

April 10-14, 2025

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Mission

Images Festival is a non-profit, artist-led festival dedicated to experimental film, media arts, contemporary art, and the spaces in which these forms coexist. Images' programming interrogates the conditions of contemporary moving image culture, and provides a platform for artists, filmmakers, curators, and other practitioners to engage with experimental practices in both form and content.

Our Vision

To cultivate a sustainable experimental moving image culture in Tkáron:to/ Toronto and our global communities.

Code of Conduct

All community participants, including members and guests of members, event hosts, sponsors, presenters, exhibitors, and attendees, are expected to abide by Images Festival's Code of Conduct and cooperate with organizers who enforce it. Images Festival insists that everyone who uses the spaces remains mindful of, and takes responsibility for, their speech and behaviour. We embrace respect and concern for the free expression of others, but we will not tolerate words or actions that are racist, sexist, homophobic, ageist, classist, transphobic, cissexist, or ableist. Respecting physical and emotional boundaries, we do not accept oppressive behaviour, harassment, destructive behaviour, or exclusionary actions.

Land Acknowledgement

Images Festival operates on land stolen from the Anishinaabe, the Chippewa, the Haudenosaunee, the Huron-Wendat, and the Mississaugas of the Credit First Nation. Tkáron:to is currently home to diverse Indigenous and Métis peoples as well as people who settle on this land. As part of Treaty 13 and the Dish With One Spoon Wampum Covenant, we acknowledge that we all eat from the same bowl and spoon, and must take only what we need, ensuring resources are available for all.

As art workers, artists, and curators, we see the process of untangling ourselves from settler complicity as internal, structural, and ongoing. It is not something to be taken lightly. The inclusion of Indigenous artists and curators into our program is just the first step of necessary and deeper change. Extending from our organizational accountability work, we strive to not only undo forms of complicity, but also actively create an environment and infrastructure that can support Indigenous peoples who work with us.

Images would like to express our solidarity with Indigenous people on Turtle Island and globally. We are committed to continuing to learn, critique, and challenge the settler colonial structures we are complicit in.

Team & Board

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Images Festival

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images@imagesfestival.com



@imagesfestival
www.imagesfestival.com

Images Festival is a charity.
We welcome charitable donations during
screenings and online at canadahelps.org
Charitable registration number is
#127418762RR0001.

Cover Image:

Parastoo Anoushahpour, 2025. Video still courtesy
of the artist. [A hand flattens a wheatpasted
decorative print used for arranging flower
bouquets for the dead.]

The cover image is a still from the 2025 Images
Festival trailer and builds on an installation,
*ultrabule**, that was cancelled by the Ace Hotel
Toronto on May 29, 2024, after the artist refused to
remove text supporting the Palestinian people and
their struggle for liberation.

Images Festival Acknowledges the support of our public sector funders

Canada Council for the Arts
Ontario Arts Council
Toronto Arts Council
Telefilm Canada
Department of Canadian Heritage

Thank you to our sponsors

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Video Pool Media Arts Centre
Visual Studies Workshop
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Winnipeg Film Group
Workman Arts
York University Department of Cinema & Media Arts
YYZ Artists Outlet
Zamalek

Thank you to organizational partners & colleagues

401 Richmond
A Space Gallery
Art Metropole
aluCine Latin Film + Media Arts Festival
Black Women Film!
Canadian Filmmakers Distribution Centre
Cinecycle
Charles Street Video
Digital Arts Resource Centre
Gallery 44
Gallery TPW
Innis Town Hall
Institute for Gender, Race, Sexuality and Social
Justice, University of British Columbia
InterAccess
Le Labo francophone and media artist-run centre
Liaison of Independent Filmmakers of Toronto
Media Arts Network of Ontario/Réseau des arts
médiatiques de l'Ontario (MANO/RAMO)
Mercer Union
Planet in Focus
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Rendezvous with Madness Festival
Toronto Arab Film Festival
Toronto Queer Film Festival
Toronto Reel Asian International Film Festival
University of Toronto Cinema Studies Institute
VTape
Women and Gender Studies, University of Toronto
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YYZ Artists Outlet

Thank you to our board of directors

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Special thanks to Images Festival's founding board of directors

Richard Fung
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Paulette Phillips
Kim Tomczak
Ross Turnbull



Festival Schedule

Wednesday, April 9

TIME	EVENT	CURATED BY	LOCATION	TYPE	PAGE
7:00 PM	<i>Infinite Returns</i>	Suneil Sanzgiri	TIFF Lightbox	Screening	44

Thursday, April 10

TIME	EVENT	CURATED BY	LOCATION	TYPE	PAGE
7:30 – 9:00 PM	<i>Never One Thing Alone</i>	Jaclyn Quaresma & Liz Ikiriko	Gallery TPW	Opening Reception	36
9:00 PM – Midnight	Images Festival Opening Party! Hosted with Gallery TPW feat. DJ ESCOBUTT	–	Gallery TPW	Opening Party	36

Friday, April 11

TIME	EVENT	CURATED BY	LOCATION	TYPE	PAGE
11:00 AM	<i>Long Time Here</i>	Jaclyn Quaresma	Innis Town Hall	Screening	37
12:30 PM	<i>nowhere close to halfway</i>	Jaclyn Quaresma	Innis Town Hall	Screening + Conversation	38
3:30 PM	<i>Passage of the Spiral</i>	Heather Canlas Rigg	Innis Town Hall	Screening + Conversation	42
6:00 PM	<i>One Image, Two Acts</i>	Heather Canlas Rigg	Innis Town Hall	Screening + Conversation	43
8:00 PM	<i>Suneil Sanzgiri: An Impossible Address</i>	Aamna Muzaffar	Mercer Union	Opening Reception	44
April 11 – April 15	<i>Serpent Rain</i>	Jaclyn Quaresma	Online	Screening	55
April 11 – April 15	<i>4 Waters-Deep Implicancy</i>	Jaclyn Quaresma	Online	Screening	55
April 11 – April 15	<i>Soot Breath// Corpus Infinitum</i>	Jaclyn Quaresma	Online	Screening	55

Saturday, April 12

TIME	EVENT	CURATED BY	LOCATION	TYPE	PAGE
11:30 PM	<i>A Thousand Landscapes</i>	The Camelia Committee	Innis Town Hall	Screening + Conversation	45
3:00 PM	<i>I didn't hear the wind echo</i>	Nala Haileselassie	Innis Town Hall	Screening + Conversation	48
4:00 PM	Student Mixer	–	Innis Town Hall Lobby	Community Event	–
5:30 PM	<i>Entangled for the First Time</i>	Jaclyn Quaresma	Innis Town Hall	Performance + Screening	51
8:00 PM	<i>A Smile Split By The Stars</i> Poetry Performance with m. nourbeSe philip	Katherine McKittrick, Nasrin Himada, Sameen Mahboubi	Gallery 44	Exhibition + Performance	53

Sunday, April 13

TIME	EVENT	CURATED BY	LOCATION	TYPE	PAGE
1:30 PM	Curatorial Talk: The Camelia Committee (French Language)	–	Le Laboratoire d'art	Conversation	54
2:00 PM	<i>Ancestral Clouds</i> <i>Ancestral Claims</i>	Jaclyn Quaresma	Innis Town Hall	Screening	55
4:00 PM	<i>A Thousand Bodies</i>	The Camelia Committee	Innis Town Hall	Screening + Conversation	56
7:00 PM	<i>Door Prize</i>	Jaclyn Quaresma	Innis Town Hall	Screening + Conversation	59

Monday, April 14

TIME	EVENT	CURATED BY	LOCATION	TYPE	PAGE
11:00 AM	<i>But this is the language we met in</i>	Kate Wong	Innis Town Hall	Screening	60
1:00 PM	<i>Burial For a Hungry Ghost</i>	Jaclyn Quaresma	Innis Town Hall	Performance + Conversation	63
3:00 PM	Tour of Liaison of Independent Filmmakers Toronto (LIFT)	–	Liaison of Independent Filmmakers Toronto (LIFT)	Community Event	–
4:00 PM	Artist & Curator Talk <i>This Could be You: 15 Years of Zeesy Powers</i>	Kiera Boulton	Vtape/ Bechir Yerex Presentation Space	Conversation	64
5:00 – 10:00 PM	Images Festival Closing Party! Hosted with MANO and Cinecycle	–	Cinecycle	Closing Party	–

Exhibition Schedule

DATES	GALLERY HOURS	TITLE	CURATOR	LOCATION	TYPE	PAGE
April 1–19, 2025	Tuesday–Saturday, 12:00 PM–5:00 PM	<i>This Could be You: 15 Years of Zeesy Powers</i>	Kiera Boulton	Vtape/ Bechir Yerex Presentation Space	Exhibition	64
April 4 – May 24, 2025	Tuesday – Friday, 11:00 AM – 5:00 PM; Saturday, 12:00 PM – 5:00 PM	A Smile Split by The Stars	Nasrin Himada, Katherine McKittrick, and Sameen Mahboubi	Gallery 44	Exhibition	53
April 9 – May 31, 2025	Wednesday- Saturday: 11:00 AM – 5:00 PM	<i>Never One Thing Alone</i>	Jaclyn Quaresma & Liz Ikiriko	Gallery TPW	Exhibition	36
April 12 – June 14, 2025	Tuesday–Saturday, 11:00 AM–6:00 PM	<i>Suneil Sanzgiri: An Impossible Address</i>	Aamna Muzaffar	Mercer Union	Exhibition	44



Ticket Information

Tickets are available at our online box office at imagesfestival.com. If there are tickets still available on the day of the screening, patrons can purchase tickets in-person at Innis Town Hall.

Tickets to Images Festival's screenings are available on a tiered sliding scale. We would like to acknowledge Toronto Dance Community Love-In, whose ticketing guidelines served as an invaluable reference for Images Festival.

Regular \$15

This is a regular ticket rate. We suggest this ticket if you have access to a regular income and are able to meet your basic needs.

Reduced \$5

This is a reduced rate. We suggest this ticket if you are able to meet your basic needs but have gaps in your income and no access to savings or familial financial support.

Access \$0

We provide tickets at no cost for those who require financial assistance. If you require an access ticket, please email frontofhouse@imagesfestival.com.

Supporter \$25

This is a moderately increased rate that will partially subsidize the attendance of folks for whom cost is a barrier. Please consider this level if you have access to a regular income and are able to meet your basic needs, have a savings account, familial financial support, or assets.

Patron \$75

The patron ticket is an increased rate that will subsidize the attendance of folks for whom cost is a barrier, and partially subsidize the artists' fees.

Festival passes \$65

Provides access to all screenings. We will first allocate seats in the theatre for pass-holders, which are then released once the screening begins, at which time they become available to the rush line.

Industry passes \$65

Available to artists, curators, filmmakers, and arts administrators. These passes provide access to all festival screenings as well as online access to the same screenings, the latter of which remain available for two weeks after the festival ends. In-person pass holders have priority seating, but any unclaimed seats will be released to the rush line once the screening begins.

All gallery exhibitions and online programs are free.

Please email frontofhouse@imagesfestival.com with any questions.

Venues

Accessibility

Images Festival is committed to providing an accessible festival and continues to work to reduce barriers to participation in our events. The interconnected aims we prioritize for our community—our artists, audiences, volunteers, partners, and staff—are the reduction of physical and financial barriers as well as an increase to our mental and physical safety services. This work is integral to making our festival more hospitable and inclusive.

Please note that certain services might become available following the publication of our catalogue. We will communicate any changes on our website, Facebook, and Instagram daily.

If you have any access-related questions, please contact Outreach Manager Camille Rojas at camille@imagesfestival.com

COVID-19 Protocol

As part of Images Festival's commitment to accessibility and disability justice, we are suggesting the use of masks at our in-person events. This helps reduce the risk of transmission for all and prioritizes the participation of people who are disability-identified, immunocompromised, or part of an otherwise vulnerable group. Masks and sanitizer will be available at all in-person events.

We ask that all participants perform a self-assessment for COVID-19 prior to attending our in-person events.

1 Innis Town Hall

2 Sussex Avenue | Toronto ON M5S 1J5

Sidewalk-level entrance, elevator and ramp available, door width 32 inches, no automatic doors. No accessible parking on site. Four wheelchair accessible seats in cinema. 15 step free seats in row 9. Accessible gender-neutral washroom located on the 2nd and 3rd floor.

2 VTape

401 Richmond Street West, Suite #452 | Toronto ON M5V 3A8

MON-FRI 10am-5pm
Wheelchair-accessible building equipped with an elevator to each level of the building. Two wheelchair-accessible entrance ways via Dark Horse Café (east of Spadina Avenue) and northeast corner of building with ramp access and automatic doors.

3 Gallery TPW

170 St. Helen's Ave | Toronto ON M6H 4A1

Wed-Sat: 11am-5pm
Ramp access, an accessible ground-floor washroom, and clear, unobstructed pathways within the gallery. Please note that there are no automatic doors at the entrance or washroom and no designated accessible parking nearby.

4 Gallery 44

401 Richmond Street West, Suite #120

Tue-Fri: 11am-5pm | Sat: 12pm-5pm
Wheelchair-accessible building equipped with an elevator to each level of the building. Two wheelchair-accessible entrance ways via Dark Horse Café (east of Spadina Avenue) and northeast corner of building with ramp access and automatic doors.

5 Mercer Union

1286 Bloor Street West | Toronto ON M6H 1N0

Tue-Sat: 11am-6pm
Mercer Union's gallery is accessible. Gender neutral washrooms on site.

6 Le Laboratoire d'art

401 Richmond Street West, Suite #277
Toronto ON M5V 3A8

Wheelchair-accessible building equipped with an elevator to each level of the building. Two wheelchair-accessible entrance ways via Dark Horse Café (east of Spadina Avenue) and northeast corner of building with ramp access and automatic doors.

7 Liaison of Independent Filmmakers Toronto (LIFT)

1137 Dupont Street | Toronto ON

Mon-Fri: 10am-6pm
Accessible side entrance on Gladstone Avenue. Wheelchair clearance in interior. Bathrooms have wheelchair clearance, but are without automatic doors. Guide dogs, service animals and emotional support animals with a vest or harness are welcome. Contact in advance for specific accessibility requests: 416-588-6444.

8 Cinecycle

Located in the old coach house down the lane behind 129 Spadina Ave., on the east side between Richmond St. W. and Adelaide St. W.

Accessible rear entrance. Movable chairs.
2 washrooms, 1 accessible.

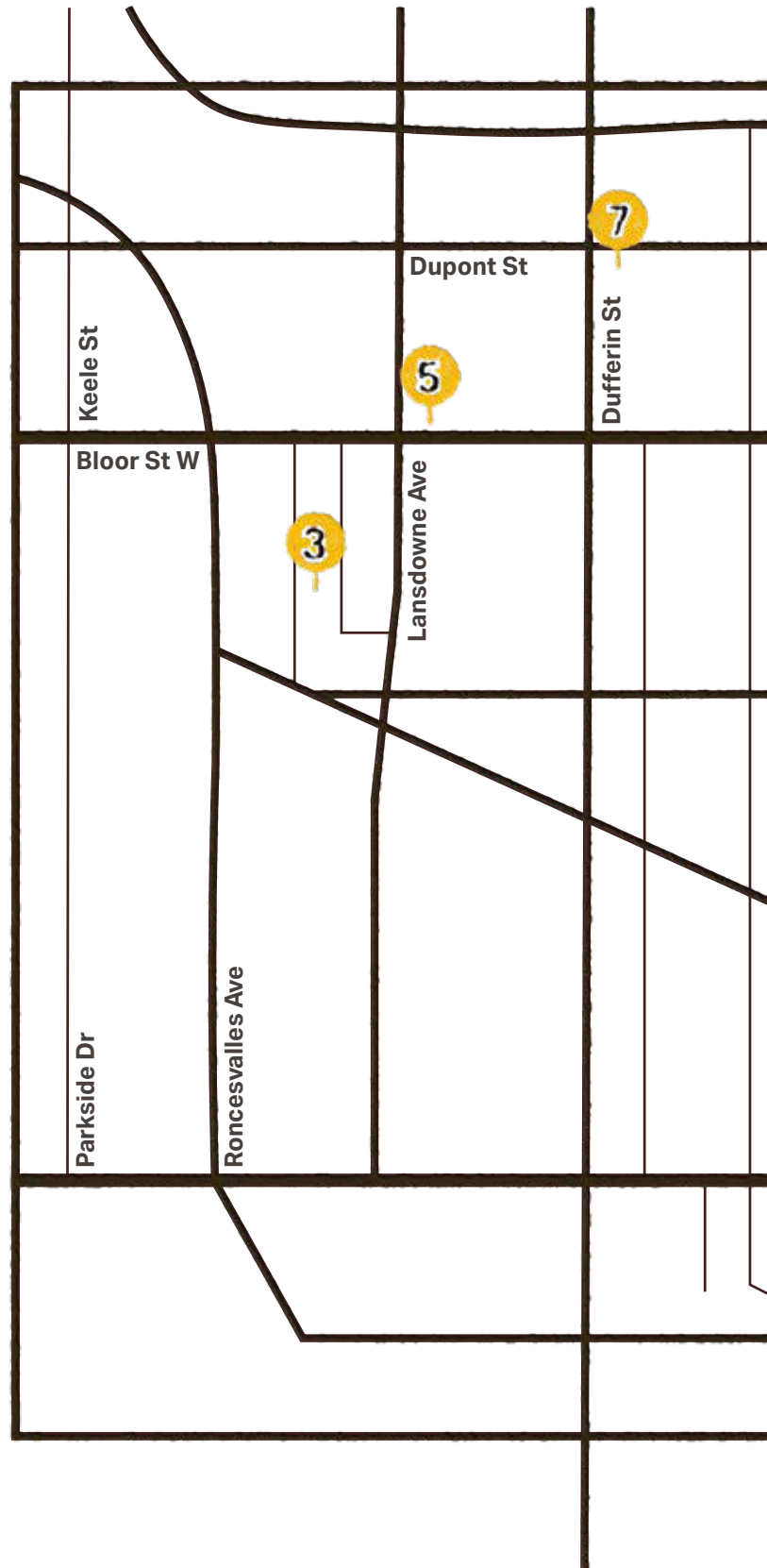
9 TIFF

350 King Street West | Toronto ON M5V 3X5

Accessible entrance, large elevators, assisted seating. Accessible-seating booking in advance, 10am to 7pm at 416-599-2033 or 1-888-258-8433.

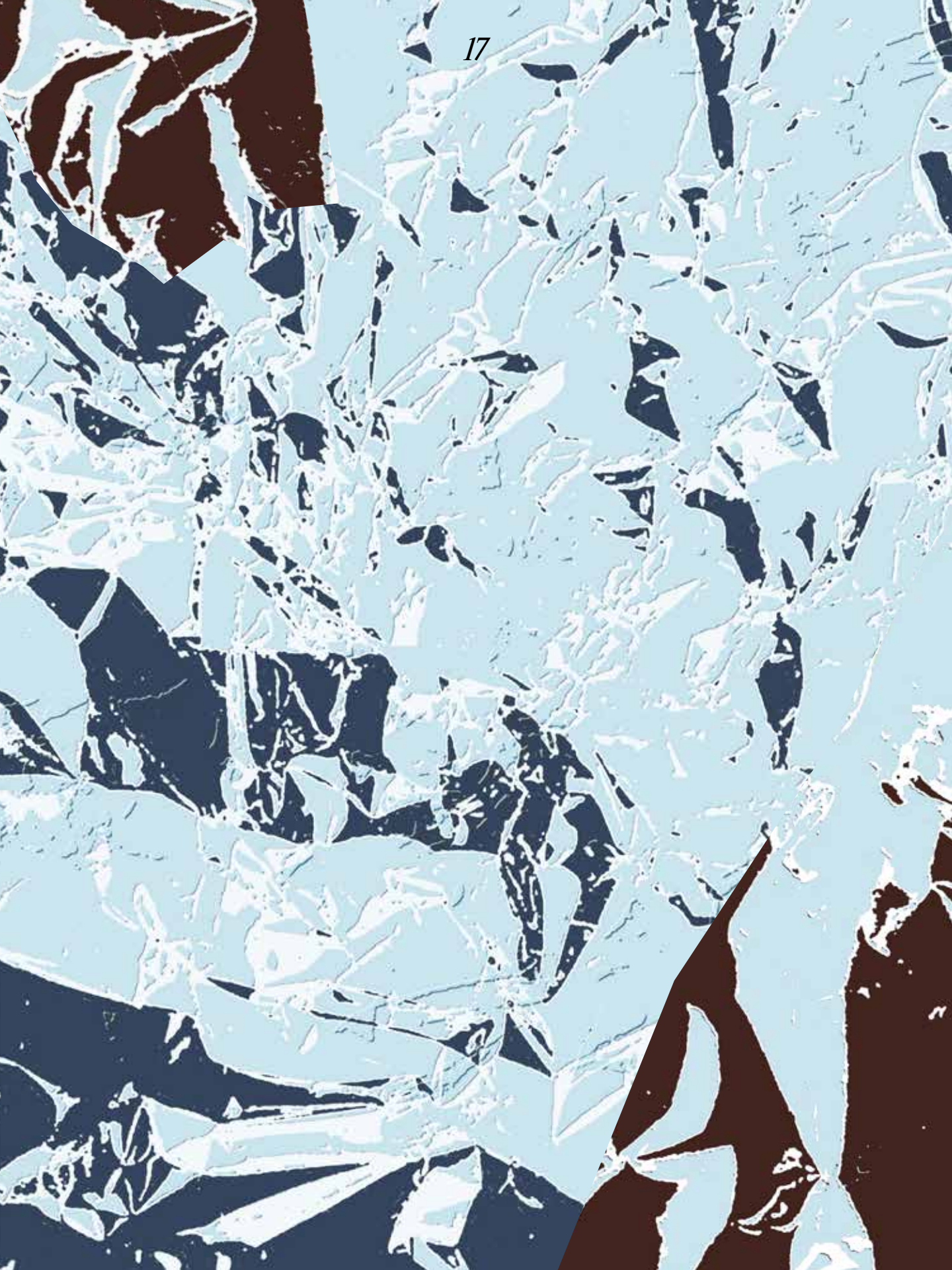
Map of Venues

- ① Innis Town Hall
- ② VTape
- ③ Gallery TPW
- ④ Gallery 44
- ⑤ Mercer Union
- ⑥ Le Laboratoire d'art
- ⑦ Liaison of Independent Filmmakers Toronto (LIFT)
- ⑧ Cinecycle
- ⑨ TIFF









Dear all,

It is a privilege to welcome you again to Images Festival, for my third year. I feel like I blinked my eyes after the 37th edition in 2024, and now we are connecting once again.

For our 38th festival, we are presenting five days of screenings, exhibitions, talks, community events, and performances incorporating film and video. Under the prompt, 'not only stars, but parts of constellations', the program is curated by Programming Director Jaclyn Quaresma, the second annual Curatorial Residents—The Camelia Committee (Nour Ouayda & Mira Adoumier), Heather Canlas Rigg, and Kate Wong—as well as the annual Emerging Curator, Nala Haileselessie. This incredible group of practitioners reviewed over 1,300 film submissions over the course of four months to develop their programs—the results of which we are so excited to share with you! I would like to thank the curators sincerely for the integrity, rigor, sensitivity, and thoughtfulness they brought to their residencies and programs. I would also like to thank this year's Curatorial Assistant, Ghislan Sutherland-Timm, for their invaluable work on the festival program over the last few months.

This year's theme is a citation from Gloria E. Anzaldúa's poem "The New Speakers," whose words have felt like they carried us through this past year. Or at least, walked with us. For Images, as for many other organizations, much of this year has been spent seeking stability in a context that is at odds with our rhythms. Our collective witnessing of the censorship of Palestinian voices, stories, and cultural production has added a numbing dimension to the work that arts organizations are doing in this sector. Paired with the witnessing of an ongoing genocide, the global reemergence of fascism, and an affordability crisis of the material necessities of everyday life, among other challenges, there is a cognitive dissonance required to carry on "as usual." Navigating this has been a sector-wide (and indeed, city-wide, and global) challenge. It is in this context that I have been reading Gloria's poem, and considering the resonance of her words for arts practitioners. The desire for honest connection amidst infrastructures that frame creative production as severed from material conditions is certainly a familiar sentiment. I found her words comforting as Images navigated the year, and felt their truth as we were sustained with the support of, and dialogue with, our colleagues, friends, family, and communities.

This solace is apt, as collective work has long been part of Images' history. Founded as a politically-responsive film and media arts festival in 1987-88, through the stewardship of many community

members acting as board directors and staff, Images actively supported several anti-censorship causes over the years. Our current staff often look to this history as a grounding force for the work that we do, and consider our positionality with respect to our history. As such, we remain committed to presenting work by artists for whom censorship is a habitual risk. After our last festival, we heard from many community members of the desire and need for safe space, and appreciation that we were able to provide that in 2024. Though Images has not always offered that, your feedback meant a lot to us, and being a strong and trustworthy community member will continue to be a central goal.

As an organization, Images has spent the last year attending to our own infrastructures. Amidst the challenges of our contemporary context, we carved out space to brainstorm, ask questions, and imagine new and alternative approaches to our work together. I am grateful to have worked collaboratively with Images' incredible year-round staff for another year: Jaclyn Quaresma, Kai Trotz-Motayne, Camille Rojas, and James King, without whom the festival and organization would not be what it is today. With our Board of Directors and Human Resources Consultant Nadia Bello, in the last year we have created a new strategic plan, updated a number of internal policies, and engaged in numerous conversations and training sessions to improve our workplace in meaningful ways. We see the collaborative endeavor of strengthening our foundation as an investment in our relationships, both internal and external. I would like to thank those involved in this process for the generosity, integrity, and kindness they brought to this collective work.

It is rewarding to emerge from this work with the presentation of a festival. I hope that you will find each day to be more than a series of events, and instead a space for gathering, conversing, and imagining together. I look forward to connecting with you there, and experiencing this year's programs and events together.

Sincerely,



Magdalyn Asimakis
Executive Director, Images Festival

Dear community,

The last year marked a challenging year in many global and local art communities, regardless of medium specificity or regional differences. Ongoing genocides and atrocities, worsening censorship, institutional complicity, and a binarizing political climate intent on devouring community and solidarity threatened cultural workers everywhere. Nevertheless, we strived to remain steadfast in our mission while acknowledging the privilege of continuing to work in arts. This privilege comes with the responsibility of contributing to the constellations we are part of and diligently responding to the needs of the community and artists.

The complexities of multiple realities and diverse perspectives flow through and around our work. In other words, Images Festival is embedded in our context. Since the organization's founding, we have believed that the arts can nurture and cultivate slow yet steady social changes while offering vital and dynamic platforms to reflect upon the most pressing issues of our time. Images Festival works to support our communities through socially-responsive programs, our anti-censorship stance, and persistent efforts to move toward equitable and accountable work, alongside the festivity brought about through joyous, shared gatherings. The Board of Directors is honoured to continue safeguarding the experimental and radical histories of Images, learning from the past and growing with the contemporaneity of the Festival.

As the Board of Directors at Images Festival, we sincerely extend our gratitude to our audience, staff, partners, sponsors, and donors, and our heartfelt congratulations to the participants of the 2025 Festival. To our audiences, please join us in experiencing that you, too, are part of the flux of our constellations.

Sincerely,

The Board of Directors at Images Festival

Hello, dear publics,

As I enter my fourth festival at Images, I again find myself writing a letter to both welcome you and reflect on the past year, but the task feels particularly strange this time. Within the cultural sector, phrases like “unfolding atrocities” have become commonplace—used to describe a moment in which multiple systems of oppression are meeting their end and yet refusing to enter hospice, as Vanessa Machado de Oliveira Andreotti would say.¹ I don’t mean to imply that these terms have lost meaning in their frequent evocation, but to acknowledge their weight and presence in our conversations.

When speaking with all of you at last year’s festival, the question of how kept creeping up:

How do we address the breadth of our current, simultaneous moments without overgeneralizing? Without furthering hopelessness or overstating the potential of hope? Without coming off as dismissive, prioritizing one over another? How can we articulate something we can barely grasp? How do we imagine generative futures together when we are losing our kin?

How might art and filmmaking join and support liberatory practices? How can we, as arts workers and artists, mobilize our discursive practices in service of collective liberation? Might artmaking be considered a liberatory practice? How so? How do we maintain artist-led spaces of inquiry? And how might they sustain us?

The Images team, along with the incredible artists and curators involved in the 2025 festival, have turned to Gloria Anzaldúa and, at her beckoning, to the starscape for guidance. Her poem “New Speakers,” found on page 32, leads and grounds our inquiries. In it, Gloria writes, “we do not push the hand/ that writes, the times do that.” Through her words, we are reminded that language is ever-expanding—shaped by those who create meaning from uncertainty.

This year’s festival, then, is not just a collection of moving images but also a dance between words and images, a constellation of voices, gestures, and visions that navigate these times. Together, the programs presented seek not just to observe the stars but to move among them, tracing pathways of connection, resistance, and renewal.

As we come together for the 38th annual Images Festival, I invite you to sit in the discomfort, to wrestle with the questions, and to find moments of clarity, joy, and humour—however fleeting—among the frames and flickers.

Yours truly,



Jaclyn Quaresma
Programming Director,
Images Festival

¹ Vanessa hosted the workshop Composting the Shit at the 37th Images Festival. The series of sequenced workshops looked at the spell of separability cast by modernity that bifurcates people and the rest of nature. Alongside Vanessa, the group began to declutter the mess of modernity, to reveal the myriad complicities within it while gaining tools to help reposition ourselves in relation to modernity’s dying structures and systems. Her book, *Hospicing Modernity: Facing Humanity’s Wrongs and the Implications for Social Activism* speaks more to this.

Thematic Statement

In mapping constellations across the night sky, the ancients created a skyward citation practice. When seeking reminders, consultation, or solace, the stories that sustained their lives were ever-present, at most a few hours away from visibility and ready to be referenced. As the Earth spun and the constellations shifted, astrologers developed a tracking system centered on the body, aligning the night sky with those born under it. Constellations, then, are both moving images assembled by the elements, and meeting places—for stars, for stories, for myriad relations on earth and above it; they are spaces that form, guide, remind, and orient.

In her poem "New Speakers," Gloria Anzaldua proclaims *We don't want to be / Stars but parts / of constellations*. Living now in a time of heightened disparity and manifold global atrocities being committed across political factions, Gloria's proclamation resists the oppressive systems that thrive on individualism, isolation, division, and scarcity. Her discursive resistance gives renewed potential to the idea of *constellation*. Inspired by her words, how might we envision cinema as a commons—a place for togetherness? What possibilities arise when experimental media are presented not just as moments of witnessing, but as invitations to engage through solidarity across movements? Can we approach moving images not merely as an escape, but as constellatory catalysts illuminating possibilities for collective liberation, both on and off the screen, on the earth and above it?

2025 Images Festival Awards

Boundless Vision Award

Awarded to a festival project that is expansive and imaginative in vision, while creatively resourceful in its production and execution. This award was established in 2015 to honour Scott Miller Berry, who was the Executive Director at Images Festival for a decade. The prize is \$1500 cash and is sponsored by Workman Arts, Charles Street Video, the8fest Small-Gauge Film Festival, School of Image Arts at TMU, Deanna Wong and an anonymous donor.

Radical Forms Award

This honour goes to an artist whose work is impervious to constraints—willful, unruly, and uncontrollable. This award was established in 2000 to honour the former Executive Director Deirdre Logue. The prize is \$1,000 cash and is sponsored by VTape, Reel Asian Film Festival, Critical Distance Centre for Curators, and an anonymous donor.

York University Award for Best Student Work

Awarded to the best student work on screen. The prize is \$500 cash, and is sponsored by York University's Department of Cinema & Media Arts.

Astrolab Studios Production Award

Awarded to an emerging Canadian filmmaker who showcases an exciting synthesis of curiosity, experimentation, and innovation. The recipient will receive a certificate valid for one day of production in Studio 1 of Astrolab Studios, valued at \$3750. Sponsored by Astrolab Studios.

Niagara Custom Lab Award

The Niagara Custom Lab Award is presented to artists and filmmakers who maintain a curiosity and commitment to exploring celluloid within their films. The recipient will receive access to laboratory services including processing, scanning and printing motion picture film at Niagara Custom Lab, valued at \$1200. Sponsored by Niagara Custom Lab.

For the Love of Celluloid

Since 1982, Main Film, located in Tiohtià:ke (Montreal), has been recognized by its peers as an artists' center that nurtures and uplifts the emergence of a vibrant and innovative generation of filmmakers especially within the analog practice and we are proud to be defenders of the analog practice in Canada. Main Film is excited to sponsor the "For the Love of Celluloid" award, to be presented at Images Festival. This award aims to celebrate and honour the exceptional dedication and passion for celluloid film within the independent cinema scene. The prize is \$500 cash and is sponsored by Main Film.

Jury



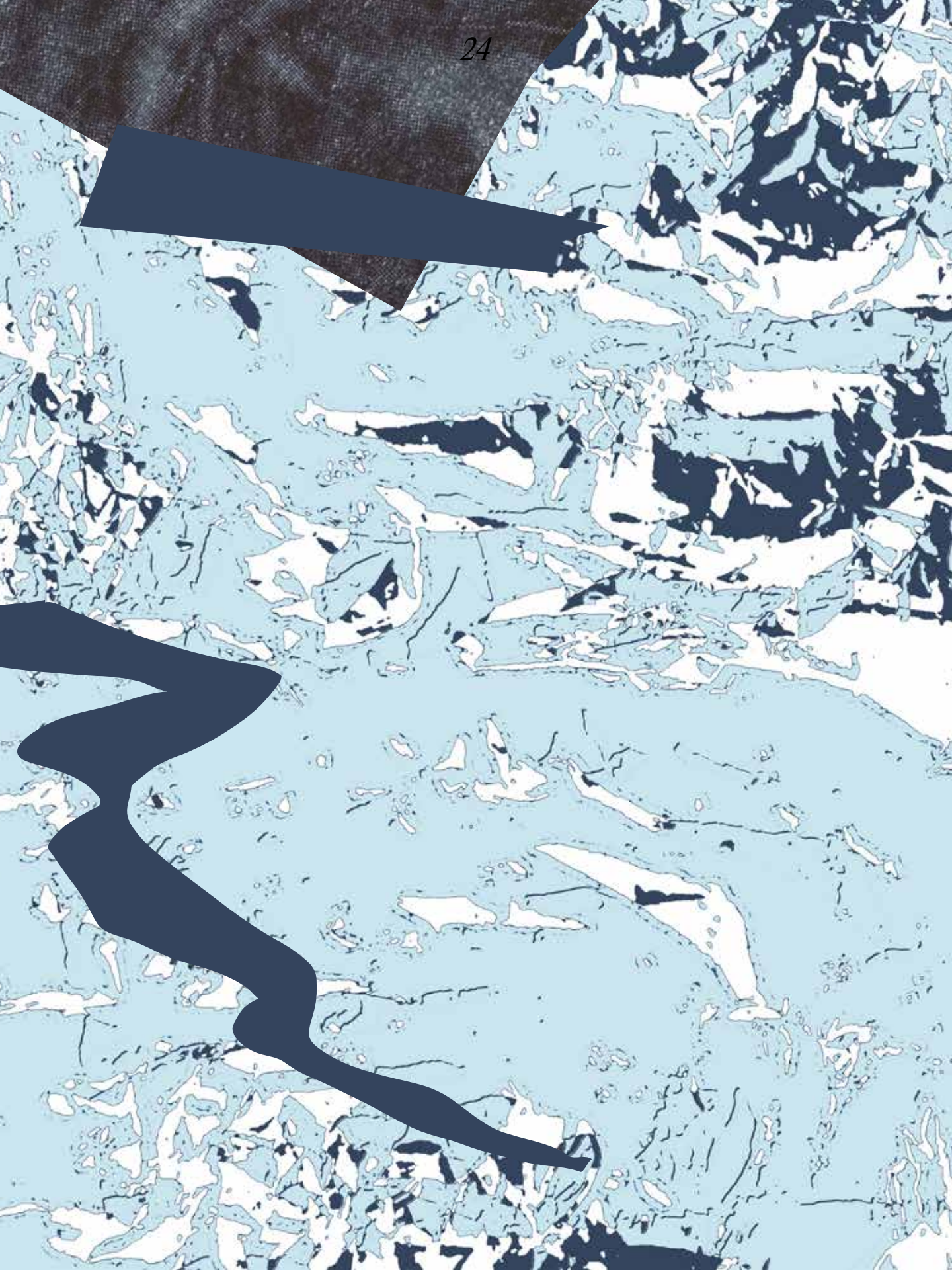
Aaditya Aggarwal is a film curator and writer based in Toronto. Aaditya has programmed films for TIFF, Images Festival, Regent Park Film Festival, Toronto Reel Asian International Film Festival, and London Ontario Media Arts Association, as well as contributed writing to publications like *In Review Online*, *C Magazine*, *Rungh Magazine*, *POV Magazine*, *Canadian Art*, and *The New Inquiry*. He was the 2023 Warner Bros Curatorial Fellow at TIFF and has previously also acquired fellowships at Canyon Cinema and The Flaherty Seminar. Currently, Aaditya works at the Canadian Filmmakers Distribution Centre and serves as a collective member of Sanghum Film.

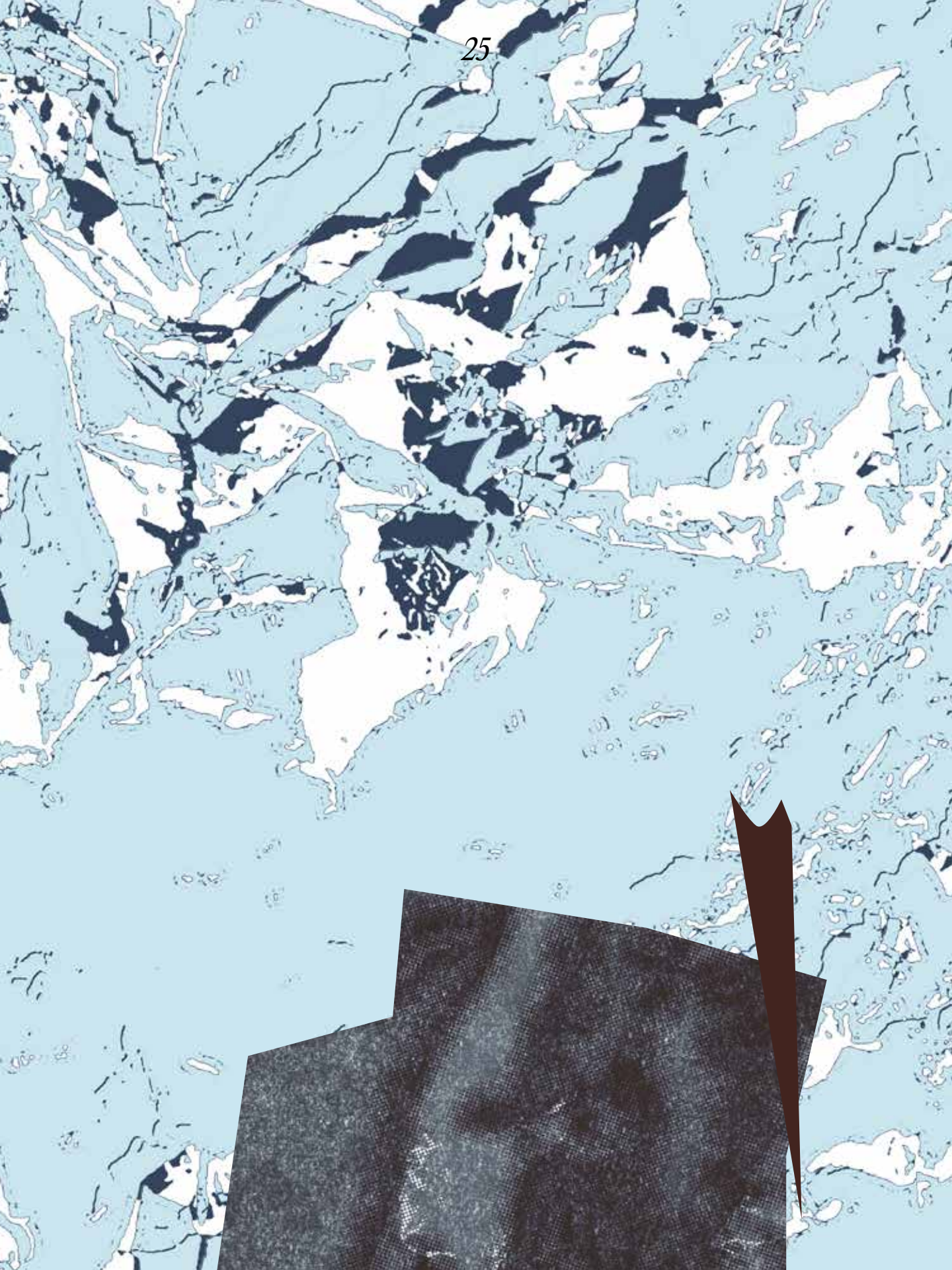


Deirdre Logue has been prolific and steadfast in her engagement with the moving image and has subsequently produced upwards of 60 short films and videos. Her solo work in performance for the camera explores anxiety, the queer body and the limits of ability through video installation and projection. With her partner/collaborator Allyson Mitchell, Logue has presented *Killjoy's Kastle: A Lesbian Feminist Haunted House* (Toronto, London, Los Angeles and Philadelphia). Mitchell and Logue also directed the F.A.G Feminist Art Gallery in Toronto and satellite space from 2010-2020 and now direct FAR Feminist Artist Residency on 64 acres of conservation protected land in Ontario Canada. Logue is Development Director at Vtape and completing her MFA in Cinema Studies at York.



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





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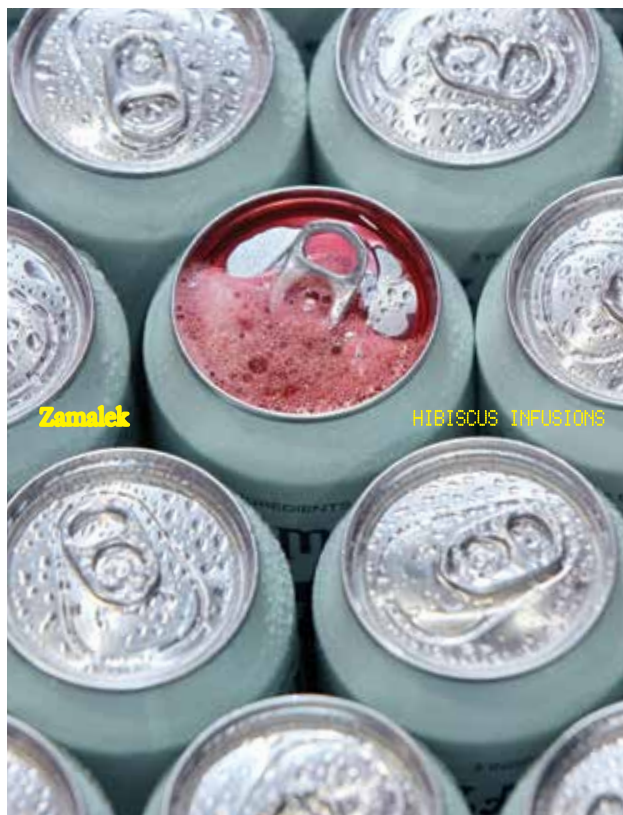
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BUFFALO AKG ART MUSEUM

An aerial photograph of the Buffalo AKG Art Museum at dusk. The image captures the historic building with its classical columns and a large circular portico, alongside a modern glass extension. The modern wing features a prominent, curved glass facade that reflects the interior lights and the surrounding environment. A person is visible walking on a balcony of the modern wing. The sky is a deep blue, and the interior lights of the museum create a warm glow. The overall composition highlights the architectural contrast between the old and the new.

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Magda González-Mora

Caroline Monnet, *(Kwewak (Alanis) (detail)*,
2022. Image courtesy of the artist.

Fortitude & Fragile



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a past or an
undetermined
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Nabil Azab
Shannon
Garden-Smith

GUEST CURATOR
Avalon Mott

Left: Nabil Azab, *January 1, 2021 (detail)*, 2024. Image courtesy of the artist. Right: Shannon Garden-Smith, *Blinds II (diptych for University College)* (detail), 2023. Image by Toni Hafkenscheid courtesy Art Museum at the University of Toronto.



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The New Speakers

(For Frieda)

Words are our trade
we speak them soft
we speak them hard
we do not push the hand
that writes, the times do that.
We are our age's mouthpiece.

There is no need for words
to fester in our minds
they germinate in the open
mouth of the barefoot child,
in the midst of restive crowds.
They wither in ivory towers
and are dissected in college classes.

Words. Some come trippingly
on the palate. Some come laboriously.
Some are quickened by friends,
some prompted by passersby.

Critics label the speakers: male, female.
They assign genitals to our words
but we're not just penises or vaginas
nor are our words easy to classify

Some of us are still hung-
up on the art-for-art trip
and feel that the poet
is forever alone.
Separate.
More sensitive.
An outcast.

That suffering is a way of life,
that suffering is a virtue
that suffering is the price
we pay for seeing the future.

Some of us are still hung up
substituting words for relationships
substituting writing for living.

But what we want
—what we presume to want—
is to see our words engraved
on the people's faces,
feel our words catalyze
emotions in their lives.
What we want is to become
part of the common consumption
like coffee with morning paper.

We don't want to be
Stars but parts
of constellations.





Programs



Untitled, Joyce Joumaa (2024). Video still. Image courtesy of the artist.

Untitled probes multiple modes of representation, transnational community building, and Palestinian solidarity by bringing together Chile's football team Club Palestino with Mustafa Abu Ali's 1974 documentary film *They Do Not Exist*.

Never One Thing Alone

aka TAWLA, Dana Qaddah, Joyce Joumaa, Roï Saade, Sharlene Bamboat

Curated by Liz Ikiriko and Jaclyn Quaresma

Never One Thing Alone, co-curated by Liz Ikiriko and Jaclyn Quaresma, considers intricate networks of solidarity and connection, movements of resistance, and collective action alongside the work of aka TAWLA, Dana Qaddah, Joyce Joumaa, and Sharlene Bamboat. *Never One Thing Alone* charts the artists' intersecting networks, which serve to strengthen one another, sometimes across borders. Finding solidarity even in the most difficult circumstances, these artists—from Cairo, Beirut, Khartoum, Vancouver, Montreal, and Toronto—are forging their own shadow paths through and against systems of colonial and capitalist extraction.

Curating this exhibition collaboratively, Liz Ikiriko and Jaclyn Quaresma look to collectives, counter-schools, and alternative modes of working that sustain us through the labor of radical transformation. The invited artists utilize immersive and experimental film, sculpture, and photobook publishing to seek common ground with love and resilience.

EXHIBITION + OPENING PARTY

GALLERY TPW

OPENING RECEPTION:
THURSDAY, APRIL 10, 2025
7:30 PM–9:00PM

OPENING PARTY:
THURSDAY, APRIL 10, 2025
9:00 PM–MIDNIGHT

APRIL 9–MAY 31, 2025
GALLERY HOURS:
WEDNESDAY–SATURDAY
11 AM–5 PM

Presented in partnership with

Gallery TPW



Long Time Here

Dionne Brand

Curated by Jaclyn Quaresm

CANADA | 1993 | DIGITAL | 52 MINS
ENGLISH WITH ENGLISH SUBTITLES

Long Time Comin' (1993) follows the friendship of musician and activist Faith Nolan and multi-disciplinary artist and activist Grace Channer. Directed by Dionne Brand, the poet and novelist, this documentary foregrounds the Black, feminist, lesbian liberation movements of the early 1990s in so-called Toronto, Canada.

Taking its title from a lyric sung by Faith, "It's been a long time comin'..." This program takes the second half of that lyric as its title "...long time here." The song continues:

*No jobs
No schools
Ain't no hope for the future here*

It's been a long time comin', a long time here...

Equal parts concert, art exhibition, table talk, and rally, *Long Time Comin'* breathes life into and sets the tone for the way movement work is depicted today. Both Grace and Faith speak to their connection—with each other and to the queer community—as a sustaining force. This film is an early effort to share this ongoing practice in real time, documenting the lives, communities, and creative work of the Black women groups that have long been at the forefront of movements for liberation.

Guided by Faith's music and performances alongside Grace's paintings and sculptures, the film presents a reflection on collective efforts to combat racism, sexism, homophobia, and intergenerational poverty of the early 1990s that still, in 2025, anchor much of our conversations.

Dionne Brand has since stated that she does not write toward anything called justice, but rather against tyranny—a distinction that speaks to the complexities of power, resistance, and the limitations of institutionalized justice. The film program *Long Time Here* underscores how the labour of queer Black women has been central to these struggles, while leading us all to the unfinished work of liberation. Though the social and political landscape has shifted in some ways, the film remains a vital document, offering insight into the networks of care, organizing, and artistry that have shaped Toronto's activist histories, as well as the importance of communion, laughter, and joy in continued efforts *against tyranny*.

SCREENING

INNIS TOWN HALL

FRIDAY, APRIL 11, 2025
11:00 AM

60 MINS

Co-presented with



Women & Gender Studies Institute
UNIVERSITY OF TORONTO





Social Circles, Eri Saito (2023). Video still.

nowhere close to halfway

Adebukola Bodunrin, Alex Lo, Annie Sakkab,
Ayo Akingbade, Eri Saito, Evelyn Pakinewatik,
Jia-chae Chang, Mona Benyamin

Curated by Jaclyn Quaresma

nowhere close to halfway does not offer neat resolutions. Instead, the eight films included in this program dwell in the ongoing attempt, the search, the still-unfulfilled—and, to varying degrees, the necessity of continually reaching for both what might be and what could have been. *nowhere close to halfway* holds within it a restless yearning that propels the program forward—an unresolved desire pulses through each of the films, manifesting as a longing for connection, family, home, nation, and self-determined futures.

In Eri Saito's *Social Circle*, the narrator tries to make sense of her solitude through a critique of social pleasantries, such as the disingenuous invitation "When are we grabbing that drink?" while the audience gauges her story for signs of loneliness.

Offline Messages by Jia-chae Chang critically reflects on nostalgia through the tethers that bind one's hometown across generations, cycles of colonialism, writers, and the filmmaking process, while Annie Sakkab's *غينا قصيدة* *The Poem We Sang* is dreamlike and steeped in nostalgia. Yet, its perfect memories fracture as moments of violence—both past and present—puncture the narrative.

In *On and On and On*, Evelyn Pakinewatik collapses time to share a prophecy by Elder Albert Ward. Alex Lo's humorous film, *Why Do Ants Go Back To Their Nest?*, attempts to bridge an impossible distance—both spatially and temporally—in order to reach home. Meanwhile, Ayo Akingbade connects the dots between New York and London, trying to bring a dream to life in her most recent film, *Keep Looking*.

Mona Benyamin introduces us to the Lunar Embassy and the possibilities might hold in *Moonscapes*, while in *We Are Not Alone*, a film by Adebukola Bodunrin, explores an unlikely partnership born out of necessity after aliens make their presence known to Earthlings, and closes with an invitation: "Do you have beer?"

nowhere close to halfway, the title borrowed from *Why Do Ants Go Back To Their Nest?*, suggests overwhelming distance and anticipates a possibility of togetherness. The works presented in this screening resist closure while acknowledging sites of connection in the wavering dislocation of exile and forced migration, the shifting terrain of language and communication, and the search for meaning in the spaces between you and I.

SCREENING + CONVERSATION

INNIS TOWN HALL
FRIDAY, APRIL 11, 2025
12:30 PM
75 MINS

Social Circles

Eri Saito

JAPAN | 2023 | DIGITAL | 16 MINS
NO DIALOGUE, ENGLISH AND JAPANESE WRITING THROUGHOUT
CANADIAN PREMIERE

Social Circles explores the unique dynamics and communication that arise from the inability to fully connect and understand each other. In our daily lives, we form various social circles through interactions with friends, acquaintances, colleagues, and family. Contemplating the faint boundaries that emerge from individual communication sparks thoughts about how we might otherwise interact with one another.

Content Warning: Strobe effect



Offline Messages

Jia-chae Chang

TAIWAN | 2023 | DIGITAL | 15 MINS
NO DIALOGUE, CHINESE AND ENGLISH WRITING THROUGHOUT
NORTH AMERICAN PREMIERE

Weng Nao, Jin Lian, and Qiu Miaojin each share a hometown with Chang, the filmmaker. Having grown up in Changhua City, Taiwan but in different generations, each have different contexts for modernity and each capture their own dislocated marginal positions as "the Other," having faced multiple intersections while searching for their own identity. This work attempts to bring literature into the moving image while contemplating the connections between these differences.

Content Warning: Mention of death by suicide.



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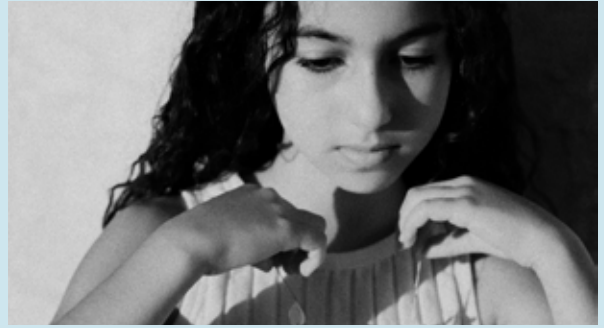
غنيانا قصيدة

The Poem We Sang

Annie Sakkab

CANADA/JORDAN/PALESTINE | 2024 | DIGITAL | 21 MINS
ARABIC WITH ENGLISH SUBTITLES

غنيانا قصيدة *The Poem We Sang* is a meditation on family love and longing for home. It centers on an old audio recording in which my uncle Elias was telling my brother how our family had to flee from the bombing in 1948 and run away from our family home at Al Baq'a neighbourhood in Jerusalem, Palestine, without personal belongings, thinking the family would return home in a week's time. Years later, when my grandmother finally did return to the family home with my uncle, just after the 1967 Six-Day War, her home was occupied by settlers.



On and On and On

Evelyn Pakinewatik

CANADA | 2024 | 16MM > DIGITAL | 11 MINS
MI'KMAQ AND ENGLISH WITH MI'KMAQ AND ENGLISH SUBTITLES
WORLD PREMIERE

Albert Ward was a highly regarded Mi'kmaq Elder from Eel Ground First Nation and a very dear friend and teacher to my family. This recording was the last time we spoke to him, and the first time I had met him since infancy. On and On and On was filmed during the pandemic, on the sacred ceremonial lands of my home territory, following the pathways and protocols specific to my family and to myself as a disabled artist.

Photosensitivity Warning: There is a potential eyestrain risk because of the quality of the 16mm.



Why Do Ants Go Back To Their Nest?

Alex Lo

CANADA | 2022 | DIGITAL | 13 MINS
ENGLISH

An experimental, auto-fiction film about the filmmaker digging a hole from Toronto to Hong Kong.



Keep Looking

Ayo Akingbade

UNITED KINGDOM/UNITED STATES | 2024 | DIGITAL | 15 MINS
ENGLISH

NORTH AMERICAN PREMIERE

A young filmmaker arrives in New York to find finance for an impossible feature.



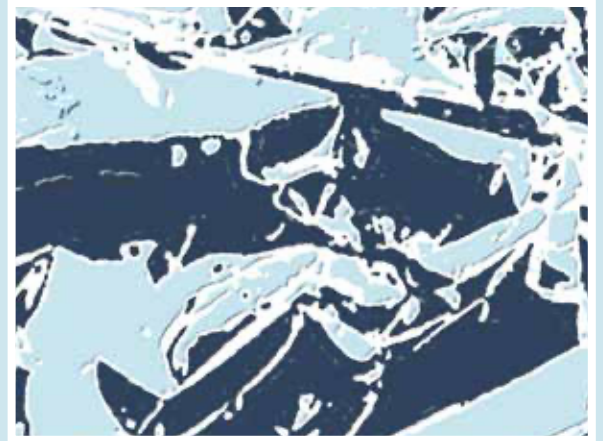
Moonscapes

Mona Benyamin

PALESTINE | 2020 | DIGITAL | 18 MINS
ENGLISH

CANADIAN PREMIERE

Moonscape is a short film which takes the form of a music video for a ballad. The song traces the story of a man called Dennis M. Hope, who claimed ownership of the Moon in 1980 and thus founded the Lunar Embassy – a company that sells land on a variety of planets and Moons, and makes a connection between his story and that of the director's – a young Palestinian woman living under the Israeli occupation, longing to end the misery of her people in any way possible.



We Are Not Alone

Adebukola Bodunrin

CANADA/UNITED STATES | 2023 | 16MM > DIGITAL | 11 MINS
ENGLISH

CANADIAN PREMIERE

Wunmi, a reclusive young Nigerian immigrant, becomes convinced that a mysterious object approaching Earth's orbit holds the key to her loneliness. Determined to decode the alien signal, she enlists the help of Jenny, a stranger. Adapted from the short comic by award-winning graphic novelist and screenwriter, Ezra Clayton Daniels, *We Are Not Alone* is a lo-fi sci-fi tale shot on salvaged and laser-etched Ektachrome stock.



Content Warning: Strobe effect



Passage of the Spiral

Natalia Lassalle-Morillo

Curated by Heather Canlas Rigg

MEXICO/UNITED STATES/PUERTO RICO | 2024 | DCP | 62 MINS
SPANISH AND ENGLISH

CANADIAN PREMIERE

Passage of the Spiral is a film by Puerto Rican artist Natalia Lassalle-Morillo. Based in the small town of Santo Domingo Yanhuitán in the Mexican state of Oaxaca, it is a portrait of a place. The film is rooted in the stories of local youth who are artists and actors working with lauded theatre collective Lagartijas Tiradas al Sol via an artistic and pedagogical workshop entitled *Proyecto Yivi*. From this central point, the film curves outwards to include an intergenerational cast of characters who, through interviews, share from their own life experiences. The landscape of the Mixteca Region becomes an important protagonist and holder of truths as the film expands north to California.

University students from CalArts in Los Angeles collaborate with youth to collectively work on the play *El Camino Donde Nosotros Lloramos*, the story of which nests within, and blurs the boundaries between, the spaces of theatre, film, and reality. Acting and collective storytelling are espoused by the

community as a therapeutic vehicle and north star to explore personal and collective relationships with the Mexico-United States border—one that has plagued the relationship between the two countries and the lives of innumerable people and families. It is the same border that consumed the life and work of Chicana scholar and poet Gloria Anzaldúa. Her poem, "New Speakers," which this year's festival uses as a thematic jumping-off point, is a poetic parallel to *Passage of the Spiral*—both emphasizing the power of words and collectivity.

As Natalia brings forth a community immersed in the potential of the theatre space as a liberating commons, she shares a transnational story that is, essentially, not her own, foregrounding the politics of storytelling in order to question who has the right to tell a story and why.

SCREENING + CONVERSATION

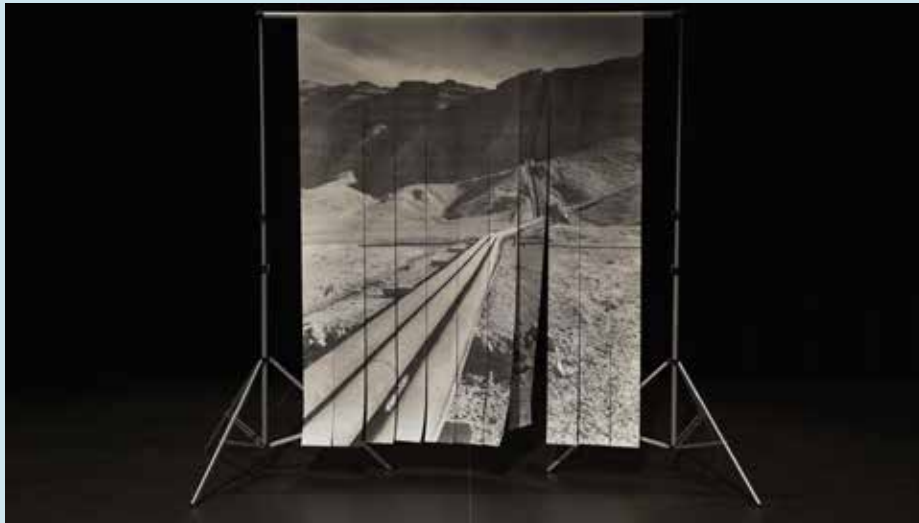
INNIS TOWN HALL

FRIDAY, APRIL 11, 2025
3:30 PM

62 MINS

Co-presented with





One Image, Two Acts

Sanaz Sohrabi

Curated by Heather Canlas Rigg

CANADA / IRAN / GERMANY / USA | 2020 | DCP WITH 5.1 SOUND | 44 MINS
FARSI AND ENGLISH

CANADIAN PREMIERE

One Image, Two Acts is the first film in a trilogy by Montreal-based artist Sanaz Sohrabi. The film probes the British Petroleum (BP) Archives, located in Warwickshire, England, diving deep into the immense holdings of ethnographic photographs and films created by the company throughout its history. By focusing on Abadan, Iran, where the largest refinery at the time was built, the artist hones in on the ways the company not only exerted immense control over the vast transnational extraction of oil, but also on how camera technology was used to control the image of oil itself.

Sanaz takes materiality into account with her poetic essay film, in which the objectness of photographs and films are foregrounded through the artists' gestures of collaging, gathering, holding, and fading. In doing so, the artist draws the parallel between the oil company's use of technologies to control, settle, and extract from the earth with their use of camera technologies. These specific technologies were used to survey and record the land stolen from Indigenous communities and to narrate an understanding of oil that aligned with their desire for control over the element. To use the artists' words: "the image of oil became as instrumental as the material itself."

Sanaz foregrounds seemingly innumerable photographs of the vast transnational labour force that BP orchestrated. A labour force that, despite the evidently abundant photographic documentation, was kept invisible and considered replaceable. The workers' images were taken without their consent, used for a colonial agenda, and are now preserved in the company's archive. How do we understand such images, and what does it mean for them to be viewed in an archive in Warwickshire, or in a contemporary film festival in Toronto? If the images taken by BP are the first act, is the second their life in the archive, their contextualization in Sanaz's work, or in an act yet to come?

The films BP made were screened throughout Europe, often in film festivals, but also in cinemas they built in their oil towns, for their own workers. The cinema itself begins to take centre stage as Sanaz inquires into its use as propaganda but also its potential as a site of anti-colonial resistance and revolution. In *One Image, Two Acts* the artist contrasts the material produced by BP with a new wave of Iranian cinema that began in the 1950's, comparing how the two opposing subject positions visualized and created a narrative around oil, asking: what might a complete image of oil look like?

SCREENING + CONVERSATION

INNIS TOWN HALL

FRIDAY, APRIL 11, 2025

6:00 PM

44 MINS

Heather Canlas Rigg will be in conversation with Sanaz Sohrabi following the program.

Co-presented with

CFMDC
Canadian Filmmakers Distribution Centre

50 CINEMA STUDIES INSTITUTE



Suneil Sanzgiri: An Impossible Address

Suneil Sanzgiri

Curated by Aamna Muzaffar

USA/INDIA | 2025 | 16 MM > DIGITAL, CGI | 38 MINS
ENGLISH

WORLD PREMIERE

Brooklyn-based artist Suneil Sanzgiri's research-driven practice considers questions of inheritance and diaspora in relation to histories of structural violence and anti-colonial struggle. His experimental film and video projects richly explore image-making, collective memory, and testimony. They are often in dialogue with the works of filmmakers, historians, poets, and activists. Beginning with an examination of his father's family legacy of resistance to Portuguese occupation in Goa, India (1510–1961), Sanzgiri's recent works contend with the possibilities of transhistorical and cross-continental solidarity.

Commissioned for his solo exhibition, the artist's new film *An Impossible Address* culminates four-plus years of research on the bonds of mutual struggle for freedom that developed between India and Africa against the Portuguese empire. The work is the final part of a series of two films that trace the connections between various liberatory figures in India, Mozambique, Angola, and Guinea-Bissau. Central to the artist's new film is the figure of Sita Valles, an Angolan-born doctor and revolutionary of Goan origin who joined the liberation movement against the Portuguese in Angola and who was subsequently disappeared there. In this experimental personal essay, her

story both guides and haunts Sanzgiri, as he troubles and pulls at the threads of historical time to examine contemporary expressions of empire and the stakes of anticolonial and anti-imperialist struggle today.

A kaleidoscopic and sonically vibrant journey shot on location in Angola, Goa, and Portugal, *An Impossible Address* combines Sanzgiri's signature visual language of 16mm film with digital animation, hand-processing, 3D scanning, and archival manipulation. Through this varied and material exploration of images, the film offers a study of the pitfalls of statecraft while grappling with the efficacy of both language and image in times of struggle, mourning, suffering, and action.

Suneil Sanzgiri: *An Impossible Address* is the tenth project developed through Mercer Union's Artist First commissioning platform, and Sanzgiri's first institutional solo exhibition in Canada. The film is commissioned by Mercer Union, Toronto; and EMPAC—Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute, New York.

OPENING RECEPTION

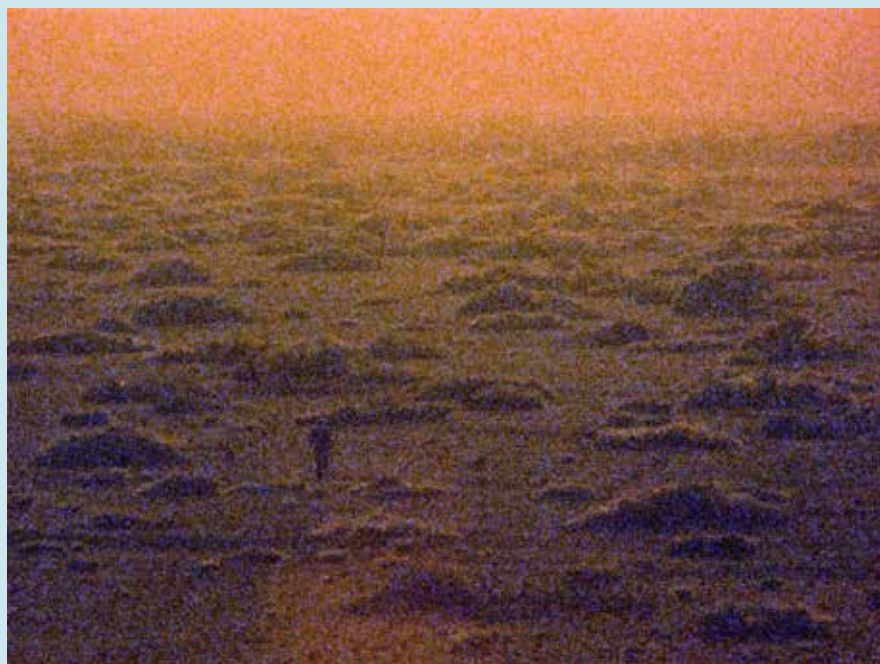
MERCER UNION, A CENTRE
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OPENING RECEPTION:
FRIDAY, APRIL 11, 2025
8:00 PM

APRIL 12 – JUNE 14, 2025
TUESDAY–SATURDAY
11:00 AM–6:00 PM

Co-presented with


Mercer Union
a centre for contemporary art



Bloom, Helena Girón and Samuel M. Delgado (2023). Video still.

Co-presented with



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PLANET
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FILM FESTIVAL

A Thousand Landscapes

Charline Dally, Helena Girón & Samuel M. Delgado, Jad Youssef, Samy Benammar

Curated by The Camelia Committee (Mira Adoumier and Nour Ouayda)

SCREENING + CONVERSATION

INNIS TOWN HALL

SATURDAY, APRIL 12, 2025

11:30 AM

95 MINS

A Thousand Landscapes, *A Thousand Bodies* is a two-fold film program that explores the tension between the collective and the individual by looking at how landscapes and bodies interact with each other. Conceived as a diptych, these two programs bypass the difference of scale between the body and the landscape to take interest in the trajectories of contamination that puts these two entities in constant relation and negotiation.

In this first program, the landscape acts as both a witness and an active participant in the layering of memory, history, and time. It emerges as a repository for individual and collective stories. *A Thousand Landscapes* brings together works focused on terrains where narratives collide and unsettling experiences leave their imprint.

In *Before Seriana*, Samy Benammar confronts us with the hills, the skies, the trees, and the desert fauna of an estranged homeland, scrutinizing a landscape that became familiar through the eyes of those that violated it. Helena Girón and Samuel M. Delgado's *Bloom* follows the trace of a fleeting island that seems to refuse to be mapped or recorded, revealing geographies that simultaneously enchant and consume. The

third film of the program, *Le disque de poussière* by Charline Dally, invites viewers to investigate meteorite particles to identify crater impacts, only to discover that by merely observing this minuscule landscape, we are erasing all the evidence it contains that could tell us its story. Finally, Jad Youssef's *Radius Catastrophe* delves into the aftermath of a crime, where the land is an impossible witness to human violence and fragility.

The landscape becomes a vessel, holding clues to events both past and yet to come, while simultaneously evolving, erasing, and reshaping the traces it carries. Through the probing lens of the camera, these films transform the landscape into a dynamic space of questioning and revelation—one that challenges inherited myths and imposed narratives. The landscape becomes a site of memory and transformation, where permanence and impermanence coexist, and where the hidden layers of meaning and affect it contains are uncovered. In this interplay, the stories we tell are both shaped by and actively shape the ever-changing world around us.

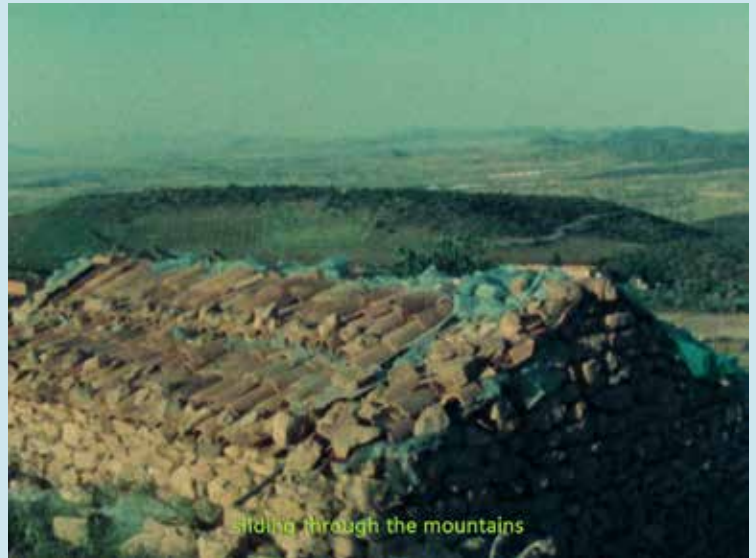
Avant seriana (Before Seriana)

Samy Benammar

CANADA | 2024 | DIGITAL | 19 MINS
ENGLISH, FRENCH, AND ARABIC

NEIGHBORHOOD PREMIERE

Mom, you brought me back to our homeland. All I know about these harsh landscapes I learned from books written by the hand that burned these mountains. I try to undo the colonial myths engraved into my memory, but the hills escape my gaze. Do you think I, too, have become the white djinn spoken of by the legends surrounding our martyrs?



Bloom

Helena Girón and
Samuel M. Delgado

SPAIN | 2023 | 16MM>DIGITAL | 18 MINS
SPANISH WITH ENGLISH SUBTITLES

TORONTO PREMIERE

The mythical Isla de San Borondón (St. Brendan's Isle) appears and disappears. Throughout history, it has been placed near the Canary Islands on maps. The island's legend and allure became so pervasive that expeditions were organized to discover and conquer it for three hundred years. After centuries of oblivion, it has finally been found.



Le disque de poussière (The Dust Disk)

Charline Dally

FRANCE | 2023 | 16MM>DIGITAL | 18 MINS
FRENCH WITH ENGLISH SUBTITLES

NORTH AMERICAN PREMIERE

Le disque de poussière invites us to probe tiny meteorite particles, the terrain of an intriguing investigation into the origin of stars. Their irregular morphology reveals a mineral writing that researchers attempt to decipher, until it mysteriously seems to come to life.



Radius Catastrophe

Jad Youssef

LEBANON | 2025 | DIGITAL | 40 MINS
ENGLISH AND ARABIC

Radius Catastrophe follows an alien investigator sent to Earth to examine the aftermath of a complex murder. As they gather evidence and analyze the landscape, the investigation blurs the line between forensic inquiry and a deeper, unsettling mystery about the act of observation.

Content Warning: Flickering /
stroboscopic effect





Afraid of Losing the Echoes, Amel Moyersoen (2023). Video still.

I didn't hear the wind echo

Alejandra Harrison, Alejandra Saldivar, Amel Moyersoen, Eva Swiatkowski, Liz Adler, Sandra Ignagni, Tram Anh Nguyen

Curated by Nala Haileselassie

One star burning out does not extinguish the light of the constellation. Where many may see separation between the personal and the collective, the student filmmakers included in this program, *I didn't hear the wind echo*, create and strengthen connections despite an assumed polarity. Through the use of mixed media animation, archival footage, as well as the essay film format, these films act as stars in a constellation—a constellation that illuminates the film space with a more holistic, well-rounded approach to storytelling that refuses a singular perspective or narrative. One does not exist without the other. Individually, they are points in the sky. One is no more important than the other.

I didn't hear the wind echo features imagemakers who unpack the intimate and the power or significance of landscape through shared themes of sight, translation, and memory. The struggle for memory and translation spotlights the need, the desire, for memory-making through reflexive documents. It recalls Lucille Clifton's 1988 poem, "why people be mad at me sometimes":

*they ask me to remember
but they want me to remember
their memories
and i keep on remembering
mine.*

In this poem, Lucille Clifton *breaks* the idea of certain memories and, like a constellation where single stars in communion create an image, blurs the individual and the collective. Her words highlight how we make and unmake ourselves with both what we hold ancestrally and what we know through our experiences. Her poem prompts us to ask: How do we learn about each other and how do we learn about care?

The films in this program continue this line of questioning: How might the personal archive undermine greater, collective freedom? How does that process of personal-history-making show us the limitations of memory? And how can the camera—and by extension, filmmaking—be a part of an artist's journey through memory?

SCREENING + CONVERSATION

INNIS TOWN HALL

SATURDAY, APRIL 12, 2025
3:00 PM

Please join Nala Haileselassie and Amani Bin Shikan in conversation with the filmmakers after the screening.

Co-presented with



Sponsored by

school of the
arts, media
performance
& design



Art
Museum
University of
Toronto

Thoughts on control and care

Eva Swiatkowski

GERMANY | 2023 | DCP | 8 MINS

ENGLISH

WORLD PREMIERE

Thoughts on control and care examines the power structures of colonial history in the context of botanical gardens. In episodes of stillness and movement, the voice-over repeatedly examines the filmmaker's own clearly structured ideas and definitions of nature and questions the hierarchical systems of botany.



Жвачка (Zhivachka)

Liz Adler

CANADA | 2023 | DIGITAL | 2 MINS

ENGLISH

NEIGHBOURHOOD PREMIERE

A mother recounts her experiences as a child in Soviet-era Moscow.



Ottu (Eight)

Sandra Ignagni

CANADA | 2024 | SUPER 8>DIGITAL | 21 MINS

ENGLISH

TORONTO PREMIERE

A filmmaker searches for the eight winds of the Mediterranean on the island of Corsica. Using found footage and employing 16mm hand-processing experiments that attempt to expose its ethereal subject, the film brings audiences to abandoned churches, cemeteries, and ravaged beaches in a quest to find meaning in that which is invisible and has neither source nor end.



Ceaseless Translation

Alejandra Saldivar

MEXICO/US | 2023 | DIGITAL VIDEO | 5 MINS

SPANISH WITH ENGLISH SUBTITLES

CANADIAN PREMIERE

This film tells the story of a mother's experience of caring for a child with autism. The film is a mix of personal home videos, stock footage, and mixed media animation, emphasizing the role of hands as symbols of care.



To boyhood, I never knew him

Tram Anh Nguyen

CANADA | 2022 | VIDEO | 4 MINS

ENGLISH AND VIETNAMESE, WITH ENGLISH SUBTITLES

CANADIAN PREMIERE

To boyhood, I never knew him is a short experimental film featuring a distorted poem and archive footage from 2006–2010. Words from a transgender man float to the surface of the screen as the blurry memories play, displaying how only fragments of what is remembered exists.



To Be Seen

Alejandra Harrison

CANADA | 2024 | DIGITAL VIDEO | 4 MINS

SPANISH WITH ENGLISH SUBTITLES

CANADIAN PREMIERE

Susana Ruiz is 77-years old and often feels invisible. Through the format of video portrait, the filmmaker explores her grandmother's relationship with presence and visibility.



Afraid of Losing the Echoes

Amel Moyersoén

BELGIUM | 2023 | VIDEO | 4 MINS

FRENCH WITH ENGLISH SUBTITLES

NORTH AMERICA PREMIERE

Afraid of Losing the Echoes is an archive film and visual poem calling us to remember the histories and the continued resistance against police violence in Brussels, it is a testament to those who resist and persist.





Razeh-del راز دل, Maryam Tafakory (2024). Video still. Image courtesy of the artist.

Entangled for the First Time

Maryam Tafakory

Curated by Jaclyn Quaresma

PERFORMANCE + SCREENING

INNIS TOWN HALL

SATURDAY, APRIL 12, 2025
5:30 PM

65 MINS

Co-presented with

Inter/Access

Maryam Tafakory's works are composed of excerpts from other films, combined with fragments of written text and shaped through live editing sessions performed in front of audiences. These archive-rich, labour-intensive live performances—which take place around the world—result in short films that draw from an extensive array of material. For example, her film performance *Razeh-del* راز دل incorporates elements from 64 films and draws references from 58 issues of the Iranian women's newspaper *Zan* and 16 issues of *Film Magazine*. The process involves a deep engagement with the sources and the nuanced contexts they emerge from.

Reading about Maryam's process, one might assume that the final result would resemble a chaotic flurry of disjointed images, sounds, and words. However, through Maryam's delicate and attentive mixing, the film/performances become exquisite collages. Each excerpt, fragment, and reference is intuitively and legibly blended and projected, while never accounting for

the whole story. These bits and pieces maintain their opacity, circumventing ever-shifting socio- and geo-political codes as well as the projection of an ideal other.

Entangled for the First Time features two of Maryam's recent film/performances, *Mast-del* مست دل and *Razeh-del* راز دل, which will be followed by an in-process performance. Like much of her work, these incorporate select clips from movies produced in post-revolution Iran, where strict regulations are imposed on cultural production. These laws dictate that films adhere to religious and political ideological guidelines, some of which include: no sexual activity or overtly intimate touching between genders on screen; no criticism of Islam or the Islamic Republic; minimal violence; and no depiction of women without veils. Women are also prohibited from singing or dancing.

From the moving images shaped under these conditions, Maryam creates new narratives of gendered resistance, re-

writing the censored archive with stories that will never pass through it. Her work not only reflects the complexities of artistic creation in repressive circumstances but also invites the audience to consider the resistance embedded in these fragments, to decipher the manifold of potential meaning within them, and to reflect on the ways they might extend into the audience's own lives.

It is both within Maryam's distinctive process and the narratives explored in *Mast-del* مست دل and *Razeh-del* راز دل that we find resonance with the grounding element of this year's theme, drawn from the final stanza from Gloria Anzaldua's poem "New Speakers":

*We don't want to be
Stars but parts
of constellations.*

Gloria's poem rejects the isolation often associated with being a lone "star," embracing instead the collective power of being part of something larger. Similarly, Maryam situates her work within a broader cultural and historical continuum. Utilizing fragments from Iranian films made after 1979, her live performances transform the suppressed, patriarchal narratives that were once home to the film fragments, offering them new meanings that resist the hierarchy they were meant to enforce. It is within her work that one of the festival's central questions can truly find its home: *what becomes possible when moving images, in their myriad forms, are presented not as isolated moments of witnessing but as shared practices of resistance?*

Mast-del مست دل

Maryam Tafakory

IRAN/UNITED KINGDOM | 2023 | DCP 2K | 17 MINS
FILM/PERFORMANCE
ENGLISH AND FARSI

Two women lie together in bed. As the wind bashes against the window, one recalls a past date to the cinema. The narrated scene cannot be conveyed through images. Layers of found and original footage are superimposed to fill in some of the cracks, the deletions, the limits of representation. A love song that would never pass through the censors, *Mast-del* is about forbidden bodies and desires inside and outside post-revolution Iranian cinema.

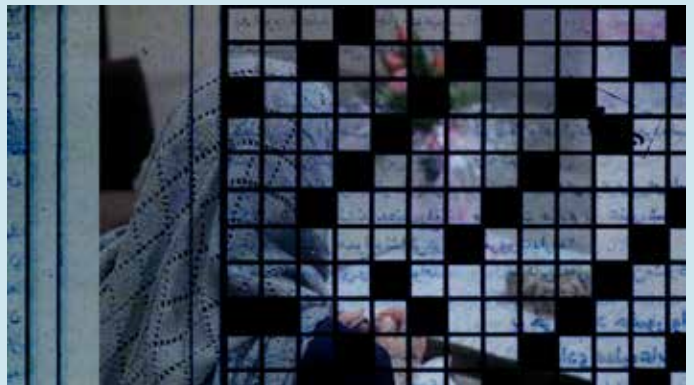


Razeh-del راز دل

Maryam Tafakory

IRAN/UNITED KINGDOM/ITALY | 2024 | DCP 2K | 28 MINS
FILM/PERFORMANCE
ENGLISH AND FARSI
CANADIAN PREMIERE

In 1998, two schoolgirls sent a letter to Iran's first-ever women's newspaper, *Zan*. While they waited to be published, they considered making an impossible film.



Live performance

Maryam Tafakory

IRAN/UNITED KINGDOM | 2025 | 20 MINS
FILM/PERFORMANCE
ENGLISH AND FARSI
CANADIAN PREMIERE

Maryam will be editing and narrating live; no two performances of this work are the same, and as recording is not permitted, this piece can only be experienced once, in person. This is Maryam's first time performing in Canada.

EXHIBITION + PERFORMANCE

GALLERY 44 CENTRE FOR
CONTEMPORARY PHOTOGRAPHY

POETRY PERFORMANCE:
SATURDAY, APRIL 12, 2025
DOORS: 7:30 PM, EVENT: 8:00 PM

—
GALLERY HOURS:
APRIL 4 – MAY 24, 2025
TUESDAY – FRIDAY, 11:00 AM–5:00 PM
SATURDAY, 12:00 PM–5:00 PM

A Smile Split by the Stars

m. nourbeSe philip

Curated by Katherine McKittrick,
Nasrin Himada, Sameen Mahboubi

A Smile Split by the Stars is a collaborative narration of m. nourbeSe philip's poem, "Meditations on the Declension of Beauty by the Girl with the Flying Cheek-bones." Working within, across, and beyond colonial lexicons, the installation reads philip's poem through, and as, different audio-visual-textual moments of revolutionary intent, wherein Black girlhood and Black femininity are, a priori, re-coding the aesthetic promises of modernity.

Please join us at 8:00 PM on Saturday, April 12, 2025 for a poetry performance. This performance serves as a continuation of the conversation that the work in the gallery invokes, inviting philip to read her poems to us, reverberating through a show dedicated to her writing. We will thus expand and deepen our relationship to the text and the performer.

Am I
Am I not
Am I I am you
Am I not I am
Am I I am

In whose

Am I

m. nourbeSe philip, excerpt from "Meditations on the Declension of Beauty by the Girl with the Flying Cheek-bones", design by Cristian Ordóñez. 2024

Co-presented with

G44 Centre for
Contemporary
Photography

The exhibition was organized in partnership with and co-produced by Agnes Etherington Art Centre and Modern Fuel. It is also co-presented with the Canada Research Chair in Black Studies at Queen's University, and the Revolutionary Demand for Happiness Working Group.



Image courtesy of The Camelia Committee.

Conversation Curatoriale avec Le Comite Camelia / Curatorial Talk: The Camelia Committee (French Language)

The Camelia Committee
(Nour Ouayda & Mira Adoumier)

CONVERSATION

LE LABORATOIRE D'ART
SUNDAY, APRIL 13, 2025
1:30 PM
60 MINS

The Camelia Committee, who are among the Images 2025 curatorial residents, will lead an artist talk, in French, about their practice. Nour Ouayda and Mira Adoumier, two of the three members of the collective, will join us to discuss their work and its evolution. Within this conversation, they will share how they came together in the spring of 2020 in Beirut as a way to sustain the circulation of ideas, practices, and desires across their various projects. During this discussion, they will delve into their shared practice, particularly their exploration of fiction in film through the interplay between image, text, voice, and sound and how they seek to uncover the strange within the mundane.

Co-presented with

labo



Ancestral Clouds Ancestral Claims, Denise Ferreira da Silva and Arjuna Neuman (2023). Video still.

Ancestral Clouds Ancestral Claims

Arjuna Neuman and Denise Ferreira da Silva

Curated by Jaclyn Quaresma

GERMANY/AUSTRIA | 2023 | 4K | 50 MINS
ENGLISH AND SPANISH WITH ENGLISH SUBTITLES

CANADIAN PREMIERE

This screening includes captions and creative audio descriptions

Ancestral Clouds Ancestral Claims is a film by artist, filmmaker, and writer Arjuna Neuman and philosopher Denise Ferreira da Silva. Since 2016, the duo has collaborated on a series of films that each follow a classical element (water, earth, wind, fire) to reimagining the world speculatively and reparatively. Their “elemental cinema” merges poetics and critical theory, to propose a poignant and emotional take on the ethical-political challenges of the global present, through human and non-human perspectives. A new addition to their series, *Ancestral Clouds Ancestral Claims* follows the wind and what it carries—dust, clouds, ideas, stories and voices—as both a guide and an analytical framework.

Filmed in the Atacama Desert in Chile, it explores the entanglements and overlaps of historical events, past present and future, at this site. Taking us on a visual journey through a large-array facility in an international astronomical observatory called ALMA, as well as the lithium mines of the Atacama, Denise and Arjuna consider how material trajectories are deeply entwined with the pursuit of foundational ideas from the Enlightenment and their mutation into aspects of modern neoliberal authoritarianism—all through their dissemination on the voice of the wind.

Serpent Rain (2016) and *4 Waters-Deep Implicancy* (2018) were presented as part of the 2019 Images Festival. *Soot Breath//Corpus Infinitum* (2020) was presented at the 2021 Images Festival. Watch these three films for free at ImagesFestival.com from April 11-15, 2025.

SCREENING

INNIS TOWN HALL
SUNDAY, APRIL 13, 2025
2:00 PM
50 MINS

Co-presented with



THE UNIVERSITY OF BRITISH COLUMBIA
Institute for Gender, Race, Sexuality and Social Justice

digital arts
resource centre

Co-presented with

WORKMAN
ARTS
RENDEZVOUS
WITH MADNESS



Full Out, Sarah Ballard (2024). Video still.

A Thousand Bodies

Agnès Hayden, Gala Hernández López, Irina Tempea, Martin Davalos, Nikola Ilic, Sarah Ballard

Curated by The Camelia Committee (Mira Adoumier and Nour Ouayda)

SCREENING + CONVERSATION

INNIS TOWN HALL
SUNDAY, APRIL 13, 2025
4:00 PM
65 MINS

A Thousand Landscapes, *A Thousand Bodies* is a two-fold film program that explores the tension between the collective and the individual by looking at how landscapes and bodies interact with each other. Conceived as a diptych, these two programs bypass the difference of scale between the body and the landscape to take interest in the trajectories of contamination that puts these two entities in constant relation and negotiation.

Inspired by Deleuze and Guattari's perspective on madness as developed in their book *Anti-Oedipus*, this second program explores the symptoms exhibited by the body as a response to an absence or a lack, and not as merely pathological. Here, symptoms are not failures but adaptations, offering a "sane" response to an increasingly insane world marked by the systemic violence of late capitalist societies.

From the confines of institutional walls to the precarious expanses of untethered thought, *A Thousand Bodies* is a film program that looks at the ways in which bodies and minds resist control and subvert hegemonic forces. It's under the flesh where you are tender by Agnès Hayden delves into the materiality of the body, silently piercing through the opacity of the

skin to uncover what lies beyond the flesh. In Gala Hernández López's *for here am i sitting on a tin can far above the world*, fear, imagination, and profit converge as thousands of individuals choose to be cryogenized, awaiting better times. Martin Davalos' *The Devil's Knee* excavates undesired bodies from decaying images, revealing their stubbornness to be seen in a context that constantly seeks to erase them.

Exit Through the Cuckoo's Nest by Nikola Ilic offers a searing critique of systemic oppression, showing mental illness as the only way out of a compulsory military service in wartime while Sarah Ballard's *Full Out* delves into the transformative possibilities of the body as a site of violence, inexplicable impulses, and radical change. In the final film of the program, *In My Head*, Irina Tempea plunges the audience into the fragmented landscape of inner turmoil shaped by a body failing due to a tentacular disease.

Together, these works question the boundaries between reason and madness, sickness and resilience, giving voice to untold stories of bodies that endure, resist, and refuse to be silenced.

It's under the flesh where you are tender

Agnès Hayden

SPAIN / CANADA | 2023 | SUPER 8 / 8MM>DIGITAL | 2 MINS
SILENT

It is I who drag my fingernail across the flesh, capriciously, seeking to understand what dwells beyond. How many layers until I reach the bone. How much I would have to excavate to turn around and return to the starting point.

Content Warning: Found footage of medical surgeries

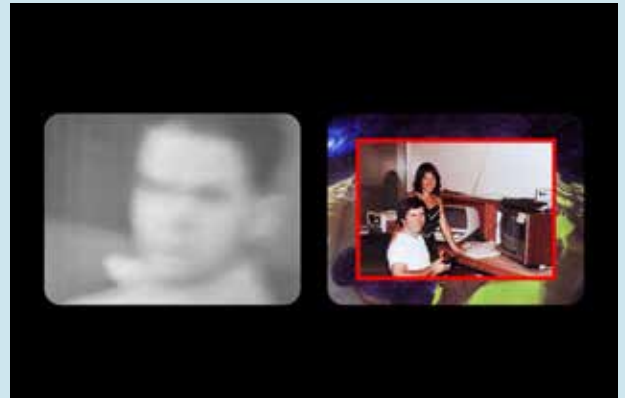


for here am i sitting on a tin can far above the world

Gala Hernández López

FRANCE | 2024 | DIGITAL | 19 MINS
ENGLISH

A woman dreams of the American cryptographer Hal Finney. A major economic crisis affects the cryptocurrency market, while tens of thousands of people are cryogenized, awaiting better times. Are they suspended or falling into the void? What strange relationship do we have with the future?



La Rodilla Del Diablo (The Devil's Knee)

Martin Davalos

MEXICO | 2023 | 8MM>DIGITAL | 5 MINS
SPANISH WITH ENGLISH SUBTITLES
CANADIAN PREMIERE

The body as an archive, memory as a witness of possible futures, the image as a will. Fragments of 8mm film that disintegrate before a body that seeks to be seen, bodies that sprout incessantly. *The Devil's Knee* explores the systematic erasure of identities, a trace in the archive to question memory, non-presence.



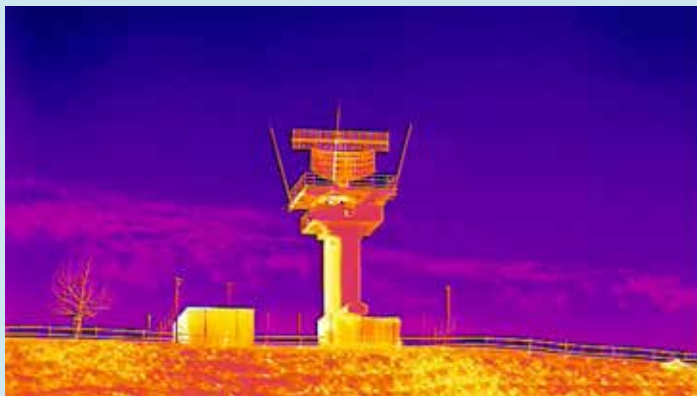
Exit Through the Cuckoo's Nest

Nikola Ilic

SWITZERLAND | 2024 | DIGITAL | 19 MINS
SERBIAN WITH ENGLISH SUBTITLES

CANADIAN PREMIERE

This personal short documentary tells the story of a soldier who never wanted to be one. His decision to never pull a trigger led to resistance and, ultimately, military prison. Pretending to be mentally ill, he leaves the war zone and returns to Belgrade via the psychiatric hospital on the day NATO begins bombing the entire country.



Full Out

Sarah Ballard

UK | 2024 | 16MM>DIGITAL | 14 MINS
FRENCH WITH ENGLISH SUBTITLES

CANADIAN PREMIERE

In 19th-century Paris at the Salpêtrière Hospital, patients were hypnotized on stage to reproduce the symptoms of hysteria for public audiences. Over a century later, high school cheerleaders are fainting en masse.

Content Warning: Flickering / stroboscopic images.

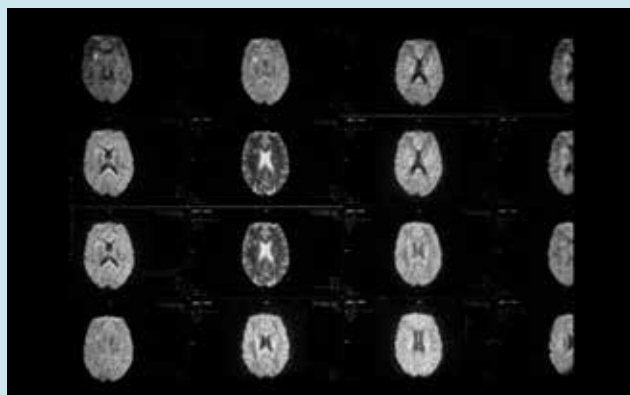


Dans ma tête (In My Head)

Irina Tempea

MEXICO | 2023 | 8MM>DIGITAL | 5 MINS
FRENCH WITH ENGLISH SUBTITLES

Dans ma tête is an experimental short film about the disease I've had for just over seven years, multiple sclerosis. Through my magnetic resonance images, cervical slices, and jerky sounds, everyday life unfolds and life goes on. I'm fine, I'm not so fine. Today, I'm opening up about this tentacular disease. This film diary is part mourning, part sweetness.





Door Prize

John Greyson

Curated by Jaclyn Quaesma

CANADA | 2024 | DIGITAL | 140 MINS

WORLD PREMIERE

**SCREENING +
CONVERSATION**

INNIS TOWN HALL

**SUNDAY, APRIL 13, 2025
7:00 PM**

150 MINS

**Following the screening, please join us
for a conversation with filmmaker John
Greyson and members of the cast!**

Mars takes approximately two Earth years to complete its orbit around the Sun, while Venus takes about seven and a half months. Despite their different cycles, every 18-24 months, the two mythically-linked planets align and create opportunities for astrologically significant events. Love, desire, creativity, strategic action, and will power are activated here on Earth reflecting the fraught, storied interplay between Mars' passion and Venus' harmony.

A "Double Mars-Venus Transit" is when both Mars and Venus are simultaneously moving from one astrological position into another, while still being in relation to each other, twice in a short period of time. As Mars and Venus dance above, those earthly manifestations of love, desire, creativity, strategic action, and will power become ever more activated, pushed and pulled. If these two planets are conjunct, this is good; if they are square, watch out! If they move from one into another, well then there is potential for chaos and grave misunderstanding.

Filmmaker and activist John Greyson begins his latest feature film *Door Prize* under this starscape. The sustainable, safe future promised by "green" transit solutions is called into question as John brings together brilliant scenes in color and black-and-white, silence and full audio, from so-called Toronto to the Thar desert. Created in close collaboration with Chase Joynt, this film spans

documentary, drama, and space opera, as it follows the death of Mars Brito—a fictional trans bike courier—through a citywide, gamified, true-crime crusade.

As Mars Brito's death is investigated, another narrative unfolds with the same actors playing different characters. Centered around another person named Mars—not a bike courier this time, but a fictional trans activist—a community of comrades and opera singers create a memorial for the real-life 375 trans folks who were murdered worldwide in 2021.

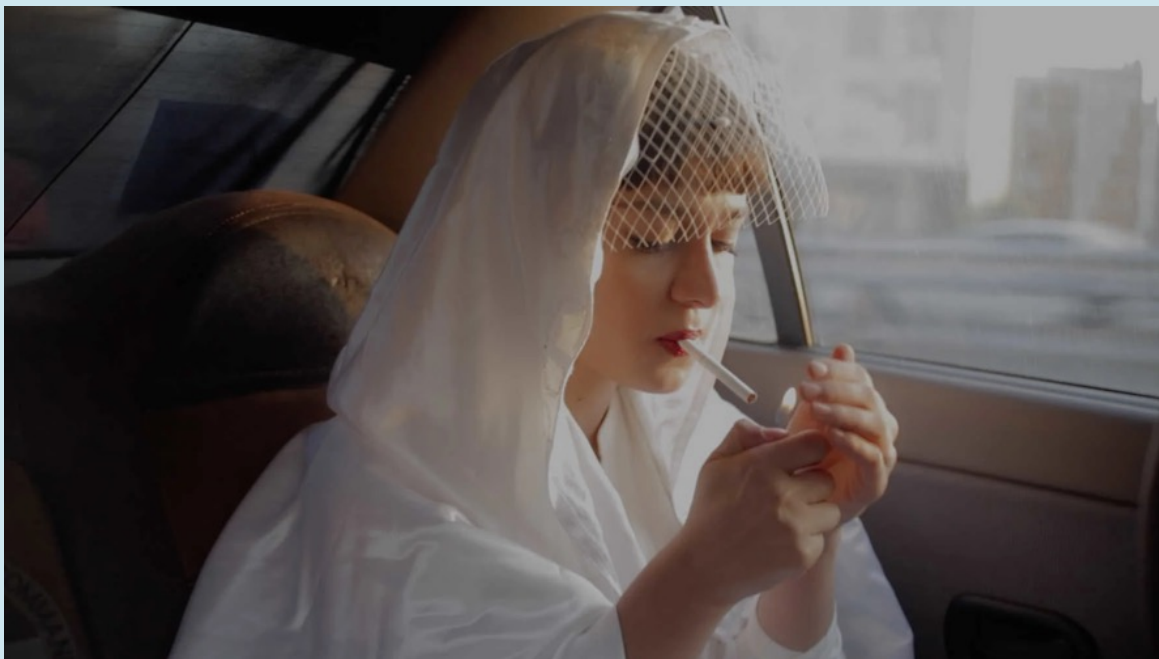
Under the influence of double Mars and Venus transits, *Door Prize* contributes to urgent conversations about trans activism, queer solidarity, and the politics of putting murder on screen. This whirling film deftly addresses media spectacle, trans visibility, and anti-trans violence while maintaining its commitment to solidarity—never speaking for and always speaking with.

Co-presented with

CFMDC
Canadian Filmmakers Distribution Centre

**TQ
FF**

AM
ART METROPOLE



The Dusk of Tehran, Tao Hui (2014). Video still. Image courtesy of the artist and Kiang Malingue

But this is the language we met in

Hassan Khan, Samira Elagoz and Z Walsh,
Shen Xin, Sohrab Hura, Tao Hui, Theo Jean
Cuthand

Curated by Kate Wong

Communication is a mystified, mystifying, and highly engaged act...it is always, somewhere, absolutely clear and mysterious at one and the same time. And it is this cold heart I want to touch.

—Hassan Khan, "An Aesthetics of Survival" [1]

But this is the language we met in convenes six experimental shorts to explore the notion of transcendence as a political act. Drawing from contemporary art and experimental film, the diverse lineup comes together to contemplate how moving-image—as an embodied medium—allows us to transcend the limits of singular perspectives tied to geography, culture, and identity.

Borrowing its title from a 2023 work by Shen Xin, *But this is the language we met in* proposes transcendence as a fertile meeting point: a space for being with instead of merely consuming culture, for nurturing relationships to knowledge rather than simply knowing, and for expanding the possibilities of how we communicate between cultures. Here, transcendence can be understood as a journey—blurring the

boundaries between here, now, then, and there—and as an opening up, providing a passageway from one positionality to another. Various filmic techniques evoke transcendence: narrative devices of transposing and nonlinear storytelling; editing techniques of splicing, collaging, and superimposing; and structural approaches to framing, editing, and lighting.

By attuning to the various forms of personal and cultural transmission embedded within these six films, *But this is the language we met in* hones in on the powerful—and at times enigmatic—affective pathways within moving-image. Allowing us to see, hear, and even feel the world through the experiences of others, these works offer departure points from prior states of individuation, and ways coming together constellationally, in and through our differences.

1. <https://openspace.sfmoma.org/2020/01/an-aesthetics-of-survival/>

SCREENING

INNIS TOWN HALL
MONDAY, APRIL 14, 2025
11:00 PM
54 MINS

Co-presented with

TORONTO
reel asian
INTERNATIONAL FILM FESTIVAL

TQ
FF

AM
ART METROPOLE

The Dusk of Tehran

Tao Hui

CHINA | 2014 | DIGITAL | 4 MINS
 PERSIAN WITH ENGLISH AND SIMPLIFIED CHINESE SUBTITLES
 CANADIAN PREMIERE

The Dusk of Tehran transposes a speech given by the late Hong Kong popstar Anita Mui—who died in 2003 at the age of 40 from cervical cancer—into a conversation between a young Iranian actress and her taxi driver. Through this performance, the work juxtaposes the differences and shared struggles faced by women from different countries, portrayed within a single narrative frame.



Sight

Theo Jean Cuthand

CANADA | 2012 | SHARPIE MARKERS, SUPER 8 | 4 MINS
 ENGLISH

Distinctive of Theo's early DIY aesthetic, *Sight* is an experimental short that portrays the artist's experience of visual impairment connected to living with schizophrenia and bipolar disorder. Filmed on Super 8, desaturated Saskatchewan landscapes are layered over with bright bands of purple, green, red, and blue. Coupled with Theo's diaristic narration, the work blurs the boundaries between "sight" and "sanity."



The Coast

Sohrab Hura

INDIA | 2020 | DIGITAL | 17 MINS
 NO DIALOGUE
 CANADIAN PREMIERE

Filmed in the dark of night during religious festivities in a South Indian village, the margin between land and water becomes a point of release, beyond which characters experience fear, surprise, anger, sadness, trust, anticipation, excitement, and contempt—but also rapture, as they wash off the masquerade in the waves. Sohrab Hura's *The Coast* captures this trancelike sensory experience as part of a larger project reflecting on India's social and cultural undercurrents.



You can't get what you want but you can get me

Samira Elagoz and Z Walsh

FINLAND | 2024 | DCP | 13 MINS
NO DIALOGUE

CANADIAN PREMIERE

Through photos, screenshots of text messages, and an indie-rock/dream-pop soundtrack, Samira Elagoz and Z Walsh tell their story of falling in love, long-distance desire, marriage and families-in-law, and Z's top surgery. *You can't get what you want but you can get me* is an intimate document of queer/trans love, showing the transformative power of loving and being loved utterly and completely.



Grounds of Coherence #1, but this is the language we met in

Shen Xin

CHINA | 2023 | 16MM TO UHD | 12 MINS
MANDARIN, SICHUAN DIALECT, ENGLISH, ARABIC, UYGHUR, TIBETAN,
HINDI, KAZAKH, TATAR AND TURKISH

TORONTO PREMIERE

Through speaking and sounding out in Mandarin Chinese, English, Arabic, Uyghur, Hindi, Kazakh, and Turkish, Shen Xin traces the experience of contemporary communication, seeking to uncover primordial connectedness in and through language. This two-channel work—the first in the *Grounds of Coherence* series—explores ways of knowing, linguistic ecosystems, memory, and loss. The artist shows how language is a deeply embodied process that cannot be removed from experience of the natural world.



tabla dubb no.9

Hassan Khan

EGYPT | 2010 | COLOR VIDEO TO DVD | 3 MINS
N/A

CANADIAN PREMIERE

tabla dubb no. 9 treats a collective cultural product (a recited segment from *alBurda*, a poem charting the transfer through time of the prophet's mantle chanted on the occasion of his birthday) and the structural qualities of video itself (the simple choice of how to shoot and arrange the visual material) as an attempt to produce forms that are culturally relevant and dangerously meaningful. The piece was originally produced as part of *tabla dubb*, a series of live music and video concerts that the artist performed in Egypt and abroad between 2001 and 2007.





Burial for a Hungry Ghost

Annie Wong

Curated by Jaclyn Quaresma

Burial for a Hungry Ghost is a lecture-performance that stages a ceremonial farewell for *Ghost Tape #10*, a psychological warfare tool deployed by the US military during the Vietnam-American War. This sonic-spiritual weapon, designed to instill fear and psychological distress, becomes the spectral center of artist Annie Wong's inquiry into sound as both a weapon and a vessel for memory, resistance, and mourning.

Through a series of encounters that traverse the divided landscapes of North and South Vietnam, the story-telling performance traces the ideological battlegrounds encoded in sound—propaganda Red music, banned Western music, and Buddhist chants. By weaving together these distinct registers, *Burial for a Hungry Ghost* listens for the echoes of past struggles reconciling the ways in which sound has been wielded to command, console, and control.

PERFORMANCE + CONVERSATION

INNIS TOWN HALL

MONDAY, APRIL 14, 2025

1:00 PM

50 MINS (75 MINS WITH CONVERSATION)

At its core, the work is an act of reckoning, both political and spiritual. As Annie stages the burial of this manufactured ghost, she simultaneously asks: How do we listen to history's phantoms without becoming captive to them? Through this layered engagement with sound, video, and storytelling, *Burial for a Hungry Ghost* extends beyond historical documentation into a speculative ritual—one that gestures toward sonic and spiritual relief, remembrance, and the possibility of release.

Co-presented with



Gallery TPW



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THURSDAY, APRIL 3, 2025
7:00–9:00 PM

EXHIBITION HOURS:
TUESDAY–SATURDAY
12:00–5:00 PM

Talk and Tour of the exhibition
with Zeesy Powers and Kiera
Boult April 14, 2025 at 4:00 PM

Co-presented with

This Could Be You: 15 Years of Zeesy Powers

Zeesy Powers

Curated by Kiera Boult

This Could Be You: 15 Years of Zeesy Powers is a survey tracing the artist's performance works and explorations in emergent media. Her introspective, funny, and irreverent examinations of external systems of power are experienced through intimate, one-on-one environments. By revealing the worst-case scenario behind our tools of convenience and consumerism, Powers invites the question, "Is this all a cynical reveal we have walked into, guided by our history and likes? Or is she inviting us to imagine an alternative where digital tools are neutered of their capitalist drive and redirected toward the commons?"

Powers is willing to *risk it all for the bit*, confronting reality by performing the absurd. In her formative performance *I Will Tell You Exactly What I Think of You* (2005-ongoing), Powers fuses the talk show and self-help seminar genres, inviting audience members into vulnerable—and public—solo sessions, with the artist positioned as "all-seeing." Using the trope of shock comedy, Powers inverts the expectation of unfiltered truths by reminding the audience and participants that all of her insights are only projections of herself. The work publicly outs Zeesy's implicit biases, desires, and insecurities while edging against our shared social values (such as: you shall not say exactly what you think).

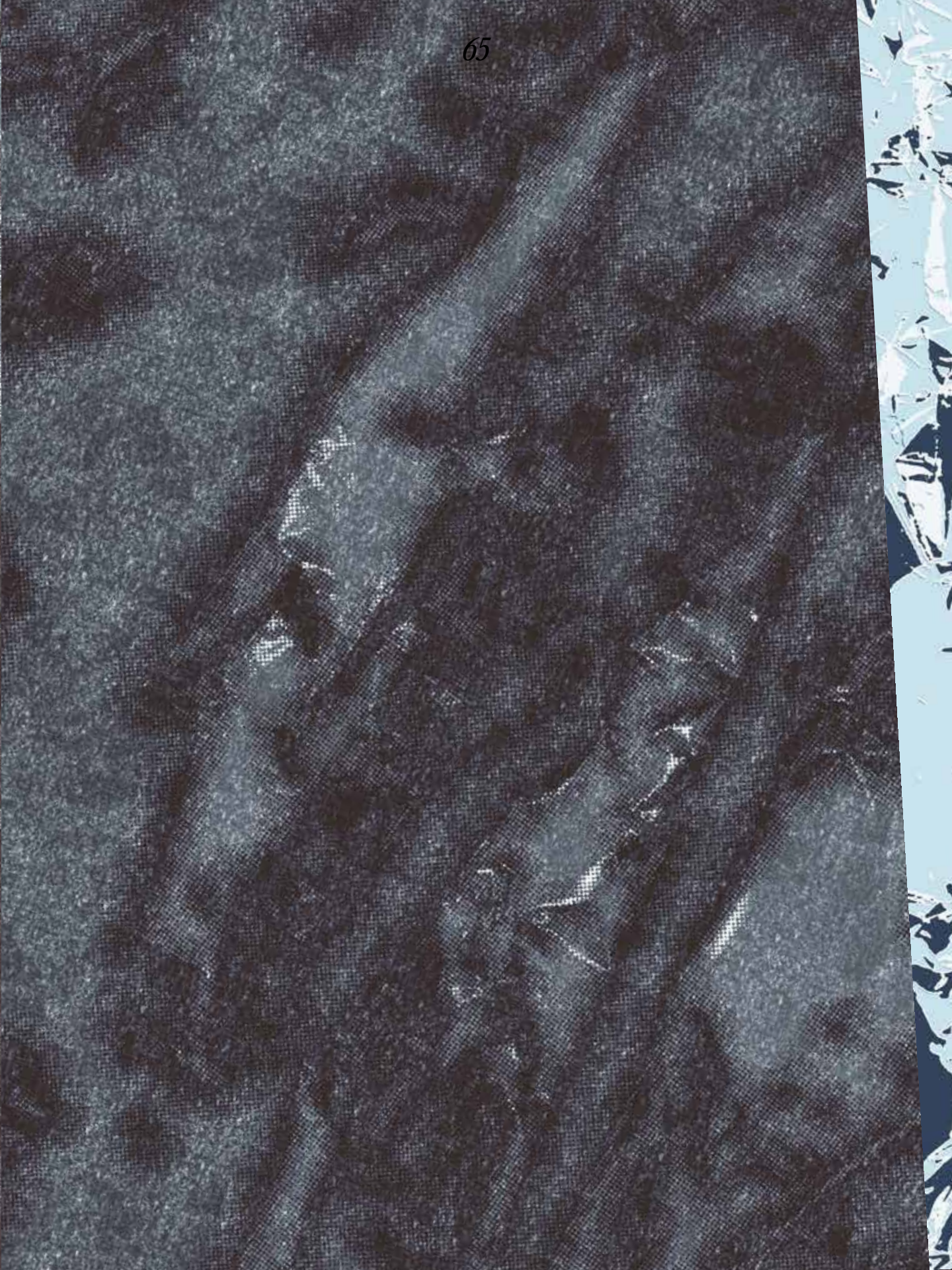
Over the past decade, Powers's emergent media works have positioned the viewer as performer or user. They test the tensions between public and private by using familiar interfaces—the body, social media filters, and chatbots—to challenge the hidden mechanics that inform our social and technological systems. In the virtual reality work *This Could*

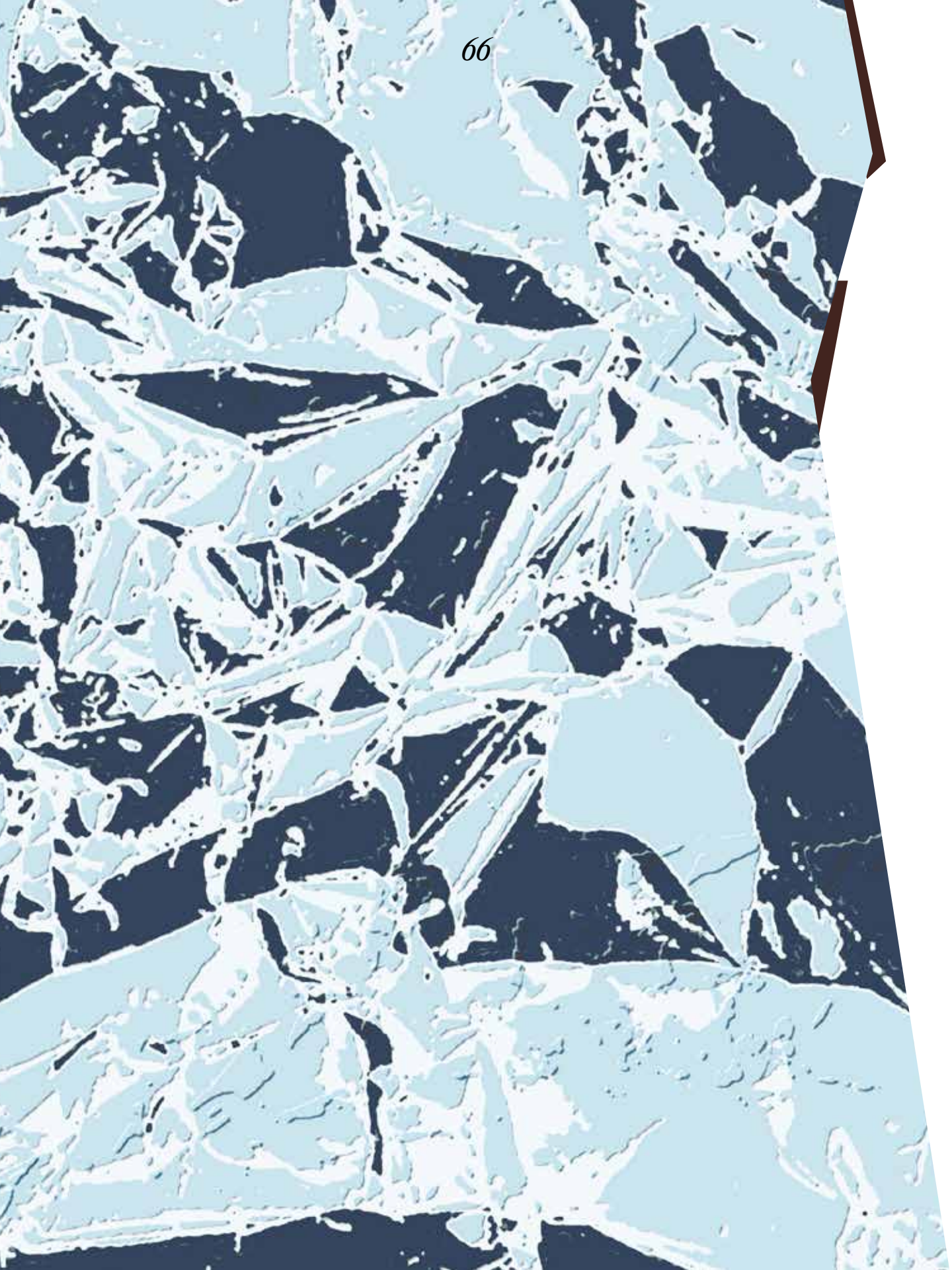
Be You (2017), users inhabit the avatar of a naked, algorithmically-generated "90-year-old woman." They are confined to a stark environment slowly filling with antiquated e-waste and consumer disposables falling from the sky. Powers projects her discomfort with aging, confinement, and the environmental crisis, questioning our complicity as insatiable tech consumers and systems of planned obsolescence.

An Averaging Mirror (2015) is a filter that uses facial recognition to blur the faces of gallery-goers. The installation presents its subjects' portraits on a vertical monitor, referencing Northern Renaissance portraiture, one of the earliest examples of private portraiture in the Western canon. Simultaneously, the work evokes the uniquely intimate experience that exists between users and their smartphones.

In *deardiary.wtf* (2019), the omniscient artist of earlier works has been replaced by the omniscience of AI! The video advertises the *deardiary.wtf* app which, through machine learning, purports to answer all questions from the quotidian to the existential. The only limitation is the detail and length of participants' confessions, which feed the algorithm and from which the answers are drawn. In the seven years since this piece was created, this type of natural language processing (NLP) has become ubiquitous. While the ad satirically mentions that your data could be used for anything, all data are stored on local servers, preventing your inner turmoil from being exploited by the artist. Powers calls into question the constellation of issues we face through our willingness to be surveilled, and our fears of being forgotten if we don't comply.

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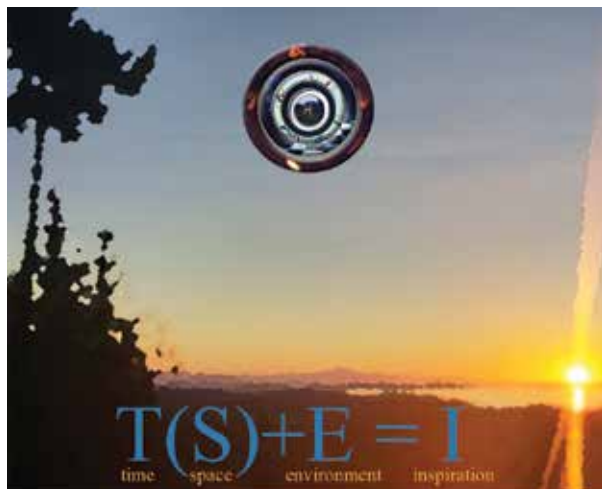
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Dinorah Catalzco, detail *Colibri*, 2016. Photo: Raquel Romero.

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The Prophets

Richard Ibghy & Marilou Lemmens

With essays by Sven Lütticken,
Harro Maas, Marina Roy, Jakub Zdebik,
and Foreword by Peggy Gale.

Image credit: Michael Barker

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Clara Gutsche, *Les Sœurs Adoratrices
du Précieux-Sang, Nicolet (detail)*, 1995,
chromogenic print. Courtesy of the artist.

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Glück auf in Deutschland © Pinar Öğrenci



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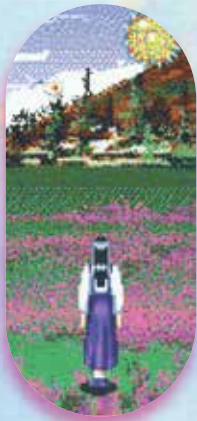
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Artist & Curator Index

Aamna Muzaffar is the Curator & Head of Exhibitions at Mercer Union, a centre for contemporary art.
p. 44

Director **Adebukola Bodunrin** is a Nigerian-Canadian film and video artist whose work has been featured at SXSW, IFFR, Images Festival, Anthology Film Archives, BFI, REDCAT, MCA Chicago, Festival Animator, the Black Cinema House, and is in the permanent collection at the Whitney Museum. Her work on KCET's "Lost LA" series earned her an LA Area Emmy for segment direction. *We Are Not Alone* marks her first venture into live-action filmmaking.
p. 38

Agnès Hayden (Spain, 2000) is a multidisciplinary artist, constantly blending the realms of image and sound with a background in Direction of Photography and specialized in 16mm analog film. At the core of Agnès' artistic practice lies a profound exploration of the technologization of society and human emotion. The union between the machine used, essentially, to materialize thoughts, desires, and intuitions in the shape of an œuvre, and the author who endows it with feeling. Agnès tries to approach the language of machines through the study of code and programming, inspiring her artistic decisions. She usually works by linking her visuals with the soundscapes that they evoke in her, composing herself the sound for most of her artistic pieces.
p. 56

aka TAWLA is a collective of photobook makers from the SWANA (Southwest Asia and North Africa) region, supporting photobook making and advocating for alternative narratives. The collective focuses on showcasing photobooks produced by and originating from SWANA, as well as publishing their own zines and photobooks. Expanding beyond the traditional documentary frameworks, overused misrepresentations, and flattened narratives that has othered our communities for decades, we aim to support visual storytellers from our region, make photography and visual storytelling accessible, and create connections between local and international visual storytellers and audiences.
p. 36

Alejandra Harrison is an emerging Toronto-based photographic artist, and a current student at Toronto Metropolitan University's Image Arts photography program, where she has developed her skills in lighting, studio work, art direction, and post-production. Her personal approach to photography is inspired by the human character and visual storytelling, driving her interest in environmental portraiture and narrative-focused works.
p. 48

Alejandra Saldivar is a Mexican experimental animator and filmmaker whose work explores how our perception influences our experience with the environment and interpersonal relationships. Alejandra holds a bachelor's degree in Animation and Digital Art from Instituto Tecnológico y de Estudios Superiores de Monterrey.
p. 48

Alex Lo is a Toronto-based filmmaker born in Hong Kong. His work explores themes of geo-identity and isolation through alternative modes of narrative such as auto-fiction and experimental documentary. His newest works further expand on the experimentation of process and method, diving into slow cinema, slice-of-life, and first-person documentaries.
p. 38

Amani Bin Shikhan is a writer, researcher, editor, producer/director, host, and community/culture worker from Toronto's East End. In her work, she aims to undo what needs to be undone so that what should be done may come to light.
p. 48

Amel Moyersoén is an Algerian-Belgian filmmaker, programmer, researcher, and producer based in London who is interested in diasporic histories of resistance and intergenerational transmission of memory. She recently graduated from the Other Cinemas film school and is also part of SAFAR Futures Young Curators 2024, LUX Moving Image London, and Anekdoté, a production house for Arab-European film. Her latest research project is titled "Collectif Mohamed: Archival Practices in the Diaspora."
p. 48

A Palestinian-Jordanian-Canadian, **Annie Sakkab** is an independent filmmaker and photojournalist. She seeks long-form narrative with a focus on women's issues, identity, and social justice. Her first short documentary *Hollie's Dress* had its World Premiere at Hot Docs Canadian International Documentary Festival 2020 and was created in collaboration with The Canadian Broadcasting Corporation (CBC). Her second short experimental documentary, *The Poem We Sang* examines intergenerational trauma and post-memory in the context of Palestine.
p. 38

Annie Wong is an artist, writer, community organizer, and curator. Wong's practice is heavily collaborative and often engages communities to produce a collective form of carework as the basis for artistic production, allyship building, and spiritualism. She has exhibited widely across North America and has published in various art and poetry magazines. She was formerly the inaugural Curator of Programming and Public Engagement at Gallery TPW; a member of Friends of Chinatown Toronto; and currently serves on the board of Toronto Chinatown Land Trust.
p. 63

Arjuna Neuman is an artist, filmmaker, and writer. His films and installations have been shown internationally, including in the Berlin Biennial, Manifesta, Sharjah Biennial and in museums such as Centre Pompidou, Madre Museum, MAAT and Jamee Art Centre. As a writer, he has published essays in Relief Press, Into the Pines Press, The Journal for New Writing, VIA Magazine, Concord, Art Voices, Flaunt, LEAP, Hearings Journal, Umbau and e-flux.
p. 55

Ayo Akingbade works predominantly with film and installation to address themes of power, urbanism, and stance. Her work has often documented experiences of rapid social change in London, where she was born and raised. It has recently been shown at Barbican Centre, London and International Film Festival Rotterdam. Her first major solo institutional exhibition, *Show Me The World Mister* opened at Chisenhale Gallery, London in November 2022 and toured for two years at venues including Spike Island, Bristol and the Whitworth, University of Manchester. p. 38

Charline Dally (she/they) lives between France and Tiohtià:ke/Mooniyang/Montreal. Her practice combines analog video signals, computer-generated imagery, glass and textile through films, installations, and performances. They graduated from Le Fresnoy - Studio national des arts contemporains and UQAM in visual arts. She has done artistic residencies at Signal Culture (Owego, NY) and the Society for Technological Arts (Montreal). Her work has been presented in various institutions and festivals such as MOCA (Toronto), MAJ (Joliette, QC), FIFA (Montreal), Ann Arbor Film Festival (Ann Arbor, MI), FNC (Montreal), VIFF (Vancouver), CTM Festival (Berlin), MUTEK (CA, ES, AR), BISFF (Beijing), OMAF (Seoul), and Les Abattoirs (Toulouse). p. 45

Dana Qaddah (b. Beirut, Lebanon) is an interdisciplinary artist and independent curator currently based on unceded Musqueam, Tsleil-Waututh and Squamish territory. Qaddah's practice uses archives of personal and itinerant cultural knowledge to traverse themes of Arab futurism and storytelling, while reflecting on the condition of being abstracted from the destruction of one's own sense of self and place. Qaddah completed a BFA at ECUAD in 2019. p. 36

Denise Ferreira da Silva is an artist, philosopher and the Samuel Rudin Professor in the Humanities in the Department of Spanish and Portuguese Languages and Literatures at New York University. Her artistic and academic work rejects and speculates on themes and questions crucial to contemporary philosophy, aesthetics, political theory, Black thought, feminist thought, and historical materialism. She is the author of *Toward a Global Idea of Race* (University of Minnesota Press, 2007), *The Impagavel Divide* (Workshop of Political Imagination and Living Commons, 2019), *Unpayable Debt* (Sternberg / MIT Press, 2022), and co-editor (with Paula Chakravartty) of *Race, Empire, and the Crisis of the Subprime* (Johns Hopkins University Press, 2013). p. 55

Dionne Brand is a renowned poet, novelist, and essayist who has also made documentaries. Her writing is notable for the beauty of its language and for its intense engagement with issues of social justice, particularly gender and race. Her writing has won the Governor General's Award for Poetry, the Trillium Prize for Literature, the Pat Lowther Award for Poetry, the Harbourfront Writers' Prize, and the Toronto Book Award. p. 37

Eri Saito is a Japanese artist born in 1991 in Fukushima and presently living and working in Tokyo. Focusing on video, she creates works focused on such invisible and uncertain dynamics as memory and cognition. In 2024, she received the Second Prize at the e-flux Film Award. p. 38

Eva Swiatkowski was born in Wiesbaden, Germany. She studied art, German, and gender studies, which was followed by work in the field of art education, including at documenta fifteen. Since 2022, she has been studying at the Academy of Media Arts Cologne, focusing on documentary work in the moving image and photography. p. 48

Evelyn Pakinewatik (Nbisiiing Anishnaabe/Irish, Nipissing First Nation) is a filmmaker and multidisciplinary artist. Evelyn's work explores the intersection of dreams and memory, and the societal distortion of interiority, relationality, and animacy. An artist raised by artists, Evelyn began working alongside their parents from a very young age to preserve and disseminate traditional textile and nature arts in Indigenous communities across Ontario and Québec. Evelyn is a 2018 Reelworld E20 Fellow, 2019 4th World Media Lab Fellow, a 2020 HotDocs Doc Accelerator Fellow, and a 2021 EFM Doc Salon Fellow. p. 38

Gala Hernández López is an artist-researcher and filmmaker. Her work articulates interdisciplinary research through the production of essay films, video installations, and performances on the new modes of subjectivation specifically produced by computational digital capitalism. From a feminist and critical lens, she examines the discourses and imaginaries circulating in virtual communities as symptomatic fictions of the state of the world. Her work has been shown at Berlinale, DOK Leipzig, Cinéma du Réel, IndieLisboa, Transmediale, and the Salon de Montrouge,. She recently won the 2024 César Award for best short documentary. p. 56

Hassan Khan is an artist, musician and writer. His work engages with familiar, shared conditions and undisclosed personal references to arrive at forms that suggest imagined communities, raise fundamental questions, channel conditions simmering under the surface, seduce and alienate, engage with expectations, pose mysteries as well as help to re-articulate our experiences with shifting structures of power. To this end he makes use of the widest range of media such as video, photography, performance and installation. p. 60

Heather Canlas Rigg is an independent curator and writer based in Toronto. Her practice is rooted in investigating how artists employ the materiality of camera technologies to interrogate imperialist structures, and in thinking critically about institutions. p. 42, 43

The work of **Helena Girón** and Samuel M. Delgado investigates the relationship between mythology, history, and materialism. Their films have been programmed at festivals like Venice, San Sebastian, Toronto, Locarno, New York, and many others. They have produced installations and performances in art centers like MCARS (Madrid), CCCB (Barcelona), CGAC (Compostela), BAM (New York), TEA (Tenerife) and Galeria Solar (Vila do Conde).
p. 45

Irina Tempea is a filmmaker and cultural worker of Romanian origin based in Tiohtià:ke/Montreal. Her diary-like artistic practice revolves around the analog process she uses to reveal herself. She questions the materiality of film while filming her daily life and those close to her. She has just completed her first short film, *In My Head*, about her multiple sclerosis. She is currently working on her second film.
p. 56

Jad Youssef is a filmmaker, teacher, and independent researcher. My work probes different social peripheries, obscured landscapes and urban enigmas. He is currently a tenure-track assistant professor of Art at the American University of Beirut (AUB).
p. 45

Jia-Chae Chang is a filmmaker and visual artist currently based in Leipzig. With an extensive background in calligraphy and ink painting, he then studied contemporary art in Leipzig and Vienna, where his direction shifted towards working on film and video installation. Recent exhibitions include: "2022 Taiwan Biennial" (National Taiwan Museum of Fine Arts, Taichung), "Radical Forms of Writing" (Hong-gah Museum, Taipei, 2017) and "The Gaze of Singularity" (Art Stage, Singapore, 2017).
p. 38

A fellow of the Royal Society of Canada and recipient of the 2000 Toronto Arts Award for film/video as well as the 2007 Bell Award in Video Art, **John Greyson** is a queer filmmaker, video artist, writer, activist, and educator whose productions have won accolades at festivals throughout the world.
p. 59

Joyce Joumaa is a video artist and writer based between Beirut, Montreal and Amsterdam. After growing up in Lebanon, she pursued a BFA in Film Studies at Concordia University in Canada. Her work focuses on microhistories within Lebanon, as a way to understand how past structures inform the present moment. Central to her practice is an interest towards the political charge inscribed in space and the social psychology that unfolds out of this tension. She has exhibited at the Montreal Museum of Fine Art, E-flux Screening Room, Galerie Stuart Hall, the Sharjah Architecture Triennial, the 60th Venice Biennial and the 35th edition of the Ljubljana Biennale of Graphic Arts. Recent solo exhibitions have been held at the Canadian Centre for Architecture, Plein Sud, centre d'exposition, and Eli Kerr Gallery. She is the recipient of the Hnatyshyn Foundation Prize for Emerging Artists and the 2023 Plein Sud award.
p. 36

Kate Wong is a curator and writer engaged in institution-building through site-responsive critique. With a focus on moving-image, sound, and performance, her work centres people, process, and socially-engaged forms of artistic practice. Wong has held curatorial positions at MOCA Toronto, Serpentine Galleries, and V.O Curations. She has been an invited speaker at Tate Modern, V&A East, University of Guelph, University of Toronto, and Queen's University. Her writing on contemporary art and culture has appeared in publications including *Frieze Magazine*, *e-flux*, and *AnOther Mag*.
p. 60

Katherine McKittrick is Professor of Gender Studies and Canada Research Chair in Black Studies at Queen's University in Kingston, Canada. She authored *Dear Science and Other Stories* (Duke University Press, 2021), and *Demonic Grounds: Black Women and the Cartographies of Struggle* (University of Minnesota Press, 2006). She also edited and contributed to *Sylvia Wynter: On Being Human as Praxis* (Duke University Press, 2015). Recent projects include the limited-edition boxset, *Trick Not Telos* (2023) and the limited-edition hand-made book, *Twenty Dreams* (2024).
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Liz Adler is a Toronto-based stop-motion animator and documentary filmmaker. She studied Experimental Animation at OCAD University, exploring video production, sound design, and illustration alongside her animation practice. In 2023, worked on Birute Sodekaite's short, *In Perpetuum*, doing visual effects as an intern at Stop Motion Department Inc. Liz's most recent work, *Zhivachka*, visualizes one of her mother's anecdotes from a childhood in Soviet-era Moscow.
p. 48

m. nourbeSe philip was born in Trinidad and Tobago and educated at the University of West Indies, Mona, receiving a B.Sc. in Economics. She took graduate degrees in Political Science and Law at the University of Western Ontario and practiced law in Toronto for seven years before turning to a career in the arts, primarily as a poet, novelist, and essayist. Spanning the fields of Black Studies, Feminist Studies, English Literature, decolonial thought, and studies of poetic form and language, her work as an intellectual and poet considers how the displacement of Black people, within and in the aftermath of transatlantic slavery, has provided the conditions to express alternative forms of being that breach longstanding practices of dehumanization and racism. Philip has written 15 acclaimed books in different genres (essays, poetry, novels, plays) and her writings have been commissioned for 22 literary anthologies. While all her writings are commendable, her long cycle poem, *Zong!* is her most lauded. In 2014, Jenny Sharpe described the poem as "a new and different kind of speech/language for speaking/writing the memory that silence holds...[a] written record...spiralling across the pages." Philip's writing and performances have been recognized by multiple arts organizations including the Casas de las Américas, the Guggenheim Foundation, the Canada Council, PEN, the Modern Language Association, and the Canada Council for the Arts Molson Prize. Philip received an Honorary Doctor of Letters from Queen's University in 2022 and the Tobago Diaspora Award in 2024.
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Martin Davalos is an independent visual artist, animator, and director. He graduated from the Faculty of Interactive Media of the University of Morelia. His work is based on the experimentation of mixed techniques in different media from animation to film material. He was a programmer for the 2022 and 2023 editions of ANIMAURA International Animation Festival.. In addition to his work as a director, he is an experimental film researcher, in which he is currently working on a thesis about the filmmaker Teo Hernandez. In October 2023, he was part of a roundtable about the rescue of film archives and private family collections at the Encuentro Latin American Homemade Cinema Amateur and Orphane organized by the festival Ultracinema and Ojo Libre. His short film, *The Devil's Knee*, was the result of the experimental practice of the Bergman Chair and the UNAM Film Library under the tutelage of the Mexican video artist Ximena Cuevas. His work has been

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Maryam Tafakory, born in Shiraz, Iran, works with film and performance. Screenings of her work have taken place at MoMA, Locarno, IFFR, and the ICA, amongst others. Her works have won awards such as the 17th Film London Jarman Award 2024, the Best Experimental Short at the 70th Melbourne International Film Festival, a Gold Hugo Award at the 58th Chicago International Festival, a Tiger Short Award at the 51st IFFR Rotterdam and Barbara Hammer Feminist Award at the 60th AAFF.

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Nala Haileselassie is a multidisciplinary artist from Tkaronto working from the lineage of Black feminist film and experimental documentary. Her research is focused on the living archive of Black people globally in relation to documentary ethics, authorship, and archives.

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

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Natalia Lassalle-Morillo (Bayamón, Puerto Rico) is an artist and director whose research-based practice reconstructs memory and history through a transdisciplinary and participatory approach. Merging theatrical performance, experimental film, and installation, her work decentralizes canonical and colonial narratives through collaborations with non-professional performers, artists, and researchers. Natalia's projects develop across localities and narratives, exploring Caribbean collective memory and the material and spiritual trajectories that have shaped families and relationships impacted by the imperialist oppression in that region. Bringing theater-based methodologies into the camera, she rehearses an alternative historiography that revises collective relationships to the past and simultaneously foregrounds the creation of new mythologies and fictions.

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Originally from Belgrade (Serbia), **Nikola Ilic** is an independent filmmaker and cinematographer interested in creative and observational documentary film-making. Since 2007, he lives, studies, and works between Switzerland and Serbia. His short films have been shown and awarded at many international festivals around the globe. His most recent feature *Doc* (co-Directed with Corina Schwingruber Ilic) won a DOK Leipzig Golden Dove among other awards. He has been nominated three times for the Swiss Film Award and is a two-time winner of the Zürich Film Award and Film Award of Central Switzerland. He is the co-founder of Pro Short Association and a member of the Swiss Film Academy and the European Film Academy.

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Parastoo Anoushahpour is an Iranian artist based in Toronto whose moving image practice works predominantly with video and installation. Her recent solo and collaborative work has been shown at Punto de Vista Film Festival, Sharjah Film Platform, Viennale, Projections (New York Film Festival), Wavelengths (Toronto International Film Festival), Images Festival, International Film Festival Rotterdam, Internationale Kurzfilmtage Oberhausen, Media City Festival (Windsor/Detroit), Experimenta (Bangalore), ZK/U Centre for Art & Urbanistics (Berlin), and Gallery 44 Centre for Contemporary Photography (Toronto). Since 2013, she has been working in collaboration with Ryan Ferko and Faraz Anoushahpour. Their shared practice explores the tension of multiple subjectivities as a strategy to address the power inherent in narrative structures.

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Ro'i Saade is an interdisciplinary artist interested in the intersectionality between graphic design, photography, and the arts. Saade designs and curates photography exhibitions, film festivals, magazines and has developed *Bound Narratives: A Photobook Library* which brings together a curated selection of photobooks made from and about the Middle East and North African region by a wide variety of talented authors and artists.

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Sameen Mahboubi works as the Curator of Exhibitions at Gallery 44 and is an archivist for Michael Snow Studio. He co-founded *Hearth*, runs *Silverfish Magazine*, and is on the board of directors of Art Metropole.

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Samira Elagoz is a Finnish/Egyptian transmasculine artist. His work has been shown in various film, visual art, and performance contexts, earning him several awards including the Silver Lion at Venice Biennale Teatro in 2022 and the Spirit of CUFF Prize at the Chicago Underground Film Festival in 2018. Elagoz's work explores intimate encounters with strangers, combining performance art with film in his unique style of docu-fiction.

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Filmmaker, photographer, and critic, **Samy Benammar** holds a master's degree in film studies from the Université de Montréal. His Algerian and working-class origins are central to his experimental work, which questions the socio-political stakes of archival and current images. His practice is as much interested in film (super 8, 16mm or 35mm), digital and analog media. This hybridization tends to question the interactions between technicality and politics of images.
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Sanaz Sohrabi (b. 1988, Tehran) is a researcher of visual culture, artist-filmmaker, and an Assistant Professor in the department of Communication and Media Studies at Concordia University, Montréal. Sohrabi works with the essay film and installation as her means of research to explore the shifting and migratory paths between still and moving images, situating a singular image in a continuum of historical relations and archival temporalities. Since 2017, Sohrabi has done extensive archival research at the British Petroleum archives to engage with the history of photography and film practices of the colonial British-controlled oil operations in Iran, conducting a visual ethnography of resource extraction in relation to the media infrastructures of BP.
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Sandra Ignagni trained in film production at York University (MFA, 2024) and the UnionDocs Centre for Documentary Art. She also holds a PhD and Master's in Indigenous Studies. Her films have played festivals around the world, including TIFF, CPH:DOX, and the Chicago International Film Festival. *Highway to Heaven* was produced by the National Film Board and was nominated for a Banff World Media Award (Short Documentary).
p. 48

Sarah Ballard is a filmmaker and educator based in Milwaukee, WI. Her work has screened at festivals such as CROSSROADS, Antimatter, Alchemy Film and Moving Image Festival, Light Matter Experimental Film and Media Arts Festival, and Engage Experimental Film Festival, among others. Sarah is a recipient of the 2023 Princess Grace Award in Film and is a Lecturer in the Department of Film, Video, Animation, and New Genres at the University of Wisconsin–Milwaukee.
p. 56

Sharlene Bamboat is a moving image and installation artist based in Tiohtià:ke/Montreal. Her practice engages with translation, history, and sound to uncover sensory and fractured ways of understanding the relationship between the self and the social in transnational contexts. Her works examine the role of colonialism, globalization, culture, and desire through poetics, abstraction, and collaboration by working with artists, musicians, and writers to animate historical, political, legal, and pop-culture materials. Since 2009, her most frequent collaborator is Alexis Mitchell. In addition to her art practice, Sharlene works in the arts-sector, including artist-run organizations and collectives in Canada, and with artists both locally and internationally.
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Shen Xin was born in Chengdu, China and is currently based in Scotland. They graduated from La Salle College of the Arts in Singapore and earned their MFA from the Slade School of Fine Art in London. Their work has been shown at major art institutions around the world including SeMA Seoul Museum of Art (2023) and the Walker Art Center, Minneapolis (2021-22). It has been featured in *Art Review*, *ArtDaily*, and *Art Asia Pacific*.
p. 60

Sohrab Hura is a photographer and filmmaker who lives and works in New Delhi, India. Recent solo and group exhibitions have been presented at MoMA PS1, New York (2024-25); Huis Marseille Museum for Photography, Amsterdam (2021); the Liverpool Biennial (2021); Kunstmuseum Bonn (2021); and Kettle's Yard, Cambridge (2020). His films have been screened at festivals including the Berlin International Film Festival and the 66th International Short Film Festival Oberhausen.
p. 60

Suneil Sanzgiri is an artist, researcher, and filmmaker. His work spans experimental video and film, animations, essays, and installations in order to contend with questions of identity, heritage, culture, and diaspora and their relation to structural violence and anticolonial struggles across the Global South. Sanzgiri's films offer sonic and visual journeys through family history, local mythology, and colonial legacies of extraction in Goa, India, where his family originates. Sanzgiri's award-winning work has been screened extensively at festivals and venues around the world.
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Tao Hui was born in Chongqing, China and graduated from the Sichuan Fine Arts Institute with a BFA in Oil Painting in 2010. His work draws extensively on personal memory, visual experience, and popular culture. Closely studying movements that transcend geographic and cultural boundaries, he examines the relationship between society and the individual, and the disavowed reality of marginalized communities. Tao Hui's work has been exhibited at Tai Kwun, Hong Kong (2024-25); Sifang Art Museum, Nanjing (2023); the Shanghai Biennial (2022); K11 Art and Cultural Centre, Hong Kong (2021); bi'bak, Berlin (2022). He lives and works in Beijing.
p. 60

Mira Adoumier is a researcher, filmmaker, and visual artist. Carine Doumit is a film editor and writer. Nour Ouayda is a filmmaker and film programmer. Together, they form The Camelia Committee which explores the multiple relationships between image, text, voice and sound through writing, filmmaking, and film programming.
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Theo Jean Cuthand was born in Regina, Saskatchewan in 1978. Since 1995, he has been making experimental videos and films, and more recently, has expanded to feature films and video game development. He is currently the Indigenous-Artist-In-Residence at Western University. Cuthand's work has been screened and exhibited at the Doris McCarthy Gallery, Scarborough (2025); the Walker Art Center, Minneapolis (2024); the National Gallery of Canada, Ottawa (2022); the Whitney Biennial, New York (2019); Tribeca Film Festival, New York (2012). He is a trans man who uses he/him pronouns. He is Plains Cree and Scots, and resides in Toronto.
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Tram Anh Nguyen (he/him) is an interdisciplinary artist specializing in filmmaking and photography. With a backdrop of silent poetry, he presents explorations of queerness and his Vietnamese familial roots. Collectively revealing themselves in more subtle or conscious ways and looking with a softened gaze, his work examines universal themes woven together of vulnerability, tenderness, longing, hope, grief, gentleness, resilience, and memory.
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Z Walsh is a Brooklyn-based transgender director, producer, model, and artist. He is known for his raw, full-hearted depictions of both his subjects and himself. Z's passion lies in elevating trans voices and opposing trans masc erasure.
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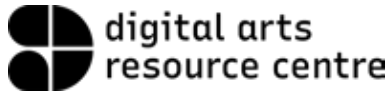


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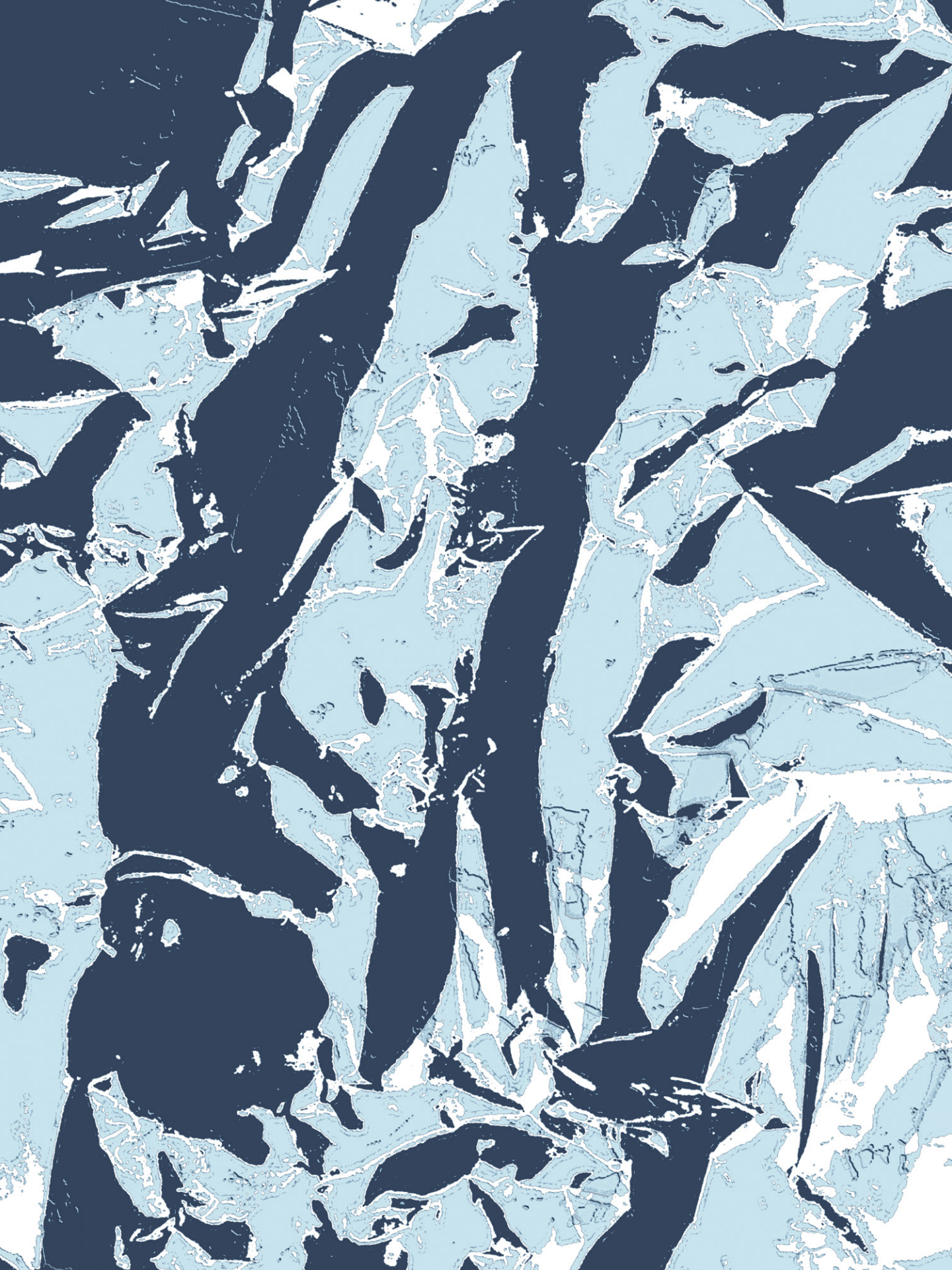
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