



workman arts presents

RENDEZVOUS

WITH MADNESS FILM FESTIVAL



NOVEMBER 3-11, 2017










WHERE THE MIND REELS

RENDEZVOUSWITHMADNESS.CA



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FESTIVAL CALENDAR

FRIDAY NOVEMBER 3	SUNDAY NOVEMBER 5	MONDAY NOVEMBER 6	TUESDAY NOVEMBER 7	WEDNESDAY NOVEMBER 8	THURSDAY NOVEMBER 9	FRIDAY NOVEMBER 10	SATURDAY NOVEMBER 11
5 PM OPENING DE-INSTITUTE: MEDIA ART INSTALLATION <i>Workman Theatre, Lower Hall</i>	11 AM - 6 PM DE-INSTITUTE: MEDIA ART INSTALLATION <i>Workman Theatre, Lower Hall</i>						
5 - 6:30 PM OPENING NIGHT GALA RECEPTION <i>Workman Theatre</i>							
7 PM MAD TO BE NORMAL (Feature) Robert Mullan <i>St. Anne's Church</i> 							
SATURDAY NOVEMBER 4							
11 AM MAD TO BE NORMAL (Feature) Robert Mullan <i>Workman Theatre</i> 	11 AM FRONTIERS: DOCUMENTARY AND ALTERNATIVE TREATMENT  Marta Espar & Marc Parramon SCREENING WITH: BROWNDALÉ (Short) / Thomas Norton MISTISSINI HEALING (Short) / Stephanie Vizi <i>Workman Theatre</i>	12 noon - PWYC / accessible DR. FEELGOOD (FEATURE) Eve Marson <i>CAMH Russell Street, Room 2029</i>  	12 noon - PWYC / accessible PUSHBACK (FEATURE) Matthew Hayes <i>CAMH Queen Street, Training A/B</i>  				
2 PM page 20 I AM ANOTHER YOU (Feature) Nanfu Wang SCREENING WITH: AN OTHER (Short) / Marie-Michéle Genest <i>Workman Theatre</i>	2 PM page 26 WOMEN ON THE VERGE (Shorts Program) <i>Workman Theatre</i>						
5 PM page 21 INSIDE THE HOUSE OF PSYCHOTIC WOMEN A conversation with Kier-la Janisse <i>Workman Theatre</i>	5 PM page 27 IF YOU ASK ME (Feature) <i>Workman Theatre</i>						
7 PM page 23 THE TRANSFIGURATION (Feature) Michael O'Shea SCREENING WITH: DER HEXER (Short) / Moritz Schneider NO SOUND (Short) / Alex Cogswell <i>Workman Theatre</i>	7 PM page 28 STARLESS DREAMS (Feature) Mehrdad Oskouei <i>Workman Theatre</i>	6 PM page 29 THE BLOOD IS AT THE DOORSTEP (Feature) Erik Ljung SCREENING WITH: POISON TREE BLUES (Short) / Wade Patterson KALEIDOSCOPE (Short) / Jaene Castrillon <i>Workman Theatre</i>	6 PM page 31 NOBODY DIES HERE (Feature) Hossein Kondori  SCREENING WITH: THE ESSENCE OF LIFE (Short) / Behnam Darvishpour SANDS OF TIME (Short) / Ali Saeedi <i>Workman Theatre</i>	6 PM page 33 PUSHBACK (Feature) Matthew Hayes SCREENING WITH: DETROIT DIAMOND (Short) / Hamoody Jaafar GOODBYE, HELLO (Short) / Rayven Martinez & Karyn Dwyer <i>Workman Theatre</i>	6 PM page 35 I AM NOT AFRAID (Feature) Fadi Hindash SCREENING WITH: WHEN GREY IS A COLOUR (Short) / Marit Weerheijm <i>Workman Theatre</i>	6 PM page 38 THE LIGHT OF THE MOON (Feature) Jessica M. Thompson SCREENING WITH: LIV (Short) / Anna Rollot THE NEIGHBOURHOOD (Short) / Charles Revored <i>Workman Theatre</i>	7 PM page 41 HOLDEN ON (Feature)  Tamlin Hall SCREENING WITH: PENNY SUCKER (Short) / Erin Elders BUTTERFLY COLLECTOR (Short) / Catherine Jones <i>Workman Theatre</i>
9:30 PM page 24 INFLAME (Feature) Ceylan Özgün Özçelik SCREENING WITH: POOL VERSION (Short) / Gonzalo Escobar Mora PSYCHE (Short) / Emily Schooley <i>Workman Theatre</i>		9 PM page 30 GODLESS (Feature) Ralitza Petrova SCREENING WITH: JUTTA'S ATONEMENT (Short) / Theresa Bonello 1974 (Short) / Catherine Jones <i>Workman Theatre</i>	8:30 PM page 32 DR. FEELGOOD (Feature) Eve Marson SCREENING WITH: THE DIGNITY OF RISK (Short) / Prateek Bando and Jeremy Ley I'LL GO ON (Short) / Rick Miller <i>Workman Theatre</i>	9 PM page 34 MANIC (Feature) Kalina Bertin SCREENING WITH: JADE & MATTÉO (Short) / Myriam Guimond DEAREST PRECIOUS MAMA (Short) / Grace Cherian <i>Workman Theatre</i>	9 PM page 37 BALLAD OF RETURN (Feature) Gustavo Rosa de Moura SCREENING WITH: OPHELIA (Short) / Hollie Olenik CONSTRUCTION BREAKDOWN (Short) / Helen Posno <i>Workman Theatre</i>	9 PM page 39 THE GIRL, THE MOTHER AND THE DEMONS (Feature) Suzanne Osten SCREENING WITH: MY FIRST PANIC ATTACK (Short) / Michael Greco <i>Workman Theatre</i>	9:30 PM page 42 DE PROFUNDIS CLOSING NIGHT PARTY <i>Workman Theatre</i>

FESTIVAL CALENDAR

BOX OFFICE INFORMATION



Workman Theatre, 651 Dufferin Street (just north of Dundas Street West)

St. Anne’s Church, 270 Gladstone Avenue (just north of Dundas Street West) ♿

Centre for Addiction and Mental Health (CAMH)
1001 Queen Street West (just east of Lower Ossington) ♿
33 Russell Street (just north of College Street) ♿



Visit: rendezvouswithmadness.eventbrite.ca
Or phone: 416 583 4339



\$12/general

\$15/opening night film, \$35/with pre-film reception

Pay What You Can: Limited pay what you can tickets available at the door for persons on fixed incomes
Matinee screenings at CAMH are by donation in fully accessible venues

Group rates: 416 583 4339



Suzanne Cheriton, Red Eye Media, suzanne@redeyemedia.ca

INFO: rendezvouswithmadness.ca

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PARTNER



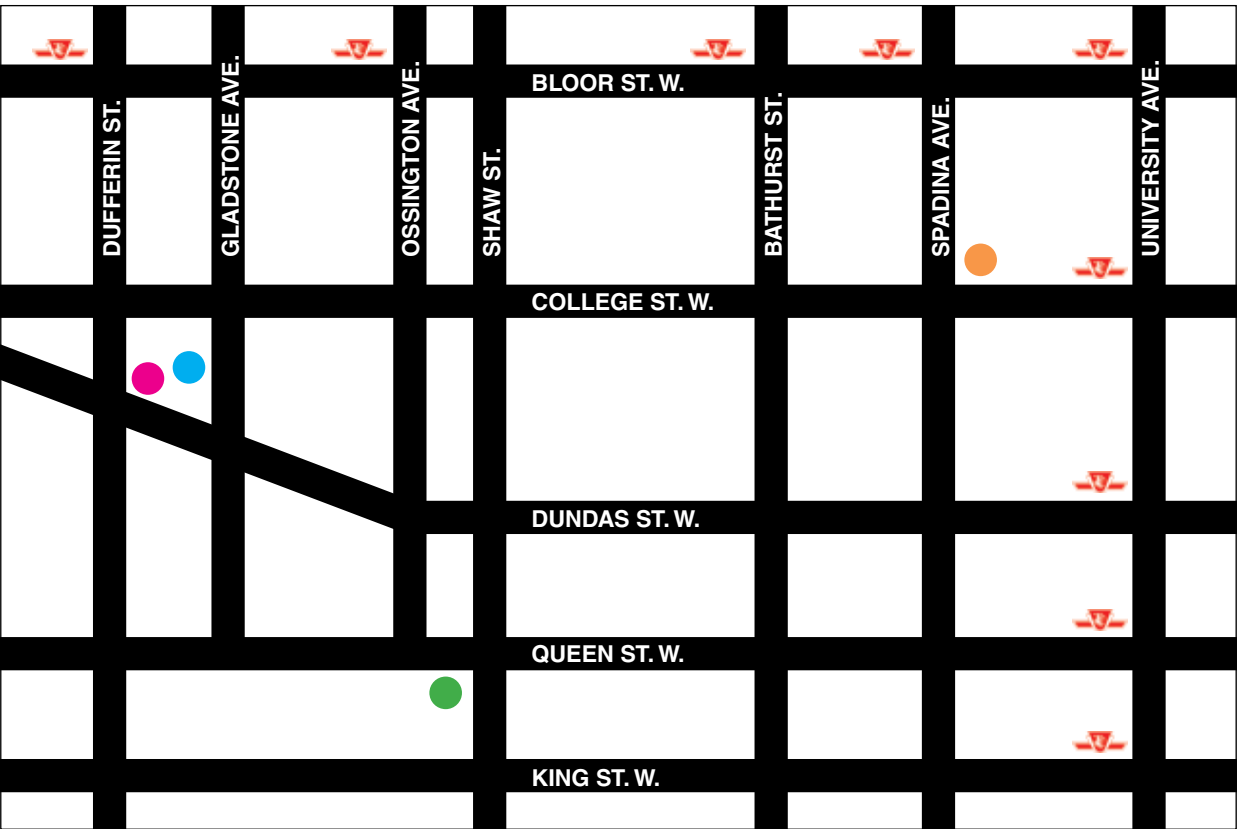
GOVERNMENT FUNDERS



SPONSORS



FESTIVAL MAP



Workman Theatre
● 651 Dufferin Street (just north of Dundas Street West)

St. Anne’s Church
● 270 Gladstone Avenue ♿

Centre for Addiction and Mental Health (CAMH)
● 1001 Queen Street West (just east of Lower Ossington) ♿
● 33 Russell Street (just north of College Street) ♿

🚇 **Subway Stations**



ABOUT WORKMAN ARTS

For 30 years, Workman Arts’ growing audiences have enjoyed evocative and thought-provoking artistic productions that entertain, educate and challenge public perceptions about mental health and addictions, wellness and recovery. 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 psychiatric nurse Lisa Brown and guided by the principle 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 visual art exhibitions like Being Scene, our annual film festival, and multidisciplinary performances we are engaging artists and audiences to think differently about mental health and addictions through creation, presentation and engaged discussions.

For more information please visit workmanarts.com



RENDEZVOUS WITH MADNESS STAFF

- Geoff Pevere, Program Director
- Kayla Wemp, Program Coordinator
- Nadine Espinoza, Programming Committee Member
- Rick Miller, Programming Committee Member
- Kelly Straughan, Executive Artistic Director
- Scott Miller Berry, Festival Manager
- Cara Spooner, Education, Panels and Community Partners
- Justina Zatzman, Print Promotion & Volunteer Coordinator
- Claudette Abrams, Visual Arts Curator
- Beau Gomez, Communications and Outreach Coordinator
- David Sweeney, Technical Director
- Anastasia Akulinina, Social Media Coordinator
- Lascelle Wingate Management Services, Financial Officer
- Suzanne Cheriton, Red Eye Media, Publicist
- Terry Lau, Beehive Design, Festival & Catalogue Design
- Jaene Castrillon and Rick Miller, Festival Trailer
- Sierra Kimpel, Festival Assistant

PROGRAMMING COMMITTEE

- Geoff Pevere, Director
- Kayla Wemp
- Nadine Espinoza
- Rick Miller
- Scott Miller Berry

Rendezvous with Madness Film Festival founded in 1993 by Lisa Brown and Kathleen Fagan.



Welcome to the silver anniversary of the Rendezvous with Madness Film Festival produced by Workman Arts. On behalf of the Workman Arts Board of Directors, we are pleased to have you join us for the festival's 25th year of showcasing potent films and vibrant discussions exploring themes surrounding mental health, addictions, recovery and wellness.

Yet again, this year's programming presents and elucidates a wide range of mental health and addiction issues from Canada and across the globe. It is my pleasure to welcome those national and international filmmakers to Toronto and to congratulate our very own Workman artists on their short films spread across this year's festival.

We hope you will join us and engage in timely discussions while celebrating artistic voices through film. Cinema is the ideal medium to talk about these important issues. Family dynamics loom large this year as do topical issues like homelessness, euthanasia and police brutality alongside humourous reminders that normal is relative, this year's program will rouse and amuse. Through these films, we invite you, as audience member, to engage in discussions that challenge and transform perspectives on mental health and addiction.

We invite you to become a "Friend of Rendezvous" – each donation provides access to our events and tax receipt and you'll be supporting landmark filmmakers and artists at the same time!

Deep thanks to those individuals who support and organize this great event, let the 25th festival begin!
I look forward to seeing you at this year's Rendezvous.

Patrick Manley
Chair, Board of Directors, Workman Arts



Welcome to the 25th Anniversary of the Rendezvous with Madness Film Festival. I'm the new Executive Artistic Director at Workman Arts and this festival marks my first major event with the organization. I look forward to meeting as many of you as possible (please do say hello!) and sharing in the diverse line-up of films.

This year we delve into the complicated lives of people living with mental health and addiction experiences. While some of the films focus on the darker aspects of mental health including isolation, homelessness and suicide- many have uplifting messages of hope, love, survival and the power of family.

The festival opens with Robert Mullan's Mad to be Normal starring David Tennant and Elisabeth Moss. Based on the radical Scottish "anti- psychiatrist" Ronald David Laing, the film explores his view that madness is a perfectly rational adjustment to an insane world. Laing encouraged his followers to shun the use of traditional medication (although LSD was acceptable) and embrace mental turbulence through group therapy and communal healing. The film is a fascinating biopic of a counterculture icon of the sixties.

This year's In Conversation event is an examination of women in the genre of horror films. On (DATE) join Rendezvous Program Director Geoff Pevere and Kier-La Janisse, author of the book House of Psychotic Women: An Auto-biographical Topography of Female Neurosis in Horror and Exploitation Films as they break down some of the genres most recognizable films and discuss how horror films reflect and distort the subjective experience of female madness. I would like to extend a heartfelt thank- you to the Rendezvous and Workman Arts staff, especially Festival Manager Scott Miller Berry, Program Director Geoff Pevere, and the Rendezvous Programming Committee.

Congratulations to the filmmakers and artists for continuing to shine a light on mental health with your extraordinary minds.
See you at the festival!

Kelly Straughan
Executive Artistic Director, Workman Arts



Welcome to the 25th Anniversary of the Rendezvous with Madness Film Festival – a milestone for an event that continues to make its mark at the intersection of culture, film and mental health.

For a quarter-century, this festival has challenged assumptions about illness and reminded us of the power of art in healing and in recovery. This year's edition will be no different as it explores complex topics such as institutionalization, police violence and assisted death. As our country celebrates an important milestone, it's fitting that Rendezvous with Madness will hit the road to bring important films to an audience across Canada.

CAMH is fortunate to partner with Workman Arts – I applaud the organization's dedication to showcasing work that makes us think, feel and believe.

I wish the festival's staff and volunteers every success for another banner year. To our patrons – I hope you enjoy the 25th Anniversary festival, and the reflection, understanding and compassion its films inspire.

Congratulations and enjoy!

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



R. D. Laing, the subject of this year's opening movie, was notorious for challenging psychiatric orthodoxy. Indeed, although Laing himself disavowed the term, the Scottish born specialist in schizophrenia was considered something of a revolutionary. If this is a fitting subject for the opening of the twenty-fifth edition of the Rendezvous With Madness Film Festival, it's because, when it comes to understanding and treating mental disorders and promoting mental health, there is no progress without radical change. If there's one thing this event has consistently sought and hopefully provided, it's films that track the eruptions and shifts that are necessary to illuminating our understanding and experience of how the brain works. Or, in some cases, doesn't.

In this year's special twenty-fifth anniversary edition, you'll find all manner of approaches to what we affectionately but respectfully call 'madness': stories of recovery and triumph yes, but also stories of struggle and loss, of the past, present and – considering how the ground is always shifting – perhaps even the future. You'll find films about addiction, bipolar disorder, psychosis, depression and relapse, but also stories of men, women, children, institutions, family crisis, clinical experience and people who have simply fallen off the grid, whether by choice or circumstance. You'll find documentaries, feature dramas, animated works and inspired hybrids seeking new forms for new understanding. The main point is, the revolution in mental health treatment and understanding is something that does not and can not ever stop. For a quarter century now, Rendezvous with Madness has tracked these upheavals and put them up where they can be seen, experienced and, most critically, discussed. No revolutions are complete without action, and it's our unwavering belief that talking is the first step in any change. So welcome once again. Come for the movies, stay for the conversation.

Geoff Pevere
Program Director



November 3, 2017



On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending the 25th anniversary edition of the Rendezvous with Madness Film Festival, produced by Workman Arts.

This festival plays an important role in furthering global conversations surrounding the realities faced by people living with mental health and addictions. 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 experienced.

I wish to sincerely thank the participating filmmakers and artists, and all those who have offered time and energy to the success of this important 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 corner of the globe.

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

A handwritten signature in black ink, reading 'Kathleen Wynne'.

Premier Kathleen Wynne



I am very pleased to welcome guests and filmmakers to the 25th Rendezvous With Madness Film Festival.

Produced by local, Canadian and international filmmakers along with visual and media artists, the Rendezvous With Madness Film Festival examines facts and mythologies around mental health and addictions through film and art.

This unique festival is a forum through which artists and audiences are able to experience stories in a supportive forum that increases awareness and advocacy for mental health and addictions. The arts can be an incredible vehicle for the development of an individual, group or community. It's a platform that can mobilize a community, develop dialogues between generations and cultures and promote intellectual connections that include tolerance, understanding, friendship and social cohesion.

On behalf of Toronto City Council, please accept my best wishes for an enjoyable 25th Festival!
Yours truly,

 A handwritten signature in black ink, reading 'John Tory'.

Mayor John Tory
City of Toronto



I am delighted to welcome everyone to the Rendezvous with Madness Film Festival.

This year, we celebrate 25 years of a festival that draws attention to issues related to mental health and addiction. As the world's first and largest mental health film festival, Rendezvous has presented countless powerful films over the years.

Rendezvous is also showcasing short videos submitted by young people from across the country that chronicle their personal experiences with mental health. If You Ask Me will be a highlight of this year's festival.

Congratulations on 25 years of providing an engaging forum – inspired by film – for people of all ages to speak about mental health. On behalf of OAC's board and staff, I wish you the best for an illuminating festival.

A handwritten signature in black ink, reading 'Rita Davies'.

Rita Davies
Chair
Ontario Arts Council



On behalf of the Toronto Arts Council, welcome to the 25th anniversary 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 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 space to explore and express stories of mental health 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 inspiring event possible.

Wishing you continued success,

Yours truly,

A handwritten signature in black ink, reading 'Nova Bhattacharya'.

Nova Bhattacharya
President, Toronto Arts Council



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 25th 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

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 25ième 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.



03 November 2017

Welcome to the 25th Anniversary Rendezvous with Madness Film Festival!

Film is a powerful vehicle for increasing our knowledge and awareness of social issues. As we finish 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 health and addiction. Through unique films and educational activities, the festival invites audiences to explore these issues from fresh perspectives.

As Minister of Canadian Heritage, I applaud the efforts of Workman Arts. For 30 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. Happy anniversary!

The Honourable Mélanie Joly

le 03 novembre 2017

Bienvenue au 25ième Rendezvous with Madness Film Festival!

Le cinéma est un instrument formidable pour nous informer sur des enjeux de société et nous y sensibiliser. À nous finissons des célébrations du 150e 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 30 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 7e art. Joyeux anniversaire!

L'honorable Mélanie Joly

QUOTES FROM R.D. LAING

“Schizophrenic behaviour is a special strategy that a person invents in order to live in an unlivable situation.”
The Politics of Experience/The Bird of Paradise

“What we call ‘normal’ is a product of repression, denial, splitting, projection, introjection and other forms of destructive action on experience. It is radically estranged from the structure of being. The more one sees this, the more senseless it is to continue with generalized descriptions of supposedly specifically schizoid, schizophrenic, hysterical ‘mechanisms.’ There are forms of alienation that are relatively strange to statistically ‘normal’ forms of alienation. The ‘normally’ alienated person, by reason of the fact that he acts more or less like everyone else, is taken to be sane. Other forms of alienation that are out of step with the prevailing state of alienation are those that are labeled by the ‘formal’ majority as bad or mad.”
R.D. Laing, *The Politics of Experience/The Bird of Paradise*

“Madness need not be all breakdown. It may also be break-through. It is potential liberation and renewal as well as enslavement and existential death.”
R.D. Laing, *The Politics of Experience/The Bird of Paradise*

“An LSD or mescaline session in one person, with one set in one setting may occasion a psychotic experience. Another person, with a different set and different setting, may experience a period of super-sanity... The aim of therapy will be to enhance consciousness rather than to diminish it. Drugs of choice, if any are to be used, will be predominantly consciousness expanding drugs, rather than consciousness constrictors – the psychic energisers, not the tranquillisers.”
from R.D. Laing, *Albion Dreaming: A popular history of LSD in Britain* by Andy Roberts

“I am quite sure that a good number of “cures” of psychotics consist in the fact that the patient has decided, for one reason or other, once more to play at being sane.”
R.D. Laing, *The Divided Self*

“A psychiatrist who professes to be a healer of souls, but who keeps people asleep, treats them for waking up, and drugs them asleep again (increasingly effectively as this field of technology sharpens its weapons), helps to drive them crazy.”
R.D. Laing, *The Politics of Family and Other Essays*

“There are good reasons for being obedient, but being unable to be disobedient is not one of the best reasons.”
R.D. Laing, *The Divided Self: An Existential Study in Sanity and Madness*

“A little girl of seventeen in a mental hospital told me she was terrified because the Atom Bomb was inside her. That is a delusion. The statesmen of the world who boast and threaten that they have Doomsday weapons are far more dangerous, and far more estranged from ‘reality’ than many of the people on whom the label ‘psychotic’ is fixed.”
R.D. Laing, *The Divided Self: An Existential Study in Sanity and Madness*

FRIDAY NOVEMBER 3 • 7 PM • ST. ANNE’S CHURCH
OPENING NIGHT FILM



MAD TO BE NORMAL

ROBERT MULLAN | 2017 | UK | 116 MINUTES

The radical Scottish ‘anti-psychiatrist’ Ronald David Laing once exhorted a patient admitted to his experimental treatment facility at Kingsley Hall in east London to ‘go mad.’ Laing, the subject of this compelling dramatic portrait directed and co-written by Robert Mullan, believed madness was “a perfectly rational adjustment to an insane world,” and encouraged those drawn to his treatment – which shunned medication but embraced LSD – to be themselves no matter what mental turbulence might ensue. It was a variation on the radical communal living experiments being conducted around the world during the ‘60s, but at Kingsley Hall the revolution was of the mind. As Laing, the Scottish actor David Tennant (*Dr. Who, Broadchurch*) is mesmerizing: brilliant, arrogant, magnetic, infuriating, and maybe more than a little mad himself.

There will be a discussion with Director Robert Mullan following the screening. 

***This film will screen again Saturday, November 4 at 11 AM at Workman Theatre.**

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>Gitel</i> (2015) <i>We Will Sing</i> (2015)	Fiction	Schizophrenia Psychiatry Psychedelics Alternative Treatment	<i>Dr. Feelgood</i> <i>Voices Against Stigma</i> <i>Ballad of Return</i> <i>Holden On</i>	<i>São Paulo International</i> <i>Newport Beach</i>

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Sound Times

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17



Brad Necyk: Waiting Room

Julie Riemersma: Catch Your Breath

Jan Swinburne: Divine Healer

Wendy Whaley: Dynamics Of Happiness

LOCATION: WORKMAN THEATRE, LOWER HALL, 651 DUFFERIN ST.
OPENING: FRIDAY NOVEMBER 3, 5-7 PM
HOURS: FRIDAY NOVEMBER 3 - SATURDAY NOVEMBER 11
11 AM - 6 PM (closing at 4 PM November 5)

DE-INSTITUTE is a group installation project examining alternatives to forms of institutionalized clinical care. Artists focus on contrasting observations about the causal nature of contemporary dis-ease and dis-order and offer concepts of healing - in, of and through the constitutionality of their art practice. Informed by their own spectrum of experiences, challenges and insights, from critical and cautionary, to intimate and humorous, artist's respond in reaction to institutionalized methods and treatments which fall short in scope, of deeper holistic concerns. De-Institute spotlights four artists, two established and two emerging, whose approaches personify a set of recovery-based operatives, by virtue of the dynamics at play in their creative process and presentations.

ARTIST BIOS:

Brad Necyk is a Canadian multi-media artist working in drawing, painting, photography, video, film, sculpture & performance. He is completing an arts-based Ph.D. in Psychiatry & recently completed a residency with AHS Transplant Services as Artist-Researcher on Head & Neck Cancer. Brad also recently held a studio residency at Workman Arts & is currently Visiting Artist-Researcher at CAMH. His work focuses on patient experience, auto-ethnography, psychiatry, pharmaceuticals & biopolitics. He has internationally exhibited, delivered academic papers & participated in multiple artists' residencies. He is a committee member of several professional bodies & is a Scholar at the Integrative Health Institute at the University of Alberta. Currently, Brad teaches several senior level courses in Drawing & Intermedia at the University of Alberta & MacEwan University.

WEBSITE: bradnecyk.com

Julie Riemersma grew up in Vancouver, lived in Ottawa for 6 years, & after an abrupt turn away from a career in medical science, moved to Toronto to attend Humber College. She graduated with honours from the Creative Photography program in 2012. Commercially, Julie pursues a career in fashion & portrait photography. Julie has been published internationally for her fashion & art work, was an Adobe Design Achievement award Semi-Finalist in 2012 & recently won the Rise Asset Development Dr. Paul E. Garfinkel Award as the Youth Entrepreneur of the Year for 2017.

WEBSITE: julieriemersma.ca

Jan Swinburne is an alumnus of Dawson College & the Ontario College of Art & Design University. Her visual & interdisciplinary practice approaches all media from a painter's sensibility. She makes use of traditional & digital media, including large-scale, site-sensitive installations. An experimental approach to art is central to her practice. As a video-sound artist, her interest is oriented to meta-exposure and image degeneration in the form of music-video-painting. Apart from creating original soundtracks, Swinburne collaborates with musician-composers, primarily,

Philippe Gerber (JOHN 3-16). Jan Swinburnes videos have been screened in Brooklyn, NYC at Experi-MENTAL Festival 6 & New Jersey Filmideo Index Art Centre & Vector Festival Toronto. In 2015 she signed with Alrealon Musique. Jan Swinburne's work has been exhibited internationally & her work resides in various public & private collections.

WEBSITE: janswinburne.com

Wendy Whaley graduated from Integrated Media at OCAD back in 1996 and after a 20 year career in Visual Effects in film, is now back at OCADU pursuing an MFA in Interdisciplinary Art Media and Design, exploring enhancing the sense of interoception through affective virtual reality content, and biometric and positional connections. While in the film industry she worked on several Harry Potter films, Iron Man, Thor, and a few IMAX films. She is now combining her visual effects skills with a mixture of tangible mediums to create works that inspire and enable wellness.

WEBSITE: bunnypoopi.com



NANFU WANG | 2017 | USA | 80 MINUTES

Having already dodged the Chinese state authorities during the making of her award-winning documentary *Hooligan Sparrow*, filmmaker Nanfu Wang enters another shadowy realm when she meets a charismatic young homeless man named Dylan in Florida. Fascinated by the Mormon-raised drifter’s decision to live on the street, Wang follows Dylan as he hitchhikes, scrounges, begs and maintains a state of perpetual motion. At first, Dylan strikes us as a kind of contemporary Kerouac character: a thoughtful and sensitive maverick who’s turned his back on conventional society. But then something else emerges: is Dylan’s choice actually a perfectly reasonable response to living with madness? And is it really even a choice?

Screening with AN OTHER (see page 44)

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>Hooligan Sparrow</i> (2016)	Documentary	Schizophrenia Homelessness Family	<i>Dr. Feelgood</i> <i>Voices Against Stigma</i> <i>Ballad of Return</i> <i>Holden On</i>	SXSW Hot Docs

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“If watching horror films is cathartic because it provides a temporary feeling of control over the one unknown factor that can’t be controlled (death), then wouldn’t it make sense to assume a crazy person would find relief in onscreen histrionics?” So asks Kier-La Janisse in her fascinating work of self-analyzing pop cultural autobiography, *House of Psychotic Women: An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films*. On one hand an unfailingly candid account of growing up the hard way in a dysfunctional family, the book illuminates the role horror and exploitation movies – especially those that focus on mad and deadly dangerous women – came to play in Janisse’s life as she sought both refuge and clarity in the dark and (often) forbidden world of cinematic horror. At once a fan’s tribute to an otherwise often maligned genre, a piercing and rigorous account of how horror reflects and distorts the subjective experience of female madness, and a fascinating breakdown of movies with such titles as *The Legend of the Wolf Woman*, *Mermaid in a Manhole*, *Man, Woman and Beast* and *The Whip and the Body*. What is the attraction of horror? More specifically, what does the genre hold by way of a reflection (or perversion) of the experience of growing up mad and female in today’s post-everything world? Join us for this fascinating conversation.

Kier-La Janisse is a Toronto-based critic, author, publisher and film festival programmer. She is the owner and editor-in-chief of *Spectacular Optical* publishing and author of *Violent Professional: The Films of Luciano Rossi*.

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MAD ABOUT THE GIRL:
KIER-LA JANISSE'S TOP TEN PSYCHOTIC WOMEN IN FILM

- Anna (Mackenzie Davis) and Beth (Caitlin Fitzgerald) - *Always Shine*, Sophia Takal, USA, 2016
- Nola (Samantha Eggar) - *The Brood*, David Cronenberg, Canada, 1979
- She (Charlotte Gainsbourg) - *Antichrist*, Lars von Trier, Denmark, 2009
- Julia Lofting (Mia Farrow) - *The Haunting of Julia*, Richard Loncraine, Canada/UK, 1977
- Cissy (Carol Kane) - *The Mafu Cage*, Karen Arthur, USA, 1978
- Erika Kohut (Isabelle Huppert) - *The Piano Teacher*, Michael Haneke, Austria/France, 2001
- Anna/Helen (Isabelle Adjani) - *Possession*, Andrej Zulawski, France/Germany, 1981
- Cenci (Mia Farrow) - *Secret Ceremony*, Joseph Losey, UK, 1968
- Janie (Sarah Hagan) - *Sun Choke*, Ben Cresciman, USA, 2015
- Millie (Shelley Duvall), Pinky (Sissy Spacek) & Willie (Janice Rule) - *3 Women*, Robert Altman, USA, 1977



THE TRANSFIGURATION

MICHAEL O'SHEA | 2016 | USA | 97 MINUTES

Like a lot of alienated teenagers, Milo (Eric Ruffin) has an overdeveloped identification with vampire lore. But unlike most, Milo, who lives alone with his PTSD-stricken Iraq vet brother, has taken that identification to an altogether unholy level. Michael O'Shea's movie is a fascinating, disturbing and sometimes heartbreaking portrait of an inner city lost boy trying to make his way – via an encounter with an equally dissociated teenage girl (Chloe Levine) – back to 'normality'. But the taste of blood is strong and the thirst impossible to quench. Will Milo find his way back to the daylight?

Screening with DER HEXER and NO SOUND (see page 44)

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
First feature film	Fiction	PTSD Vampirism Family Youth Alienation	Holden On Inflame The Girl, The Mother and the Demons	Cannes SXSW

CO-PRESENTED BY





CEYLAN ÖZGÜN ÖZÇELİK | 2017 | TURKEY | 94 MINUTES

An employee at a TV news station, Hasret (Algi Eke) has long believed that her parents were killed twenty years ago in a car accident. But then the dreams begin, and with them a gradual unravelling of Hasret's sense of reality. Everything in her world – and especially the apartment where she has lived since childhood – starts to emanate intimations of another, hidden realm, where the shadow of conspiracy – enhanced by the constant pressure of government observation and censorship – begins to fall over Hasret's perception of everything. From the outside, it looks like paranoia. From the inside, it's reality assuming a new form.

Screening with POOL VERSION and PSYCHE (see page 44)

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
First feature film	Fiction	Paranoia Trauma Family Politics	The Transfiguration Manic The Light of the Moon The Girl, The Mother and the Demons	Berlinale

CO-PRESENTED BY



If one of the definitions of madness is doing the same thing over and over expecting different results, then much of the history of mental health treatment qualifies as crazy. In this program of three short documentaries, new and radically different treatment models are experienced and assessed by the people whose opinion should matter most: those undergoing new methods of treatment. Whether it's a shift toward independence and autonomy in Spain (*Voices Against Stigma*), a reclamation of indigenous practice (*Mistissini Healing*) or a first-person account of surviving one of the more dubious old models (*Browndale*), the films in this program offer a fascinating spectrum of perspectives, testimonies and alternatives to the old (and possibly mad) way of doing things.

There will be a discussion following the films.



Featuring:

VOICES AGAINST STIGMA
MARTA ESPAR & MARC PARRAMON | 2017 | SPAIN | 59 MINUTES

BROWNDALÉ
THOMAS NORTON | 2017 | CANADA | 20 MINUTES

MISTISSINI HEALING
STEPHANIE VIZI | 2017 | CANADA | 23 MINUTES

CO-PRESENTED BY





HORIZON

WOMEN ON THE VERGE:
GLOBAL SHORTS ON WOMEN'S EXPERIENCE

In this fascinating, surprising and provocative package of short dramatic films, we meet a number of women coping with madness and recovery. Their experience is as varied as the human brain itself, but what they share is the almost universal encounter with cultures that persist in treating and regarding women with mental health issues through the filter of prevailing gender attitudes. What can the way women living with mental health issues tell us about the larger cultural, political and institutional frameworks in which they struggle? Plenty. Here you'll encounter women from around the world whose stories are both specific and all too universal. Our subjects may be anger (*Horizon*), unresolved family trauma (*Ari*), dementia (*Piano Lessons*), fractured personality (*Fragments of May*) and emerging from silence (*La Chute*), but the larger narrative here is madness and gender, and it's a story that's far, far from over.

Featuring:

HORIZON

GIANCARLO SANCHEZ | 2017 | CANADA | 23 MINUTES

FRAGMENTS OF MAY

MARIA PIA FANIGIULO | 2015 | UK | 21 MINUTES

ARI

CLÉMENT VERMEUIL | 2016 | CANADA | 13 MINUTES

LA CHUTE (THE FALL)

OLIVIA BOUDREAU | 2017 | CANADA | 24 MINUTES

PIANO LESSONS

MARLENE GOLDMAN | 2017 | CANADA | 13 MINUTES

CO-PRESENTED BY



CONTRIBUTOR: JAMES KNOTT

IF YOU ASK ME

If You Ask Me (IYAM) is a national film project created by Toronto's **Rendezvous with Madness Film Festival**. In the spirit of Workman Arts, Rendezvous's parent organisation and a pioneer in providing creative opportunities for people with mental health experiences, IYAM is a collection of videos made by young Canadians skillfully edited into a feature film who have something to share about their lives: the experience of living with mental health issues. How individual are these stories? As different as the people who created them, but united by an inspirational determination to tell others about how they live.

Please join us for the world premiere of this brand new omnibus film made by upwards of 20 young Canadians sharing their lived experiences with the world!

Background: the If You Ask Me project asked young people (13 – 30) from across Canada to create short videos about their own experience with mental health.

All contributors were asked these key questions:

What aspects of your mental health make you you?

What superpowers do you have because of your mental health experiences?

How do you frame/re-frame your mental health?

Project made possible thanks to generous support from the J.P. Bickell Foundation

Made in collaboration with NYAC – National Youth Advisory Council at CAMH.

*As with all screenings, limited Pay What You Can tickets are available at the door for young persons, seniors, under-employed or persons on fixed incomes. No one turned away for lack of funds!

Screening will be followed by discussion with many of the contributing videomakers!

CO-PRESENTED BY





MEHRDAD OSKOEI | 2016 | IRAN | 76 MINUTES

In a Tehran facility called the ‘Correction and Rehabilitation Centre’, teenage girls are kept from society for a variety of infractions: robbery, assault, addiction, prostitution, homelessness. These are the front lines of impoverishment, alienation and gender politics in contemporary Iranian society, and it’s no small miracle that filmmaker Mehrdad Oskoei not only arranged such intimate access to these troubled young women, but also got them to speak so freely and frankly about the conditions and circumstances that resulted in being shut away in the first place. At once inextricably rooted in specific cultural circumstances yet speaking to the universal experience of state institutionalization, *Starless Dreams* is a deeply revealing humane study of the limits of the permissible.

PRE-FILM RECEPTION hosted by Iranian Canadian Resource Centre

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

There will be a discussion in English and Farsi following the screening.
For a description of the film in Farsi, see page 52.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>Last Days of Winter</i> (2012) <i>It's Always Late for Freedom</i> (2008)	Documentary	Youth Institutionalization Women Family	<i>The Light of the Moon</i> <i>The Girl, the Mother and the Demons</i> <i>Ballad of Return</i>	<i>Berlinale</i> <i>Hot Docs</i>

CO-PRESENTED BY



ERIC LJUNG | 2017 | USA | 97 MINUTES

There seemed to be no logical reason: in 2014, a 31 year-old schizophrenic black man named Dontre Hamilton was shot fourteen times by Milwaukee police officer Christopher Manney. Apart from the fact Hamilton was bothering no one and at least initially unarmed – before he grabbed Manney’s nightstick – the shooting took place in the middle of the day in a public park. How could this possibly be explained? On one side, that of the stricken Hamilton family and much of Milwaukee’s black population, the incident was clearly evidence of systemic police racism. On the other, as police began to close ranks around Manney while public outrage rose, it was clearly a mental health issue: Hamilton was killed because he was in a state of dangerous mania. Everyone gets to speak their position in Eric Ljung’s urgently pertinent documentary, but the details finally matter much less than the larger implications. What does it say about race, mental health and societal sanity?

Screening with POISON TREE BLUES and KALEIDOSCOPE (see page 44, 45)

There will be a discussion following the screening.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>First feature film</i>	<i>Documentary</i>	<i>Racism</i> <i>Schizophrenia</i> <i>Human Rights</i> <i>Family</i>	<i>The Light of the Moon</i> <i>Starless Dreams</i> <i>Manic</i>	<i>SXSW</i> <i>Human Rights Watch</i>

CO-PRESENTED BY





RALITZA PETROVA | 2016 | BULGARIA/DENMARK/France | 99 MINUTES

Gana (Irena Ivanova in an award-winning performance) is a public health care worker charged with providing assistance the elderly. But Gana seems to need more help than she can provide, and subsidizes her own pharmaceutical habit by stealing from those dependent on her care. There's an especially brisk underworld demand for pilfered ID cards, and Gana, along with her equally dependent boyfriend, has long ago crossed the line from nurse to criminal. Increasingly ground down by the bleakness of her world – a mountainous region of Bulgaria where grey is a primary color – Gana badly wants out. But how? And why is digging a hole for ourselves so much easier than crawling out of it?

Screening with JUTTA'S ATONEMENT and 1974 (see page 45)

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
First feature film	Fiction	Addiction Depression Crime	Inflame The Light of the Moon Dr. Feelgood Ballad of Return	TIFF Locarno Sarajevo



HOSSEIN KONDORI | 2016 | IRAN | 78 MINUTES

To fulfill his military training requirements, a soldier named Ashkan (Houman Seyed) accepts a post at a remote border patrol station. Really not much more than a dilapidated stone ruin, the station is a study in neglect and isolation. But the worst part is the isolation: left for weeks at a time with nothing but his memories and fears to keep him company, Ashkan begins to wonder whether he's losing his grip on reality. There's a woman from the valley below who keeps turning up at the strangest times, and there are noises in the night which suggest Ashkan might not be as alone as it first appeared. He's hearing voices, but from where? Outside the stone solitary cell, or inside his head? A powerful and cinematically suggestive study in the effects of prolonged solitude on the vulnerable mind, *Nobody Dies Here* speaks to anyone who has ever been left for too long in their own company.

Screening with THE ESSENCE OF LIFE and SANDS OF TIME (see page 45)
There will be a discussion with Director Hossein Kondori following the film. 
For a description of the film in Farsi, see page 52.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
Chavosh (2011)	Fiction	Isolation Trauma Paranoia Military service	Starless Dreams Inflame I Am Another You	Dhaka International Edinburgh Iranian Festival

CO-PRESENTED BY





EVE MARSON | 2016 | USA | 84 MINUTES

Dr. William Hurwitz has always claimed simply to be doing the best he can to relieve the pain of his patients. And so it once appeared, as the Virginia physician took a radical stand when it came to pain relief: he believed strongly in prescribing opioids to those who otherwise suffered constantly, and he became so controversial for the practice he would up on *60 Minutes*. But then the authorities began to investigate claims that Hurwitz was not only prescribing medications like OxyContin (otherwise known as “Hillbilly Heroin”) in truly prodigious amounts, but that much of what he was prescribing was winding up back on the street. As the panic over prescription painkillers began to rise around the turn of millennium, Dr. Hurwitz found himself not only in an increasingly hot media spotlight, but facing up to twenty-five years in prison on charges of “large-scale drug trafficking”. He’s been called a pusher, a godsend, a murderer and a saviour. Healer or dealer? This is the question Marson asks in *Dr. Feelgood*. Ask the doctor and he’ll tell you “I feel like I’ve led a moral life and done good in the world.” Ask the doctor’s wife and she’ll tell you he’s “a fool.” See *Dr. Feelgood* and decide for yourself.

Screening with THE DIGNITY OF RISK and I’LL GO ON (see page 45)
*This film will also screen on Monday, November 6 at 12 PM at CAMH (wheelchair accessible).
There will be a discussion following the screening. 

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>Fed up</i> (2014) <i>Craigslist Joe</i> (2012)	Documentary	Medical practice Addiction Treatment Crime	<i>Mad to Be Normal</i> <i>I Am Not Afraid</i> <i>Voices Against Stigma</i>	Los Angeles Film Festival Austin Film Festival

CO-PRESENTED BY



MATTHEW HAYES | 2017 | CANADA | 90 MINUTES

In Peterborough they call it ‘the warming room.’ It’s a place where the city’s homeless can go for food and shelter during the winter, and while it’s hardly lavish in its comforts – it’s basically a the basement room of a church – it’s better than nothing when nothing is all you have. *Pushback*, the remarkable new documentary by Peterborough filmmaker Matthew Hayes, follows a group of current and former clients of the waiting room as they make their way through daily lives: trying to keep fed, trying to keep sober, trying to stay alive from one day to another. Set during those six months of the year when the warming room isn’t open and refuge is scarce, the film provides an intimate, urgent and unblinking glimpse into the experience – sadly, a universal one – of facing each morning as yet another test of sanity and survival.

Screening with DETROIT DIAMOND and GOODBYE, HELLO (see page 46)
*This film will also screen on Tuesday, November 7 at 12 PM at CAMH (wheelchair accessible).
There will be a discussion with Director Matthew Hayes and subjects following the screening. 

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>First feature film</i>	Documentary	Homelessness Addiction Recovery Social services	<i>I Am Another You</i>	<i>First public screening</i>

CO-PRESENTED BY





KALINA BERTIN | 2017 | CANADA/USA | 84 MINUTES

In her family’s archive of home movies, filmmaker Kalina Bertin finds traces of the potential solution to a mystery: why is mental illness so rampant among her siblings? And what does it have to do with her father, a charismatic but wildly unstable cult leader who spread both his word and his seed as far as the remote Caribbean island where the filmmaker was partly raised? Believing in his own divinity but oblivious to the impact of his calling on the ‘family’ that spreads through so many wives and children, Bertin’s father left a legacy of disorder that the filmmaker is determined to confront, understand and account for. Culled significantly from a wealth of home-made archival imagery – true to his ego, Bertin’s father was an inveterate documenter of his own mission – *Manic* doesn’t make order of chaos. But it does root the chaos firmly in the soil of a long unspoken-of family secret.

Screening with JADE & MATTÉO and DEAREST PRECIOUS MAMA (see page 46)

There will be a discussion with Director Kalina Bertin following the screening.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
First feature film	Documentary	Bipolar Family Cultism Addiction	I Am Another You Holden On The Blood is at the Doorstep The Transfiguration	Hot Docs Brooklyn International

CO-PRESENTED BY



FADI HINDASH | 2017 | NETHERLANDS | 90 MINUTES

At 71, Dr. Frederik Polak leads a full life: he has friends, grandchildren, a loving wife and the wide respect of his psychiatric colleagues. So why then does he decide to assist one of his oldest patients – a woman who has struggled with mental health issues her entire – when she decides to commit suicide? As genial and generous as Dr. Polak appears on the outside, it says something about the power of Fadi Hindash’s *I Am Not Afraid* that we can’t help but wonder what’s going on behind the psychiatrist’s warmly paternal facade. At once intensely intimate and universal, the film focuses on the doctor’s intricately complicated relationship with his troubled patient, but it sees much more. The questions raised are put to every one of us.

Screening with WHEN GREY IS A COLOUR (see page 46)

There will be a discussion following the screening.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
Not Quite the Taliban (2009)	Documentary	Alternative treatment Euthanasia Anxiety Medical practice	Dr. Feelgood Mad to Be Normal Holden On	IDFA One World

CO-PRESENTED BY



REEL MAD:
TEN ESSENTIAL MENTAL HEALTH DOCUMENTARIES

by Geoff Pevere

Capturing the Friedmans (Andrew Jarecki, USA, 2003)

Director Andrew Jarecki (*The Jinx*) had planned on making a documentary about one of New York’s most successful children’s party clowns, but when he began probing into the life of David Friedman a can of worms exploded. David’s father Arnold, a teacher and musician, had been accused of molesting some of his young students in his home, and the resulting controversy shattered the family.

Cobain: Montage of Heck (Brett Morgan, USA, 2015)

Just where did that music come from? The most astute and affecting aspect of Brett Morgan’s documentary on the late Nirvana frontman is in its focus on Kurt Cobain’s internal turmoil as a source of both inspiration and agony. By focusing on the musician’s tireless and perhaps even compulsive need to create – through music, drawing, collage and performance – the film becomes a testament of sorts to the role of madness in art. And the role of fame in tragedy.

The Corporation (Mark Achbar and Jennifer Abbott, Canada, 2003)

On the surface, Mark Achbar and Jennifer Abbott’s penetrating documentary is an exposure of the insidious process by which the world has come to be re-made in the image of the multi-national corporation. But on another level, it’s a study of unchecked madness on a systemic level: to really succeed as a corporate animal, the film suggests, it helps to be a psychopath.

Grey Gardens (Albert and David Maysles, USA, 1975)

Albert and David Maysles’ intimate, unsettling and moving portrait of two distant relatives of Jacqueline Bouvier Kennedy has become something of a ritualized cult item – inspiring, among other things, a Broadway musical. But beneath the often jaw-dropping camp value of watching Edie and ‘Little Edie’ Bouvier Beale act out fantasies of wealth in their dilapidated family estate there’s something altogether more deep and haunting.

Grizzly Man (Werner Herzog, USA, 2005)

Before he was mauled to death by one of the bears he devoted his life to tracking and studying, Timothy Treadwell was considered crazy by many who knew him. What other outcome could possibly have resulted from getting up close and personal with such a deadly animal? Using generous clips from Treadwell’s own archive of home video diaries, as well as testimonies from those who either knew him or know grizzlies, master documentary maker Werner Herzog (*Lessons of Darkness*, *Into the Abyss*) creates an unnerving but fascinating portrait in obsession, delusion and the wilderness inside.

Land of Not Knowing (Steve Sanguedolce, Canada, 2016)

Steve Sanguedolce’s experimental non-fiction movie about artists living with suicidal ideation is a groundbreaking portrait of the connection between making and art and dealing with extreme depression. Utilizing the testimonies of four artists who have either attempted suicide or thought – and thought and thought – about it, the film adopts a potently suggestive and multi-layered visual style to install us inside the minds of these artists and understand the role art has played in keeping them alive.

The Maze (Robert M. Young and David Grubin, USA, 2011)

In 1953, while hospitalized for clinical depression and suspected schizophrenia, the Canadian artist William Kurelek painted ‘The Maze’, an intricately surreal portrait of the world inside his head. Using this work as a gateway into both the life and the mind of Kurelek, filmmakers Robert M. Young and David Grubin sift through archival image of Kurelek and contemporary encounters with people who knew him. Even if you know the artist’s work, it can’t help but take on fresh vibrancy and intensity when seen through the artist’s mind’s eye.

Tarnation (Jonathan Caouette, USA, 2003)

Jonathan Caouette’s autobiographical doc about his prolonged ordeal of a childhood – his single mother was schizophrenic – became instantly famous for being the first feature film made entirely on an Apple computer program – at a reputed cost of a couple hundred USD – but *Tarnation* is so very much more than a lesson in cost-efficient filmmaking. Weaving home movies, film clips, pop music and soundtrack bites into a kind of kaleidoscopic plunge into the past and the mind, *Tarnation* is as boldly personal as it is affirmative and inspirational.

Titicut Follies (Frederick Wiseman, USA, 1967)

The movie that launched the filmmaking career for the former Harvard law professor Frederick Wiseman (87 and still at it) is a case study in the consequences of holding a mirror a little too close to power. After securing verbal permission from the authorities at the Bridgewater Correctional Institution (for ‘the criminally insane’) to shoot a documentary within hospital walls, Wiseman was subjected to a campaign of censorship that kept *Titicut Follies* largely unseen for twenty-five years. As tragic as the ensuing invisibility of the film was, it’s no mystery what freaked the powers-that-be out: as ‘mad’ as many of the Bridgewater inmates might seem, nothing compares with the sheer insanity of their treatment.

Warrendale (Allan King, Canada, 1967)

Like *Titicut Follies*, Allan King’s *Warrendale* was an institutional expose that ran perilously afoul of the status quo and wound up similarly subjected to censorship and imposed invisibility. Like Wiseman, King had secured full permission to film inside the suburban Toronto treatment facility for troubled teenagers, and like Wiseman he faced formidable blowback when the film was finished. Made for the CBC but banned from broadcast, the film has since attained the status of a classic. King’s intimate proximity to both the kids and the staff at *Warrendale* is as remarkable as it is occasionally uncomfortable, but that’s the point: this is a film about how society treats what it perceives as its ‘troubled’ kids, and therein lies a kind of madness itself.



CANÇÃO DA VOLTA
(BALLAD OF RETURN)

GUSTAVO ROSA DE MOURA | 2016 | BRAZIL | 98 MINUTES

Equally frank and electrifying, Gustavo Rosa de Moura’s *Ballad of Return* is an intimate portrait of the toll taken on a marriage by mental illness. Is it ever possible that only the diagnosed experience it? What of the spouses and family members who must learn to live with it? Eduardo (João Miguel) is one of those people. On the day he returns from work to discover that his wife Julia (Marina Person) has attempted suicide, Eduardo is cast adrift. The closer he attempts to get to his wife, the more aggressively he tries to intervene on her depression, the more he suspects he might never really have known her in the first place. Which is naturally unnerving, but not quite as much as Eduardo’s creeping suspicion he no longer knows himself.

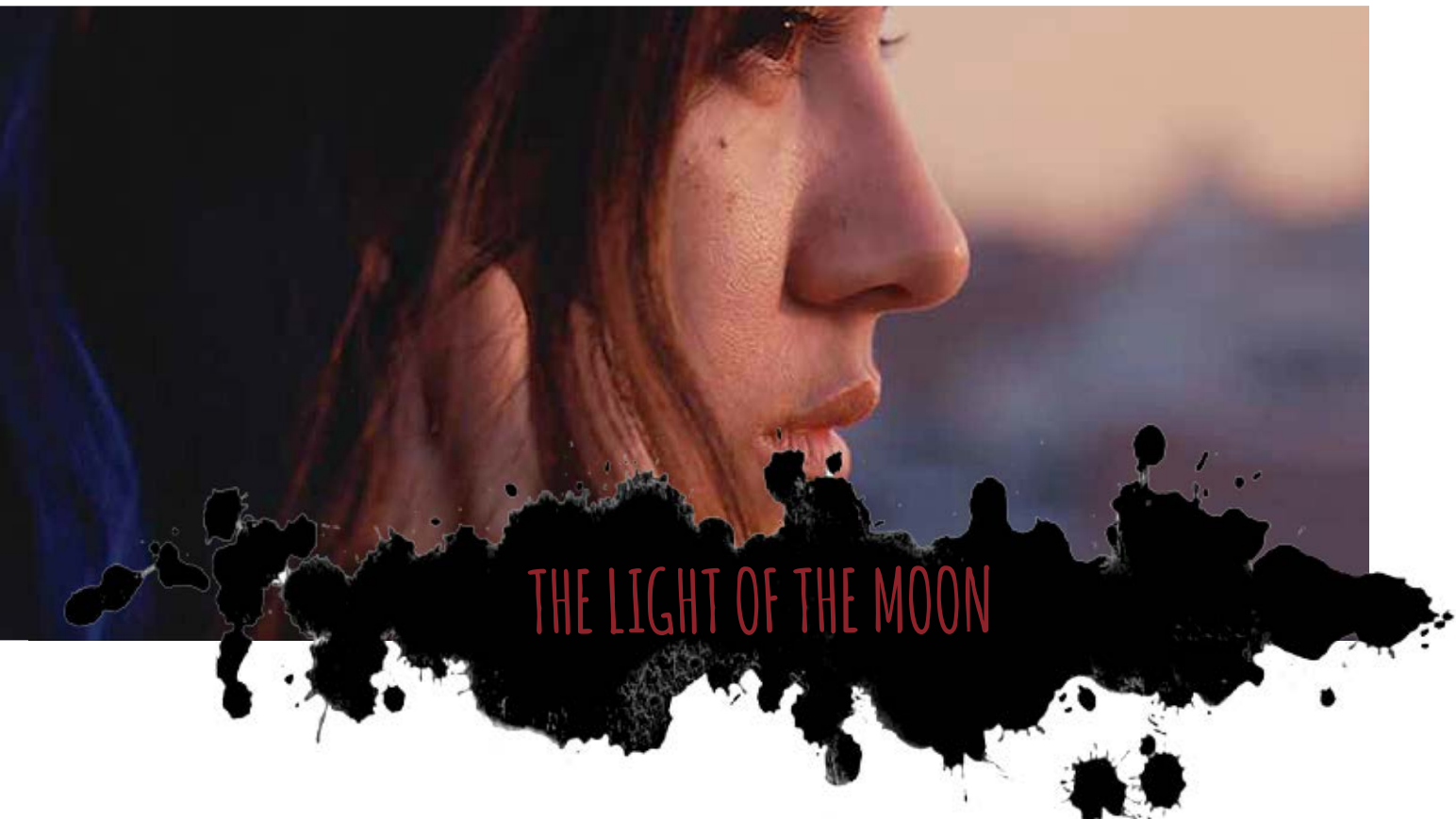
Screening with **OPHELIA** and **CONSTRUCTION BREAKDOWN** (see page 46)

There will be a discussion with Director Gustavo Rosa de Moura following the screening.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>Piadeiros</i> (2015) <i>Cildo</i> (2009)	<i>Fiction</i>	<i>Suicide</i> <i>Family</i> <i>Obsession</i> <i>Paranoia</i>	<i>Mad to Be Normal</i> <i>I Am Not Afraid</i> <i>Voices Against Stigma</i>	<i>São Paulo International</i> <i>Newport Beach</i>

CO-PRESENTED BY





JESSICA M. THOMPSON | 2017 | USA | 90 MINUTES

For all this culture talks about rape, how often does it really measure its impact? It can mean one thing statistically, another legally, and yet another as a rather cheap motivating factor in a revenge movie. It is none of these things in Jessica M. Thompson’s riveting and illuminating *The Light of the Moon*, which simply asks the question: what’s it like to live as a victim? What turmoil goes on inside the minds and hearts of those who must live with the experience? Take, for instance, Bonnie (Stephanie Beatriz), a New York architect with a promising career, a loving and devoted boyfriend (Michael Stahl-David), and friends always up for a night of fun. It’s on one of these nights that everything changes. On her way home from a dance club, Bonnie is assaulted and left in an alley. And there the story really begins: the story of Bonnie’s struggle to balance and normalize her world, the story of the catastrophic impact of the incident on Bonnie’s sense of stability and self. She just wants to get past it – much, much easier said than done – but her new status as ‘victim of sexual assault’ puts her in a club she never, ever wanted to join.

Screening with LIV and THE NEIGHBOURHOOD (see page 47)

There will be a discussion following the screening.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
First feature film	Fiction	Trauma Sexual Violence Recovery Relationships	Starless Dreams Women on the Verge Inflame	SXSW Calgary International

CO-PRESENTED BY

SISIIRING



SUZANNE OSTEN | 2016 | SWEDEN | 92 MINUTES

It’s no small measure of the resilience of children that they can ‘normalize’ almost anything. It’s a question of survival for one thing: the child learns to accept in order to adapt and live on. In this sense, young Ti (Esther Quigley) is like most other kids. But Ti’s circumstances are making it harder to carry on as though all is ‘normal’: her mother (Maria Sundbom) suffers from episodes of mania and hears voices. They tell her what she should and should not be doing, and she listens to them with nearly the same respect and attention that Ti listens to her mother. Inspired by filmmaker Suzanne Osten’s own childhood experience, *The Girl, the Mother and the Demons* may seem to cover terrain many films on the family impact of mental illness have already crossed, but with a very significant and illuminating difference: it focuses on the enduring love of a prematurely grownup young girl for the only mother she knows, and the unconditional nature of that bond. Even as Ti comes to gradually accept that her mother is sick, dangerous and badly in need of help, she never lets go of the most important fact of her life: this is her mother. No matter what.

Screening with MY FIRST PANIC ATTACK (see page 47)

There will be a discussion with Director Suzanne Osten following the screening.

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
Welcome to Verona (2006) Difficult People (2001)	Fiction	Family Schizophrenia Youth Hallucination	Manic Holden On	Worldfest Houston Schlingel Film Festival

CO-PRESENTED BY

Embassy of Sweden
Ottawa





Holden Layfield and I grew up in the same small town. Even though he was a few years older, I still considered him a friend. I wasn't that special, though, because everyone considered Holden a friend. He was just that kind of guy. He treated everyone with respect and accepted everyone for who they were. For me, I was bullied incessantly for being "fat" and overweight. Holden was one of the only kids in my school who treated me like a human being instead of a punching bag. Holden's humanity shined until the day he took his life. It was Holden's humanity that gave me purpose to tell Holden's story. As a filmmaker, if I could show the person behind the illness, then perhaps we could begin to understand one's puzzle that often seems so puzzling. I wanted to honor Holden's legacy by telling the truth. I felt it was imperative to incite discussion and dialogue without blame or propaganda. Our only motive: humanity. Holden would've wanted it that way. He also would want his story to honor all those individuals who feel alone in this world. That's why we titled the film *HOLDEN ON*.

This film is dedicated to you, to me, and all of us who often feel like we're on the outside looking in... just holden on.

Tamlin Hall
Writer/Director



TAMLIN HALL | 2017 | USA | 102 MINUTES

On November 16, 1995, a nineteen year old La Grange, Georgia man named Holden Layfield took his life with a shotgun. The community was stunned: although he'd been demonstrating increasingly odd and unstable behaviour, Holden was a model of a nice, well-adjusted and mostly 'normal' kid. What could possibly have led to such a final and terrible decision? With his first feature, filmmaker Tamlin Hall makes a moving dramatic account of a young man living secretly with mental illness – Holden hears voices and habitually self-medicates – that is grounded in first-person experience: Hall was a schoolmate of the real Holden (played in the film by Matthew Fahey), and his film is at once a tribute, a study in unchecked mental disorder and a cry for understanding. For Holden, this was the only way it could end. For Hall, it's question of options: without proper attention and support, what else was Holden to do?

Screening with PENNY SUCKER and THE BUTTERFLY COLLECTOR (see page 47)

There will be a discussion with Director Tamlin Hall following the screening. 

The closing night film will be followed by special event De Profundis (see page 42)

PREVIOUS FILMS	GENRE	KEYWORD	SEE ALSO IN THE FESTIVAL	PREVIOUS SCREENINGS
<i>Swedish Dicks (2016)</i>	<i>Fiction</i>	<i>Schizophrenia Youth Suicide Family</i>	<i>The Transfiguration I Am Another You Nobody Dies Here</i>	<i>Atlanta Dances with Films</i>

CO-PRESENTED BY



DE PROFUNDIS: FROM THE DEPTHS

A Multi-Disciplinary Cabaret & Art Party Celebrating 30 Years of Workman Arts



Starry Ignite by Marisha Pula

Saturday, November 11
Following closing night film
9:30 PM
Workman Theatre, 651 Dufferin Street

Pay what you can at the door.
Free with *Holden On* ticket stub.



One Night Only!!

IT'S TIME TO CELEBRATE... JOIN US ON THE CLOSING NIGHT OF THE RENDEZVOUS WITH MADNESS FILM FESTIVAL FOR DE PROFUNDIS: FROM THE DEPTHS, A SHOWCASE OF FINE CREATIONS FROM WORKMAN ARTS MEMBERS WORKING IN ALL DISCIPLINES — FROM ORIGINAL MUSIC AND SPOKEN WORD TO STAND-UP COMEDY, FILM AND VISUAL ART.

The evening's lineup will feature creative contributions from Annalise, bill bissett, Jo Blakely, Bruised Years Choir, Linda Carter, Jaene Castrillon, Janet Mackenzie Cohen, John Dilan Flacidus, Lucy Drummonde, Karyn Dwyer, Gaetan Genesse, Paulette Audria Hamilton, Chad Paul Juriansz, Chad Kelly, Naomi Hendrickje Laufer, Laveh, Jackie Lewis, Rita Lianga, Donna Linklater, Amy Louareas, Nicole Lowden, Elaine Lum, Rayven Martinez, Rick Miller, Emma K. Moore, Kim Nichols, Sean Patenaude, Helen Posno, Marisha Pula, Fabian Richard Mosquera, Genova, Annette Seip, Lorene Stanwick, Shannon Taylor-Jones, Myra Vyras, Jay Wax and Michael Yoon.

Director: Jim LeFrancois (Workman Arts Musician-in-Residence)

Special thanks to *De Profundis* working group: James Buffin, Jim LeFrancois, and Kerry Westell
Staff liaison: Justina Zatzman

MEET THE ARTISTS! Stick around after the show for our **ART PARTY** — complete with DJ, hors d'oeuvres and libations.



u n me n us: sound poetree voices uv th kollektiv



AN OTHER

MARIE-MICHÉLE GENEST | 2016 | CANADA | 16 MINUTES

Screening with [I AM ANOTHER YOU](#) (see page 20)

On the streets of Montréal, a homeless addict lives day to day.



DER HEXER (THE WITCHER)

MORITZ SCHNEIDER | 2016 | SWITZERLAND | 22 MINUTES

Screening with [THE TRANSFIGURATION](#) (see page 23)

In the video game in which he is a powerful warrior against the forces of evil and darkness, Sven finds refuge from a childhood of abuse, neglect and helplessness.



NO SOUND

ALEX COGSWELL | 2017 | CANADA | 3 MINUTES

Screening with [THE TRANSFIGURATION](#) (see page 23)

An animated music piece about an astronaut, an alien landscape and the voices in his head.



POOL VERSION

GONZALO ESCOBAR MORA | 2016 | BOSNIA AND HERZEGOVINA/COLOMBIA | 20 MINUTES

Screening with [INFLAME](#) (see page 24)

Around a pool that feels like a subterranean catacomb, a woman spends her days observing the swimmers, mopping the decks and wondering what the movie is being made by a mysterious film crew.



PSYCHE

EMILY SCHOOLEY | 2016 | CANADA | 2 MINUTES

Screening with [INFLAME](#) (see page 24)

In the mirror, two things happen: a mask for the outside world is carefully applied, while the inside world reveals its dark secrets.



POISON TREE BLUES

WADE PATTERSON | 2016 | USA | 23 MINUTES

Screening with [THE BLOOD IS AT THE DOORSTEP](#) (see page 29)

Deep in the woods, where he is already engaged in dubious business, Malcolm (Chris Ambrose) goes searching for the junkie brother he barely knows.



KALEIDOSCOPE

JAENE CASTRILLON | 2017 | CANADA | 4 MINUTES

Screening with [THE BLOOD IS AT THE DOORSTEP](#) (see page 29)

An experimental expression of the subjective experience of depression, where darkness struggles with light.



JUTTA'S ATONEMENT

THERESA BONELLO | 2017 | CANADA | 20 MINUTES

Screening with [GODLESS](#) (see page 30)

Jutta came to Canada from Germany as a wartime refugee. She was young, pregnant and alone, and her son Robin would grow up to be diagnosed with paranoid schizophrenia. It was a hard life. Some would say she made some bad choices. She would not disagree.



1974

CATHERINE JONES | 2017 | CANADA | 2 MINUTES

Screening with [GODLESS](#) (see page 30)

"The summer of 1974 will always smell of coconut oil and airplane glue and the world on fire." An animated memory collage.



THE ESSENCE OF LIFE

BENHAM DARVISHPOUR | 2017 | IRAN | 20 MINUTES

Screening with [NOBODY DIES HERE](#) (see page 31)

With his aging mother, a man travels to a remote part of his country to try to avoid the unavoidable. On the run from mortality, his obsession with death has eclipsed his ability to live.



SANDS OF TIME

ALI SAEEDI | 2016 | CANADA | 1 MINUTE

Screening with [NOBODY DIES HERE](#) (see page 31)

Stop motion animation provides the form, and time – sometimes as malleable as pleistocene – the subjective content.



THE DIGNITY OF RISK

PRATEEK BANDO AND JEREMY LEY | 2016 | AUSTRALIA | 15 MINUTES

Screening with [DR. FEELGOOD](#) (see page 32)

Physician Joe Ibrahim faces a considerable personal and professional dilemma when he decides one of his elderly patients would be safer – but hardly happier – in a nursing home.



I'LL GO ON

RICK MILLER | 2016 | CANADA | 1 MINUTE

Screening with [DR. FEELGOOD](#) (see page 32)

With nature providing a serene backdrop, the words of Samuel Beckett provide a cautious but hopeful statement of survival and spirit.



DETROIT DIAMOND

HAMOODY JAAFAR | 2016 | USA | 23 MINUTES

Screening with [PUSHBACK](#) (see page 33)

Diamond is a junkie and single mother. Her son is about to be taken from her and handed to the system. She must get clean. It will be the hardest thing she's ever done.



GOODBYE, HELLO

RAYVEN MARTINEZ AND KARYN DWYER | 2017 | CANADA | 4 MINUTES

Screening with [PUSHBACK](#) (see page 33)

Through dance in the urban landscape, the experience of mental disorder finds form, shape, beauty and hope.



JADE & MATTÉO

MYRIAM GUIMOND | 2015 | CANADA | 11 MINUTES

Screening with [MANIC](#) (see page 34)

Things seem mostly settled and steady between Jade and Mattéo, at least until he starts exhibiting signs of delusion and internal mental turbulence. He's hearing voices, and the apartment that once comfortably held the two of them is getting crowded.



DEAREST PRECIOUS MAMA

GRACE CHERION | 2016 | CANADA | 2 MINUTES

Screening with [MANIC](#) (see page 34)

A poetic and passionate tribute to maternal inspiration, "an ocean of unconditional love."



WHEN GREY IS A COLOUR

MARIT WEERHEIJM | 2016 | NETHERLANDS | 27 MINUTES

Screening with [I AM NOT AFRAID](#) (see page 35)

Cato (Cecelia Vos) has been waiting for her brother Douwe (Ko Zandvliet) to return from hospital following a suicide attempt. More than anything, she wants to help him, but he is distant, inconsolable and determined. Accepting this is as hard as anything she's ever done, but love will show her how.



OPHELIA

HOLLIE OLENIK | 2016 | CANADA | 9 MINUTES

Screening with [BALLAD OF RETURN](#) (see page 37)

Alone in a condo which appears to have been fortified against such an eventuality, a young woman finds a way of indulging her need for self-obliteration.



CONSTRUCTION BREAKDOWN

HELEN POSNO | 2016 | CANADA | 1 MINUTE

Screening with [BALLAD OF RETURN](#) (see page 37)

The urban landscape: in flux and turmoil, forever crashing to ruin and rising again. A perfect analogy for the turbulent mind.



LIV

ANNA ROLLOT | 2016 | UK | 10 MINUTES

Screening with [THE LIGHT OF THE MOON](#) (see page 38)

At a club with her friends, Liv is confronted by an aggressive sexual confrontation. It triggers a traumatic childhood memory and prompts action: Liv won't be victimized again.



THE NEIGHBOURHOOD

CHARLES REVORED | 2016 | CANADA | 1 MINUTE

Screening with [THE LIGHT OF THE MOON](#) (see page 38)

The world considered through the prism of home turf.



MY FIRST PANIC ATTACK

MICHAEL GRECO | 2016 | CANADA | 1 MINUTE

Screening with [THE GIRL, THE MOTHER AND THE DEMONS](#) (see page 39)

Everybody has a first time, right? Welcome to Wal-Mart.



PENNY SUCKER

ERIN ELDERS | 2017 | USA | 11 MINUTES

Screening with [HOLDEN ON](#) (see page 41)

After the death of his mother and subsequent drift from his father, Mike develops an unusual self-medicating mechanism.



THE BUTTERFLY COLLECTOR

CATHERINE JONES | 2016 | CANADA | 1 MINUTE

Screening with [HOLDEN ON](#) (see page 41)

An animated collage, set to poetry. As bright as the title suggests.



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, symposiums and panel discussions on mental health, addiction, recovery and wellness. By becoming a Friend of the Festival, you are directly supporting new and established artists to visually explore ideas revolving around mental health and addiction in ways that are nearly impossible in other artistic mediums. Rendezvous 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 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 supports presentation of a 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.

- Online at rendezvouswithmadness.ca/donate (note: no tickets/benefits, instant tax receipt)
- Phone the office at **(416) 583-4339, extension 5**
- Send a cheque payable to ‘Workman Arts Project of Ontario’ to: **651 Dufferin, Toronto, Ontario M6K 2B2**

We hope to see you at the festival!

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

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 Ticket/s		1	2	2	2	2
Book launch/reading/event			1	2	2	2
All access festival pass				1	2	2
Private screening with filmmaker						X
Invitation only pre fest launch event November 2, 2017 – 2 invitations						X

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THANK YOU FOR YOUR SUPPORT OF WORKMAN ARTS, producers of 25th RENDEZVOUS WITH MADNESS FILM FESTIVAL

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“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

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.

Workman Arts 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 organization, 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.



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STARLESS DREAMS



MEHRDAD OSKOUEI | 2016 | IRAN | 76 MINUTES

روایهای بی ستاره - مهرداد اسکویی - ۲۰۱۶ - ۷۶ دقیقه
در یکی از بازداشتگاه های تهران، دختران جوان و تازه بالغ به جرم های مختلفی از قبیل دزدی، ضرب و شتم، اعتیاد، فحشا، و بی خانگی، جدا از جامعه نگهداری میشوند. این دختران در صفوف نخستین فقر، انزوا، و مسائل جنسیتی در جامعه ایران قرار دارند. مهرداد اسکویی بصورت معجزه اسایی به یکی از این مراکز راه یافته و پای سخن این دختران می نشیند که با صداقت و صراحت از شرایطی که آنها را به این مخمصه کشانده میگویند. روایهای بی ستاره همزمان با نمایش پیچیدگی های خاص فرهنگی، به تجارب بودن در اینگونه اماکن دولتی و بدون حد و مرز بودن شکنندگی ارزشهای انسانی می پردازد.

For a description of the film in English, see page 28.

NOBODY DIES HERE



HOSSEIN KONDORI | 2016 | IRAN | 78 MINUTES

کسی اینجا نمی میرد- حسین کنذری- ایران- ۲۰۱۶- ۷۸ دقیقه
در ارتباط با خدمت ارتشی، سربازی به نام اشکان (هومن سیدی) پست یک پایگاه دور افتاده نگهبانی مرزی را می پذیرد. آنجا یک مخروبه سنگی و منزویست. مشکل اصلی نیز همین انزواست که گاهی میبایست هفته ها فقط با خاطرات و در ترس زیست. اشکان در خیالاتش به دیوانگی رسیده است. اما هر از گاهی و در عجیب ترین اوقات سرو کله زنی پیدا میشود که در دره های دور و بر زندگی می کند. صداهای شبانه تیر گواه بر این است که الزاما اشکان در این مکان تنها نیست. سرو صداهایی که به گوش او میرسد وی را دستخوش شک و تردید میکند و نمیداند که آیا خیالات بر او چیره شده اند و یا کسانی در اطراف مخروبه سنگی زندگی می کنند. کسی اینجا نمی میرد از زاویه سیستماتیک توانمندانه ایی به تاثیر انزواي بلند مدت بر ذهن انسان می پردازد. این فیلم همچنین می تواند روایت حال هرکسی باشد که مدت مدیدی را در انزوا بسر برده است.

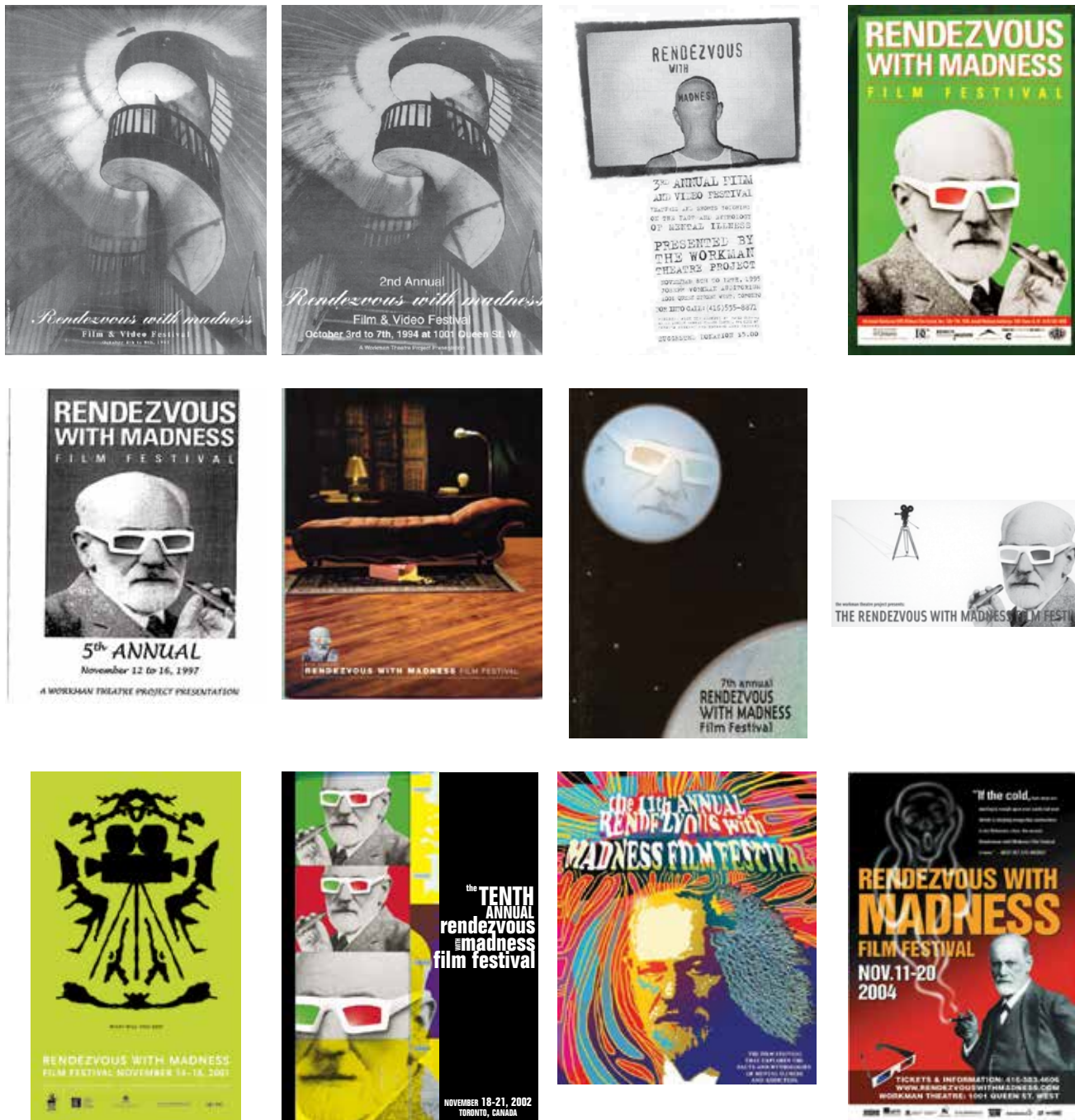
For a description of the film in English, see page 31.

7 Cups of Tea
Al-Anon/Alateen
Alcoholics Anonymous
Artist Health Network of Canada
Assaulted Women's Helpline
Canadian Centre on Substance Abuse (CCSA)
Centre for ADD/ADHD Advocacy Canada
Centre for Addiction & Mental Health (CAMH)
Distress Centres of Ontario
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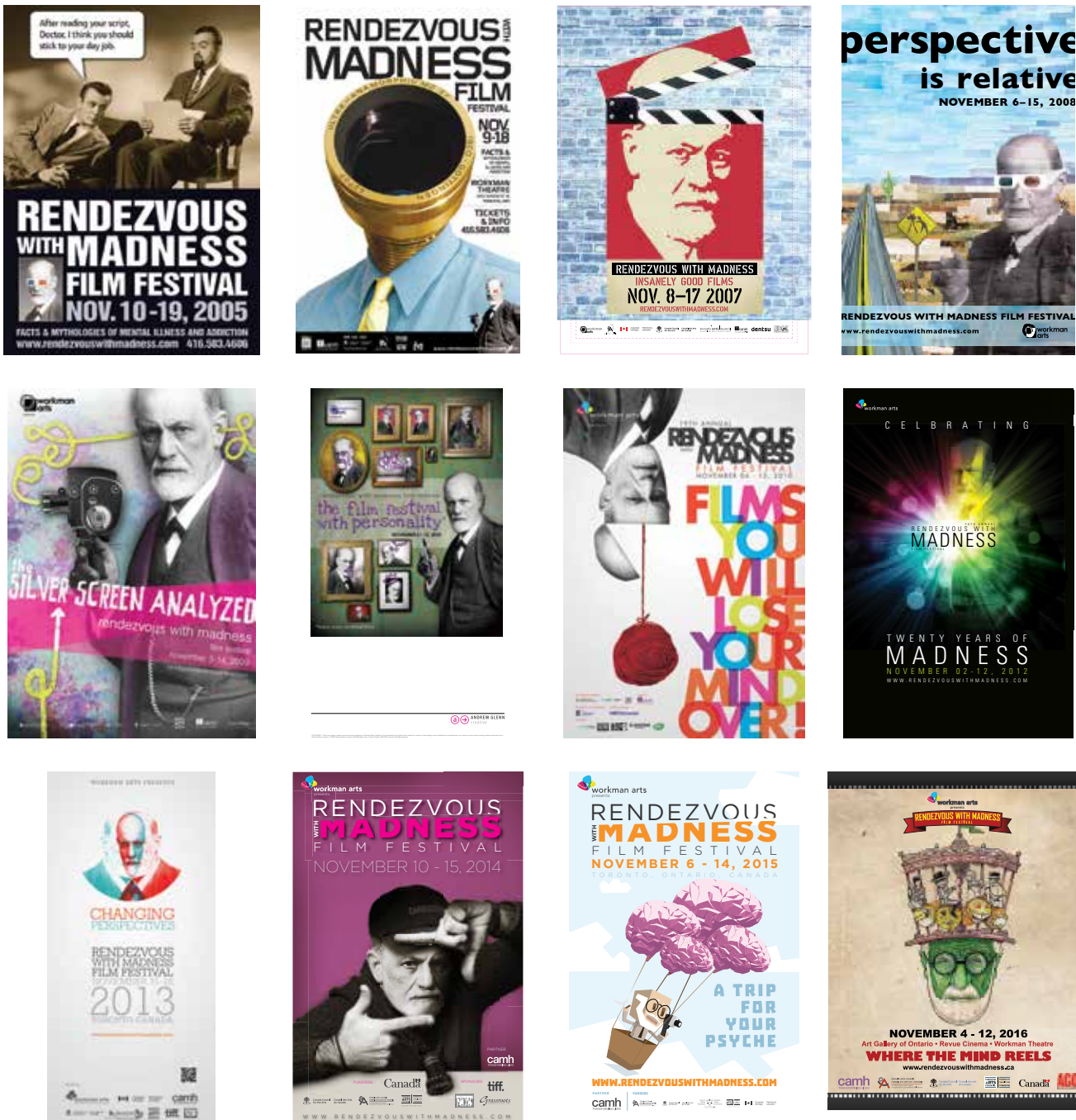
Gerstein Crisis Centre
Kids Help Phone
Lesbian Gay Bi Trans Youth Line
LifeRing Secular Recovery - Self-Help Support Group For People In Recovery
Making Choices Guide
Mental Health Commission of Canada
Mind Your Mind
Mood Disorders Association of Ontario
Mood Disorders Society of Canada
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Obsessive Compulsive Disorder Anonymous
Ontario Obsessive Compulsive Disorder Network (OCDOntario)
Ontario Peer Development Initiative (OPDI)
Ontario Psychiatric Association
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Parents for Children's Mental Health (PCMH)
Psychiatric Patient Advocate's Office (PPAO)
Renascent
Schizophrenia Society of Ontario
Self-Help Resource Centre
Sheena's Place
Sound Times
The Centre for Suicide Prevention
The Family Association for Mental Health Everywhere (FAME)
Toronto Psychology Centre
Women for Sobriety
Virtuous Pedophile

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<http://fameforfamilies.com/>
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<http://www.womenforsobriety.org/>
<http://www.virped.org/>

RENDEZVOUS POSTERS (1993-2016)



RENDEZVOUS POSTERS (1993-2016)



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CANADA	OPHELIA	Fiction	Hollie Olenik
CANADA	CONSTRUCTION BREAKDOWN	Experimental	Helen Posno
CANADA	THE NEIGHBOURHOOD	Experimental	Charles Revored
CANADA	JADE & MATT��O	Fiction	Myriam Guimond
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CANADA	IF YOU ASK ME	Anthrology	Various
CANADA/US	MANIC	Documentary	Kalina Bertin
IRAN	STARLESS DREAMS	Documentary	Mehrdad Oskoueí
IRAN	INJA KASSI NEMIMIRAD (NOBODY DIES HERE)	Fiction	Hossein Kondori
IRAN	THE ESSENCE OF LIFE	Fiction	Benham Darvishpour
NETHERLANDS	NEBOJ�M SE (I AM NOT AFRAID)	Documentary	Fadi Hindash
NETHERLANDS	WHEN GREY IS A COLOUR	Fiction	Marit Weerheijm
NETHERLANDS	HORIZON	Fiction	Giancarlo Sanchez
SPAIN	VOICES AGAINST STIGMA	Documentary	Marta Espar and Marc Parramon
SWEDEN	FLICKAN MAMMAN OCH DEMONERNA (THE GIRL THE MOTHER AND THE DEMONS)	Fiction	Suzanne Osten
SWITZERLAND	DER HEXER (THE WITCHER)	Documentary	Moritz Schneider
TURKEY	KAYGI (INFLAME)	Fiction	Celyan �zg�n �z�elik
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UK	FRAGMENTS OF MAY	Fiction	Maria Pia Fanigliulo
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US	THE TRANSFIGURATION	Fiction	Michael O'Shea
US	THE BLOOD IS AT THE DOORSTEP	Documentary	Erik Ljung
US	DR. FEELGOOD	Documentary	Eve Marson
US	THE LIGHT OF THE MOON	Fiction	Jessica Thompson
US	HOLDEN ON	Fiction	Tamlin Hall
US	POISON TREE BLUES	Fiction	Wade Patterson
US	DETROIT DIAMOND	Fiction	Hamoodý Jaafar
US	PENNY SUCKER	Fiction	Erin Elders

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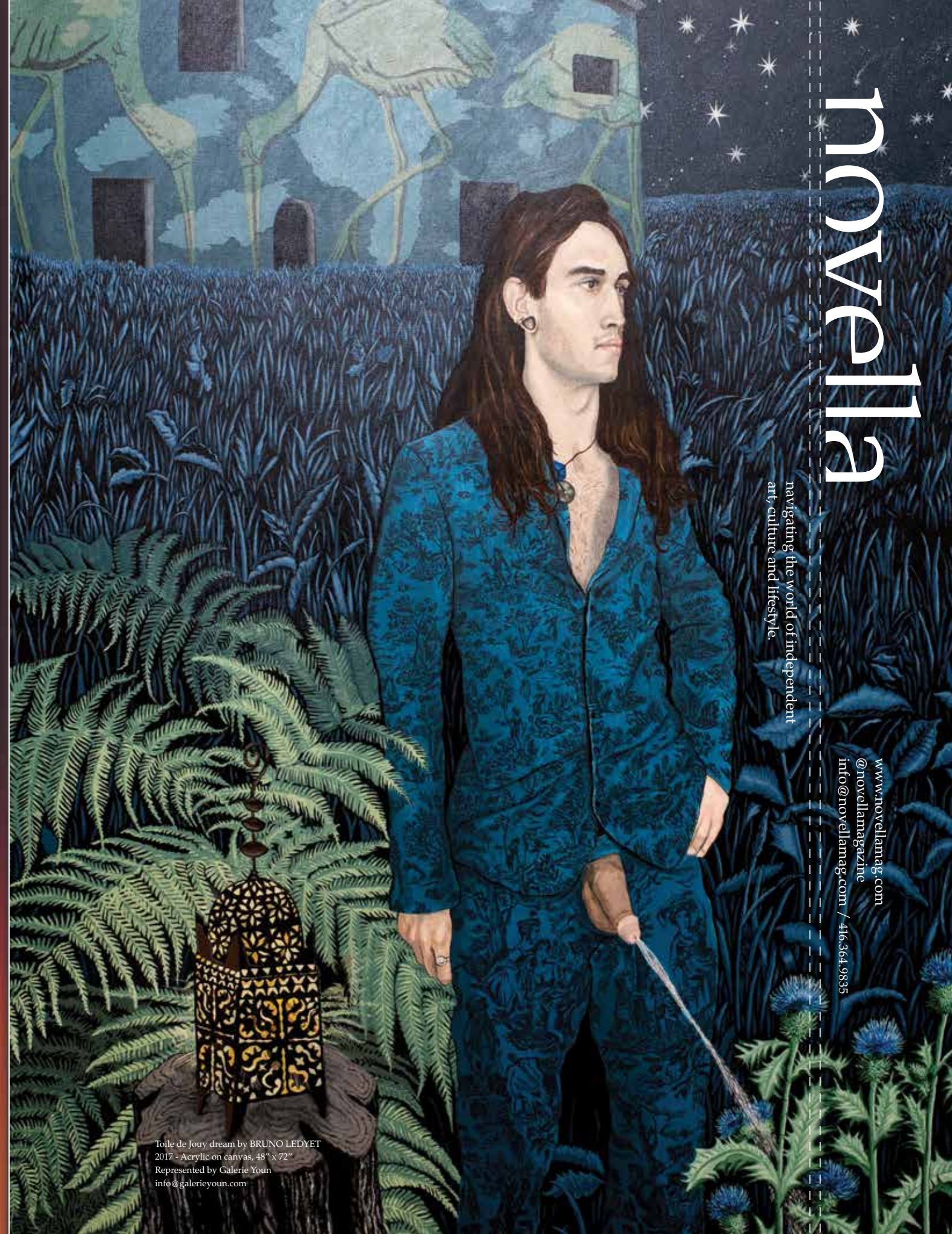


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