started with being medicated for anxiety and ADHD, then moving to a new school which has given her opportunities she never knew were there for her. Now with the right resources and guidance, Eden continues her journey of re-rooting her identity, finally feeling that sense of belonging.

### **Fragmentasia** Robin Riad

So-called Canada (ON) • 2023 • 4 minutes

An exploration of the sense of self, through kaleidoscopic imagery, distorted sounds, and a flurry of colours. Fragmentasia 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. An avid filmmaker, she devotes her time to many local Toronto film organizations.

### **NEW FLAG for NEW PEOPLE** Chihiro Ito

USA/Japan • 2021 • 3 minutes

A New Flag for New People imagines a bright future with a flag waving for everyone. Using vegetables as symbols of radical positive energy and health that benefit all people, this film conveys my hopes for what is possible.

Chihiro ITO is a Japanese painter and multimedia artist. He was born in Tokyo where studied painting at Musashino Art University, also He took a continuing education writing course at the School of Visual Arts. He was an invited artist at European Capital of Culture events in Portugal, Cyprus and Serbia. In 2018 he received a grant from the Japanese government to come to the US where he began documenting the remaining living artists associated with Fluxus. He encountered the Artist Jonas Mekas during NYC visit. After these experiences, he began to make experimental films and poetry. He is the recipient of a Holbein award (2017), NYFA grant (2021), Robert Rauschenberg Foundation grant (2021), award from Monira Foundation(2022), Elizabeth Foundation for the Arts(2022), BronxArtSpace(2022), The Poetry Project(2022). He got award to participate to Creative Rebuild New Yorks first basic income project for the New York Artist also. His activities are MoMA PS1, Governors Island, Pioneer Works, Queens Museum, Mizuma & Kips gallery etc. In his art he looks for the poetry opportunity in ordinary objects and everyday experiences to connect people across geopolitical boundaries. He immigrated to NYC.

**untitled stationery** Nicole Shimonek

So-called Canada (MB) • 2022 • 0.5 min

“untitled stationery” is a performative experiment for “study untitled study” a gallery and proposal, run by Connie Chapel using Collin Zipp’s sculpture “untitled study”.

Winnipeg-based visual artist Nicole works in sculpture, drawing, video and performance. Nicole has been an artist in residence at the Banff Centre for the Arts, L’Air international (Paris), Bow Arts Trust (London), Brompton Design District (London) and Artscape Gibraltar Point (Toronto). She has an MFA from the Chelsea College of Art and Design, UAL London. Selected exhibitions include The Fragile Power of Drawing (Paris, FR), Live in the Centre at the Winnipeg Art Gallery, Unafraid at Plug In ICA, Art Building Community at Gallery 1C03 and Walking and Being at the Everson Museum of Art (Syracuse, NY). Site-responsive installations include Illuminate the Night with Nuit Blanche, the Social Innovation Challenge and Urban Idea’s Creative Placemaking Challenge. Her videos have screened at the Detroit Museum of New Art, on BBC’s big-screen events, at Camden Roundhouse, Studio 303 at the MAI, Supermarket Art Fair, Prairie Scene and at the Images Festival in Toronto.”

**Paul and Eileen Had Four Children** Kalil Haddad

So-called Canada (ON) • 2023 • 13 minutes

Paul and Eileen’s love bridges generations.

Kalil Haddad is an experimental filmmaker and video artist based in Toronto, Ontario. Often working in hybrid forms, he has written, directed and edited several short works including: Farm Boy, The Beautiful Room is Empty, and The Taking of Jordan (All American Boy). His films have screened at festivals and gallery exhibitions internationally, and appear in the collections of Vtape, Canadian Filmmakers Distribution Centre, and The Film-Makers’ Cooperative. As an editor, he has collaborated with acclaimed filmmakers Sophy Romvari (It’s What Each Person Needs) and John Greyson

(International Dawn Chorus Day), among others. This latter work received the TEDDY Award for Best Short Film at the 71st Berlinale. He holds a BFA in Film Production from York University.

**Light and Land** Kyath Battie

So-called Canada (SK) • 2023

Lingering somewhere between fantasy and realism, this futuristic documentary underscores atmospheric phenomenon within mysterious environmental incongruence.

Kyath Battie is a filmmaker with specific interests in mysteries, landscapes and sound design. Her work ranges from personal and observational documentaries to atmospheric spatial explorations of space. Her work also involves large-scale viewership, often creating a fine line between a ‘cinematic’ and still photographic experience. Her work has been screened internationally, and she teaches at Cornish College of the Arts, Seattle, WA.



# Sun 10/8

## 3PM | OPEN CALL # 7: OPEN

**The Cinematheque: 100 Arthur St.**

In Person + Online

*flip switch*

*pour or splash water*

*wait to self extinguish*

*through recollections shared or a possible sill moment*

- shimby

### FILMS:

**Small Fires** Nic Wilson

So-called Canada (SK) • 2022 • 6 minutes

Small Fires (2022) is a real-time video of a bouquet of flower-shaped candles burning until they extinguish themselves. There is an essay about the mythology and use of candles embedded in the subtitle track.

Nic Wilson (he/they) is an artist and writer who was born in the Wolastoqiyik territory known as Fredericton, NB in 1988. He graduated with a BFA from Mount Allison University, Mi'kmaq territory, in 2012, and an MFA from the University of Regina, Treaty Four Territory.

**impressions of light** Juliana Julieta

Portugal • 2022 • 3 minutes

The work started from a fascination with reflective surfaces as a way to understand identity itself as something always contextual, mutable, distortable, fragmentary, metamorphic or, simply put, highly reflective and in permanent recreation. Waves crashing, disintegrating the whole, reassembling and maintaining some constitutive/foundational unity, even for something that is always in flux and taking on new shapes and manifestations. “el camino es una red” unstable, full of rhizomatic connections, something we weave as we journey forward.

Juliana Julieta, visual artist and filmmaker working in the field of Painting and Experimental Cinema. BA and Master in Painting. Creating images that explore tactile visuality, “images of sensation”, vertical/poetic time, materiality (the organic and sensitive physical celluloid), accidents and performative projections, I am interested in the cross-contaminations between painting, film and performance; with a concern to develop alternative non-toxic processes. My works are born from my love for analog cinema and the potential for community building that experimental cinema has.

**the water in me, recognizes you** Jaime Black

So-called Canada (MB) • 2022 • 3 minutes

the water in me, recognizes you, traces the interconnections between ourselves and the waters we are, the waters we come from and the waters that sustain us.

Jaime Black is a multidisciplinary artist of mixed Anishinaabe and European descent. Black's art practice engages in themes of memory, identity, place and resistance and is grounded in an understanding of the body and the land as sources of cultural and spiritual knowledge.

**untitled (A volar entre rocas)** Mariana Muñoz Gomez

So-called Canada (MB) • 2021/2022 • 21 minutes

Through a combination of cell phone footage during a return to Mexico, screen captures of the artist digitally editing photos of a wall at their family's home, and interspersed textual commentary, this video work reflects a diasporic learning process of place, homeland, and national narratives. Footage includes recordings from a tour bus in downtown Mexico City, historical and tourist sites in Morelos and Puebla, and quotidian scenes.

Mariana Muñoz Gomez is an artist, writer, curator, and settler of colour based in Winnipeg, MB, Treaty 1 Territory. Their lens-based practice involves a variety of media including text works, screen prints, video art, and photography. Their interests include language, identity, diaspora, and displacement, and these topics' intersections with coloniality, temporality, relation, and place. Mariana has been involved with a number of Winnipeg collectives, and currently works with Carnation Zine as a managing editor. Mariana was long listed for the New Generation Photography Award in 2023. They are a recipient of the Manitoba Art Council's inaugural Arts Leaders grant program (2021) and of the PLATFORM Photography Award (2018).

**Put the Brights On** Raymond Rea

USA • 2021 • 17 minutes

Put the Brights On is an experimental documentary following 4 Rural Transgender subjects who choose life outside the city. Using archival footage and some humor, the film deconstructs stereotypes of rural people and speaks to the larger current urban/rural divide in the US.

Raymond Rea is a Transmale filmmaker and playwright. Ray's work often challenges assumptions, hints at theatricality, and uses a raw LoFi aesthetic to address complexities. His short films, made under Density Over Duration, have exhibited widely nationally and internationally in experimental venues & microcinemas, non-fiction

spaces and festivals as well as on the LGBTQ+ film festival circuit. His writing for stage has been produced at the EXIT Theatre in San Francisco (EXIT Stage Left and the EXIT Cafe) and by Theatre B (Minnesota).

**Gentle Hum of Spring** Simon Garez

So-called Canada (SK) • 2022 • 10 minutes

As the spring thaw approaches, a young beekeeper struggles to maintain his bee colonies after they are afflicted by a mysterious malady.

I am a Saskatoon-based actor and director who works in French and English. Raised in Saskatchewan, I hold a BFA in theatre performance from Simon Fraser University, a diploma in acting from the Vancouver Institute of Media Arts, and was a recipient of the RBC YFF Mentorship Program. My directorial debut, Torch Narrows, premiered in 2021 and won the SIFA for Best Short Film. My second short, Gentle Hum of Spring, premiered in 2022 and was selected for Telefilm's Not Short on Talent program at Clermont-Ferrand. My work examines themes of rural life and humanity's interactivity to its ecological environment. Alongside my art practice, I work with bees and honey production.



## 6PM | WORKSHOP EXPANDED CINEMA PERFORMANCE

**The Cinematheque: 100 Arthur St.**

In Person + Online

*Please join us for the closing of the 18th edition of WNDX Festival of Moving Image with a workshop performance of expanded cinema using 16mm. We love you and look forward to welcoming you back for off festival screenings and next October for our 19th edition!*



# EVENTS



# Bite-Sized Colour Reversal

**SAT 10/7 - 10 AM - 4 PM**  
**SUN 10/8 - 4 PM - 7 PM**

**100 Arthur St. - Artspace Boardroom, 4th floor**

In Person Only

***Breaks, refreshments, bus tickets and honorarium provided.***

***Masks are strongly encouraged.*** WNDX is pleased to present a bite-sized edition of Colour Reversal. This BIPOC, place-based lab merges storytelling with experimental 16mm film in an intergenerational arts context. The colour reversal process refers to a type of film stock that produces a positive image on film vs. a negative, the latter needing an additional process in order to depict what was captured as we see it. This program borrows its namesake from this process as a way of centering the necessity of BIPOC-led strategies for the ongoing advancement of analog storytelling practices.

Lindsay McIntyre, filmmaker and educator extraordinaire, will lead this two part workshop during WNDX 2023 with a focus on **16mm expanded cinema practice and performance working with found footage and handmade cinema techniques**. There will be an optional collaborative 16mm performance closing off the festival on Sunday at 6pm in the Cinematheque. This workshop is open to BIPOC storytellers, filmmakers, artists, expanded cinema curious

individuals and creatives of all ages who work in any discipline at any stage of their practice.

Colour Reversal will facilitate the development of current and future moving image artists by making room to explore and create. The lab holds space for the deconstruction of analog practices and activates room for exchange between a network of peers. Colour Reversal will be a co-created space with an emphasis on participatory design.

Colour Reversal was first presented at the Saskatchewan Filmpool Cooperative in collaboration with filmmaker & media artist, Rhayne Vermette (WNDX's former Artistic Director!) and co-created by Hagere Selam 'shimby' Zegeye-Gebrehiwot (Filmpool ED and WNDX Co-Director). The program is based on Vermette's early discussions with the inimitable filmmaker Amalie Atkins and WNDX Co-Director Heidi Phillips.

**If you're interested in participating in this workshop/ professional development opportunity, send us an email at [info@wndx.org](mailto:info@wndx.org) with the subject line: Lindsay McIntyre Fan Club.**

**Please include the following in your application:**

**2-3 sentences on why you'd like to participate**

**2-3 sentences on your arts practice**

**if you would like bus tickets to/from the workshop**

**if you have any food allergies**

**if you require a childcare subsidy to participate**

**if you will be coming in from out of town and need a transportation subsidy**

**if you require ASL Interpretation**

**any additional access needs**

**All participants will receive a \$100 honorarium <3 MAX 12 PARTICIPANTS <3 APPLICATIONS DUE FRIDAY, OCTOBER 6TH**

# Festival Roundtable Discussion

**SAT 10/7 - 4 PM - 5 PM**

The Cinematheque: 100 Arthur St.

In Person Only

*Inspired by the Research Residency series facilitated by local arts organization Young Lungs Dance Exchange, this year WNDX will offer dedicated time and space for our audience to gather at the cinematheque and be in conversation about this year's festival edition. The discussion will be facilitated by WNDX Co\_Director shimby and invites filmmakers, moving image enthusiasts, cinephiles, artists, family and friends to join the conversation or just listen.*



# Moving Image Dance Party

**SAT 10/7 - 10PM - LATE**

Black Lodge Studio

In Person Only

*We will once again be offering a moving image dance party moment on the Saturday of the festival. DJ Hi-Fidelity will get us in the groove with the audio and visual stylings we love!*

✦ DJ Hi-Fidelity  
in the wild



# STUDIO VISITS

**SUN 10/8 - 10 AM - 2PM**

**Zoom**

Online only

*WNDX is pleased to offer virtual one-on-one studio visits for our moving image community. There will be twelve 45-minute spots during the week of the festival and shortly after. This year, we have invited three guests to provide studio visits: Lindsay McIntyre, Nasrin Himada and Yaniya Lee. Studio visits will be free of cost and take place over zoom.*

*To arrange a studio visit, please email us at [info@wndx.org](mailto:info@wndx.org) with a brief letter of intent (max one page) and up to 4 examples of work, along with your preference of who you'd like to visit with, ranked from 1-3. Studio visits will occur on a first come first served basis however we will reserve you a spot if you request a placeholder to meet your capacity and access needs, so long as we get the above information before the studio visit.*

**Deadline to register is Friday, October 6th at MIDNIGHT CDT.**

## GUEST STUDIO VISIT BIOS

**Lindsay McIntyre** is a filmmaker and artist of Inuit and settler descent with a process-based analogue practice engaged with themes of portraiture, place and personal histories. Her award-winning short documentaries and experimental films

have screened around the world and can be found in several permanent collections. With a strong interest in DIY alternative processes and analogue technologies, she also creates expanded cinema performances and sometimes makes her own handmade emulsion. She was honoured with the REVEAL Indigenous Art Award, was named the Victor Martyn Lynch-Staunton Award recipient for Excellence in Media Arts by the Canada Council, and her personal documentary *Her Silent Life* won Best Experimental Film at imagineNATIVE. Recent projects include the animated documentary *Ajjigingiluktaaqutugut (We Are All Different)* (2021), the short doc *Where We Stand* (2015), made on handmade emulsion, about the state of analogue film in the digital age, *Worth More Standing* (2022) an expanded cinema performance exploring the framework of tree/human relationships on unceded Pacheedaht territory at Fairy Creek, and the short drama *NIGIQTUQ ᓂᓴᓂᓴᓂᓴᓂᓴ* (2023). Having made over 45 short films, she is developing her first feature *The Words We Can't Speak*, which won the 2021 WIDC Feature Film Award. She has an MFA in Film Production from Concordia and is an Associate Professor of Film + Screen Arts at Emily Carr University of Art + Design on unceded Coast Salish territories.



**Nasrin Himada** is a Palestinian curator and writer. Their practice is heavily influenced by their long term friendships and by their many on-going collaborations with artists, filmmakers and poets. Nasrin's recent project, *For Many Returns*, experiments with writing as an act dictated by love, and typifies their current curatorial interests, which foreground embodiment as method, desire as transformation, and liberation through many forms. Nasrin currently holds the position of Associate Curator, Academic Outreach and Community Engagement, at Agnes Etherington Art Centre, Queen's University in Kingston (ON), Canada.

✦ **Nasrin Hamada**  
headshot by  
Kriss Li



**Yaniya Lee's** writing, research and collaboration focus on the ethics of aesthetics. She was a member of the editorial team at *Canadian Art* magazine from 2017-2021, and she has taught at the University of Toronto, Queen's University and the Dutch Art Institute. Last spring, she started as the Mentor for writing & reflection at de Appel curatorial program in Amsterdam. She has written about art for museums and galleries across Canada, as well as for *Vogue*, *Flash*, *FADER*, *Art in America*, *Vulture*,

*Racar*: *Canadian Art Review*, Montez Press and Asia Art Archive. Lee frequently works with collaborators on symposiums, programs, and workshops, most recently *what it feels like is good enough* (2023); *Ideas From Moving Water* (2022, with Lillian O'Brien Davis, Letticia Cosbert Miller and Tiana Reid); *Black History Navigational Toolkit* (2022, with Camille Turner); *WhAt She Sald: Promiscuous References & Disobedient Care* (2021, with Cason Sharpe and Zoe Sharpe); *Song. Prayer. Scream. A praxis of looking* (2021, with Jessica Lynne), *Bodies, Borders, Fields* (2019, with Denise Ryner), and *Desire x Politics* (2019, with Fan Wu).



# Ayanna Dozier Artist Talk

**SUN 10/8 - 1 PM**

Zoom: [us06web.zoom.us/j/88190735862](https://us06web.zoom.us/j/88190735862)

Meeting ID: 881 9073 5862

Online only

*The first Canadian solo show of Brooklyn-based artist, filmmaker, and writer Ayanna Dozier, Touch Me On The Inside And Call Me By My Name brings together new and recent film, text, and installation work that builds on Dozier's practice of locating the body as an oft-contested site of pleasure, labour, and care. Largely utilizing tactile, analog processes, Dozier offers the personal, the intimate, and the embodied as public record. Here, the body is an index of the ways in which white supremacy has precluded collective care from intimacy, engaging with the body and self as a means of governance, dispossession, and surveillance. Drawing its name from Dozier's citational titling of her photographic work, the works in this show render power and intimacy as a complex entanglement that affects a multiplicity of experience over time and space.*

*In both her moving and still 16mm and Super 8mm works (the latter appearing here in digitized form), Dozier uses memory, site specificity, and performance to subvert traditional modes of visualizing pleasure, desire, and sexuality. Here, space, body, and affect are given over solely to themselves, often citing and repurposing historically dominant modes of figuring sexuality in order to reframe and reassert both desire as well as bodily autonomy. These works critically explore the way in which inequitable structural relations are inherent to socially defining those who see and those*

*who are seen (and, more broadly, those who act and those who are acted upon) and refuse the assumed expectation of satisfaction for viewer rather than subject.*

*Hand-processed photographs, screen-printed text, and manipulated textile installation likewise disrupt the positioning of the gendered and racialized individual as medical subject supposedly bound to the inert, passive status of receiving treatment. Dozier's use of transformative still life — compositionally restaging the invasive experience of reproductive healthcare through the memory work inherent to contraceptive devices, surgical instruments, sexual ephemera, bodily fluids, consumptive items, and sites of sexual gratification — reconfigures the structural isolation of accessing reproductive medical care as an intimate and communal experience.*

*For Dozier, intimacy exists — must exist — relationally, complicating each of us into its cooperative networks. A multi-faceted artist with expansive knowledge and care for the complexity and textures of analog practices, Dozier's work presents us with the opportunity to deconstruct and reform the boundaries — both social and formal — which have historically constituted and shaped our experiences of our bodies as vectors for sexuality, pleasure, and desire.*

**- Sarah-Tai Black**

## BIOGRAPHIES

**Ayanna Dozier** is a Brooklyn-based filmmaker-artist and writer working with performance, experimental film, installation, printmaking, and analog photography. Select exhibitions include: BRIC (Brooklyn, NY), Microscope Gallery (New York, NY), Block Museum (Chicago, IL), MoCA, Arlington (Arlington, VA), and The Shed (New York, NY). She was a 2022 Wave Hill Winter Workspace Resident (Bronx, NY), a 2018–2019 Helena Rubinstein Fellow in

Critical Studies at the Whitney Independent Studies Program, and a Joan Tisch Teaching Fellow from 2017–2022 at Whitney Museum of American Art (New York, NY). Her film work is in the permanent collection of the Whitney Museum of American Art. She received her PhD in the Department of Art History and Communication Studies at McGill University (Montréal, QC) and is an assistant professor of communication, with an emphasis in film, at University of Massachusetts, Amherst.

**Sarah-Tai Black** (they/them) is an arts curator and critic born and (mostly) raised in Treaty 13 Territory/Toronto whose work aims to center Black, queer, trans, and crip futurities and freedom work. Their curatorial projects have been staged at Cambridge Art Galleries (Cambridge, ON), Dunlop Art Gallery (Regina, SK), MOCA (Toronto ON), PAVED Arts (Saskatoon, SK), and A Space Gallery (Toronto, ON). They have previously worked as the Interim Artistic Director of PAVED Arts (Saskatoon, SK) and in public arts spaces such as Art Museum at the University of Toronto and McMaster Museum of Art.

✦ Still from *A Picture for Parco*, 16mm Color, 3 minutes, 2022.



# Finissage

**SUN 10/8 - 6 PM**

**The Cinematheque: 100 Arthur St.**

In Person Only

*Stay a while after the expanded cinema performance for a finissage in the Artspace lobby with our resident DJ, new/old friends, good food (please eat and drink it all!), and a dancy festival wind down for the ages. Can't wait to see you all next year!*

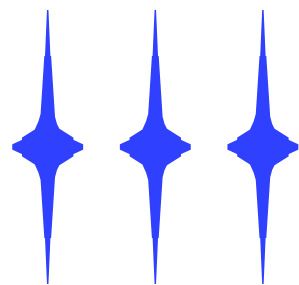


WNDX x NIMAC

EXPERIMENTAL

MOVING IMAGE

AWARDS



*The WNDX x NIMAC experimental moving image awards comprises eight awards for BIPOC gender diverse experimental media art practitioners. The awards were developed as a partnership between WNDX and the National Indigenous Media Arts Coalition (NIMAC) with funding from the Manitoba Arts Council.*

*WNDX and NIMAC came together to vision the awards as a way of celebrating gender diverse artists who are Black, Indigenous and People of Colour working in moving image. The work of these artists is valued and urgently needs to be celebrated! The recognition in the form of these awards is important to both organizations because these communities have driven the exciting content being made in experimental media art practice, but are not recognized enough for the impacts they have made.*

*We're delighted to feature a short film of one the award winners, Heehyun Choi at this year's festival. Her film *This Isn't What It Appears* (2022, 20 min) will screen in the Open Call: Fire Watching program, Thursday, October 5th, at 9pm CST online and in person.*

*We look forward to sharing the work of the other awards winners in the coming months with you all! But first, let's introduce everyone!*

## **AWARD WINNERS**

**Hiba Ali** is a producer of moving images, sounds, garments and words. they grew up in chicago and toronto and currently reside across eugene, or and austin, tx. born in karachi, pakistan, they belong to east african, south asian and arab diasporas. they are a practitioner and (re)learner of swahili, urdu, arabic and spanish languages. they work on two long term art and publication projects: the first being an art-based phd project that examines the architecture of surveillance and women of colour's labor as it exists within the monopoly of amazon (corp.) and the second being

a series of works that addresses music, cloth and ritual practices that connect east africa, south asia and the arabian peninsula in the swahili-indian ocean region.

they are an assistant professor at the college of design in the art & technology program at the university of oregon in eugene and they teach on decolonial, feminist, anti-racist frameworks in digital art pedagogies. currently, they are a phd candidate in cultural studies at queens university in kingston, ontario. their work has been presented in chicago, stockholm, vienna, berlin, toronto, new york, istanbul, são paulo, detroit, windsor, dubai, austin, vancouver, and portland. they have written for the following magazines: “c”, the seen, newcity chicago, art chicago, art dubai, the state, medium’s zora, rtv, and topical cream.

**김새로미, Romi Kim or Skim** in drag, is a genderfluid, second-generation Korean lesbian. They identify themselves in recognizing the words they describe themselves with are verbs rather than nouns or adjectives constantly in action, and in flux.

They work with an interdisciplinary approach in drag performance, found and recreated materials and ordinary objects, video and installation.

Kim’s practice is interested in exploring histories and archives; unlearning imperial regimes, learning language; as a mode of deconstructing power and praxis, and drag performance; to think through affective belonging and placemaking as a possibility to create relations.

Kim is an uninvited settler living and working on unceded **xʷməθkʷəy̓əm** (Musqueam), **Skwxwú7mesh** (Squamish), and **səlilwətaʔ** (Tsleil-Waututh) Nations. They hold a BFA in Visual Arts and Gender Studies from the University of Victoria and an MFA

from the University of British Columbia.

**Cheyenne Rain LeGrande** **ᑭᑭᑭᑭ** is a Nehiyaw Isko artist, from Bigstone Cree Nation. She currently resides in Amiskwaciy Waskahikan also known as Edmonton, Alberta. Her work often explores history, shared knowledge and traditional practices. Through the use of her body and language, she speaks to the past, present and future. Cheyenne’s work is rooted in the strength to feel, express and heal. Bringing her ancestors with her, she moves through installation, photography, fashion, video, sound, and performance art.

**Nazanin Oghanian** is a multidisciplinary artist and experimental filmmaker whose practice unfolds from critical reflection around notions of the body, identity, gender, memory, politics, and the establishment of a constant dialectic between the individual and the social.

Working mostly with video, audio, and other sensory stimulative installations, she is interested in discrete components of the auditory, visual and gestural aspects of memory and control, and specifically the ways in which women’s bodies are controlled through the medicalization of their bodies and reproductive health. Each work delves into the extreme edges of these sensory and bodily components as a way to explore the slippages of her memory and her body’s story.

She currently lives and works as an uninvited guest on unceded and ancestral territories of the **xʷməθkʷəy̓əm**, **Skwxwú7mesh**, **səlilwətaʔ**, and the **kʷikʷəḷəm** — the **hən̓q̓əmin̓əŋ** and **Skwxwú7mesh** speaking peoples — traditionally and colonially known as Burnaby, Canada.

She is a recipient of the BC Binning Memorial Fellowship, and her

work has been exhibited across Iran and Canada including VIVO Media Arts, Dr. Sun Yat-Sen Classical Chinese Garden, and Morris And Helen Belkin Art Gallery. She received her Master of Fine Arts in Visual Arts from UBC in 2020.

**Kay Chan** (They/He/She) is a Two-Spirit/nonbinary 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.

**Wicanhpi/Autumn Cavender** (@TokenNDN) is a Wahpetuwan Dakota winyan bdokan mother, midwife, porcupine quillworker, and digital artist. During her own quillwork apprenticeship, she was immersed in Dakota methodologies and discovered how ancestral arts are a tech for encoding knowledge of history, genealogy, cosmology, and place. She is particularly fascinated by traditional Dakota geometric patterns and how ancestors would “see” the world in these designs.

While exploring Dakota geometrics, Autumn became interested in generative art, and later machine learning and creative coding as tools to explore historical Dakota aesthetics & design. She developed an innovative practice of digital/generative quillwork, which generates digital designs from audio files that are both aesthetically Dakota and reflective of the original audio. These works are a collaboration between the artist, the ancestral intelligence of the audio itself, and the artificial intelligence of the generative code.

More recently, Autumn is using AI to train programs on ancestral designs, creating AI libraries that more directly speak to indigenous experience, and blurring VR and irl through projection-mapping, AR, and physical derivatives of her digital works. Her work has been

displayed, among other places, in Calgary, Venice, Lisbon, San Diego, Miami Art Basel, and CADA.F.NYC.

## MID-CAREER AND ESTABLISHED ARTIST AWARDS

**Heehyun Choi** is a moving image artist from Seoul, South Korea. Her recent works are grounded on the interest in the coexistence of physicality and virtuality in projected images, the unseen beings outside the camera frame, and the subjectivity and variability of the act of seeing. Choi has received MFA in Film&Video at California Institute of the Arts. Choi's films have been screened at festivals including 25 FPS Festival, Vienna Shorts, Images Festival, and Ann Arbor Film Festival where she received the Mariam Ghani Juror Award.

**Theo Jean Cuthand** was born in Regina, Sask., in 1978 and grew up in Saskatoon.

Since 1995 he has been making short experimental narrative videos and films about sexuality, madness, Queer identity and love, and Indigeneity, which have screened in festivals internationally, including the Tribeca Film Festival in New York City, Mix Brasil Festival of Sexual Diversity in Sao Paulo, ImagineNATIVE in Toronto, Ann Arbor Film Festival, Images in Toronto, Berlinale in Berlin, New York Film Festival, Outfest, and Oberhausen International Short Film Festival.

His work has also been exhibited at galleries, including the Remail in Saskatoon, The National Gallery in Ottawa, the Whitney Museum of American Art in New York, MoMA in New York, and The Walker Art Center in Minneapolis.

He completed his Bachelor of Fine Arts majoring in Film and Video at Emily Carr University of Art and Design in 2005, and his Masters

of Arts in Media Production at Toronto Metropolitan University in 2015.

He has made commissioned work for Urban Shaman and Videopool in Winnipeg, Cinema Politica in Montreal, VIMAF in Vancouver, and Bawaadan Collective in Canada.

In 2020 he completed working on a 2D video game called A Bipolar Journey based on his experience learning and dealing with his bipolar disorder.

He has also written three feature screenplays and has performed at Live At The End Of The Century in Vancouver, Queer City Cinema's Performatorium in Regina, and 7a\*11d in Toronto.

In 2017 he won the Hnatyshyn Foundation's REVEAL Indigenous Art Award. He is a Whitney Biennial 2019 artist. He has made 32 videos and films and counting. Currently, he has a feature film in development.

He is a trans man who uses He/Him pronouns. He is of Plains Cree and Scots descent, a member of Little Pine First Nation, and currently resides in Toronto, Canada.



# WNDX 2023 15

## CO-DIRECTORS:

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## WNDX 2023 LOVES OUR PARTNERS:

The Winnipeg Film Group + The Dave Barber Cinematheque  
Platform Centre for Photographic & Digital Arts

## WNDX 2023 SAYS, “TY, FUNDERS!”:

Canada Council for the Arts, Manitoba Arts Council, Winnipeg  
Arts Council, Winnipeg Foundation

## BIG THANK YOU TO:

All of the filmmakers screening this year, everyone coming out  
to the festival and everyone that’s made wndx 2023 a reality.  
We appreciate you!

The 2023 WNDX Festival of Moving Image takes place on and  
is being broadcast from Winnipeg, Manitoba, Treaty 1 territory.  
In 2020 we said, “The prairies are stolen land. Reconciliation is  
dead. Land back.” In 2023 we still feel this way. Search Brady  
landfill NOW. Find our stolen sisters!

info@wndx.org | wndx.org | 2023



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**2023**