



workman arts  
presents

# RENDEZVOUS WITH MADNESS

FILM FESTIVAL



NOVEMBER 4-12, 2016

**WHERE THE MIND REELS**

[rendezvouswithmadness.ca](http://rendezvouswithmadness.ca)

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# FESTIVAL CALENDAR

FRIDAY NOVEMBER 4	SUNDAY NOVEMBER 6	MONDAY NOVEMBER 7	TUESDAY NOVEMBER 8
<p>5:30 PM - 6:30 PM <b>OPENING NIGHT GALA RECEPTION</b> Revue Cinema</p>			
<p><b>7 PM OPENING FILM</b> <b>THE OTHER HALF</b> Joey Klein Revue Cinema</p>			
SATURDAY NOVEMBER 5			
<p>10 AM - 8 PM <b>NO JAM</b> Dames Making Games</p>	<p>10 AM - 8 PM <b>NO JAM</b> Dames Making Games</p>		
<p>11 AM <b>SCREENAGERS</b> Delaney Ruston  screening with: <b>LIFE SMARTPHONE</b> Chenglin Xie <b>10 SECONDS OF CARLA</b> Jeanne Leblanc Workman Theatre</p>	<p>12 PM <b>LE DIVAN DU MONDE</b> Swen de Pauw  screening with: <b>FEAR</b> Dawn Dreyer Workman Theatre</p>		
<p>1:30 PM <b>SHADOWED: INTERNATIONAL SHORT FILMS ON TRAUMA</b> Workman Theatre</p>	<p>3 PM <b>WORKMAN ARTS SHORTS PROGRAM</b> Workman Theatre</p>	<p>6 PM <b>MY NAME IS EMILY</b> Simon Fitzmaurice screening with: <b>FOG</b> Jacinthe Dessureault  AGO</p>	<p>6 PM <b>THE BUSINESS OF RECOVERY</b> Adam Finberg  screening with: <b>WHATEVER THE WEATHER</b> Remo Scherrer  AGO</p>
<p>4 PM <b>SICK</b> Hrvoje Mabic screening with: <b>BOYS</b> Isabella Carbonell Workman Theatre</p>	<p>5:30 PM <b>LIBERATION: THE USER'S GUIDE</b> Alexander Kuznetsov screening with: <b>MORIOM</b> Mark Olexa &amp; Francesca Scalisi Workman Theatre</p>	<p>8:30 PM <b>LAND OF NOT KNOWING</b> Steve Sanguedolce screening with: <b>BOILER</b> Young-A Lee <b>LETTING YOU GO</b> Kim Faber AGO</p>	<p>8:30 PM <b>I, OLGA HEPNAROVA</b> Tomas Reinweb &amp; Petr Kazda  screening with: <b>EXPOSED NERVES</b> Madison Faye Thomas AGO</p>
<p>7 PM <b>KRISHA</b> Trey Edward Shults Workman Theatre</p>	<p>7:30 PM <b>A VERY ORDINARY CITIZEN</b> Majid Barzegar Workman Theatre</p>		



# FESTIVAL CALENDAR

WEDNESDAY NOVEMBER 9	THURSDAY NOVEMBER 10	FRIDAY NOVEMBER 11	SATURDAY NOVEMBER 12
			<p>9 AM - 4 PM</p> <p><b>GAME / CHANGE</b> <b>A RENDEZVOUS WITH MADNESS FORUM</b></p> <p>Workman Theatre</p>
			<p>4 - 7 PM</p> <p><b>EXTRAORDINARY MIND GAMES</b> <b>VIDEO GAME ARCADE</b></p> <p>Workman Theatre</p>
<p>6 PM</p> <p><b>THE SPIDERWEB HOUSE</b> Mara Eibl-Eibesfeldt</p> <p>screening with: <b>STRANGE BIRD</b> Anouk Fortunier</p> <p>AGO</p>	<p>6 PM</p> <p><b>A FAMILY AFFAIR</b> Tom Fassaert</p> <p>screening with: <b>MYSTERY OF THE SECRET ROOM</b> Wanda Nolan</p> <p>AGO</p>	<p>6 PM</p> <p><b>WILD</b> Nicolette Krebitz</p> <p>AGO</p>	<p><b>7 PM CLOSING FILM</b> <b>WIZARD MODE</b> Jeff Petry &amp; Nathan Drillot</p> <p>screening with: <b>REPEAT</b> Terence McGlade</p> <p>Workman Theatre</p>
			SUNDAY NOVEMBER 13
<p>8:30 PM</p> <p><b>KEN FOSTER</b> Josh Laner</p> <p>AGO</p>	<p>9 PM</p> <p><b>THE BATTLE WITH SATAN</b> Konrad Szolajski</p> <p>screening with: <b>TWELVE</b> Mohamed Berro</p> <p>AGO</p>	<p>8:30 PM</p> <p><b>4 KINGS</b> Theresa von Eltz</p> <p>screening with: <b>PSYCHEDELIC SOLDIERS</b> Michael Spadafora</p> <p>AGO</p>	<p>4:15 PM</p> <p><b>FROM TEMPERANCE TO PROHIBITION: ALCOHOL IN EARLY CINEMA</b></p> <p>A Silent Rendezvous Shorts Program accompanied by live piano</p> <p>Revue Cinema</p>

# BOX OFFICE INFORMATION

## VENUES:

Revue Cinema - 400 Roncesvalles Avenue  
Art Gallery of Ontario - 317 Dundas Street West (McCaul Street entrance)  
Workman Arts Theatre - 651 Dufferin Street  
Dames Making Games - Gamma Space - 862 Richmond Street West

## TICKETS:

Visit: [rendezvouswithmadness.eventbrite.ca](http://rendezvouswithmadness.eventbrite.ca)  
Or phone: 416 583 4339

## PRICES:

\$12 general (limited pay what you can tickets available at the door only for persons on fixed incomes)  
\$15 opening night film / \$35 with pre-film reception  
\$25 forum (\$15 for students, arts workers, and people who are underemployed) +\$10 for lunch at forum  
Group rates: 416 583 4339

## MEDIA:

Greg Klymkiw, [rwmadnesspr@gmail.com](mailto:rwmadnesspr@gmail.com)  
INFO: [rendezvouswithmadness.ca](http://rendezvouswithmadness.ca)

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## FESTIVAL SPONSORS

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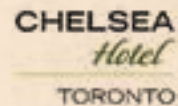
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### SPONSORS





# FESTIVAL MAP



## Revue Cinema

400 Roncesvalles Avenue



## Art Gallery of Ontario

(McCaul Street entrance)

317 Dundas Street West



## Workman Theatre

651 Dufferin Street



## Dames Making Games - Gamma Space

862 Richmond Street West



## Subway Stations



**workman arts**  
artists with extraordinary minds

## ABOUT WORKMAN ARTS

For over 29 years, Workman Arts' growing audiences have enjoyed evocative and thought-provoking artistic productions that entertain, educate and challenge public perceptions about mental illness and addiction. Workman Arts is the longest-running multi-disciplinary arts and mental health organization in North America and our member artists have benefited from exceptional training and educational programs unlike anything offered elsewhere in the world.

In partnership with CAMH (Centre for Addiction and Mental Health), Workman Arts supports and facilitates aspiring, emerging and established artists with mental health and/or addictions issues to cultivate and professionalize their artistic practices. We work to provide a safe and nurturing environment where artistic projects, professional opportunities and personal and professional networks are developed and fostered.

Founded in 1987 by Lisa Brown, a former psychiatric nurse at CAMH, and guided by the principal that the creative process is integral to the quest for personal and spiritual growth, Workman Arts has grown over the years from a theatre company of eight members to a multidisciplinary arts organization with over 300 member artists. Located in the arts district in west-end Toronto, Workman Arts manages a 220-seat theatre, visual and media arts studios and training facilities.

Since inception, Workman Arts has created award-winning performances and exhibitions. Through our dynamic platforms producing theatre productions, visual art exhibitions like Being Scene, and our annual film festival Rendezvous with Madness, we are engaging artists and audiences to think differently about mental illness and addictions through creation, presentation and discussions.

For more information please visit [www.workmanarts.com](http://www.workmanarts.com)



# RENDEZVOUS STAFF



## RENDEZVOUS WITH MADNESS STAFF LIST

Geoff Pevere, Program Director  
Kayla Wemp, Program Coordinator  
Glen Pennell, Programming Committee Member  
Nadine Espinoza, Programming Committee Member  
Lisa Brown, Festival Director and Founder\*  
Scott Miller Berry, Festival Manager  
Cara Spooner, Forum & Education Coordinator  
Justina Zatzman, Print Promotion & Volunteer Coordinator  
Jennifer Li, Web & Outreach Manager  
David Sweeney, Technical Director & Festival Photographer  
Lascelle Wingate Management Services, Financial Officer  
Greg Klymkiw, Publicist  
Terry Lau, Beehive Design, Festival & Catalogue Design  
Jonathan Culp, Trailer

## PROGRAMMING COMMITTEE

Geoff Pevere, Director  
Kayla Wemp  
Nadine Espinoza  
Glen Pennell  
Scott Miller Berry  
Lisa Brown

*\*Founded Rendezvous with Madness Film Festival in 1993 with Kathleen Fagan.*

# LETTERS FROM THE FESTIVAL



Welcome to the 2016 Rendezvous with Madness Film Festival. On behalf of the Workman Arts Board of Directors, we are pleased to have you join us for the festival's 24th year of showcasing powerful films and dynamic panel discussions exploring themes surrounding mental illness and addiction.

As always, this year's programming will present and elucidate a wide range of mental health and addiction issues from at home and abroad. It is my pleasure to welcome those national and international filmmakers to Toronto and to congratulate our very own Workman Artists on their shorts program this year.

Join us, as we embark on this cinematic journey. From challenging narratives of institutional life and treatment to lighthearted reminders that normal is relative, this year's program will provoke and delight. Through these films, we invite you, as audience member, to engage in discussions that challenge and transform perspectives on mental illness and addiction.

And with many thanks to those individuals who support and organize this great event, let the festival begin! As they say: it's not about the destination, but the journey that we take to get there.

A handwritten signature in dark ink, appearing to be 'P. Manley', written in a cursive, flowing style.

Patrick Manley  
Chair, Board of Directors, Workman Arts



# LETTERS FROM THE FESTIVAL



2016 celebrates the 24th edition of the Rendezvous with Madness Film Festival and as we move into our middle-twenties we are experiencing a surge in the number of dynamic films from around the world addressing mental health and addictions. Once again Rendezvous highlights films that feature the everyday including a large number of films examining the impact on family/loved ones/caregivers as well as showing difficult topics such as suicide, institutional treatment and addiction. While Rendezvous always attempts to expand conventional boundaries, there is a profound maturity in this year's lineup unlike previous years and the festival still has a strong provocative edge to alarm, reassure and educate. Many of the films we will see over these nine days will ask us to examine the issues and ourselves and keep an open mind when challenging issues are on the big screen.

We are very pleased to open the festival with the Toronto film *The Other Half* by Joey Klein starring Tatiana Maslany and Tom Cullen, which illuminates the challenge in cultivating new relationships when the past won't let go. Klein's moving portrait of the relationship between a woman thrown by her bipolar disorder and a man dogged by a history of family trauma reminds us how much there can be to wade through on our way to someone. Enjoy perusing the schedule that Rendezvous Program Director Geoff Pevere, and the programming committee, have thoughtfully put together again this year including a stellar line-up of local, national and international films that will be sure to engage the senses and ignite discussions. This will be especially true at this year's festival forum: *GAME / CHANGE* on Saturday November 12 featuring a keynote discussion by Dr. Bruce Ballon, a panel discussion with contemporary game-makers, and a live gaming session exploring the allure of video games, and the roles they play in our lives. Following these discussions, we are excited to host our first "video arcade" featuring Workman artists and others who created new video games this fall with mental health/addictions themes!

It is with incredibly mixed feelings that I share that this is my 24th and last Rendezvous as I am retiring as Founder/Executive Artistic Director of Workman Arts next June. I am so honoured to have served as Festival Director since co-founding this unique festival in 1993 and I can't wait to join the audience next year at its big 25th anniversary to celebrate all we have achieved together. I would like to extend heartfelt thanks to the Rendezvous and Workman Arts staff, especially Festival Manager Scott Miller Berry, to the Rendezvous Programming Committee, the filmmakers and artists, out of town guests, panelists, donors, sponsors, volunteers, our partner CAMH, our Board of Directors, and especially you, our audiences, for making each Rendezvous such an incredible learning experience for myself and everyone in the room. See you at the festival!

Lisa Brown C.M., M.S.M., RN

Founder and Executive Artistic Director  
Workman Arts





The role of video games and technology – and their relationship with addiction – is an important topic our ultra-connected world. While it can be a force for good, technology now pervades nearly every aspect of our lives and we don't fully understand its true impact on our health and well-being.

With a powerful lineup in its 24th season, Rendezvous with Madness will again explore an emerging issue that requires our attention. I'm certain that the festival's films will do the topic justice.

Every year, this inspiring festival challenges our assumptions and touches our souls. It's a reminder that sharing our stories and debating ideas will advance our work to secure justice for those who live with mental illness, including addictions, locally and globally.

Let's use this this occasion to reflect on our shared progress and energize ourselves for the year ahead.

Thank you to Workman Arts and the Rendezvous staff for curating another outstanding line up of films. I wish the artists and filmmakers every success and hope that audiences and participants enjoy this year's thoughtful discussions and reflections.

A handwritten signature in black ink that reads "Catherine Zahn".

Dr. Catherine Zahn  
President and CEO, Centre for Addiction and Mental Health (CAMH)



Even in a city that has some kind of film festival happening almost every week, Rendezvous With Madness sticks out. There's nothing else like it in terms of scope, range of works represented and a dedicated commitment to providing our audience not only with something to watch, but to experience, share and – most importantly – talk about. For 24 years now, Rendezvous With Madness has been at the forefront of presenting international works that tackle issues of mental health, addiction and recovery. And it has only grown more vital and pertinent as conversations on these issues have also gained momentum world wide. We aim not only to show best new and recent works addressing mental health, but to confront stigma by stimulating conversation and providing a shared forum for the exchange of ideas and experience. This year we are even expanding our scope to include a forum on gaming and mental health, an especially rich area of pop cultural production, artistic engagement and the expression of personal identity.

I have no doubt this year you will find much that is as challenging as it is rewarding. There's nothing like the Rendezvous With Madness.

A handwritten signature in black ink that reads "Geoff Pevere".

Geoff Pevere  
Program Director





THE GOVERNOR GENERAL · LE GOUVERNEUR GÉNÉRAL



Films have the potential to explore issues that have great impact on our society, issues such as mental illness, which affects one out of every five Canadians.

It therefore gives me great pleasure to extend greetings to everyone taking part in the Rendezvous with Madness Film Festival, organized by Workman Arts. The works being screened will allow us to see mental health and addiction through a variety of lenses. Everyone involved in the production of these films were moved by the need to tell a specific story, to bring to light the human side of mental illness.

I would like to thank all those who are ensuring the success and longevity of this event. I commend everyone on opening up and supporting this important cause.

David Johnston  
Governor General of Canada  
September 2016

Grâce aux films, il est possible d'explorer des enjeux qui ont une grande incidence sur notre société. Je pense notamment à la maladie mentale, qui touche un Canadien sur cinq.

C'est donc un plaisir pour moi de saluer celles et ceux qui prennent part au festival du film Rendezvous with Madness organisé par Workman Arts. Les œuvres présentées nous permettront de voir la santé mentale et la toxicomanie de divers points de vue. Tous les gens qui ont participé à la production de ces films ont senti le besoin de raconter une histoire précise, de mettre un visage sur la maladie mentale.

Je remercie tous ceux et celles qui contribuent au succès et à la longévité de cet événement et je vous félicite de votre ouverture et de votre engagement envers la cause.

David Johnston  
Governor General of Canada  
September 2016

# WELCOME LETTER



Premier of Ontario - Première ministre de l'Ontario

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending the 24th edition of the Rendezvous with Madness Film Festival, produced by Workman Arts.

This festival plays a vital role in capturing and continuing the global conversation surrounding the realities faced by people living with mental illness and addiction. I am grateful to Workman Arts for providing filmmakers and artists from around the world with opportunities to show their work and tell important stories that may not otherwise be heard.

I also wish to thank the participating filmmakers and artists, and all those who have lent their time and energy to the success of this event. Through your talent and dedication, you are helping to break down myths and misconceptions, and strengthen Ontario's reputation as a vibrant cultural centre enriched with ideas from every part of the world.

Please accept my sincere best wishes for an inspiring film festival, and for much continued success.

Kathleen Wynne, Premier of Ontario



I am pleased to extend greetings and a warm welcome to everyone attending the 24th Rendezvous with Madness Film Festival.

Presented by both Canadian and international filmmakers, visual and media based artists, the Rendezvous with Madness Film Festival investigates the facts and mythologies surrounding mental illness and addiction.

This film festival is a platform through which filmmakers and artists are able to showcase their work in a supportive forum that increases awareness and advocacy for mental health and addiction issues.

The arts can be an incredible force for the development of an individual, group or community. It is a vehicle that can mobilize a community, develop contact and dialogue between generations and promote intercultural connections that include tolerance, understanding, friendship and social cohesion.

On behalf of Toronto City Council, please accept my best wishes for an enjoyable festival and continued success

Yours truly,

Mayor John Tory, City of Toronto



# WELCOME LETTER



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency  
un organisme du gouvernement de l'Ontario

On behalf of the Ontario Arts Council, I am pleased to join others in welcoming you to the 2016 edition of the Rendezvous with Madness Film Festival.

For 24 years, Rendezvous has been challenging preconceptions about mental health and addictions through the work of filmmakers. While the films open our eyes, the post-screening discussions open our minds by encouraging important dialogue with the filmmakers, mental health professionals and those affected by mental health and addiction.

On behalf of OAC's board and staff, I wish you all the best for an illuminating and thought-provoking festival.

Rita Davies  
Chair, Ontario Arts Council



On behalf of the Toronto Arts Council, welcome to the 24th annual Rendezvous with Madness Film Festival presented by Workman Arts. We are proud to support Toronto's only film festival devoted to mental health and recovery – the first of its kind and currently the largest in the world.

The City of Toronto, through Toronto Arts Council, invests public funds in the annual operations of hundreds of arts organizations which, like the Rendezvous with Madness Film Festival, are recognized for their vital contribution to Toronto culture.

The Rendezvous with Madness Film Festival provides an unparalleled platform to explore and express stories of mental illness and addictions, providing a glimpse of the experiences of those whose stories are so often hidden from view.

We are sure that audiences will be challenged and moved by this extraordinary festival.

Congratulations to the staff and board at Workman Arts and thank you to the volunteers who make this enthralling event possible.

Wishing you continued success,

Yours truly,

Nova Bhattacharya  
President, Toronto Arts Council

# WELCOME LETTER



Canada Council  
for the Arts

Conseil des arts  
du Canada

Art and culture are intrinsic elements of our sense of belonging – to a community, a nation, a country, a society, to humanity itself. Through their creative visions, their expressions of hope and their questioning of the status quo, artists play a vital role in helping us to better understand and address the complex challenges of our times. They provoke new ways of thinking and being that enrich the lives of their fellow Canadians.

The Canada Council for the Arts is proud to support the Rendezvous with Madness Film Festival because for us, art is essential in pointing us, together, toward a brighter future.

Simon Brault, O.C., Q.C.  
Director and CEO  
Canada Council for the Arts

L'art et la culture constituent des éléments fondamentaux de notre appartenance à une communauté, à une nation, à un pays, à une société et à l'humanité elle-même.

Grâce à leurs visions créatives, à leurs façons d'exprimer l'espoir, à leurs remises en question de nos certitudes et à leurs critiques du statu quo, les artistes jouent un rôle essentiel pour que nous puissions comprendre et mieux relever les défis complexes de notre époque. Ils stimulent en nous de nouvelles réflexions et provoquent des transformations qui se reflètent souvent dans la vie des Canadiennes et des Canadiens.

Le Conseil des arts du Canada, est fier de soutenir le Rendezvous With Madness Film Festival parce que pour nous, l'art est essentiel. Et tous ensemble, nous pouvons collaborer à façonner un avenir rempli d'espoir.

Le directeur et chef de la direction  
Simon Brault, O.C., Q.C.  
Conseil des Arts du Canada



# WELCOME LETTER



Canadian  
Heritage

Patrimoine  
canadien

Film is a powerful vehicle for increasing our knowledge and awareness of social issues. As we approach the celebrations of the 150th anniversary of Confederation in 2017, the Government of Canada is proud to support cultural events like the Rendezvous with Madness Film Festival, which investigates the facts and myths surrounding mental illness and addiction. Through original films and educational activities, the festival invites audiences to explore these issues from a new perspective.

As Minister of Canadian Heritage, I applaud the efforts of Workman Arts. For more than 25 years, this organization has been helping to overcome the prejudices and taboos surrounding mental illness, and to foster a more inclusive and pluralistic society. I would also like to thank everyone involved in presenting this celebration of the art of film.

The Honourable Mélanie Joly  
Minister of Canadian Heritage

Le cinéma est un instrument formidable pour nous informer sur des enjeux de société et nous y sensibiliser. À l'aube des célébrations du 150<sup>e</sup> anniversaire de la Confédération, en 2017, le gouvernement du Canada est fier d'appuyer des manifestations culturelles comme le Rendezvous with Madness Film Festival, qui explore les faits et les mythes entourant la santé mentale et la dépendance. La rencontre, qui propose des œuvres originales et des activités éducatives, nous ouvre les yeux sur ces questions et nous amène à les voir sous un nouvel angle.

À titre de ministre du Patrimoine canadien, je salue l'organisme Workman Arts qui, depuis près de 25 ans, contribue à vaincre les préjugés et les tabous liés à la maladie mentale et à rendre notre société encore plus inclusive et pluraliste. J'aimerais également remercier tous ceux et celles qui ont aidé à mettre sur pied ce rendez-vous du 7<sup>e</sup> art.

L'honorable Mélanie Joly  
Ministre du Patrimoine canadien

## DIRECTOR'S NOTE

Years ago I set out to write about a delayed and prolonged grief; about grief as illness. In my experience time does not heal all wounds, in fact it is quite the opposite. The passing of time can deepen a loss, as the more the years go by the further one gets from a missing loved one.

The film started out from a more literal, more autobiographical place. Over the years that changed - the more I wrote the more the film became instead a romantic story about two ruined people who can't help but love each other. (In my hometown of Montreal it would be called amour fou). On set we would say Nickie and Emily were two sick animals. Perhaps the rest of the world would recoil from them but for each other, their stink don't stink.

Nickie and Emily began as two different sides of my personality, my experience - my life. Over the years they slowly became more defined - Nickie's backstory changed entirely, Emily's illness became clinically defined through research. They both became very different from each other and from me. But it was only when Tom and Tatiana came on board that they finally became fully, magnificently fleshed out. And it is only because of our wonderful team that we were able to make our film largely on our terms, with joy and love.

In all my films I look to explore how love can survive – and hopefully triumph – amidst these dark days. My hope is that this film speaks to real versions of hope for the beleaguered, and belies Hollywood tropes built of American Dream ideology. (No offense America).

**Joey Klein, Director of THE OTHER HALF**





# THE OTHER HALF

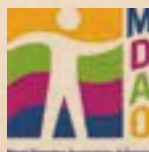
**JOEY KLEIN / 2016 / CANADA / 103 MINUTES / TORONTO PREMIERE / RATED 18A**

Everybody carries everything they ever did and experienced into a relationship, and sometimes that excess baggage can leave little room for anything new. That's when it's time to purge. But this is easier said than done for Emily (Tatiana Maslany) and Nicky (Tom Cullen), who are carrying things not easily dropped: she's a bipolar woman who lives only on the emotional extremities, and he's still careening from a family trauma that leaves him explosively angry. An unflinching but moving account of people trying to breach their own issues to reach each other, *The Other Half* is a made-in-Toronto romantic drama learning how to carry each other's baggage.

**There will be a discussion with Director Joey Klein following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Joey Klein's first feature film	Fiction	Bipolar Disorder Trauma Relationships Family Depression Anxiety Recovery	My Name is Emily 4 Kings A Family Affair	Touched With Fire (2015) Short Term 12 (2013) Through a Glass Darkly (1961)

**CO-PRESENTED BY**



## TOP ELEVEN MOVIE PSYCHOS

**A highly selective list of some of the movies' most memorable whack-jobs: characters who fascinate and frighten in equal measure, and whom we routinely categorize as 'psycho.' Not a precise clinical term by any standards, but when it comes to movies, it's all the diagnosis we need.**

– Geoff Pevere, Rendezvous With Madness Program Director

**Alex (A Clockwork Orange, 1972):** In Stanley Kubrick's ferocious satire of a society left to rot by bureaucratic indifference, the figure of Alex (Malcolm McDowell), leader of a gang of joy-riding teenage killers and serial rapists, is the definition of ambivalent. He's a cold-blooded creep of the highest order, but somehow endearing in the context of the world that made him possible.

**Norman Bates (Psycho, 1960):** The movie figure of the psychopath that changed everything. Norman Bates is outwardly lonely, friendly, awkward and sincere. To meet him is to like him, feel sorry for him and want to care for him. Just don't go anywhere near the shower.

**Travis Bickle (Taxi Driver, 1975):** The urban avenging angel who takes the law into his own hands and is anointed a hero for an act of mass murder; Robert De Niro's Travis in Martin Scorsese's movie is a classic American figure: the killer who believes he's on a righteous mission. Even more troubling is just how common real-life Travis Bickles have become.

**Frank Booth (Blue Velvet, 1986):** As the sadistic bully and sexual odd job Frank Booth, Dennis Hopper in David Lynch's movie is a virtual whirlwind of amped-up, unpredictable negative energy. And whatever it is he's constantly sniffing through that gas mask isn't helping matters.

**Uncle Charlie (Shadow of a Doubt, 1943):** When he mysteriously arrives in a quiet California town and presents himself to the family who knows him only by name, Joseph Cotten's Uncle Charlie proceeds to charm the life out of everyone who falls for his sunny smile. Literally.

**Anton Chigurh (No Country for Old Men, 2007):** A relentless drug-cartel enforcer with a boy-band haircut, a cattle-stunning bolt pistol for a weapon, and a way of surviving anything designed to stop him, Javier Bardem's Anton Chigurh is sufficiently frightening and determined to make the Terminator give up and go home.

**Iwao Enokizu (Vengeance is Mine, 1979):** Based on a real character who went on a murder spree in Japan in the 1960s, Ken Ogata's serial killer Iwao Enokizu is all the more unnerving for being so utterly unknowable and defiantly random. He seems to kill only because he can, and there is no comforting clinical accounting for anything he does. So, is this evil?

**Kit (Badlands, 1973):** Inspired by the real life figure of the '50s heartland spree killer Charles Starkweather, Martin Sheen's Kit in Terence Malick's first feature is a James Dean-fixated drifter with an Elvis pompadour, snakeskin boots and a fifteen year old girlfriend (Sissy Spacek). When the two of them hit the road on a killing spree, they're convinced they're in love. The bodies left behind tell another tale.

**Hannibal Lecter (The Silence of the Lambs, 1991):** From his escape proof cage somewhere deep in a prison that seems built just for him, the good Dr. Lecter (Anthony Hopkins), messes with any mind he wishes, and even manages to get vulnerable proxy killers to do his dirty work while he's so inconveniently indisposed. The serial killer as mystical out-sourcer.

**Harry Powell (Night of the Hunter, 1955):** With 'LOVE' tattooed on one hand and 'HATE' inked on the other, Harry Powell (Robert Mitchum) prowls the American countryside with a Bible on his hip and God – or his idea of it – on his side. He's a wolf in preacher's clothing, a predator who will stop at nothing to deliver his wrath to the unsuspecting innocent.

**Henry (Henry: Portrait of a Serial Killer, 1986):** The serial killer as bland, white-trash, working-class schlub, who kills simply because when the impulse strikes there's nothing better to do than give in. It's kind of a way of passing the time between six-packs and sports broadcasts. Still chilling for its suggestion of murder as meaningless and mundane, Henry is a portrait of the serial killer stripped to its blunt essence.





DMG's fourth annual No Jam event, in partnership with Rendezvous With Madness, is a 2-day intensive for anyone interested in DIY games or expanding their artistic practice with play. The jam will kick off on Wednesday, November 2 with lightning talks, including a hands-on introduction to game design concepts, game jam tips, a technical tutorial and time for participants to meet each other and form teams. Then, over the weekend of November 5-6, participants will create short games from start to finish, with DMG mentors helping all along the way.

- Location: Gamma Space Collaborative Studio, 862 Richmond Street West, Suite 100
- Registration opens October 7 at <http://dmg.to/events/no-jam-4>
- The jam is free and open to members of DMG and Workman Arts. Non-members please email [events@dmg.to](mailto:events@dmg.to)
- No experience or skills are required to participate.
- All ages are welcome, but the content is generally geared toward adults.
- Breakfast and lunch provided on November 5 and 6.
- Transit tokens and loaner computers available.
- The space is accessible to those who rely on assistive devices. More details at [gammaspacespace.ca](http://gammaspacespace.ca).

Dames Making Games is a not-for-profit organization founded in Toronto in 2012. We run a wide range of programs and events for women, non-binary, gender nonconforming, trans and queer folks interested in games. We are member-run, arts-focused, technology positive, collaborative, engaged, and welcoming!

**For more information visit: <https://dmg.to/events/no-jam-4>**

### **Saturday, November 5 Jam Day 1**

10 AM - Doors open  
10:30 AM - Kick off, logistics, and mentor introductions  
11 AM - Jam starts  
1 PM - Lunch  
7 PM - Wrap up

### **Sunday, November 6 Jam Day 2**

10 AM - Doors open, jam away!  
1 PM - Lunch  
7 PM - Wrap up, dinner  
8 PM - Presentations  
9 PM - Closing remarks



# SCREENAGERS

**DELANEY RUSTON / 2016 / USA / 68 MINUTES / CANADIAN PREMIERE / RATED G**

When her teenage daughter pleads extreme peer group consequences if she isn't granted her wish for a smartphone, filmmaker and physician Delaney Ruston decides to investigate just how this technology has come to dominate the lives of so many millions of people across the planet, and what the impact of so much unlimited and instant access to infinite distraction has had on our relationship with – among other things – the world, reality, our self-esteem, our family relations and even the neurological functioning of our brains. While the focus is on young people and family dynamics, Ruston's enquiry opens up much more broadly, to a world so wired it can't think without clicking.


**Screening with LIFE SMARTPHONE and 10 SECONDS OF CARLA (see page 47)**

**There will be a discussion with Director Delaney Ruston following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
Hidden Pictures (2013) Crisis Control (2012) Unlisted: A Story of Schizophrenia (2010)	Documentary	Child and Youth Technology Addiction Cyber Bullying	Wizard Mode The Battle With Satan 4 Kings	Beware the Slenderman (2016) Suicide Room (2011) Her (2013)

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MON DERNIER ÉTÉ / MY LAST SUMMER



## SHADOWED

INTERNATIONAL SHORT FILMS ON TRAUMA

In this very special program of contemporary short films from around the world, people are caught in the present but living with the past, an all-too-common condition of contemporary life, not to mention a burden on 'sanity'. In *1 Kilogram*, a woman grieving a lost child is confronted by laughter at a recovery group. In the documentary *A Woman and Her Car*, another woman takes a fearless road trip to the source of her trauma. In *Endless Night*, a man arrives in Paris in search of the wife he thought he lost to madness, and in *My Last Summer* a boy learns a secret about a girl that brings childhood to an end.

### Featuring:

#### 1 KILOGRAM

PARK YOUNG-JU / 2016 / SOUTH KOREA / 30 MINUTES

#### A WOMAN AND HER CAR / ELLE PIS SON CHAR

LOIC DARSE / 2016 / CANADA / 28 MINUTES

#### ENDLESS NIGHT

ALEXANDRA DE SAINT BLANQUAT / 2015 / FRANCE / 30 MINUTES

#### MY LAST SUMMER / MON DERNIER ÉTÉ

PAUL-CLAUDE DEMERS / 2016 / CANADA / 15 MINUTES

### CO-PRESENTED BY



## GOOD QUEERS / BAD QUEERS: REPRESENTATION IN FILM

This year's Rendezvous sees no less than three films (*The Battle With Satan, I, Olga Hepnarova and Sick*) which feature subjects and characters who are institutionalized, exorcised or treated as "ill" because of their sexualities. In light of this convergence, Festival Manager Scott Miller Berry shares a list of ten favourite films celebrated for their skillful LGBTQ stories and ten films whose portrayals were seen as questionable and/or contentious when the films were first released.

### GOOD QUEERS

**Born in Flames**  
(Lizzie Borden, 1983)

**Happy Together**  
(Wong Kar-wai, 1997)

**Looking for Langston**  
(Isaac Julien, 1989)

**Ma vie en rose**  
(Alain Berliner, 1997)

**Nitrate Kisses**  
(Barbara Hammer, 1992)

**Nowhere**  
(Gregg Araki, 1997)

**Paris is Burning**  
(Jennie Livingston, 1990)

**Tangerine**  
(Sean Baker, 2015)

**Tropical Malady**  
(Apichatpong Weerasethakul, 2004)

**Un chant d'amour**  
(Jean Genet, 1950)

### BAD QUEERS

**Basic Instinct**  
(Paul Verhoeven, 1992)

**Bruno**  
(Larry Charles, 2009)

**Cruising**  
(William Friedkin, 1980)

**The Crying Game**  
(Neil Jordan, 1992)

**Dressed to Kill**  
(Brian De Palma, 1980)

**Love! Valour! Compassion!**  
(Joe Mantello, 1997)

**Monster**  
(Patty Jenkins, 2003)

**Notes on a Scandal**  
(Richard Eyre, 2006)

**The Silence of the Lambs**  
(Jonathan Demme, 1991)

**Stonewall**  
(Roland Emmerich, 2015)





# BOLESNO

SICK

**HRVOJE MABIC / 2015/ CROATIA /95 MINUTES / RATED 18A**

When she was sixteen, Ana was committed to a Croatian psychiatric institution by her parents. Why? Ana is gay, which to her family meant she must be insane. After five years of harrowing treatment to 'cure' her, Ana was released with PTSD, suicidal ideation, anger management issues and an obsessive determination to make the people subjected her to such treatment accountable for their actions. This is Ana's story, told in an intimate and powerful documentary that will resonate with anyone who has been made to feel somehow defective for their sexual identity or pushed to the limits of sanity in the name of being 'normal'.

**There will be a panel discussion featuring Director Hrovje Mabic following the screening.**

**Screening with BOYS (see page 47)**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
4. majmun (2013)	Documentary	LGBTQ Family Institutional Life and Treatment PTSD Depression Recovery	Liberation: The User's Guide I, Olga Hapnarova The Battle With Satan	The Gaslight (1944) Boys Don't Cry (1999)

**CO-PRESENTED BY**



**insideout**  
TORONTO LGBT FILM FESTIVAL





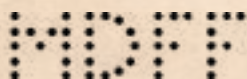
# KRISHA

**TREY EDWARD SHULTS / 2015 / USA / 79 MINUTES / RATED 18A**

For the recovering addict or alcoholic, little can test the resolve for recovery quite like family. Returning to the bosom of her Texas kin for a Thanksgiving gathering, Krisha (Krisha Fairchild) finds herself smack up against the demons that had kept her away for a decade, and they appear to have been as dedicated to building up their strength as much as Krisha, now middle-aged and estranged from her only son, has been fortifying hers. It's one thing to forgive yourself, but what if those you have hurt and neglected haven't made that step?

PREVIOUS FILMS	AWARDS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Terry Edward Shults's first feature film	Grand Jury Award-SXSW, Audience Award-SXSW	Fiction	Family Addiction Alcoholism Anxiety Recovery	A Family Affair 4 Kings My Name is Emily	The Lost Weekend (1945) The Mighty Angel (2014) The Days of Wine and Roses (1962)

**CO-PRESENTED BY**







# LE DIVAN DU MONDE

THE WORLD ON A COUCH

**SWEN DE PAUW / 2014 / FRANCE / 96 MINUTES / NORTH AMERICAN PREMIERE/ RATED 18A**

The Strasbourg office of the psychiatrist Georges Federmann is a case for treatment in itself: crammed with books, newspapers and clippings, with barely enough room for doctor and patient to face each other across a paper-strewn desk. But if the space suggests madness, Federman's method conveys something else. It is ordered, precise and singularly attuned to whomever arrives to unpack their psychic baggage. As a documentary portrait of both an unorthodox psychiatric practice and an unusual man, Swen de Pauw's *Le Divan du Monde* (World on a Couch) is a verité-styled revelation. No one who has ever experienced treatment or practiced it will fail to be spellbound.


**There will be a panel discussion featuring Georges Federmann following the screening.**

**Screening with FEAR (see page 47)**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Swen De Pauw's first feature film	Documentary	Psychotherapy Psychiatry Treatment	Liberation: The User's Guide Sick	Good Will Hunting (1997) In Treatment (TV series 2008 - present) Gloria: Three Approaches to Psychotherapy (1964)

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UNIVERSITY OF TORONTO

**CINÉ  
FRAN  
CO!** FESTIVAL  
INTERNATIONAL  
DU FILM  
FRANCOPHONE

EMERGING FROM ICE TO FIRE



## WORKMAN ARTS SHORTS PROGRAM

A very special program of new works by the membership of the Rendezvous With Madness's parent organization Workman Arts. Workman Arts is an arts and mental health organization known internationally for its artistic collaborations, presentations, knowledge exchange, best practices and research on the impact of the arts on the quality of life of people living with mental illness and addiction.

This year featuring works by Jaene Castrillon, Lucy Drumonde, David Geiss, Gerald Mackenzie, Rick Miller, Pradeep Robin, Anja Miracleworker Sagan and TK Workman.

### Featuring

**PARADIGM SHIFT AND A CUP OF TEA**  
TK WORKMAN / 2014 / CANADA / 1 MINUTE

**BEING ME**  
GERRIE MACKENZIE / 2016 / CANADA / 4 MINUTES

**ACOUSTIC PRIVACY**  
TK WORKMAN / 2014 / CANADA / 2 MINUTES

**EMERGING FROM ICE TO FIRE**  
ANJA MIRACLE WALKER / 2016 / CANADA / 8 MINUTES

**I FEEL FINE**  
LUCY DRUMONDE / 2016 / CANADA / 6 MINUTES

**MEMENTO MORI**  
RICK MILLER / 2016 / CANADA / 3 MINUTES

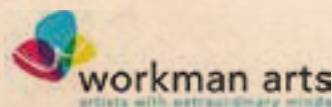
**GOOD SAMARITAN**  
PETER AMORY / 2014 / CANADA / 3 MINUTES

**EXPERIMENT IN LIGHT**  
JAENE CASTRILLON / 2016 / CANADA / 3 MINUTES

**RUMINATION**  
GERRIE MACKENZIE / 2015 / CANADA / 3 MINUTES

**HEART**  
JAENE CASTRILLON / 2016 / CANADA / 5 MINUTES

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## LIBERATION : THE USER'S GUIDE

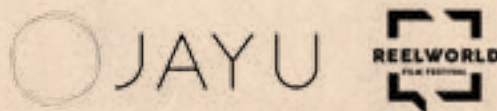
**ALEXANDER KUZNETSOV / 2016 / RUSSIA / FRANCE / 78 MINUTES / NORTH AMERICAN PREMIERE / RATED 18A**

In a neuropsychiatric institution in Siberia, young women sit and wait for the day their lives will begin. According to state law, these women, diagnosed with various disabilities and disorders, have been moved into the facility directly from orphanages, and they may only live fully as citizens once the formidably cumbersome machinery of bureaucracy has declared them sane and worthy of the most basic individual rights. As a study in state institutional practices, Alexander Kuznetsov's *Liberation: The User's Guide* pitches the sometimes breathtaking spirit of these young women against the monumental insensitivity of the system, with both stirring and harrowing results.

**Screening with MORIOM (see page 47)**

PREVIOUS FILMS	AWARDS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
Territory of Love (2010) Territory of Freedom (2014)	Interreligious Prize & Jury Prize for Most Innovative Feature Film, 2016 Visions du Réel, Winner; John Marshall Award for Contemporary Ethnographic Media, 2016 Camden Inter- national Film Festival	Documentary	Institutional Life and Treatment Child and Youth Human Rights Advocacy Recovery	Sick I, Olga Hepnarova 4 Kings The Battle With Satan	One Flew Over the Cuckoo's Nest (1975) Warrendale (1967) Ticut Folies (1967)

CO-PRESENTED BY



## Message in a Bottle

### ALCOHOLISM AND MOVIES

If you count the years spanning the portrayals of drunkenness in this year's festival, from 1899's *Wonderful Absinthe* (part of the *From Temperance to Prohibition: Alcohol in Early Cinema* program playing Nov. 13 the Revue Cinema) to 2015's *Krishna*, you'll note something: people have been getting intemperately smashed in movies as long as movies have been around. But that's because people have been getting smashed as long as people have been drinking alcohol, and that qualifies alcoholism as an ancient expression of the human mind's hard-wired weakness for mood-altering substances.

*Krishna* (*Krishna Fairchild*), the woman who struggles to stay sober during a family holiday gathering in the movie that bear her name, may not look much like the motley group of tipplers, stumblers, sots and juiceheads who populate the remarkable *From Temperance to Prohibition* program, but her story is ultimately the very same. For the alcoholic, booze is a poison that steals the soul with the promise of euphoria – a promise as false as it is irresistible. But the true alcoholic never lets reality trump fantasy. She is a prisoner to the delusion. Why do you think they call them spirits?

Because it's such a socially entrenched and accepted substance, alcohol has been rarely treated as a problem in the movies, and alcoholics have been prone to some egregious forms of misrepresentation: they're comic relief, pathetic weaklings, romantic visionaries, hard-boiled realists, artistic souls too sensitive for the world. But some movies – and *Krishna* is certainly one of them – have actually got it right. Alcoholism is a manifestation of profound inner pain and turmoil, a sign that someone is suffering from a fundamental inability to live in the world without numbing themselves to it.

If reality is more than the drunkard can bear, we might say the same for most of the movies in which they appear.

– Geoff Pevere





## A VERY ORDINARY CITIZEN

ی لومعم الماک دن ورهش کی

**MAJID BARZEGAR / 2015/ IRAN / 103 MINUTES / TORONTO PREMIERE / RATED 18A**

It is autumn in Tehran. Mr. Safari is in his 80s, and his daily routine involves purchasing a fresh loaf of sangak bread and delivering it to a home where the gift seems conspicuously unwelcome. What is Mr. Safari up to? Why does he not answer his phone when his son calls or display a rather conveniently selective form of dementia? What is in this man's past that might account for his actions, which so gradually evolve from eccentric to obsessive to something verging on sinister? Co-written by *Taxi's* Jafar Panahi, Majid Barzegar's film is as puzzling, deliberate and fascinating as the old man himself.

**\*PRE-FILM RECEPTION hosted by I2CRC**

**You can enjoy a pre-film reception with sweets, artwork and live music before the film**

**To reserve your \$20 ticket (includes film) please contact I2CRC at 416.931.1207 or email [I2CRC@I2CRC.org](mailto:I2CRC@I2CRC.org)**

**There will be a panel discussion following the screening.**

**For a description of the film in Farsi, see page 53.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
Parviz (2012) Rainy Season (2010)	Fiction	Dementia Family Filmmaking	My Name is Emily Krisha	Taxi (2015) The Savages (2007) A Minor Leap Down (2015) Away From Her (2006)

**CO-PRESENTED BY**



## EXCERPT FROM AN INTERVIEW

with

**MY NAME IS EMILY DIRECTOR**

**Simon Fitzmaurice**

I was brought up to believe very strongly in my rights as a person living in a society. My paternal Grandfather was a solicitor and, though he died when I was very young, his personality and philosophy were very alive in our home. Your rights surround you, like a protective force I was taught. And if someone violates your rights, you defend them. It is part of the reason I'm still alive.

It does not look like it. But I'm fierce. I'm stubborn. I am dynamite, like the man said. I once thought of MND as a prison camp to which no liberating army would ever come. But I outgrew the prison. I am free. MND (Motor Neurone Disease) no longer defines me. So I just never stop. My wife will nod. Then I was lucky enough to find two producers, Kathryn Kennedy and Lesley McKimm, who are just as determined (not stubborn). Filmmaking is entirely a team effort and I have the strongest core team you could imagine.

Preparation is key. In every department. I spent a very long time storyboarding. Pre-production is seriously intense. Someone was smiling on me because everyone involved was one hundred percent committed. It was a different set, because even under tremendous pressure everyone displayed the utmost patience while I typed my thoughts on screen. It was insane, but as a team we made it work. I love editing. And, as the pressure is off, I just go in every day like anyone else. As I said, this is a team sport, and I can not do it without the support of everyone involved.

**Published by Tara Brady in The Irish Times, July 2015**





## MY NAME IS EMILY

**SIMON FITZMAURICE / 2015 / IRELAND / 100 MINUTES / RATED 14A**

Raised by foster parents and terminally at odds with the world around her, sixteen year old Emily (Harry Potter movie alumnus Evanna Lynch) decides to dig to the root of her eccentricity by crashing the psychiatric institution where her writer-father (Michael Smiley) has been living most of her life. She is accompanied on the quest by a similarly oddball fellow traveller (Martin McCann) who accepts her for what she is, and it is a trip that will resonate with anyone who has ever understood that overcoming and embracing one's own differences is the first step toward living comfortably in the world. Normal is relative and relatives are never normal.

**Screening with FOG (see page 48)**

PREVIOUS FILMS	AWARDS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Simon Fitzmaurice's first feature film	Discovery Award-Dublin International FF, New Talent Award- Galway Film Fleadh	Fiction	Grief Trauma Institutional Life and Treatment Child and Youth Family Relationships Recovery	The Other Half 4 Kings A Family Affair	Wristcutters: A Love Story (2006) A Light Beneath Their Feet (2015) The Perks of Being a Wallflower (2012)

### CO-PRESENTED BY



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# THE LAND OF NOT KNOWING

**STEVE SANGUEDOLCE / 2016 / CANADA / 71 MINUTES / WORLD PREMIERE / RATED 18A**

In this bold new experimental documentary, four artists talk about suicide: the role the recurring thought has played in their life and art, the struggle to understand and overcome the impulse, and the ongoing confrontation with a form of stigma that renders the very concept of suicide as a kind of pariah even among mental health issues and discussions. With a frankness that is both bracing and illuminating, Sanguedolce's subjects tell their stories, and the filmmaker responds with a striking visual scheme that permits us something rarely attempted in the engagement with this most misunderstood of conditions: a sense of first person understanding.

**Screening with BOILER and LETTING YOU GO (see page 48)**

**There will be a discussion with Director Steve Sanguedolce following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
Blinking (2011) Dead Time (2005) Smack (2000)	Experimental	Art Depression Anxiety Suicide Recovery	Sick Ken Foster	Paul Sharits (2015) Loving Vincent (2016) The Woodmans (2010)

**CO-PRESENTED BY**

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IMAGES  
FESTIVAL



# the BUSINESS\$ of RECOVERY

## THE BUSINESS OF RECOVERY

**ADAM FINBERG / 2015 / USA / 82 MINUTES / TORONTO PREMIERE / RATED 18A**

We now live in a world where nearly everyone has attended at least one twelve-step meeting in either virtual or real time. If you haven't been there yourself, you've probably seen one on TV or heard all about it from a struggling friend or family member. But if addiction and its treatment are now the stuff of mainstream pop cultural currency, they're also the object of a growing and intensely competitive for-profit industry. And the aims of recovery and goals of industry aren't always – if you'll excuse the term – co-dependent. Most recovery programs insist on freeing oneself of worldly obsessions and overcoming ego, but how sincere or effective can they be if they're making millions not from eliminating addiction but capitalizing on it? Is addiction an illness too profitable to cure?

**Screening with *WHATEVER THE WEATHER* (see page 48)**

**There will be a panel discussion following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Adam Finberg's first feature film	Documentary	Addiction Alcoholism Recovery Institutional Life and Treatment	Screenagers Krisha Ken Foster	Bill W. (2012) The Anonymous People (2013) Don't Leave Me (2013)



# JÁ, OLGA HEPNAROVÁ

I, OLGA HEPNAROVA

**TOMÁS WEINREB & PETR KAZDA / 2016 / CZECH REPUBLIC / 104 MINUTES / TORONTO PREMIERE / RATED 18A**

"I, Olga Hepnarová, the victim of your bestiality, sentence you to death penalty." With these words, the 22 year-old truckdriver, lesbian and traumatized psychiatric hospital survivor Olga Hepranova embarked on her short trip to national infamy. In 1973, Hepranova deliberately and cold-bloodedly drove a truck onto a crowded Prague sidewalk, killing eight people and injuring twelve. When offered an alternative to the death penalty if she pled insanity, Hepranova refused, insisting she was no crazier than the culture which produced her. Shot in austere monochromatic black and white, and featuring an electrifying performance by rising Polish star Michalina Olszanska, *I, Olga Hepnarova* is a movie experience that clings.

**Screening with EXPOSED NERVES (see page 48)**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Tomas Weinreb & Petr Kazda's first feature film	Fiction	LGBTQ Gender Alienation Trauma Depression Family True Crime	Sick WILD Liberation: The User's Guide	Taxi Driver (1976) Swoon (1992) Monster (2003)

**CO-PRESENTED BY**





## IM SPINNWEBHAUS

THE SPIDERWEB HOUSE

**MARA EIBL-EIBESFELDT / 2015 / GERMANY / 92 MINUTES / CANADIAN PREMIERE / RATED PG**

Already conditioned to living as an adult at the age of twelve, young Jonas becomes de facto head of the house when his single mother disappears one day and he is left to fend and provide for his two younger siblings. He vows to do his duty and keep the secret. At first he manages, but ultimately the struggle takes strange and sinister turns, as the home begins to take on the qualities of a haunted fairy-tale place, and the fears and fantasies of childhood collide with the intrusive realities of the world outside. With the lyrical tone of a contemporary but timeless fable, and visualized in expressionist shades of black and white, Im Spinnwebhaus spins its own web of dark magic.

**Screening with STRANGE BIRD (see page 49)**

**There will be a discussion with Director Mara Eibl-Eibesfeldt following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Mara Eibl-Eibesfeldt's first feature film.	Fiction	Child and Youth Child Neglect Family Fantasy	4 Kings My Name is Emily WILD	Forbidden Games (1952) Lord of the Flies (1963) Nobody Knows (2004)

**CO-PRESENTED BY**

***Fantasia***





# KEN FOSTER

**JOSH LANER / 2016 / CANADA / 94 MINUTES / TORONTO PREMIERE / RATED 14A**

The Vancouver street artist Ken Foster is a fixture on the mean streets of Gastown, a district legendary for its community of broken souls. Foster paints what he sees. He paints it boldly and he paints it fast. Partly this is due to his technique: images spring from him like thoughts, the city transfigured into stark visions. But it is also part of his survival strategy: Foster is a schizophrenic crack addict, and he has chosen to live with his demons as a condition of his art. A documentary as fascinating and uncompromising as its subject.

**There will be a discussion with Director Josh Laner following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
My Other Me: A Film about Cosplayers (2013) Wasting and Pain (2010)	Documentary	Art Addiction Homelessness Depression Family	The Land of Not Knowing Krisha Wizard Mode	Basquiat (1996) Special Ed (2013) Exit Through the Gift Shop (2010)

## CO-PRESENTED BY





## EXCERPT FROM AN INTERVIEW with A FAMILY AFFAIR DIRECTOR Tom Fassaert

### 1. What led you to documentary filmmaking?

As a child I felt as being an observer, an outsider to my own life. Especially during moments in which I was confronted with big changes that I didn't quite understand. Like my family's emigration to a South Africa that was just abandoning apartheid. Or the divorce of my parents that denied to tell us why. Through these events I developed a general curiosity for 'things that are not in order' or simply 'chaotic'. A deep longing for understanding the complexity of life, and not only my own. I think it's this basic curiosity combined with the ambition to express feelings that seem inexplicable in verbal language, that led me to documentary film making.

### 2. What inspired you to tell the story of your subject or the story of your topic?

Ever since my first day on earth, I've had my father's camera on me. First a silent 8mm smallfilm camera, later a video8 camera with sound. My father captured all the iconic moments of my life: my first moments in my mother's arms, my first steps, my first birthday, my first day at school, every-thing. During 14 years he documented almost 100 hours of that what he found most significant in his life, his own family. When he and my mother decided to divorce however, he suddenly stopped filming and since then never touched a camera again. This parallel between the break-up of the family and the end of my father's family films, struck me when I started digging into my own family history. We seem to only record the moments we're proud of and turn of the camera when we feel we fail, or when the reality is too painful to capture. I wanted to fill the voids between the iconic happy family moments. To make a film about the longing for love till this very day, within a family that has been separated through many events in the past. But also to make an end to the suffocating silence within my own family.

This all triggered me in an attempt to look behind the persistent myths and tales that I had been hearing about my own grandmother Marianne who I hardly knew.

### 3. How did you find the subject(s) in your film?

It's my own family ;)

### 4. What was a particular obstacle you faced while making the film?

I started out with this naive idea of making a film about the mother families in my family, my Grandmother Marianne with whom everyone, especially my father, seemed to have many problems. I thought I could do that without getting involved too much myself, with a certain professional distance. Since I thought the problem was mainly something between my father and grandmother, and that was also the relationship I was focusing on, I thought I could tell the story from this observing perspective. Of course everything changed soon, my grandmother pulled me into the problem she had with my dad, confessed to be in love with me and soon focused all her attention on me. She literally forced me into the film and confronted me with myself, hiding behind my own camera. She rightfully told me to also show myself, become more vulnerable. I was as much part of the film, the story, as she was or my dad. This complicated the film enormously, since I had to be in it and at the same time create some professional distance and be a filmmaker. I constantly felt this struggle during the whole process of filming and editing. In every documentary you have dilemma's as a filmmaker; you sometimes feel you're exploiting your protagonist for the cause of the film, you constantly balance on the boundaries of the relationship you trust on. But in this film, it seemed even more complicated since I was also a family member, not only participating in the film, but also a link between these two sides, my father with whom I feel very close, and my grandmother who now opens up much more than I expected. There was a loyalty conflict, even though I always wanted to achieve understanding instead of judgement, I felt both my father and grandmother pulled me towards them. They seem to fully trust me with all their grief and fully opened up, which is great for the film but also felt as a great responsibility and expectation.

### 5. What do you want audiences to walk away with after screening your film?

I hope it resonates with people's own feelings and experiences within their own families. Maybe it can make people want to go beyond simply judging each other and really trying to find insights into the other by talking and spending time together. I hope it gives individuals the courage to start addressing certain difficult topics in their own family, without the fear of abandonment. And maybe even bring people closer together.

Published by AFI Docs Washington





## A FAMILY AFFAIR

**TOM FASSAERT / 2016 / NETHERLANDS / 116 MINUTES / NORTH AMERICAN PREMIERE / RATED 18A**

When Danish filmmaker Tom Fassaert receives an invitation to visit his 95 year-old grandmother Marianne in South Africa, he grabs his camera and jumps at the chance. After all, all he knows of Marianne is the stuff of murky family legend: how she was once a famous model, how she abandoned his father and uncle to an orphanage, how she left a smoldering trail of resentment and trauma wherever she went. But she is part of who he is, so Fassaert felt obligated to get to the bottom of Marianne's mystery. Little did he realize just how deep the journey would take him. A mesmerizing and unforgettably haunting documentary portrait.

**Screening with MYSTERY OF THE SECRET ROOM (see page 49)**

**There will be a discussion with Director Tom Fassaert following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
An Angel in Doel (2011)	Documentary	Family Intergenerational Trauma Filmmaking	My Name is Emily Krisha	Crumb (1994) Grey Gardens (1975) Capturing the Friedmans (2003)

### CO-PRESENTED BY



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## THE BATTLE WITH SATAN

**KONRAD SZOLAJSKI / 2015 / POLAND / 75 MINUTES / NORTH AMERICAN PREMIERE/ RATED 18A**

In Poland, the resurgence of traditional Catholicism has brought with it an attendant consequence for the alternative, non-clinical treatment of mental health: exorcism. In this fascinating, alarming and occasionally jaw-dropping documentary, a number of teenage girls are tracked as they are subjected to one of the world's oldest remedies for uncontrollable and unorthodox behaviour, with consequences that often seem as troubling and hair-raising as the very concept that the real root of all mental disturbance is the work of the devil. Stranger than fiction, needless to say, and a reminder that nothing rattles the righteous quite so much as a girl on the verge of womanhood.

**Screening with TWELVE (see page 49)**

**There will be a panel discussion following the screening.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
Good Morning Lenin (2009) Kop glebiej (2007) Wkrecacze (2006)	Documentary	LGBTQ Religion Child and Youth Family Recovery	I, Olga Hepnarova Sick Liberation: The User's Guide	The Exorcist (1973) The Witch (2015) Carrie (1976)

**CO-PRESENTED BY**







## WILD

**NICOLETTE KREBITZ / 2016 / GERMANY / 98 MINUTES / CANADIAN PREMIERE / RATED 18A**

Most definitely not to be confused with the Reese Witherspoon self-actualizing backpack saga, Nicole Krebitz's story of one woman's discovery of her animal nature is a creature of another sort entirely. Ania (the remarkable Lilith Stangenberg) is a socially disenfranchised office drone who stumbles upon a wolf in an urban park one day and hears the call of the wild. No Little Red Riding Hood, Ania is a seeker of meaning in an indifferent world, and the animal seems to provide the entry to another way of life – or is it a pathway to something darker and more disturbing? A bold, challenging and bravely unconventional experience.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
Das Herz ist ein dunkler Wald (2007) Jeans (2001)	Fiction	Depression Alienation Sexuality Wildlife	The Battle With Satan I, Olga Hepnarova Sick Liberation: The User's Guide Krisha The Other Half	Cat People (1942) Grizzly Man (2005) The Howling (1981)

**CO-PRESENTED BY**





# 4 KÖNIGE

4 KINGS

**THERESA VON ELTZ / 2016 / GERMANY / 98 MINUTES / CANADIAN PREMIERE/ RATED PG**

In the weeks leading to Christmas, troubled 16 year old Alex decides to leave her family and check into a rural psychiatric facility for young people. She thought her challenges had been left behind, but she must think again. Tensions are high, her cohort at the institute is a prickly and variously afflicted group, but what they come to form is a kind of ad hoc family based in mutual tolerance and acceptance. It may not be traditional, uncomplicated or twinkling with tinsel, but something like Christmas might be coming after all.

**Screening with PSYCHEDELIC SOLDIERS (see page 49)**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Theresa Von Eltz's first feature film.	Fiction	Institutional Life and Treatment Trauma Family Child and Youth Depression Anxiety Holidays Relationships	I, Olga Hepnarova Sick The Battle With Satan Liberation: The User's Guide	The Breakfast Club (1985) Girl, Interrupted (1999) David and Lisa (1962)

**CO-PRESENTED BY****GOETHE  
INSTITUT**



# GAME/CHANGE

## A RENDEZVOUS WITH MADNESS FORUM



*Photos from the Hand Eye Society Ball 2016 by Dean Tomlinson.*

### WORKMAN ARTS THEATRE (651 DUFFERIN STREET, TORONTO)

The human brain has always loved a game. But it has never responded quite the way it has to games in the digital era. Games now captivate and engage our minds like never before, and this has generated questions concerning the impact of these distractions on the way we think, interpret and relate to the world around us. Some say gaming is a potent addiction, while others insist it is a potentially revolutionary way of providing order and inspiration to the disordered mind. With all these perspectives and views in mind, this year's festival presents GAME/CHANGE, a forum on the impact and implications of gaming on mental health and our processing of the world around us. Co-presented with some of the most innovative and forward-thinking local organizations and experts in the field of gaming and mental health, GAME/CHANGE will change the way you think about the games people play. And why they play them.

- WHEN:** Saturday, November 12, 2016 10 AM – 4 PM  
**WHERE:** Workman Arts Theatre, 651 Dufferin Street (just north of Dundas West)  
**\$25** admission (full day)  
**\$15** admission for students, arts workers, under employed (full day)  
**\*ADD \$10 WITH LUNCH**

To purchase tickets, visit

[rendezvouswithmadness.eventbrite.ca](http://rendezvouswithmadness.eventbrite.ca)

(For group rates or questions, contact **Cara Spooner** at [cara\\_spooner@workmanarts.com](mailto:cara_spooner@workmanarts.com) or **416 583 4339 ext. 4**)

### SCHEDULE

**9 AM** – Doors Open (coffee/tea/breakfast platters)

**10 – 11:30 AM** – Distorted Reflections with Dr. Bruce Ballon (CAMH/University of Toronto)

An experiential discussion on interactive media and its influence on mental health. Games and Gambling; Social Media and Stigma; online activities and addiction and more. A frame to consider how to take in the plethora of activities for this important day.

**11:30 - 12:30 PM** – Lunch

**12:30 - 2 PM** – Roundtable with makers from EveryI Games, Dames Making Games and Hand Eye Society

Join creators and players from Toronto video gaming communities to discuss how gaming and mental health aspects intersect. This panel will include discussions about who is making games today, how experiences with mental health affect creating and playing games, mental health topics explored in games and how gaming can assist with mental wellness, creating communities and artistic expression. Join moderator Sarah Saucier to talk with gamers Al Donato, Kaitlin Tremblay and Marishka Zachariah!

**2 - 2:30 PM** - Coffee break

**2:30 – 4 PM** – Let's Play with Hand Eye Society

Hand Eye Society will host a group 'Let's Play' of a variety of games that deal with Mental Health as a topic for exploration and discussion. Join Hand Eye Society in learning about, playing and talking about games that use lived experience as a jumping off point for creation.

### \*\* GAME/CHANGE is an Autism Friendly Space!

EveryI Games' Sensory Lounge is an autism friendly space to relax in a stress free environment. Visit this small Snoezelen room for some quiet time and rest. Whether you're exhausted from passion and social interaction, or just want to reset and decompress, this Sensory Lounge is a unique place to visit and take a break.



# EXTRAORDINARY MIND GAMES

EXPERIMENTAL VIDEO ARCADE!

Saturday, November 12, 2016 – FREE!

4 – 7 PM at the Workman Arts Theatre, 651 Dufferin Street, Toronto



Go where gaming has never gone before at the Extraordinary Mind Games Arcade! This curated series of artfully constructed experimental video games explores aspects of mental health or addiction and has been created by game makers with lived experience. Developed in collaboration with Workman Arts and the Hand Eye Society, please join us in playing, sharing and meeting the makers who are expanding the limits of what videogames can be.





## WIZARD MODE

JEFF PETRY & NATHAN DRILLOT / 2016 / CANADA / 98 MINUTES / RATED G

At the age of five, Robert Gagno found a pinball machine in a hamburger joint. Today, more than twenty years later, he's one of the top ranked players in the world. Gagno is also autistic, and *Wizard Mode* is a stirring documentary about how his condition fused with a game – requiring focus, dexterity and infinite patience – in the most unlikely yet amazing way. As we follow Gagno on his competitive journey to pinball 'wizard mode', we also track his struggle for independence. The world may be tough and the struggle steep, but the game has prepared him for battle.

Screening with REPEAT (see page 49)

There will be a discussion with Directors Jeff Petry and Nathan Drillot following the screening.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	CONTINUED VIEWING
This is Jeff Petry & Nathan Drillot's first feature film	Documentary	Autism Gaming Family	4 Kings The Other Half A Family Affair My Name is Emily	Life, Animated (2016) Hoop Dreams (1994) Tommy (1975)

CO-PRESENTED BY





## FROM TEMPERANCE TO PROHIBITION

ALCOHOL IN EARLY CINEMA

How was alcohol consumption depicted during the earliest days of movie-going? The arrival of cinema to the mass audiences of the mid-1890s coincided with a renewed wave of temperance movements calling for the prohibition of liquor sales in North America and much of Europe. Whether the public outcry over absinthe's alleged effects on the mind (*Wonderful Absinthe*, Alice Guy-Blaché, 1899), the exploits of "saloon wreckers" like Carrie Nation (*Kansas Saloon Smashers*, Edwin S. Porter, 1901) or drink's repercussions on the family (*The Drunkard's Child*, Lubin, 1909), early film-makers took note. - Eric Veillette, Programming Director, Revue Cinema

**With live piano accompaniment by William O'Meara.**

**Program length approx 100 min.**

**Formats: 16mm and digital.**

### Featuring:

**Wonderful Absinthe / La Bonne Absinthe**

Alice Guy Blaché - 1899 - 1 min

**A Drunkard's Reformation**

D. W. Griffith - 1909 - 13 min

**Kansas Saloon Smashers**

Edison/Porter - 1901 - 1 min

**The Drunkard's Child**

Lubin Manufacturing Company - 1909 - 7 min

**Why Mr. Nation Wants a Divorce**

Edison/Porter - 1901 - 2 min

**Absinthe**

Gem Motion Picture Company - 1913 - 12 min

**Alcohol and its Victims**

Unknown - 1902 - 5 min

**The Cure**

Charlie Chaplin - 1917 - 31 min

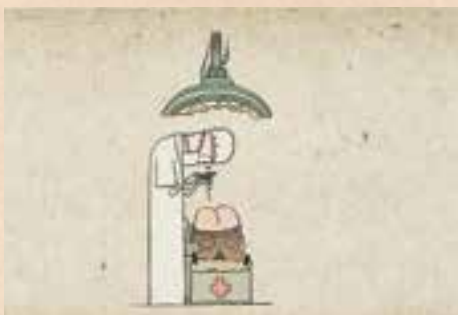
**What Drink Did**

D. W. Griffith - 1909 - 12 min

**Felix the Cat in "Woos Whoopee"**

Sullivan/Messmer - 1928 - 9 min





### LIFE SMARTPHONE

CHENGLIN XIE / 2015 / CHINA / 3 MINUTES

Screening with **SCREENAGERS** (see page 20)

An animated romp through the new digital apocalypse, where everyone is so distracted by the insistent blinking, buzzing, chirping and hustling of their pocket technology they're oblivious to the world falling apart all around them. A comedy.



### TEN SECONDS OF CARLA

JEANNE LEBLANC / 2016 / CANADA / 15 MINUTES

Screening with **SCREENAGERS** (see page 20)

The leering laughter of teenage peers hunkered around smartphones alerts a young woman to something awful that might have befallen a missing friend. What's so funny about someone humiliated in front of the world?



### BOYS

ISABELLA CARBONELL / 2015 / SWEDEN / 19 MINUTES

Screening with **SICK** (see page 23)

In an institution in Sweden for young sex offenders, Markus is awaiting his trial. As it approaches, so does his reckoning with his past actions.



### FEAR

DAWN DREYER / 2016 / USA / 7 MINUTES

Screening with **LE DIVAN DU MONDE** (see page 25)

Dr. Zenglo Chen was only four when his parents were swept away by the events of the Chinese Cultural Revolution. An extraordinary blend of personal testimony, stop-action animation and meditation on faith, trauma and survival.



### MORIOM

MARK OLEXA & FRANCESCA SCALISI / 2015 / BANGLADESH / SWITZERLAND / 12 MINUTES

Screening with **LIBERATION: THE USER'S GUIDE** (see page 27)

Moriom tells the story of her past and the incident that changed her life. But it is not the same story told by her parents. Which is true? A haunting study in the relative nature of truth and memory.



### FOG

JACINTHE DESSUREAULT / 2016 / CANADA / 18 MINUTES

Screening with **MY NAME IS EMILY** (see page 33)

A young woman with a schizophrenic father struggles to maintain some stability in their relationship. The challenge is huge, and she turns to his medication in desperation.



### LETTING YOU GO

KIM FABER / 2014 / NETHERLANDS / 18 MINUTES

Screening with **LAND OF NOT KNOWING** (see page 33)

For nearly a decade, Sanne has lived with borderline personality disorder, depression and sleeplessness. At 27, she has decided she has had enough and begins preparation for self-euthanasia. This indelible documentary chronicles those final days.



### BOILER

YOUNG-A LEE / 2015 / SOUTH KOREA / 11 MINUTES

Screening with **LAND OF NOT KNOWING** (see page 33)

On the day a single and struggling mother has decided to end her life, a knock on the apartment door announces the arrival of a boiler repairman. It may be the most significant house call he'll ever make.



### WHATEVER THE WEATHER

REMO SCHERRER / 2016 / GERMANY / 11 MINUTES

Screening with **THE BUSINESS OF RECOVERY** (see page 34)

Stark and striking black and white animated images illustrate a woman's recollections of childhood with an alcoholic mother.



### EXPOSED NERVES

MADISON FAYE THOMAS / 2016 / CANADA / 8 MINUTES / SILENT

Screening with **I, OLGA HEPNAROVA** (see page 35)

Symptoms of bipolarity manifest in the life and art of a young dance instructor. A stunning melding of physical movement and psychological turbulence.



### STRANGE BIRD

**ANOUK FOURTUNIER / 2015 / BELGIUM / 14 MINUTES**

**Screening with THE SPIDERWEB HOUSE (see page 36)**

Seen through the loving eyes of his ten year old daughter, a man's bipolar disorder appears very different from what the rest of the world sees.



### THE MYSTERY OF THE SECRET ROOM

**WANDA NOLAN / 2016 / CANADA / 5 MINUTES / SILENT**

**Screening with A FAMILY AFFAIR (see page 39)**

To rescue her mother from the depths of depression, a little girl imagines herself as a super hero.



### TWELVE

**MOHAMED BERRO / 2015 / LEBANON / 20 MINUTES**

**Screening with BATTLE WITH SATAN (see page 40)**

The only mass suicide in Lebanon's history is recounted and recollected by the men who had a troubling role in its occurrence and still live with its legacy.



### PSYCHEDELIC SOLDIERS

**MICHAEL SPADAFORA / 2015 / CANADA / 15 MINUTES**

**Screening with 4 KINGS (see page 42)**

Living with trauma and suicidal thoughts as a result of combat experiences in Afghanistan, two vets share their experience with a bold new application of MDMA, the drug otherwise known as Ecstasy.



### REPEAT

**TERENCE MCGLADE / 2016 / CANADA / 5 MINUTES**

**Screening with WIZARD MODE (see page 45)**

The brain's response to repetitive counter-programming is exhilaratingly depicted in this innovative illustration of the benefits of learning to think differently.





# BECOME A FRIEND OF THE FESTIVAL



Because of you, RENDEZVOUS WITH MADNESS FILM FESTIVAL continues to evolve and grow as the world's leading film festival featuring thought-provoking films, video, media installations, forums and panel discussions on mental illness and addiction.

By becoming a Friend of the Festival, you enable new and established artists to visually explore ideas and express stories of mental illness and addiction in ways that are nearly impossible in other artistic media. The technical freedom of film allows for these artists to challenge perceptions of reality and to express the truth of mental illness and addiction which are fundamental parts of our human experience. Rendezvous With Madness presents powerful, entertaining and compelling images of mental health and addictions from around the world, capturing the global discussion surrounding mental health and encouraging the breakdown of stigma across many cultures.

## We invite you to make a donation to support our programming!

Every donation makes a difference: \$150 supports honorariums for panelists for an individual program; \$300 supports a screening fee for a filmmaker; \$500 helps an out-of-town filmmaker attend the festival; \$2,000 support fees to present an entire program or installation. Every donation over \$20 will receive a tax receipt. Whatever you can give, know that your donation will make a huge difference in supporting Workman Arts' ability to deliver exceptional programs for you to enjoy. We hope to see you at the festival.

Donations to Friends with Festival benefits can be made online at **[rendezvouswithmadness.eventbrite.ca](http://rendezvouswithmadness.eventbrite.ca)**. Donations can also be made year round (with tax receipt but without Festival benefits) via Canada Helps at **[workmanarts.com/support](http://workmanarts.com/support)** or over the phone (**Jennifer Li at 416.583.4339, ext. 2**), or by mail (download our donor form at **<http://www.rendezvouswithmadness.ca/donations/>**) or contact Managing Director Scott Miller Berry at **[scott\\_millerberry@workmanarts.com](mailto:scott_millerberry@workmanarts.com)** or send cheques payable to Workman Arts Project of Ontario, 651 Dufferin Street, Toronto, Ontario M6K 2B2).

## We hope to see you at the festival!

Workman Arts Project of Ontario is a registered charity (#130734403RR0001) and a proud partner of CAMH.

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BENEFITS AND CATEGORIES	FRIEND	FILM FAN	STAR	A-LISTER	DIRECTOR	AUTEUR
	\$50	\$100	\$150	\$250+	\$500+	\$1000+
Charitable tax receipt for allowable portion after deduction of benefits	X	X	X	X	X	X
Newsletter	X	X	X	X	X	X
Festival t-shirt		X	X	X	X	X
Opening Night Film & Gala Tickets		1	2	2	2	2
Symposium and lunch Tickets			1	2	2	2
All access festival pass (does not incl. gala & symposium)				1	2	2
Private screening with film maker						X
Invitation only pre fest screening launch event Fall 2017						X



## YEAR ROUND PROGRAMS

# MADNESS IN



# MOTION



Coming to a classroom near you: Madness in Motion, a Rendezvous With Madness Film Festival lecture event. How has the depiction of mental health and illness in film changed over the decades, and what does this say about society's own changing attitudes?

The Rendezvous with Madness Program Director, Geoff Pevere, has prepared four unique one hour-long educational presentations to be selected and shown in various institutions. Each presentation will provide an opportunity to discuss the issues of how mental health, addiction and recovery have been represented (or, as the case may be, misrepresented) in film through the processes of engagement, discover and shared experience.

**If you are interested in booking an event, please contact Cara Spooner at:**

**[Cara\\_Spooner@workmanarts.com](mailto:Cara_Spooner@workmanarts.com)**

**or 416 583 4339 ext. 4**







## ی‌لوم عم الماک دنورهش کی

A VERY ORDINARY CITIZEN

نان دیرخ لماش مک دنک یم لابند ار دوخ ه‌نازور ه‌مانرب ه‌لاس دانتشه یرفص یاقآ بتسا مدن‌اشوپ ار نارمت زی‌ی‌اپ  
دی‌آ یم‌ن لم‌عب یو تک‌رح نی‌آ زا ین‌ادن‌چ لابق‌تسا نا رد مک تس‌ی‌ا ه‌ناخ ه‌ب نا لی‌وحت و مزات ک‌گ‌نس  
یعون ه‌ب یو ای‌آ؟ درانگ یم خ‌س‌اپ نودب ار ش‌رس‌پ ی‌اه نف‌لت ارچ؟ بتسا ی‌ا ه‌مانرب ه‌چ راک‌ردنا تس‌د یرفص ی‌اق‌آ  
هدودج زا یو ه‌رم‌زور ی‌اه‌دادی‌ور رد شا ه‌تش‌ذگ ی‌گ‌دن‌ز ق‌افتا مادک؟ دنک یم یش‌وم‌ارف یرام‌یب ن‌تشاد ه‌ب ره‌ظت  
؟دنوش یم ن‌اس‌ر بی‌س‌آ تب‌ق‌اع و ،ه‌نوگ ساوسو ی‌اه‌رارکت ه‌ب لی‌د‌بت ه‌دم‌آ رد ی‌لوم‌عم ری‌غ  
ه‌نوگ ام‌عم ر‌گ‌زرب دی‌جمو (یس‌کات م‌لی‌ف مدنک ه‌ی‌مت) ی‌ه‌ان‌پ رف‌ع‌ج م‌لی‌ف ن‌ات‌ساد مزادنا ه‌ب درم‌ری‌پ تی‌ص‌خ‌ش  
...بتسا با‌ذ‌ج و

For a description of the film in English, see page 29



**workman arts**  
artists with extraordinary minds

### BECOMING A WORKMAN ARTS MEMBER

Professional training has been an integral part of Workman Arts' offerings since the organization's inception in 1987. Workman Arts offers high caliber training in Media Arts, Literary Arts, Music, Theatre and Visual Arts delivered by artists and working arts professionals. These programs support members to reach their potential by honing their artistic skills and practice. Training programs are presented in a variety of formats and durations including multi-week courses, workshop intensives, seminars and one-on-one mentoring. All training programs are free of charge to members.

WA members are artists who have received services for mental health or addiction and wish to refine, diversify or professionalize their art practice. Joining Workman Arts is free. Artists interested in membership will engage in an initial review of their current work and goals, followed by an intake interview and orientation with the Membership Manager. The intake process will ascertain suitability of the artist to the company, assess creative goals and how Workman Arts can help the individual achieve them. The orientation will include an overview of the programs and services available.

*"Without Workman Arts I would have NEVER considered myself a 'real' artist, I would have never chased this dream or believed in myself. What you do means the world to people like me...you have been both nurturing and a hub of an incubator so that I could find my courage and voice to do the work I do. I can never thank you enough with just words."*

**– Jaene Castrillon, Workman Arts Member**





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Her Excellency, Sharon Johnston, C.C.  
Dr. Barbara Dorian & Dr. Paul Garfinkel

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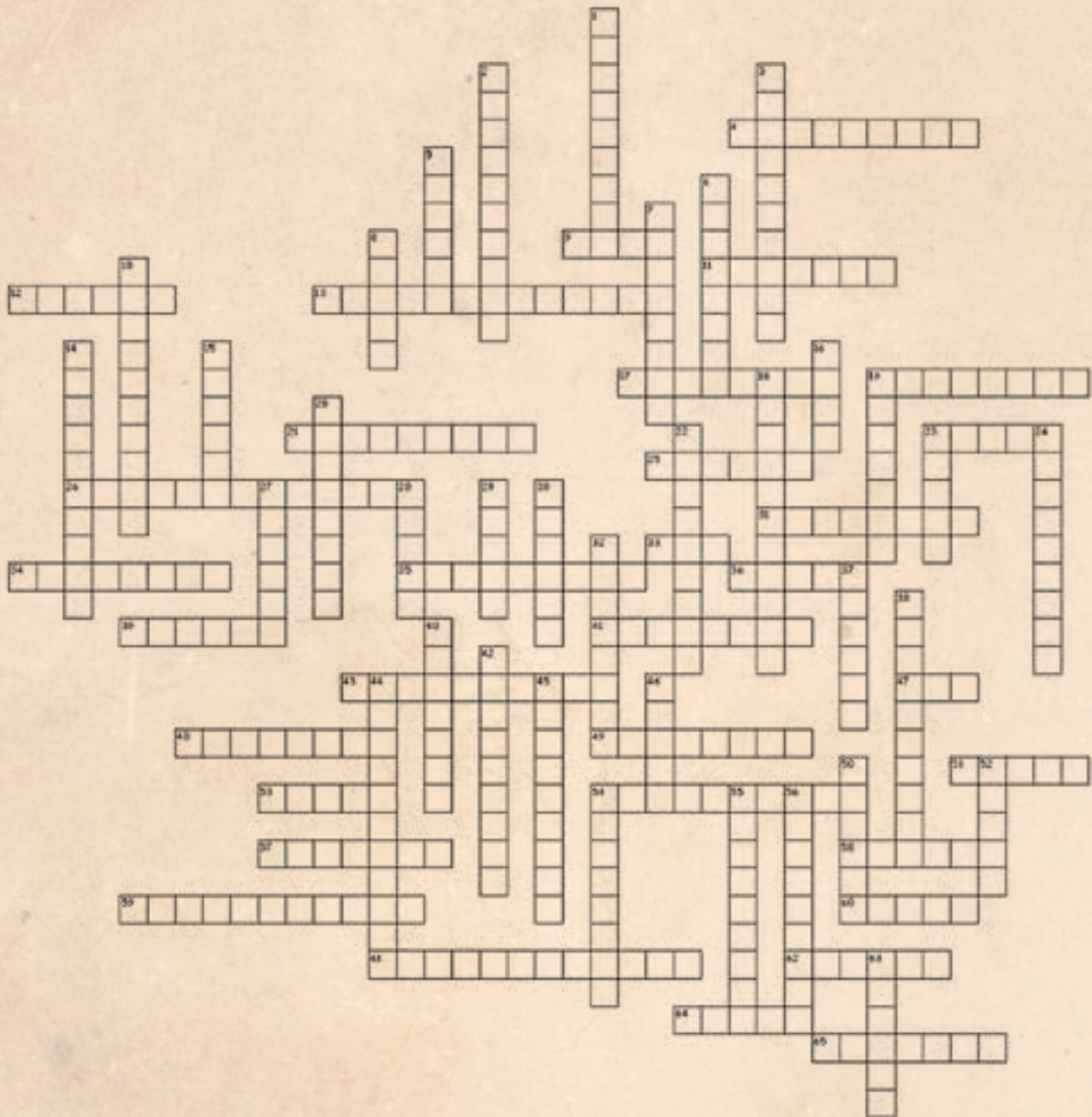
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Andrea Thompson, Literary Artist-in-Residence

### **INTERNS**

Heather Fulton, Scaling Intern

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## Across

4. A state of immobility, not responding
9. This actor lost a dramatic amount of weight for *The Machinist*
11. Wiseman exposed conditions at a hospital for the criminally insane in \_\_\_\_\_ *Follies*
12. *Girls* creator Lena
13. German term for pleasure at someone else's misfortune
17. *Good Will Hunting* actor lost to suicide
19. The most common learning disorder
21. Lewis Carroll's off-kilter haberdasher
23. Director of our *Opening Night* film
25. *Rendezvous With Madness* Program Director Geoff
26. I, Olga Hepranova country
31. Fixation on conspiratory or persecutory beliefs
33. The big book of diagnoses
34. A state of intense excitement or confusion
35. Psychometric or film
36. Main character in *Im Spinnwebhaus* (*The Spiderweb House*)
39. Harmful public perception that *Workman Arts* seeks to challenge
41. Hormone responsible for feelings of security and contentment in the company of others
43. Animation technique (2 words)
47. New acronym for condition involving multiple personalities
48. *Silver Linings Playbook* star Jennifer
49. Part of the brain responsible for registering threats
51. A state of lost identity, usually involving unplanned travel or wandering
53. Historic Toronto cinema hosting our opening film
54. The capacity to recovery from difficulty
57. Christopher Nolan's unforgettable film about forgetting
58. Past *Rendezvous With Madness* film starring Brie Larson "Short Term \_\_\_\_\_"
59. Girl, \_\_\_\_\_
60. "Let's all go to the \_\_\_\_\_"
61. *Rendezvous With Madness 2015's* opening night film
62. French existential philosopher
64. "Where The Mind \_\_\_\_\_"
65. Ingmar Bergman's film exploring the duality of human nature

## Down

1. Fear of animals
2. *Workman Arts'* annual juried art exhibition
3. Timothy Findley's 1993 novel about art, madness, and psychiatry in Toronto
5. "There's a \_\_\_\_\_ to my madness"
6. Hormone responsible for feelings of stress
7. A *Very Ordinary Citizen* theme
8. Famous designer of one of our screening venues
10. There are "Perks" to being this kind flora
14. A sad and pensive state
15. "Mind over \_\_\_\_\_"
16. The most common class of antidepressants (acronym)
18. Fear of crowded spaces
19. "Shine on you crazy \_\_\_\_\_"
20. The only behavioural addiction recognized in the DSM
22. Toys in the Attic performers
23. Tilda Swinton needs to talk about \_\_\_\_\_
24. Branch of medicine that treats the brain
27. An irrational fear
28. *Fatal Attraction's* Glenn fatale
29. State following a loss
30. My Name Is Emily star (first name)
32. Prolonged sleeplessness
37. A colloquial term describing a person confined indoors (2 words)
38. The method of loci used by Sherlock (2 words)
40. The characteristic of understanding and having compassion for people
42. Taken or controlled by something wicked
44. Holly Golightly's bouts of anxiety
45. Aloneness
46. *Flowers for Algernon* author
50. Pertaining to the mind
52. This person will show you where to sit in a theatre (too bad their house is fallen)
54. Getting better or reclaiming what was taken
55. Title of one of the shorts in this year's *Workman Arts Shorts Program*
56. This mythical figure is the namesake of a state of fixation with oneself
63. How old is *Workman Arts* turning next year?







Al-Anon/Alateen	<a href="http://www.al-anon.org/">http://www.al-anon.org/</a>
Alcoholics Anonymous	<a href="https://aatoronto.org">https://aatoronto.org</a>   <a href="http://www.aa.org/">http://www.aa.org/</a>
Artist Health Network of Canada	<a href="http://artshealthnetwork.ca/">http://artshealthnetwork.ca/</a>
Assaulted Women's Helpline	<a href="http://www.awhl.org/">http://www.awhl.org/</a>
Canadian Centre on Substance Abuse (CCSA)	<a href="http://www.ccsa.ca/Pages/default.aspx">http://www.ccsa.ca/Pages/default.aspx</a>
Centre for ADD/ADHD Advocacy Canada	<a href="http://www.caddac.ca/">http://www.caddac.ca/</a>
Centre for Addiction & Mental Health (CAMH)	<a href="http://www.camh.ca">http://www.camh.ca</a>
Distress Centres of Ontario	<a href="http://www.dcontario.org/">http://www.dcontario.org/</a>
Empowerment Council	<a href="http://www.empowermentcouncil.ca/">http://www.empowermentcouncil.ca/</a>
Frederick W. Thompson Anxiety Disorders Centre	<a href="http://sunnybrook.ca/content/?page=freder-">http://sunnybrook.ca/content/?page=freder-</a>
ick-thompson-anxiety-disorders-centre	
Gerstein Crisis Centre	<a href="http://gersteincentre.org/">http://gersteincentre.org/</a>
Kids Help Phone	<a href="http://org.kidshelpphone.ca/">http://org.kidshelpphone.ca/</a>
Lesbian Gay Bi Trans Youth Line	<a href="http://www.youthline.ca/">http://www.youthline.ca/</a>
LifeRing Secular Recovery - Self-Help Support Group For People In Recovery	<a href="http://lifering.org/">http://lifering.org/</a>
Making Choices Guide	<a href="http://www.crct.org/choices/">http://www.crct.org/choices/</a>
Mental Health Commission of Canada	<a href="http://www.mentalhealthcommission.ca/">http://www.mentalhealthcommission.ca/</a>
Mind Your Mind	<a href="http://www.mindyourmind.ca">http://www.mindyourmind.ca</a>
Mood Disorders Association of Ontario	<a href="https://www.mooddisorders.ca/">https://www.mooddisorders.ca/</a>
Mood Disorders Society of Canada	<a href="http://www.mooddisorderscanada.ca/">http://www.mooddisorderscanada.ca/</a>
National Eating Disorder Information Centre (NEDIC)	<a href="http://www.nedic.ca/">http://www.nedic.ca/</a>
Obsessive Compulsive Disorder Anonymous	<a href="http://obsessivecompulsiveanonymous.org/">http://obsessivecompulsiveanonymous.org/</a>
Ontario Obsessive Compulsive Disorder Network (OCD Ontario)	<a href="http://www.ocdontario.org/">http://www.ocdontario.org/</a>
Ontario Peer Development Initiative (OPDI)	<a href="http://www.opdi.org/">http://www.opdi.org/</a>
Ontario Psychiatric Association	<a href="https://eopa.ca/">https://eopa.ca/</a>
Ontario Psychological Association	<a href="http://www.psych.on.ca/">http://www.psych.on.ca/</a>
Ontario Suicide Prevention Network	<a href="http://ospn.ca/">http://ospn.ca/</a>
Parents for Children's Mental Health (PCMH)	<a href="http://www.pcmh.ca/">http://www.pcmh.ca/</a>
Psychiatric Patient Advocate's Office (PPAO)	<a href="http://www.sse.gov.on.ca/mohltc/ppao/default.aspx">http://www.sse.gov.on.ca/mohltc/ppao/default.aspx</a>
Renascent	<a href="http://renascent.ca/">http://renascent.ca/</a>
Schizophrenia Society of Ontario	<a href="http://www.schizophrenia.on.ca/">http://www.schizophrenia.on.ca/</a>
Self-Help Resource Centre	<a href="http://www.selfhelp.on.ca/">http://www.selfhelp.on.ca/</a>
Sheena's Place	<a href="http://sheenasplace.org/">http://sheenasplace.org/</a>
The Centre for Suicide Prevention	<a href="http://www.suicideinfo.ca/">http://www.suicideinfo.ca/</a>
The Family Association for Mental Health Everywhere (FAME)	<a href="http://fameforfamilies.com/">http://fameforfamilies.com/</a>
Toronto Psychology Centre	<a href="http://torontopsychologycentre.com/">http://torontopsychologycentre.com/</a>
Women for Sobriety	<a href="http://www.womenforsobriety.org/">http://www.womenforsobriety.org/</a>
Virtuous Pedophile	<a href="http://www.virped.org/">http://www.virped.org/</a>

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