

NORMAL

RENDEZVOUS WITH MADNESS FESTIVAL

OCT 28 – NOV 7

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RENDEZVOUS WITH MADNESS 2021 FESTIVAL

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#RWMFEST21

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BOX OFFICE INFORMATION

ADVANCE TICKETS:

Online: workmanarts.com

Phone: 416-583-4339

(Monday - Friday, 10 AM - 4 PM)

HEALTH AND SAFETY PROTOCOLS:

Proof of vaccination is required for in person entry for patrons 12 years and older. Please refer to our website for the most up-to-date proof of vaccination information.

Mandatory mask wearing:

All in person visitors must wear a mask at all times.

Reduced seating in our venue to 50% of regular capacity.

Physical distancing protocols at the venue.

Hand sanitizing stations made available at the venue.

Symptom-Free Policy: We ask patrons with symptoms of COVID-19 to not attend in person events. We will gladly refund tickets to patrons feeling unwell.

AT THE DOOR TICKETS:

Tickets cannot be purchased at the door and must be booked in advance.

ACCESS TO THE IN(SITE) EXHIBITION:

The virtual exhibition can be accessed by going to insite.workmanarts.com. There is one in person installation in CAMH's ground floor window space - 1025 Queen St West. There is no access into the space.

OPENING NIGHT FILM AND RECEPTION:

5:00PM - Reception

6:30PM - Film with post-show Q&A

9:30PM - In(site) Performance

Tickets: \$25 and includes individual gourmet food box and beverages.
*if available, in person FILM ONLY tickets will be released for sale on Tuesday, October 26.

MEDIA:

Suzanne Cheriton, Red Eye Media
suzanne@redeyemedia.ca


**ALL TICKETS TO
SCREENINGS AND
PERFORMANCES
ARE PAY WHAT
YOU WISH AND NEED
TO BE RESERVED
IN ADVANCE**

(see *Advance Tickets*).


**ACCESS TO THE
IN(SITE) EXHIBITION
IS FREE AND DOES NOT
REQUIRE ADVANCE
BOOKING.**

CONTACT INFO:

workmanarts.com

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#RWMFEST #RWMFEST21

PLEASE NOTE:

Due to the evolving situation with the COVID-19 pandemic, please check our website for the most up-to-date information about in person events. **Thank you!**

PARTNER



GOVERNMENT FUNDERS



Canada Council for the Arts
Conseil des arts du Canada



Canadian Heritage

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ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO



SPONSORS



VENUE & MAP

Workman Arts

#2400-1025 Queen St W
(south-east corner of
Queen & Ossington)



LAND ACKNOWLEDGEMENT

This year, the Rendezvous With Madness Festival will be operating from both an onsite and an online space. Viewers will be joining us from various points around the world, and so we encourage you to take a moment to consider the place where you are currently located and to acknowledge the Indigenous people who are the original caretakers of the land.

Workman Arts would like to acknowledge the Indigenous land on which we are located; Toronto

comes from the Kanien'kéha word Tkaronto, which can be translated as "where the trees meet the water." It is part of the traditional territories of many nations: the Huron Wendat, the Haudenosaunee, the Anishinaabe and the Mississaugas of the Credit.

Workman Arts recognizes this is an ongoing dialogue; we are grateful to live and work on this land with all people – those Indigenous to Turtle Island and those from all over the world.

ACCESSIBILITY

The Rendezvous With Madness Festival is committed to values of inclusivity and accessibility for all guests, staff, volunteers and artists. We are listening and learning from our community to help address barriers and open opportunities for anyone interested in engaging with the growing dialogue surrounding mental health and addictions.

MENTAL HEALTH ACCESS: IN PERSON AND VIRTUAL HELD SPACES

As important as we believe it is to engage in honest and direct discussions about mental health and addiction, we recognize that this material can be difficult and triggering for some. In line with our commitment to being trauma-informed, each program will offer an active listener, either onsite or virtually, to help provide self-care and emotional support. This year's Held Spaces will be staffed by active listeners who will be available to debrief the programs, offer resources or just talk about your day. Information for accessing support will be available on the website.

If you are visiting Rendezvous With Madness in person at Workman Arts, located at 1025 Queen Street West, Suite 2400 on the 2nd floor, feel free to pick up a free self-care bag with materials and resources to support your self-care. If you are interested in obtaining a free self-care bag but for any reason are unable to obtain one onsite, please contact raine_laurenteugene@workmanarts.com to make arrangements.

PHYSICAL ACCESS

Our new location at CAMH, at the McCain Centre for Complex Care and Recovery at 1025 Queen Street West, is fully wheelchair accessible.

FINANCIAL ACCESS

All tickets are pay what you wish. Please note that this year there are no walk-up sales due to COVID-19, so tickets must be booked online.

SERVICE ANIMALS

Service animals are welcome onsite at the Rendezvous With Madness Festival. Please advise the box office if you will be bringing a service animal with you.

PERSONAL SUPPORT WORKERS

If you require a personal support worker to accompany you to programs, please let our box office know and we would be happy to welcome your personal support worker free of charge to any programs.

AMERICAN SIGN LANGUAGE (ASL) INTERPRETED PROGRAMS

We will provide ASL interpretation at select programs. Check the calendar to see which programs will be ASL interpreted.

OPEN CAPTIONING

Open captioning will be provided for all film programs, as well as live captioning for all Q&As, workshops and select panels.

NAVIGATION ASSISTANCE

For all inquiries pertaining to navigating this year's Rendezvous With Madness Festival, please see our website for accessibility information, including navigation guides (written and/or video). These guides will tell you how you can engage with different programs – virtually or in person – and what to expect from each experience.

If you require ASL interpretation, open/live captioning for a specific program or have any questions about accessibility please contact Raine Laurent-Eugène at raine_laurenteugene@workmanarts.com or call our Festival Box Office at **416-583-4339**. Learn more about accessibility initiatives at the Rendezvous With Madness Festival at workmanarts.com.

ABOUT WORKMAN ARTS

Workman Arts is a multidisciplinary arts organization that promotes a greater understanding of mental health and/or addiction issues through creation and presentation. Workman Arts supports artists with lived experience through peer-to-peer arts education, public presentations and partnerships with the broader arts community. Workman Arts is located in the Centre for Addiction and Mental Health (CAMH).

Workman Arts was founded in 1987 by Lisa Brown, a former psychiatric nurse at the Queen Street Mental Health Centre (now known as CAMH), as a theatre company of eight member artists and has grown to a multidisciplinary arts organization with 500+ artist members and has produced a variety of projects, including 30+ original full-length Canadian plays, the annual Rendezvous With Madness Festival and the annual Being Scene juried art exhibition.

For more information please visit:



BECOME A MEMBER

If you are an artist with lived mental health and/or addiction experience and you're interested in our programs, consider applying for membership. We are always interested in connecting with artists and adding new perspectives and talents to the Workman Arts community.

Member artists arrive at Workman Arts with varying levels of experience ranging from emerging to professional artists. Workman Arts is best suited to artists who have an existing art practice and goals to further develop, professionalize and share their practice. Workman Arts offers training programs in Media, Literary, Music, Theatre and Visual Arts delivered by artists and arts professionals. Members also receive access to free studio space, onsite gear and equipment, exhibition opportunities and professional support. These programs support members to reach their potential by honing their artistic skills and practice. All programs are free of charge to members.

We do not require formal referrals. Artists are encouraged to contact us directly. For more information or to become a member, contact Membership and Hospital Programs Manager, Raine Laurent-Eugène by email (raine_laurenteugene@workmanarts.com) or by phone (416-583-4339 ext. 9).

Workman Arts values inclusivity, anti-oppression and safety at all levels. Everyone has a role to play in maintaining that spirit. Please see our full anti-oppression statement and code of conduct at workmanarts.com.

STAFF



Kelly Straughan
*Executive Artistic
Director*



Scott Miller Berry
*Managing
Director*



Cynella Cyril
*Interim Education
Manager*



Sanjit Dhillon
*Rendezvous Program
Assistant*



Katelyn Gallucci
*Rendezvous Program
Coordinator*



Raine Laurent-Eugène
*Membership and
Hospital Programming
Manager*



Kais Padamshi
*Interim Public
Programming and
Partnerships Manager*



Barbora Racevičiūtė
*Interim Communications
and Development
Manager*



David Sweeney
Technical Director



Paulina Wiszowata
Visual Arts Coordinator

Scratch Anderson, *Finance Coordinator*
Suzanne Cheriton, *Red Eye Media, Publicist*
Alexi Manis, *Film Projectionist*
Meek, *Front of House Coordinator*
Hau Pham, *Marketing Assistant*
Hanan Hazime, *Symposium Coordinator*
Natalie Crow, *Marketing Assistant*
Jaene Castrillon, *Film Programming Committee
Member*



Jules Vodarek Hunter
*Art Training Program
Manager*

Erum Khan, *Film Programming Committee Member,
Installation + Performance Jury Member*
Victor Stiff, *Film Programming Committee Member*
Belinda Kwan, *Exhibition Jury Member*
Nahed Mansour, *Exhibition Jury Member*
Megan Moore, *Exhibition Jury Member*
Jessica Jang, *Education Manager (on parental leave)*
Cara Spooner, *Public Programming & Partnerships
Manager (on parental leave)*

BOARD OF DIRECTORS

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Seerat Siddique, Secretary
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Karim Kanji
Jim LeFrancois
Fanny Martin
Donna Slaughter
Lori Spadorcia
Apanaki Temitayo Minerve

Rendezvous With Madness
was founded in 1993 by **Lisa
Brown** and **Kathleen Fagan**.

SPECIAL THANKS

Co-Effect Creative,
Festival & Catalogue Design

Welcome to the 29th annual Rendezvous With Madness Festival!

A year ago, I thought that the all-virtual festival delivery would be an anomaly. Little did we know that the pandemic would continue to reverberate almost 20 months after the first lockdown. With so many of us feeling the effects of long stretches of social isolation, the conversations about the importance of mental health have come to the forefront and festivals like Rendezvous With Madness feel more relevant and vital than ever before. Rendezvous encourages the breakdown of stigma across cultures and artistic forms and challenges stereotypes around mental health issues.

This year we are delivering a hybrid festival. Our virtual offerings include the In(site) Exhibition and Big Feels Symposium, as well as workshops, films and panel discussions. In addition, we are offering a selection of safe in person public screenings as well as Project Undertow's production of Rosa Laborde's *True*. This marks the first event in the brand new state-of-the-art auditorium at the Centre for Addiction and Mental Health. We are thrilled to be returning home after 11 years off-site while the new building was under construction. Thank you to our partners at CAMH for making this festival possible. We look forward to many wonderful art events in our new home.

Congratulations to all festival artists and filmmakers for continuing to shine a light on mental health.

Enjoy!



A handwritten signature in cursive script that reads "Kelly Straughan".

Kelly Straughan
Executive Artistic Director
Workman Arts

Welcome to the 2021 Rendezvous With Madness Festival! On behalf of the Workman Arts Board of Directors, we are pleased to have you join us for the Festival's 29th year.

During these extraordinary and challenging times, we are proud that we can continue to bring you the largest arts and mental health festival in the world!

I encourage you to view the high-quality and thought-provoking programs and exhibits the Rendezvous With Madness Festival is renowned for. We curated a wonderful festival that has a wide variety of content that can be viewed both virtually and in person. This year's programming highlights a wide range of mental health and addiction issues from home and abroad. Importantly, we will continue to have dynamic panel discussions bringing to light mental health, addiction, recovery and wellness.

This year's event is also a significant milestone for Workman Arts, as we have been welcomed back home to the CAMH campus. There will be some in person screenings with masking and social distancing rules in place and one in person exhibit, Project Undertow's production of Rosa Laborde's *True* at the beautiful new CAMH Auditorium. We are so thankful and grateful to CAMH for their continued vital support.

We are excited that for the first time the Big Feels Symposium is included in the Rendezvous With Madness Festival. This version of the symposium features almost exclusively Workman artists who will be leading workshops, panels and talks as well as various online performances. We certainly hope you can join us and participate in this meaningful symposium.

Throughout the festival, we invite you, as audience members, to engage in discussions that challenge and transform perspectives on mental health and addiction. To help promote and discuss the festival online we ask that you use #RWMFest and #RWMFest21 on social media.

Many thanks to the incredible Workman Arts staff who organize this great event and to our donors and supporters who make the festival possible. We truly hope you will find the Rendezvous With Madness Festival enjoyable, insightful and enlightening.



A handwritten signature in cursive script that reads "Mark Goldbloom".

Mark Goldbloom
Chair, Board of Directors
Workman Arts

Hello! Welcome to the 29th Rendezvous With Madness. Whether this is your first visit or your 29th we are grateful for your presence and contributions to our unique event that intersects with mental health, addictions, recovery and wellness. Our history at Rendezvous is in the cinema – our film program committee has watched hundreds of films through both our open call for submissions and research to share 68 films from 18 countries to push our assumptions together through remarkable cinematic creations. Cinema is the ideal medium to explore challenging issues and we hope you'll join the conversation with our post-event panels and Q&As.

It's been an incredibly challenging time, to say the least; like you, the Rendezvous team has been organizing remotely and doing what we can to support Workman Arts member artists as well as artists who submitted their inspiring films and projects. We hope the 2021 edition serves as a reminder that we can still connect while apart and we invite you to take in a film, performance, talk or panel from the comfort of your home, the public library or in a select number of IN PERSON programs at our brand new space at the CAMH Auditorium at our original home at the corner of Queen & Ossington – live and in person (with safety protocols, of course, see page 2 for details).

We're honoured to open the festival with the new documentary *Kimmapiiyipitssini: The Meaning of Empathy* from Elle-Máijá Tailfeathers, an important portrait of the impact of addictions on Indigenous communities and the courageous harm reduction efforts that are occurring; this film truly exemplifies empathetic filmmaking. We're also excited to present a solo spotlight on Toronto "Indigiqueer" artist Thirza Cuthand who has been making personal, political, sexy short films that playfully and powerfully intersect with mental health in profound ways.

To accommodate viewers at home, we're proud to offer accessibility support including film/event captions, "virtual" supportive listeners on the telephone and online, ASL interpretation and more – all the details can be found on page 4. A friendly reminder to please check our keywords and content warnings to make informed decisions about your viewing!

Heartfelt thanks to the entire film programming committee for their tireless viewing and invigorating discussions: Katelyn Gallucci, Sanjit Dhillon, Jaene Castrillon, Erum Khan and Victor Stiff. Enjoy the festival – we look forward to seeing you onsite and online and welcome your feedback always.



Scott Miller Berry
Managing Director, Workman Arts



As CAMH's new President and CEO, I'm pleased to welcome you to the 29th annual Rendezvous With Madness presented by Workman Arts.

Rendezvous With Madness once again invites festival attendees to learn more and think differently about mental illness through art, performance and discussion. A festival renowned for its thought-provoking programming, this year's Rendezvous With Madness will explore the concept of normality – questioning this buzz word as it relates to the global pandemic and the healing work we all need to undertake.

Be sure to catch the opening-night film *Kimmapiiyipitssini: The Meaning of Empathy* by Elle-Máijá Tailfeathers. This moving documentary captures the impact of substance use on the community of Kainai First Nation, and highlights the lifesaving impact of harm reduction. As Canada grapples with a growing overdose crisis, this film is an important watch.

With all of us feeling the impacts of isolation due to COVID-19, I'm excited to see so many interactive events at this year's festival, including discussions, workshops and professional development opportunities. As such, I recommend taking part in the important discussions sure to unfold during this year's symposium Big Feels: Post Radical Growth, Making Space for Mental Health in the Arts.

CAMH is proud of our partnership with Workman Arts and we couldn't be more pleased to have them back at our Queen Street West site. Thank you for your commitment to advancing understanding of mental illness, including substance use disorders. Congratulations to the talented and passionate artists, staff and volunteers for their tremendous work and achievement.

Join me at #RWMFest21 from October 28 to November 7.



Tracey MacArthur
President and CEO, CAMH

On behalf of the board and staff of the Ontario Arts Council (OAC), I am delighted to welcome audiences and featured artists to the 29th edition of the Rendezvous With Madness Festival.

Brought to you by the dedicated team at Workman Arts, the Rendezvous With Madness Festival is a multidisciplinary showcase of works from local, national and international artists that address themes of mental health and addiction.

As the world continues to cope with the effects of the COVID-19 pandemic, many people are grappling with exhaustion, precarity and isolation. It is therefore essential that conversations about mental wellness and social connection continue. It is not only the works at Rendezvous With Madness, but the events and panel discussions featured that remind us we are not alone.

The OAC is proud to support Workman Arts and the Rendezvous With Madness Festival for their efforts to showcase the artistic achievements of artists with lived experience of mental health issues and addiction. Congratulations to all involved and enjoy the festival!



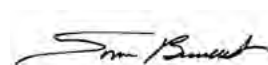

Rita Davies
Chair
Ontario Arts Council



Artists and their collaborators have played a vital role throughout the pandemic: their creations offered hope, helped maintain connections and pointed to a brighter future.

As we move forward, we need the arts more than ever – to inspire us and bring us together as we envision a better world for all. Strong support for a resilient, inclusive and accessible arts sector benefits society in all its diversity.

The Canada Council for the Arts is a proud supporter of Rendezvous With Madness and its contributions to our shared work to bring the arts to life.

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

Welcome to the 29th Rendezvous With Madness Festival – the first and largest mental health festival in the world. Toronto Arts Council is proud to support Workman Arts and its visionary festival as it engages artists and audiences in critical themes of mental health, addiction, recovery and wellness.

The City of Toronto, through Toronto Arts Council, invests public funds in the arts, allowing millions of Torontonians and visitors to enjoy incredible artistic activity, like the Rendezvous With Madness Festival. We applaud the festival for being a leader in fighting stigma surrounding mental illness and addiction by giving voice to those with lived experience and providing a forum for critical discussions within the city. This work is integral to continuing to build strong, connected, creative communities across Toronto, block by block.

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.



Dina Graser
Chair
Toronto Arts Council



It is my pleasure to extend a warm welcome to everyone attending the 29th Rendezvous With Madness Festival hosted by Workman Arts.

Welcome to everyone who will enjoy this unique and important festival's multidisciplinary approach to presenting films, live performances and visual arts about mental health and addiction issues.

The arts are an important component of Toronto's cultural and economic fabric that enrich and enhance the lives of many. Arts and culture can be incredible forces for the development of an individual, group or community, and they promote intercultural connections including tolerance, understanding, friendship and social cohesion.

With the challenges that have presented themselves with COVID-19, events that raise awareness of mental health are more important than ever.

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



John Tory
Mayor of Toronto

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IMAGE CREDIT: TAKING SPACE, LANA LOVELL

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Conseil des arts
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FESTIVAL SCHEDULE

	11 AM	12 PM	1 PM	2 PM	3 PM	4 PM
THURS OCT 28						
FRI OCT 29						
SAT OCT 30		GUIDED TOUR + ARTIST TALK IN(SITE) EXHIBITION virtual P.14		A-SITE AR WORKSHOP WORKSHOP in person / virtual		
SUN OCT 31		A-SITE AI WORKSHOP WORKSHOP virtual P.46				
			AUTISTIC REELS FILM PANEL virtual P.32			
MON NOV 1						
TUES NOV 2						
	BIG FEELS SYMPOSIUM virtual					
WED NOV 3						
	BIG FEELS SYMPOSIUM virtual					
THURS NOV 4				HOW TO DISTRIBUTE YOUR... WORKSHOP virtual P.47		
FRI NOV 5			FUNDING YOUR PROJECTS WORKSHOP virtual P.47		ART COLLAGE WORKSHOP virtual	
SAT NOV 6					PROCESSING DU... SHORT FILMS in person / virtual P.27	PANEL in person / virtual
SUN NOV 7				GREEN GAZING IN(SITE) EXHIBITION virtual P.20		

				
IN(SITE) EXHIBITION P.14	THEATRE P.22	FILM P.23	SYMPOSIUM P.45	WORKSHOPS P.46

	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM
	OPENING RECEPTION @ CAMH AUDITORIUM in person P.2	THE MEANING OF EMPATHY DOCUMENTARY FILM in person / virtual P.23		PANEL in person / virtual	UNBREAKABLE IN(SITE) EXHIBITION in person / virtual P.16	
				TRUE THEATRE in person P.22	Q&A	
				TRUE THEATRE in person P.22	Q&A	
	IF YOU ASK ME SHORT FILMS in person / virtual P.24	PANEL in person / virtual				
				SAFE FILM in person / virtual P.25		
	NIGHT SHOT FILM Q&A virtual P.38			TRUE THEATRE in person P.22	Q&A	
		BIG FEELS SYMPOSIUM virtual P.45				
				TRUE THEATRE in person P.22	Q&A	
				LUGINSKY FILM Q&A virtual P.36		
		THIRZA CUTHAND SHORT FILMS in person / virtual P.26	Q&A WITH ARTIST in person / virtual			
	WHAT EVERYONE GETS FILM Q&A virtual P.44			TRUE THEATRE in person P.22	Q&A	
			TESTAMENT OF... FILM Q&A virtual P.42			
				TRUE THEATRE in person P.22		
		DRUNK ON TOO MUCH LIFE DOCUMENTARY FILM in person / virtual P.28	PANEL in person / virtual			
		THE WASTELAND FICTION FILM in person / virtual P.29	PANEL in person / virtual			

Most films include open captions (**OC**).

Q&As/panels have closed captioning (**CC**)
and ASL interpretation (**6g**).

Please check listings for accessibility details.

**OCT 28 –
NOV 7**

IN(SITE)

**A VIRTUAL EXHIBITION
IN-SITE, INCITE & INSIGHT**

Rather than experience the festival's exhibition onsite, this year we experience it "in-site" — in a website, in the digital world, in the virtual. The works in the festival this year have been selected with the intention of being experienced virtually.

The artists bring insight to their experiences of the world having changed, how it continues to change and what this change can offer. This includes our growing awareness around mental health, our relationships with both the physical and digital worlds and how the works can incite us into action. The exhibited works investigate these themes and more, providing room to engage with the arts in a time when interacting and experiencing work has been significantly impacted. Through these works, we recognize that we are in the moment, in the current, in the site.

ARTIST TALKS

Visit workmanarts.com for information on artists participating in festival talks, panels and master classes.

TOURS

Please join us for a virtual guided tour with artists in attendance on **Sat, Oct 30, 12 PM ET**
RSVP at workmanarts.com

ACCESSIBILITY



VIRTUAL VENUE

insite.workmanarts.com
Oct 28 – Nov 7

IN PERSON VENUE

HOW WE CARED
VIDEO INSTALLATION
CAMH (ground floor window)
1025 Queen Street West
Oct 28 – Nov 7

JURY

Belinda Kwan
*Curator,
Arts Administrator,
Writer, Toronto*

Nahed Mansour
*Curator of Programs
& Education
Gardiner Museum,
Toronto*

Megan Moore
Artist, Montréal

VIRTUAL EXHIBITION CREATOR

Web Developer:
Izzie Colpitts-Campbell

OCT 28
– NOV 7

MASTER CLASS:

**SELF ISOLATION –
LEARNING TO MAKE
COMPUTATIONAL ART
DURING A GLOBAL
PANDEMIC**

For more info, see p. 46.

Recording available
online Oct 28 – Nov 7,
workmanarts.com

ACCESSIBILITY

CC

CREDITS

Artist:

Chelsea Watson

KEYWORDS

Anxiety

Depression

SELF // ISOLATION

Self // Isolation is a collection of digital pieces generated from photographs taken by the artist in her home. One portrait was taken for every month she spent alone in isolation during the COVID-19 pandemic. Using code to manipulate the photographs through a process called generative art, the images morph from everyday household objects and scenes of day-to-day life into indiscernible blurs. Drawing from experience with anxiety and depression, the artist attempts to capture the chaos, fog and distortion, which is often experienced in times of trauma and acutely felt by most during the pandemic. The project is a comment on the unreliability of memory and the brain's misperception of reality, and ultimately a reflection on the artist's progressive mental decline during the lockdown.

Chelsea Watson is an artist from Calgary, Canada currently residing in Toronto. Her unique process, known as generative or computational art, uses creative coding to make computer programs that create art. Chelsea's work is purposefully random with an appreciation for imperfection. She draws inspiration from tactile art forms such as paintings, ceramics and textiles to create layered and textured pieces with code as her medium.

Thurs, Oct 28, 9:30 PM ET
OPENING NIGHT
(see ticket info p. 2)

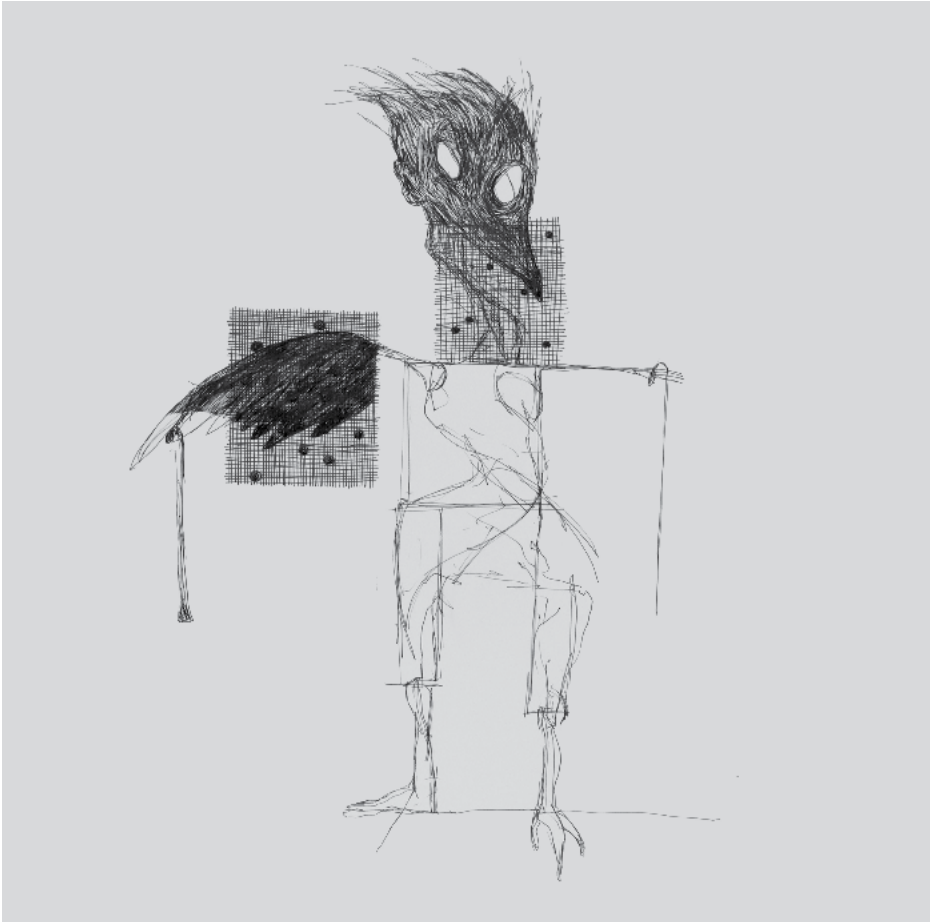
Loud sounds
Nudity



Turn up the volume with Amplify!



the
dancecurrent
canada's dance magazine

OCT 28
– NOV 7**CREDITS***Artist:*

Leena Raudvee

KEYWORDS

Disability

Trauma

HYBRID PRECARITY

Hybrid Precarity is a series of pen and ink drawings that has emerged out of a daily drawing practice from the last year of pandemic-related anxieties and isolation. It is superimposed, by necessity, on ongoing issues of vulnerability, disability and the precariousness of severely limited mobility.

Leena Raudvee is a Toronto-based visual and performance artist who focuses on the body in relation to personal history and social interchange.

Raudvee's drawings, which investigate the performative embodied within the drawing of a line, have been exhibited in numerous juried shows including Drawing 2021 at the John B. Aird Gallery, Drawing Unlimited at the Propeller Gallery and Unpacking Pandemic Pondering with OCADU and Gallery 1313.

In performance art, Raudvee has explored disability and aging in *Teetering on an Edge* for Pi*IIory in Toronto and in *Making Space*, as video, screened in Photophobia 2020, presented by Hamilton Artists Inc. and Hamilton Art Gallery.

ACKNOWLEDGEMENTS

Recipient of the Ontario Arts Council grant for Deaf and Disability Arts Projects: Materials for Visual Artists



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CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

OCT 28 –
NOV 7

COLLABORATOR ARTISTS TALK

Recording available online
Oct 28 – Nov 7
workmanarts.com

ACCESSIBILITY



CREDITS

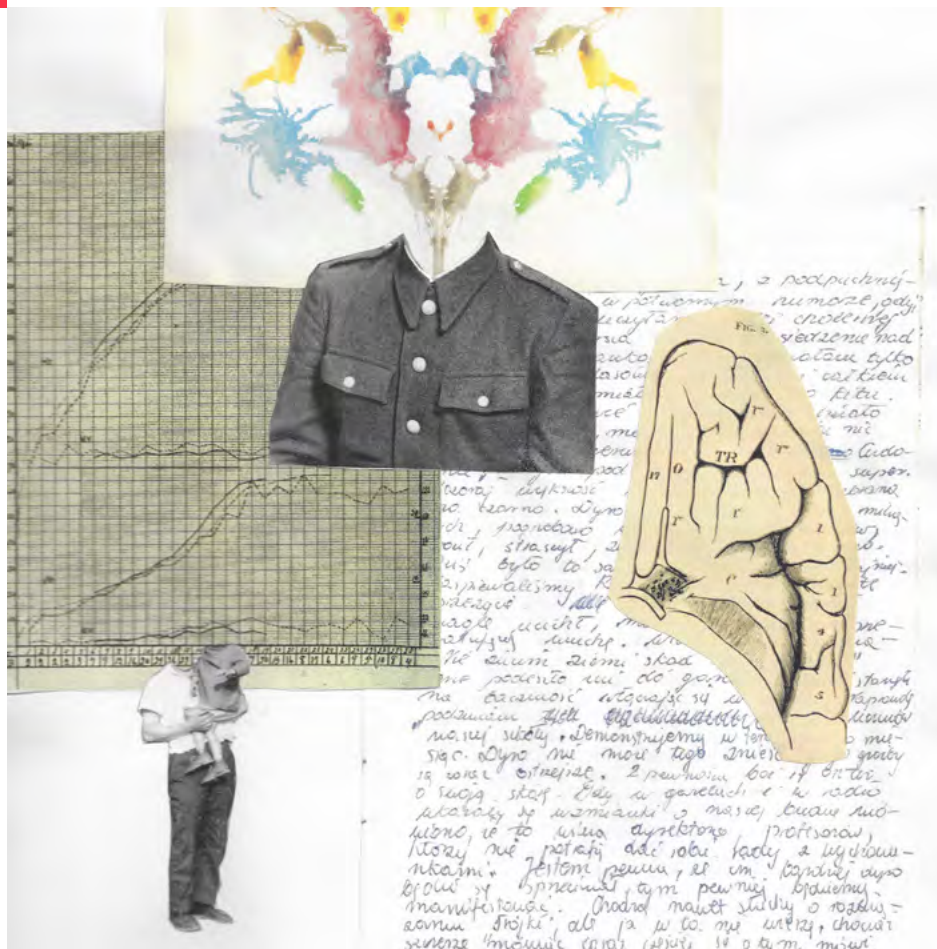
Please see artist bio
for full list of credits

KEYWORDS

2SLGBTQIA+
BIPOC Experience
Community
Disability
Family

CONTENT WARNINGS

Brief references to
colonization, war, genocide,
child abuse, suicide and
psychiatric hospitalization.
Detailed description of
ableism, depression, mania,
trauma and a parent's
incarceration. The content
does not play automatically
and can be paused or
skipped.



SZEPTY/WHISPERS: DIALOGUE

Through the voices of various artists, this web-based experience explores the relationship between mental health, language and lineage. The content is offered as audio files, transcripts and ASL videos. By juxtaposing multiple perspectives, *Szepty/Whispers: Dialogue* aims to expand the possibilities for how we communicate about madness, trauma and neurodivergence.

The process for *Szepty/Whispers: Dialogue* began when artist **Veronique West** invited seven collaborators to make audio recordings in response to open-ended questions about mental health, language and lineage. The collaborators were: **mia susan amir**, **Kagan Goh**, **Maya Jones**, **Constantin Lozitsky**, **Jivesh Parasram**, **Kendra Place** and **Manuel Axel Strain**. A digital platform was developed to host the recordings, through collaboration between the **Cultch Digital Storytelling Team**, Sound Designer **David Mesiha**, Inclusive Designer **JD Derbyshire**, Dramaturg **Kathleen Flaherty**, Deaf Interpreter **Ladan Sahraei**, Production Coordinator **Brian Postalian** and **Veronique West**. *Szepty/Whispers: Dialogue* was first presented at the 2021 rEvolver Festival.

**OCT 28
– NOV 7**



PANEL:

**CHANGING THE
NARRATIVE**

For more info, see p. 32.
Sun, Oct 31, 1 PM ET

ACCESSIBILITY



CREDITS

Creator:
Dani Crosby

KEYWORDS

Alcoholism
Anxiety
Depression
Trauma

COAL MINES AND TREE TOPS

This body of work titled *Coal Mines and Tree Tops* follows the main character, a canary, through different scenarios meant to represent an autistic experience. These images represent the experiences of the artist, Dani. However, they are meant to be related to by anyone who finds a connection to the work. This body of work discusses Dani's personal experiences as an autistic person with comorbid mental illness. Dani chose the canary as a visual metaphor for strength, sensitivity, vulnerability and perceived expendability. Each piece explores a different experience and their creation has helped Dani process these experiences, some for the first time. In this series, Dani visually discusses subject matter such as: positive connection, strengths, relationships, abuse, sensory management and overwhelm, vulnerability to predatory individuals, coping mechanisms, the weight of masking and more.

Dani Crosby is an artist, illustrator, arts educator and community collaborator working and living in central Oshawa. Art has become many things for Dani – a service they offer and an experience to share in academic settings. But before any of these things it serves as a place to put the parts of themselves that have nowhere else to go. Dani recognizes how lucky they are to have this outlet. Dani has been making art since childhood and has never stopped. They began showing, creating illustrations and teaching visual arts in 2004 and continue to this day.

"I decided to create this work about my experiences because I finally feel safe to do so. I feel it is time to remember out loud, to create visual evidence of past and present challenges and joys associated with my identity. I feel it is time to start sharing my experiences with others. This is a first step in what I hope will be an ongoing discussion in my work. This work serves to benefit me therapeutically and also possibly provide others with understanding and a sense of compassion between myself and those who have had similar experiences."

— Dani Crosby

**OCT 28 –
NOV 7**

**VIRTUAL PARTICIPATORY
PERFORMANCE**

Sun, Nov 7, 2 PM ET
CLOSING DAY
Register at
workmanarts.com

ACCESSIBILITY



CREDITS

Artistic Collaborators:
Ashley Bowa
Lesley Marshall

KEYWORDS

Anxiety
Community

ACKNOWLEDGEMENTS

Funded by the Ontario Arts
Council for research and
creation in 2018–2019.



GREEN GAZING

Green Gazing is an immersive multimedia installation that includes interactivity, sound, image and biofeedback. In a room of plants, the audience/participants will experience guided movement amidst ambient sound and video rooted in ecological elements. Surround sound and multi-walled projections are altered through live manipulation and using biodata gathered from the plants in the room. The ambient electronic sound and videoscape become a co-creation between plant, participant and artist.

Ashley Bowa is an emerging filmmaker, media artist and arts educator based in Toronto. She is also trained as a yoga, pilates and outdoor education instructor.

Lesley Marshall / LES666 is an award-winning filmmaker and intermedia artist. Projection art by Lesley has been exhibited at the National Art Centre, Montreal Jazz Fest and Centre PHI.

**PERFORMANCE
ON CLOSING
DAY**

**OCT 28
– NOV 7**



HOW WE CARED

How can we create our own architectures of liberation? *How we cared* (three-channel video installation) is a return to Pandi Kumaraswamy's archives, reinterpreting the multiple systems of care in his life, over which he had varying levels of autonomy. This expanded the schematic of forced care, natural forms of care and creative care. The three sites operate within a fluid and undetermined ecosystem spanning the healthcare/medical world to the spiritual/natural based on family experiences. The schematic attempts to move away from finite solutions to healing medically diagnosed disorders. It prompts viewers to take a step back from conventional architectural practices that use speculative methods to conjure up imaginary built environments for those receiving mental health care.

Saroja Ponnambalam is an Ontario-based filmmaker. Her art practice involves working with a variety of documentary mediums — animation, photographs, family video archives and interviews. Her more recent work explores intergenerational mental health experiences through an intersectional lens.

Rupali Morzaria is a Toronto-based multidisciplinary designer and film programmer. Her creative practice is rooted in traditional forms of graphic communication and print media, repurposing the 'dazzle' of consumerist culture to critically engage with what is often left unsaid. Rupali's fascination turned obsession with Indian cinema has manifested itself in the ongoing film series called *Sanghum* at the Royal Cinema.

**IN PERSON
VIDEO INSTALLATION**
CAMH (ground floor window)
1025 Queen Street West
Oct 28 – Nov 7
*Recommended to
bring mobile device
and headphones. Visit
workmanarts.com for
alternative options of
experiencing this work.*

CREDITS
Video Art and Sound Design:
Saroja Ponnambalam
Graphic Design:
Rupali Morzaria

KEYWORDS
BIPOC Experience
Bipolar Disorder(s)
Depression
Family
Psychiatry

OCT 29 – NOV 5

SHOWTIMES

Fri, Oct 29 — 8 PM
 Sat, Oct 30 — 8 PM
 Mon, Nov 1 — 8 PM
 Tues, Nov 2 — 8 PM
 Thurs, Nov 4 — 8 PM
 Fri, Nov 5 — 8 PM

Q&A WITH CAST

There will be a 15-minute Q&A with the cast following each performance except for Friday, Nov 5.

VENUE

CAMH Auditorium

CREDITS

Playwright/Director:
 Rosa Laborde

Actors:

Maev Beaty - Marie
 Layne Coleman - Roy
 Beau Dixon - Franco
 Ingrid Doucet - Cece
 Shannon Taylor - Anita

Set Designers:

Anna Treusch
 Trevor Schwellnus

Sound Designer:

Thomas Ryder Payne

Costume Designer:

Lindsay Walker

Production Manager:

Charissa Wilcox

Stage Manager:

Sandy Plunkett

KEYWORDS

Addiction
 Alcoholism
 Depression
 Family
 Trauma



TRUE PROJECT UNDERTOW

On the anniversary of their mother's death, three sisters are hurtled back in time when their estranged father shows up with a note stating he has Alzheimer's. Roy hasn't seen his daughters Anita, Cece and Marie in years and it's a visit that is not entirely welcome. But the present Roy is quite unlike the father they remember. This Roy is affable, sensitive, funny, emotional and loving – in total contrast to the unpredictable, often drunk and abusive father of their memories. As they open to the possibility of having him in their lives they are continuously jarred by the sudden trips into the past they are forced into due to his neurological condition. Marie's husband, Franco, a former professional musician and all-around dilettante, expounds particle theory while playing Mozart and posits the possibility that restructuring their fractured memories could alter the future from that point forward. What follows is a rapid-fire ride through past and present that illuminates the unreliable nature of memory and how the stories we hang onto define us until the moment we let them go. Inspired by King Lear, memory loss in an aging father, the cost of speaking one's truth, the devastation addiction can wreak on a family, Ikebana flower arranging, piano prodigies and the multiverse theory known as Daughter Universes, the play explores the possibility that rewriting our memories can alter the past and ergo change the future. It is a playful, poignant and piercing look into the nature of memory.

COMMUNITY PARTNER

TORONTO
FRINGE



KÍMMAPIIYIPITSSINI: THE MEANING OF EMPATHY

Kímmapiiyipitssini: The Meaning of Empathy chronicles the impact of the opioid crisis on Indigenous communities. Tailfeathers focuses on Alberta's Kainai First Nation, where her mother, Dr. Esther Tailfeathers, works tirelessly to support and educate families affected by the overdose epidemic. The film presents viewers with a series of first-hand accounts from local first responders, healthcare professionals, and people with substance use disorders.

Kímmapiiyipitssini is a Blackfoot word for empathy and kindness. *The Meaning of Empathy* explains why embracing this practice is critical to combating addictions. Criminalizing drug use does not address the root problem: a legacy of colonialism and intergenerational trauma inflicted by racist government policies. The film reveals the merits of this new approach, even as it faces resistance from conservative policymakers. Tailfeathers has crafted one of the year's most powerful films, chronicling the Kainai First Nation's struggles, while honouring their strength and resilience.

SCREENING WITH JOE BUFFALO

Amar Chebib | 2020 | Canada | 16 min | English

Joe Buffalo is a prolific Indigenous skateboarder. He's also a survivor of Canada's notorious Indian Residential School system. Following a traumatic childhood and decades of addiction, Joe must face his inner demons to realize his dream of turning pro.

JOIN THE CONVERSATION: DISCUSSING EMPATHY

Please check our website for more information about the schedule and format for the post-film panel discussion with director Elle-Máijá Tailfeathers and special guests.

IN PERSON SCREENING

Thurs, Oct 28, 6:30 PM
(see ticket info, p. 2)

PRE-FILM RECEPTION

Starting at 5 PM at CAMH Auditorium. Please see page 2 for more details.

*WATCH ONLINE

Oct 28 - Nov 7
available across Canada
(see ticket info, p. 2)

IN PERSON + VIRTUAL PANEL DISCUSSION

Thurs, Oct 28, 8:30 PM ET

DIRECTOR

Elle-Máijá Tailfeathers

2021 | CANADA | 124 MIN

+ PANEL
English

GENRE

Documentary

KEYWORDS

Addiction
Displacement
Harm reduction
Healthcare
Indigenous rights
Trauma

ACCESSIBILITY



COMMUNITY PARTNERS

»imagine
NATIVE

TORONTO
INDIGENOUS
HARM
REDUCTION



OCT 31*

IN PERSON SCREENING

Sun, Oct 31, 5 PM
(see ticket info, p. 2)

***WATCH ONLINE**

Oct 29 - Nov 7
available across Canada
(see ticket info, p. 2)

**IN PERSON + VIRTUAL
PANEL DISCUSSION**

Sun, Oct 31, 6-7 PM ET

DIRECTOR

Various

2021 | CANADA | 60 MIN

+ PANEL
English

GENRE

Short films

Rendezvous would like
to thank the following
workshop guests:

Nayani Thiyagarajah
Samah Ali
Kadon Douglas
Morgan Sears-Williams

This program was made
possible with generous
support from the Aubrey
and Marla Dan Foundation
and in partnership with
Trinity Square Video.



IF YOU ASK ME YOUTH SHORTS

For the fifth consecutive year, *If You Ask Me* (IYAM) has supported emerging filmmakers with mental health and/or addiction experiences to create new work. This year's program features nine shorts by filmmakers from across Canada.

These new films were developed in summer 2021 under the guidance of Helena Morgane and IYAM alumni and mentors Malaika Athar, Hanna Donato, Samyuktha Movva and Shubhi Sahni. Over three months, filmmakers have strengthened their knowledge of film in the company of peers and industry guests. Rendezvous is excited to screen these distinctly personal works created during extraordinary circumstances.

JOIN THE CONVERSATION: FILMMAKING NOW

The world has changed substantially since the initial planning of *If You Ask Me* 2021. This year's cohort of filmmakers adapted their practices to ever-changing conditions. Join the panel discussion to learn how recent events informed the production of their films and hear their predictions on how this time will shape the future of film.

SUPPORTER



**COMMUNITY
PARTNERS**





SAFE

We're thrilled to be presenting a special 25th-ish anniversary screening of the seminal film *Safe* by Todd Haynes, which was presented at the third Rendezvous With Madness in 1995. This retrospective could not be more timely given the current coronavirus pandemic we've all been living through since spring 2020, nor the serendipitous timing of Halloween; this is a quintessential horror film as seen through the character of Carol White (played magnificently by Julianne Moore). Set in 1987, the film follows White, a well-to-do California housewife who suddenly finds herself struggling to breathe while doctors continually insist that nothing is amiss with her health. Before long, Carol diagnoses herself to be reacting to the toxic chemicals around her, stating emphatically that she's "allergic to the 20th century." When *Safe* was originally released many viewers viewed Carol's plight as a metaphor for the HIV/AIDS epidemic; in 2021 it's both that pandemic and the current one that will leave their marks on you long after the film's credits roll.

SCREENING WITH **FORM 1**

Jubal Brown | 2021 | Canada | 13 min | English

Commissioned by the non-profit organization Asylum From Psychiatry and Marta McKenzie, this film is largely based on patient experiences in the mental health care systems in Canada. Found footage sourced from movies and television is used to create an abstract narrative illustrating the traumas experienced by patients in psychiatric institutions.

IN PERSON SCREENING

Sun, Oct 31, 8 PM
(see ticket info, p. 2)

*WATCH ONLINE

Sun, Oct 31, 8 PM ET
available across Canada
(see ticket info, p. 2)

DIRECTOR

Todd Haynes

1995 | UK/USA | 119 MIN

English

GENRE

Fiction

KEYWORDS

Chemical sensitivity
Environmental illness
Family, Trauma, Virus

"I wanted to bring up the behaviour that we all exhibit around illness, particularly in the way we try to attach meaning and personal responsibility to illness and how much illness and identity are mixed up with each other, ... *Safe* feels like this allegory about all kinds of indeterminate and imprecise notions of health, well-being and immunity in peril." —Todd Haynes



COMMUNITY PARTNER

TORONTO
AFTER
DARK
FILM FESTIVAL

NOV 3*

IN PERSON SCREENING

Wed, Nov 3, 6:30 PM
(see ticket info, p. 2)

***WATCH ONLINE**

Oct 29 - Nov 7
available across Canada
(see ticket info, p. 2)

**IN PERSON + VIRTUAL
Q&A WITH ARTIST**

Wed, Nov 3, 7:45 PM ET

**THIRZA CUTHAND ARTIST SPOTLIGHT****ARTIST**

Thirza Cuthand

2001-2021 | CANADA |

67 MIN + Q&A

English

GENRE

Short film

KEYWORDS

Class
Environmental extraction
Gender
Indigeneity
Trauma

ACCESSIBILITY

**JOIN THE CONVERSATION:
Q&A WITH THIRZA
CUTHAND**

Please join artist Thirza Cuthand for a live and virtual Q&A to discuss their film and art practices. The discussion will be moderated by Jaene Castrillon, a member of the Rendezvous Film Programming Committee and a filmmaker, artist and activist.

Rendezvous is thrilled to be presenting a spotlight on Thirza Cuthand, a prolific artist who works across multiple disciplines to explore interconnected issues related to madness, queer identities, Indigeneity, and oh yes, sex and sexuality.

EXTRACTIONS (2020 | 15 min) A personal film about so-called Canada's extraction industries and the detrimental effects on the land and Indigenous peoples.

ANHEDONIA (2001 | 9 min) Depression and suicide are met head on in this confessional piece. *Anhedonia* urges the viewer to open their eyes to the source of illness in Indigenous communities.

SIGHT (2012 | 3 min) Super 8 footage layered with Sharpie marker lines and circles obscuring the image illustrates the filmmaker's experiences with temporary episodes of migraine-related blindness and her cousin's self-induced blindness.

LOVE & NUMBERS (2004 | 8 min) A Two Spirited woman surrounded by spy signals and psychiatric walls attempts to make sense of love, global paranoia and her place in the history of colonialism.

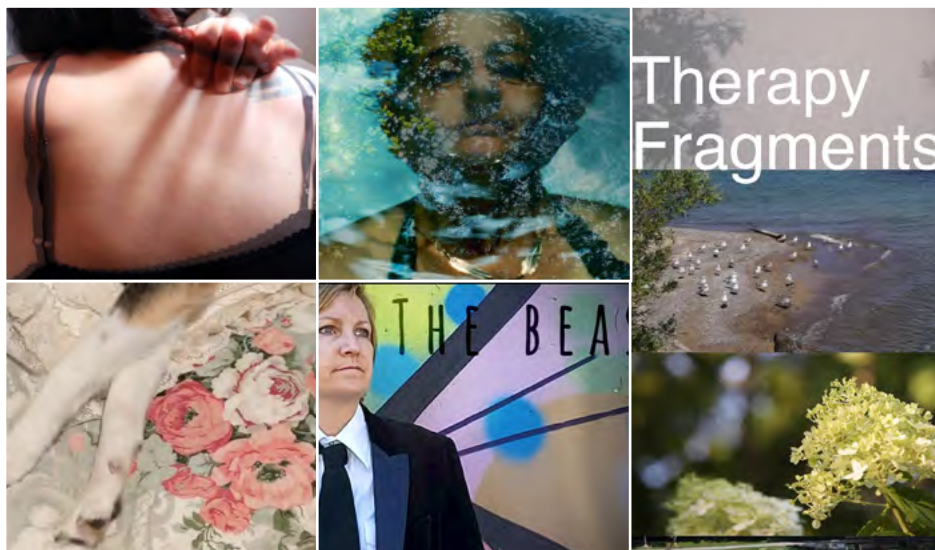
LESS LETHAL FETISHES (2019 | 9 min) "Not a sex video. Maybe a sexy video? About a latent gas mask fetish, but maybe actually about a certain art world tear gas controversy the filmmaker was involved in." - T.C.

MEDICINE BUNDLE (2020 | 9 min) "A film about a bundle that was used in my family to heal my Great Great Grandfather from a smallpox epidemic and a life-threatening wound from a gun used against him during the Battle of Cutknife Hill in 1885." - T.C.

WOMAN DRESS (2019 | 6 min) A montage of archival images and dramatized re-enactments, this film shares a Cuthand family oral story, honouring and respecting Woman Dress without imposing colonial binaries on them.

NEUROTRANSMITTING (2021 | 8 min) In her most recent piece to date, Cuthand and her mother, Ruth, explore wellness as it connects to mental health, psychiatric institutions, family and the medical industrial complex. The intimate conversation is held over a backdrop of Ruth's beaded scans of brains affected by mental illness.

COMMUNITY PARTNERS



PROCESSING DURATION: SHORT FILMS BY WORKMAN ARTS MEMBERS

Processing Duration is an anthology of recent short films by Workman Arts member artists that contemplate subjects of service, restriction, healing and embodied time. Through movement, ritual, montage and song, these short films highlight nuance and storytelling. *Ice On The Window Like A Thousand Small Bees*, *Troubled Amplitude* and *Ice Into Fire* experiment with urban and natural environments as a way to work through layered feelings. Looking inwards, the films *Therapy Fragments*, *Body Language*, *Fuck*, *Romberg's Sign* and *The Space Without* use self-documentation to explore vulnerability, growth and resilience. Meanwhile, the films *Disability Video*, *The Beats*, and *Melody* prove the power of nature, music and narrative.

BODY LANGUAGE (Tara Clews | 2019 | 2 min)

DISABILITY VIDEO (Sirene Koser Qureshi | 2021 | 2 min)

FUCK (Emily Schooley | 2021 | 3 min)

ICE INTO FIRE (Anja Sagan | 2020 | 12 min)

ICE ON THE WINDOW LIKE A THOUSAND SMALL BEES (Catherine Jones | 2020 | 3 min)

MELODY (John Perera | 2021 | 3 min)

ROMBERG'S SIGN (Laura Shintani | 2021 | 2 min)

THE BEAST (Amy Ness | 2021 | 10 min)

THERAPY FRAGMENTS (Blanca Lopez | 2021 | 13 min)

THE SPACE WITHOUT (Emily Sweet | 2019 | 3 min)

TROUBLED AMPLITUDE (Jan Swinburne | 2018 | 9 min)

IN PERSON SCREENING

Sat, Nov 6, 3 PM
(see ticket info, p. 2)

*WATCH ONLINE

Oct 29 - Nov 7
available across Canada
(see ticket info, p. 2)

IN PERSON + VIRTUAL PANEL DISCUSSION

Sat, Nov 6, 4 PM ET

DIRECTOR

Various

2018-2021 | CANADA |

60 MIN + Q&A

English

GENRE

Short film

KEYWORDS

Artists
Experimentation
Healing
Music
Resilience

ACCESSIBILITY



JOIN THE CONVERSATION:

FILMMAKERS Q&A

Join the filmmakers for an
in person and virtual Q&A;
moderated by filmmaker
James Buffin.

NOV 6*

IN PERSON SCREENING

Sat, Nov 6, 6:30 PM
(see ticket info, p. 2)

WATCH ONLINE

Oct 29 - Nov 7
available across Canada
(see ticket info, p. 2)

**IN PERSON + VIRTUAL
PANEL DISCUSSION**

Sat, Nov 6, 8:15 PM ET

DIRECTOR

Michelle Melles

2021 | CANADA | 77 MIN

+ PANEL
English

WORLD PREMIERE**GENRE**

Documentary

KEYWORDS

Alternative healing
Family
Healthcare
Schizophrenia
Trauma

ACCESSIBILITY

DRUNK ON TOO MUCH LIFE

What does it mean to be normal in a world gone mad? That's the question at the heart of writer-director Michelle Melles' poignant documentary, *Drunk on Too Much Life*. The film strives to change how people perceive those with mental health issues, framing their conditions as potentially insightful gifts rather than burdensome disorders.

Drunk on Too Much Life focuses on Melles' daughter, Corrina Orrego, a young woman who has experienced mental illness for much of her adult life. Corrina describes herself as "being trapped inside her own mind games." Now, after years of doctors, medications and mental health facility check-ins, her family starts exploring healing methods outside of standard biomedical models. These alternative treatments positively impact Corrina, reflecting the healing power of art, creativity and meaningful human connection.

SCREENING WITH SOUND GARDEN

Jeamin Cha | 2019 | South Korea | 30 min | Korean with English subtitles

Sound Garden alternates between scenes of large trees being transported and interviews with South Korean female mental health workers who reflect on counselling's ambivalence and complexity. The film highlights the discrepancy between these cultivated trees, designed to thrive in urban surroundings, and the human spirit, shaped and affected by our modern values and evolving social environments.

JOIN THE CONVERSATION: PANEL DISCUSSION

Join director Michelle Melles and family members Corinna and Kevin virtually as they share their thoughts on this personal documentary. They'll be joined by others and will delve into different ways Canadian mental health programs and healthcare succeeds and fails to accommodate and support young people in their healing.

**CLOSING
FILM**

COMMUNITY PARTNERS

wellness centre

**STELLA'S
PLACE**
Young Adult
Mental Health



DASHTE KHAMOUSH / دشت خاموش (THE WASTELAND)

A remote brick manufacturing factory produces bricks in an ancient way. Many families with different ethnicities work in the factory and the boss seems to hold the key to solving their problems. 40-year-old Lotfollah, who was born onsite, is the factory supervisor and acts as middleman for the workers and the boss, which is increasingly complicated once the factory is confirmed to close. Lotfollah must balance his personal needs with those of his coworkers and romantic interests. Ahmad Bahrami's second film, shot with resonant black and white photography, is an incisive look at life on the outskirts of Iranian society hidden within a creative piece of storytelling that mimics the tediousness of factory work.

"My father was a worker in an industrial factory and he retired after 30 years of hard work. I am proud of him and since I learned filmmaking, I have always wanted to make a film about him and his honourable efforts. My film *Dashte Khamoush* is a tribute to my father and all hardworking workers around the globe; without their efforts human civilisation would not have achieved this level of progress."

— Ahmad Bahrami

JOIN THE CONVERSATION: **PANEL DISCUSSION**

Following the screening of *Dashte Khamoush / The Wasteland* join Intercultural Iranian Canadian Resource Centre for a panel discussion about the film and the intersections of labour, class and health. Translated between Farsi and English with ASL interpretation and captioning available.

IN PERSON SCREENING

Sun, Nov 7, 6 PM
(see ticket info, p. 2)

WATCH ONLINE

Sun, Nov 7, 6-8 PM ET
available in Ontario only
(see ticket info, p. 2)

PRE-FILM RECEPTION

Hosted by Intercultural Iranian Canadian Resource Centre. **To reserve your \$20 tickets** (includes food, art, socializing & film) please contact I2CRC at 416-388-9314 or info@i2crc.org

IN PERSON + VIRTUAL PANEL DISCUSSION

Sun, Nov 7, 8 PM ET

DIRECTOR

Ahmad Bahrami

2020 | IRAN | 103 MIN

+ PANEL

Farsi, Turkish and Kurdish
with English subtitles

TORONTO PREMIERE

GENRE

Fiction

KEYWORDS

Anxiety
Class
Freedom
Labour

ACCESSIBILITY



CO-PRESENTER



**OCT 29 –
NOV 7**

WATCH ONLINE

Oct 29 – Nov 7

available in Ontario only

(see ticket info, p. 2)

PRE-RECORDED

VIRTUAL Q&A

Available with the film

DIRECTOR

Helena Třeštíková

2020 | CZECH REPUBLIC |

67 MIN + Q&A

Czech with English subtitles

CANADIAN PREMIERE

GENRE

Documentary

KEYWORDS

Aging

Class

Gender

Sex work

Trauma

ACCESSIBILITY



ANNY

Anny became a sex worker at the age of 46, and since then has kept returning to the streets of Prague, rain or shine, as cars pass by her at a snail's pace. Director Helena Třeštíková recorded Anny between 1996 to 2012 as is her unique approach: she follows ordinary people for years in what she's dubbed "time-lapse documentaries." These carefully crafted portraits indirectly capture larger lines of histories — in this case, the economic crisis years that sometimes prompt Anny to reflect on communism. Gently edited, this documentary shifts in time between Anny slowly growing older and her daily life that is often challenging, filled with concerns about her grandchildren and her failing health. An insightful portrait of a person who, with courage and determination, carries on despite life's surprises.

SCREENING WITH **SCARS**

Alex Anna | 2020 | Canada / France | 10 min | French with English subtitles

Alex Anna's body is a canvas: her scars come to life to tell a new story of self-harming. Live action and animation intertwine in this short and poetic documentary, both intimate and universal.

JOIN THE CONVERSATION: **Q&A WITH HELENA TŘEŠTÍKOVÁ**

Watch a pre-recorded Q&A with director Helena Třeštíková and learn about her experience documenting the life of Anny over 16+ years. The discussion will be moderated by Jenny Duffy, a representative from Maggie's Toronto Sex Workers Action Project.

COMMUNITY PARTNERS



**OCT 29
- NOV 7**



AS I WANT

Through words left unsaid to her late mother, director Samaher Alqadi's next journey is unknown. That is, until filming collides with a massive outpouring of enraged women filling the streets in response to an escalation of sexual assaults that take place in Tahrir Square on the second anniversary of the revolution. Alqadi utilizes her camera as a form of protection and begins documenting the growing women's rebellion, not knowing where the story will lead her. When Alqadi becomes pregnant during filming, she begins to re-examine the societal constructs of her own childhood in Palestine and what it means to be a woman and a mother in the Middle East. *As I Want* is a crucial, hard-hitting political commentary and an inward journey in which individual emancipation is linked to the collective process of liberation in the Arab world.

JOIN THE CONVERSATION: Q&A

Watch a pre-recorded Q&A with the director of *As I Want*, Samaher Alqadi and the director of *We Have Not Come Here to Die*, Deepa Dhanraj. Conversation moderated by filmmaker and film programmer Aisha Jamal and available at the same link as the film.

WATCH ONLINE

Oct 29 - Nov 7
available across Canada
(see ticket info, p. 2)

PRE-RECORDED VIRTUAL Q&A

Available with the film

DIRECTOR

Samaher Alqadi

**2021 | EGYPT/FRANCE/
NORWAY/PALESTINE/
GERMANY | 86 MIN**

+ Q&A

Arabic with English subtitles

CANADIAN PREMIERE

GENRE

Documentary

KEYWORDS

Assault
Motherhood
Protest
Revolution
Violence against women

ACCESSIBILITY



COMMUNITY PARTNERS



OCT 29 –
NOV 7**WATCH ONLINE**

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

**VIRTUAL PANEL
DISCUSSION**

Sun, Oct 31, 1 PM ET

GUEST CURATOR

Kat Singer

**2018-2021 | CANADA/
USA | 74 MIN + Q&A**

English

GENRE

Short films

KEYWORDS

#ActuallyAutistic
Advocacy
Autism
Non-speaking
Family

ACCESSIBILITY

**JOIN THE CONVERSATION:
CHANGING THE
NARRATIVE**

Join moderator Kat Singer
and a line-up of Autistic
creators in conversation
about the ups and downs of
being different, self-advocacy
through art and envisioning a
more inclusive future.

*Please note: choice of identity-
first language (e.g. Autistic)
over person-first language
(person with Autism) reflects the
preference of the majority of the
Autistic community. We respect
the agency of people to self-
identify however they wish.*

AUTISTIC REELS: RECLAIMING OUR STORIES

As a result of tireless advocacy by Autistic activists and their allies, the very meaning of Autism is shifting from a highly pathologized and misunderstood medical diagnosis to an identity that celebrates natural brain differences and embraces diverse ways of being. For the first time in this festival's history we are pleased to present a program of films about Autism directed entirely by Autistic individuals. These vibrant, multifaceted autobiographical narratives address the myths and stereotypes associated with Autism, illuminate the barriers Autistic individuals encounter in day-to-day life and highlight their astounding resilience in the face of these challenges.

LISTEN (Communication First | 2021 | USA | 5 min | English with described audio) This short film was produced by a multinational, nearly 100% Autistic team in response to Sia's controversial film *Music*.

THE RED HOT INSIDE (WHAT IT'S LIKE TO GROW UP WITH AUTISM)

(Jennifer Msumba | 2018 | USA | 4 min | English) Jennifer Msumba tells the story of growing up with Autism and OCD and what it was like being placed in psychiatric hospitals, group homes and residential schools.

S/SPACE (Estée Klar & Adam Wolfond | 2019 | Canada | 16 min | English with described audio)

A poetic exploration of Autistic movement as expression, created by Adam Wolfond, a non-speaking writer/poet/artist, in collaboration with his neurodivergent artist/researcher, doctor of Critical Disability Studies and mom Estée Klar.

HOLE (Gil Goletski | 2018 | Canada | 6 min | English) *HOLE* is a film depicting the artist's experiences as a transgender person on the Autism spectrum.

FEARS & DREAMS (Chris Gerry | 2020 | Canada | 3 min | English) In *Fears & Dreams*, an Autistic man shares his anxieties and hopes about parenthood.

UNTITLED (Raya Shields | 2021 | Canada | 3 min | English) This rich multimedia narrative uses art, poetry, vocalization and movement to convey the filmmaker's experiences of school as a child and as a university student.

GASOLINE RAINBOWS (V Vallieres | 2021 | Canada | 5 min | English) This experimental animation represents the creator's experience of Autism, and how it is connected to their non-binary/trans gender identity, maladaptive coping strategies and mental health.

WE ARE HERE (Rowan Duncan | 2020 | Canada | 6 min | English) This poetic manifesto explores what it means to fit in or stand apart, and honours Autistic resistance and resilience.

UNSPOKEN (Emma Zurcher-Long | 2019 | USA | 28 min | English with described audio) 14-year-old Emma Zurcher-Long sees and hears the world, as she puts it, in "hi-res, technicolor and surround sound." As a chronicle of a teenager coming into her own, and as a work advocating for the rights of all peoples, UNSPOKEN is a lesson on, and celebration of, living an authentic life.

**COMMUNITY
PARTNERS**



OCT 29
– NOV 7

FILM



WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

DIRECTOR

Ajitpal Singh

2020 | INDIA | 86 MIN

Hindi with English subtitles

GENRE

Fiction

KEYWORDS

Gender inequality
Labour
Motherhood
Sexism
Trauma

ACCESSIBILITY

OC

FIRE IN THE MOUNTAINS

Worlds collide in Ajitpal Singh's bold family drama, *Fire in the Mountains*. Vinamrata Rai stars as Chandra, a hard-working wife, mother and businesswoman, keeping it all together for the sake of her family. In another time and place, Chandra could be the CEO of a thriving company, but her business savvy means little in rural North India, where she must accommodate the conservative patriarchy. Chandra upends the status quo when she fights to build a new road to accommodate her wheelchair-bound son Prakash (Mayank Singh).

Fire in the Mountains is a captivating character study detailing what happens when modern-day values crash up against traditional beliefs. The film examines religion, gender inequity and industrialization to paint a vivid portrait of a village on the precipice of social upheaval. Singh's affecting debut film is also a feast for the eyes, featuring immersive production design set against breathtaking Himalayan backdrops.

COMMUNITY PARTNERS

SANGHUM
FILM



**OCT 29 –
NOV 7**

WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

PRE-RECORDED VIRTUAL Q&A

Available with the film

DIRECTOR

Jessica Earnshaw

2020 | USA | 105 MIN

English

CANADIAN PREMIERE

GENRE

Documentary

KEYWORDS

Addiction
Family
Generational trauma
Prison industrial complex

ACCESSIBILITY

OC



JACINTA

Filmed over the course of three years, this documentary begins at the Maine Correctional Center where Jacinta, 26, and her mother Rosemary, 46, are incarcerated together, both recovering from drug addictions. As a child, Jacinta became entangled in her mother's world of drugs and crime and has followed her in and out of the system since she was a teenager. This time, as Jacinta is released from prison, she hopes to maintain her sobriety and reconnect with her own daughter, Caylynn, 10, who lives with her paternal grandparents. Despite her desire to rebuild her life for her daughter, Jacinta continually struggles against the forces that first led to her addiction. With unparalleled access and a gripping vérité approach, director Jessica Earnshaw paints a deeply intimate portrait of mothers and daughters and the effects of trauma over generations.

SCREENING WITH **VERY PRESENT**

Conor McNally | 2020 | Canada | 5 min | English

How does prolonged confinement shape our experience of time? Filmmaker Conor McNally explores the question in the company of his brother Riley, a young man who's learning to cope with a new – yet strangely familiar – reality.

COMMUNITY PARTNERS



OCT 29
– NOV 7

FILM



THE LAST SHELTER

The Malian city of Gao in western Africa has for decades been a peaceful haven for hopeful migrants. On the edge of the Sahel desert lies the House of Migrants, a temporary home for thousands of people every year. The hopeful ones are on their way to Europe alongside those whose luck ran out and who are now on their way back to their hometowns and families across Burkina Faso, Togo, Benin and beyond. Documentarian Samassékou listens to two young girls and a middle-aged woman lying in a small room and exchanging dreams and stories. Elsewhere in the house, young men are watching wrestling on TV. Samassékou's attentive camera frames the faces, the voices and their stories in a uniquely beautiful and humane film no longer solely about having a home. The atmosphere in the house itself expresses the melancholy of exile through calm, intimate and vulnerable images. All around the city, new and old wars are taking place in the endless desert.

SCREENING WITH **IN-TENTS**

Stephanie Nakashima and Scott Morris | 2021 | Canada | 11 min | English

In this brand-new diaristic documentary we follow individuals who are experiencing homelessness in Hamilton, Ontario and learn their experiences with systemic barriers to housing and healthcare in the midst of a global pandemic.

WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

DIRECTOR

Ousmane Samassékou

2021 | MALI/FRANCE/ SOUTH AFRICA | 85 MIN

Bambara, Moore,
French and English
with English subtitles

GENRE

Documentary

KEYWORDS

Freedom
Im/migration
Refugees
Trauma

ACCESSIBILITY

OC

COMMUNITY PARTNERS



**OCT 29 –
NOV 7**

WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

VIRTUAL Q&A

Tues, Nov 2, 8 PM ET

DIRECTOR

Haiena

2020 | JAPAN | 63 MIN

+ Q&A
Japanese with English
subtitles

NORTH AMERICAN PREMIERE

GENRE

Animated fiction

KEYWORDS

Addiction
Alcoholism
Animation
Class
Surrealism

ACCESSIBILITY



LUGINSKY

Winner of the Cinema Fan Award at the 2020 PIA Film Festival at the National Film Archive of Japan, *Luginsky* is an incredibly unique animated film replete with early and modern computer graphics, still photography and a collage of cut-outs, which are dizzyingly utilized to maximum effect to tell a story which seems as delirious as the protagonist. The main character of the film is named Deerman, whose head is a deer and who recently endured an accident resulting in chronic hallucinations. Deerman has recently lost his job, and in a series of events that led him to become reliant on alcohol, frequently is beaten up as a result of his drunken behaviours. His addiction takes an even worse turn when he stumbles upon a panther-barmen-priest who creates a forbidden cocktail for Deerman designed by an ex-boxer named Luginsky that alters his life even further with so-called reality and fantasy dancing in unprecedented ways. A most unique film of fantastical visions you won't soon forget.

JOIN THE CONVERSATION: Q&A WITH HAIENA

Please join film artist Haiena for a virtual Q&A to discuss his experience creating the unique animated reality of *Luginsky*. The discussion will be moderated by animator Jeff Chiba Stearns with Japanese to English interpretation, ASL interpretation and captioning.

COMMUNITY PARTNERS



**OCT 29
– NOV 7**

FILM



WATCH ONLINE

Oct 29 – Nov 7

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Visit cinefranco.com for
tickets + viewing

DIRECTOR

Jean-Pierre Améris

2020 | FRANCE | 145 MIN

French with English subtitles

TORONTO PREMIERE

GENRE

Fiction

KEYWORDS

Anger
Colonialism
Fathers & sons
Mania
Rebellion

ACCESSIBILITY

OC

PROFESSION DU PÈRE (MY FATHER'S STORIES)

In warm hues of colour, 1960s Lyon is explored by a preteen boy who idolizes his unhinged father and his multiple professions. Emile is 12 years old. His father is a hero. He says he is a judo champ, a parachutist, a soccer player and even a personal advisor to General de Gaulle. Now he wants to save French Algeria! Fascinated and proud, Emile willingly follows his father in missions of utmost danger: tailing, spying, delivering top-secret letters. Emile carries out his orders in all seriousness. He even recruits Luca, a new classmate, into his secret combat. But what if the father's exploits were all phony, and far too dangerous for children?

CO-PRESENTER

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

OCT 29 –
NOV 7**WATCH ONLINE**

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

VIRTUAL Q&A

Mon, Nov 1, 5 PM ET

DIRECTOR

Carolina Moscoso

2019 | CHILE | 80 MIN

+ Q&A

Spanish with English
subtitles

TORONTO PREMIERE**GENRE**

Documentary

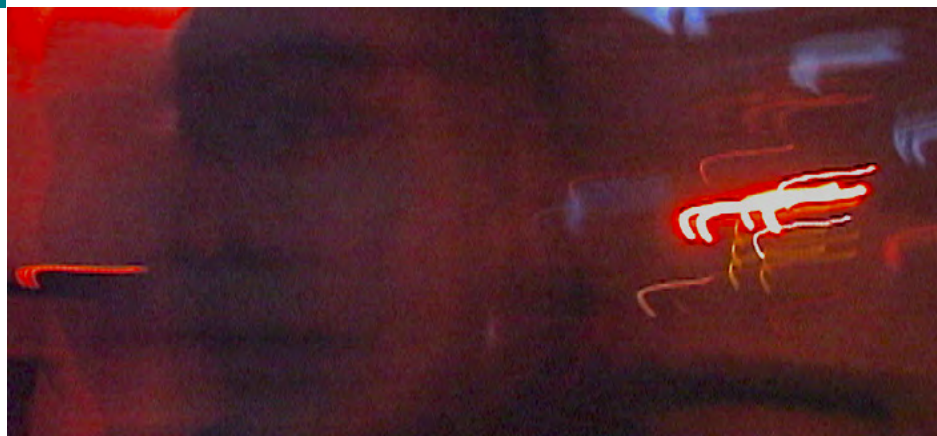
KEYWORDS

Gender

Rape

Sexual violence

Trauma

ACCESSIBILITY**VISIÓN NOCTURNA (NIGHT SHOT)**

Few challenges are harder for a first-time filmmaker than the one Carolina Moscoso set for herself: to make a film based on the rape she was the victim of eight years before, when she was a film school student. The title *Visión Nocturna* refers to a function that allows digital cameras to film at night, to see in the dark, by enhancing their sensitivity. In order to give form to this darkness, Moscoso coordinates two kinds of contrasting materials and narrative modes. A silent linear account, via a text printed on shots or on a dark background, establishes the naked facts of the rape and its violence, prolonged by a legal process that failed to acknowledge it and to see justice through. In the background or in the gaps of this account, the editing arranges disparate fragments out of the raw footage that she has been shooting for the past 15 years, as a kind of diary. Joyful, carefree scenes with friends, or solitary impressions; no comment, no explanation that reveals the secret. Only by delving into the silence, and cultivating this secret, does *Visión Nocturna* pull off the impossible feat of sharing the unshareable. (description courtesy FIDMarseille Festival)

SCREENING WITH JULIETA Y LA LUNA / JULIETA AND THE MOON

Milena Castro Etcheberry | 2020 | Chile | 8 min | Spanish with English subtitles

Julieta's voice tries to reconstruct the family history of sexual abuse from her childhood, traveling through the house in which it occurred. The place seems empty; however, it comes to life with the projection on the walls of the family archive material of the protagonist.

JOIN THE CONVERSATION: Q&A WITH CAROLINA MOSCOSO

Please join directors Carolina Moscoso and Milena Castro Etcheberry for a virtual Q&A to discuss the experience of creating their haunting films. The discussion will be moderated by Tamara Toledo, a curator and writer from Latin American-Canadian Art Projects.

COMMUNITY PARTNERS

OCT 29
– NOV 7

FILM



NORTH BY CURRENT

After the inconclusive death of his young niece, filmmaker Angelo Madsen Minax returns to his rural Michigan hometown to make a film about a broken criminal justice system. Instead, he pivots to excavate the depths of generational addiction, Christian fervour and trans embodiment. Lyrically assembled images, decades of home movies and ethereal narration form an idiosyncratic and poetic undertow that guide a viewer through lifetimes and relationships. Like the relentless Michigan seasons, the meaning of family shifts, as Madsen Minax, his sister and his parents strive tirelessly to accept each other. Poised to incite more internal searching than provide clear statements or easy answers, *North By Current* dives head-first into the challenges of creating identity, the agony of growing up and the ever-fickle nuances of family.

“For me, a personal, first-person approach to storytelling was the only way to make *North By Current*. My own voice is the only one I feel capable of representing. This merger of personal and political storytelling became an opportunity for my family members and myself to converse, collaborate and create together — our own version of transformative justice.”

— Angelo Madsen Minax

JOIN THE CONVERSATION: Q&A WITH ANGELO MADSEN MINAX

Watch a pre-recorded Q&A with the filmmaker Angelo Madsen Minax about his experience creating the deeply intimate personal documentary *North By Current*. The discussion is moderated by Mike Hoolboom, a filmmaker and writer who lives in Toronto and director of *Rendezvous 2020* opening film *Judy Versus Capitalism*.

WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

PRE-RECORDED VIRTUAL Q&A

Available with the film

DIRECTOR

Angelo Madsen Minax

2021 | USA | 76 MIN

+ Q&A

English

CANADIAN PREMIERE

GENRE

Documentary

KEYWORDS

Addiction

Family

Gender

Religion

Trauma

ACCESSIBILITY



COMMUNITY PARTNERS

Inside
Out

5119
SPACE FOR CHANGE

**OCT 29 –
NOV 7**

WATCH ONLINE

Oct 29 - Nov 7
available across Canada
(see ticket info, p. 2)

DIRECTOR

Hossein Mahkam

2020 | IRAN | 75 MIN

Farsi with English subtitles

NORTH AMERICAN PREMIERE

GENRE

Fiction

KEYWORDS

Bipolar disorder(s)
Contemporary
Existentialism
Night walks
Siblings

ACCESSIBILITY

OC



بی حسی موضعی (NUMBNESS)

When Jalal's (Habib Rezaei) sister with bipolar disorder Mary (Baran Kosari) secretly marries a dashing gambling addict (Parsa Pirouzfard), it complicates the siblings' uneasy living arrangement. Jalal refuses to work, preferring to live off his father's savings, and uses his free time to pry into Mary's relationships. Upset by Mary's secret marriage, Jalal packs up and heads out into the night, where he finds himself in one strange encounter after the next.

Hossein Mahkam's dramedy *Numbness* is a vibrant character study tackling addiction, co-dependence and bipolar disorder with levity. It's also a lively movie allowing you to savour each and every moment with these dynamic characters. The entire cast delivers strong performances, thanks to an incisive script that grounds its larger-than-life characters in all-too-relatable feelings.

SCREENING WITH **CLENCH MY FISTS**

Sarah Trad | 2020 | USA | 6 min | Arabic with English subtitles

Clench My Fists is a found-footage collage video that explores the process of growing up in an Iranian family deeply affected by death and grief.

COMMUNITY PARTNER



OCT 29
– NOV 7

FILM



POLY STYRENE: I AM A CLICHÉ

Marianne Joan Elliott-Said (aka Poly Styrene) is a punk rock legend. She entered the music business as a rebellious teenager with big dreams and then willed those dreams into reality. As the frontwoman for her band X-Ray Spex, Poly Styrene was the first Black woman in the UK to front a successful rock band. She would go on to earn legions of fans by producing defiant songs about consumerism, class and racial identity.

Poly Styrene: I Am a Cliché looks at the icon's life and career from the perspective of her daughter, the film's co-director, Celeste Bell. Bell uses archival footage, electrifying live performances and her mother's diary entries to celebrate Marianne Joan Elliott-Said, and Poly Styrene. Narrated by Oscar nominee Ruth Negga, this intimate portrait of a punk icon offers a candid look at a reluctant public figure who struggled with fame while battling mental illness.

SCREENING WITH **ABSOLUTE PANIC**

TJ Felix | 2019 | Canada | 1 minute | English

A music video for "Absolute Panic," a song from *R U Experiencing Discomfort?*, the debut album by Vancouver punk band, Bedwetters Anonymous, made by its bassist/vocalist.

WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

DIRECTORS

Celeste Bell
Paul Sng

2021 | UK | 96 MIN

English

GENRE

Documentary

KEYWORDS

Gender
Im/migration
Mothers & daughters
Punk rock
Racism

ACCESSIBILITY

OC



COMMUNITY PARTNERS

hotdocs
OUTSPOKEN. OUTSTANDING.

**OCT 29 –
NOV 7**

WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

VIRTUAL Q&A

Thurs, Nov 4, 7:30 PM ET

DIRECTOR

Jessica Nilsson

2019 | DENMARK | 58 MIN

Danish with English
subtitles

NORTH AMERICAN PREMIERE

GENRE

Documentary

KEYWORDS

Addiction
Recovery
Schizophrenia

ACCESSIBILITY



THE TESTAMENT OF OLIVER

Every now and then, a film comes along that rips out your heart and shreds it to pieces. Director Jessica Nilsson's staggering documentary *The Testament of Oliver* chronicles her friendship with Oliver Juvonen-Peel. Oliver has schizophrenia and struggles with alcohol use disorder. He drinks to cope with his psychiatric issues, but his dual diagnosis makes it challenging to find effective treatment. He reveals to the camera that mental health facilities reject him due to his alcohol abuse, and he's involuntarily discharged from outpatient clinics because he's mentally ill.

The Testament of Oliver reveals what happens to the people who fall through the cracks of the healthcare system. Nilsson's documentary offers a raw and hard-hitting account of a man in dire need of specialized treatment and support systems. Nilsson captures her dear friend's struggles with an unflinching eye, sharing Oliver's soaring highs and crushing lows on his arduous road to recovery.

JOIN THE CONVERSATION: Q&A WITH JESSICA NILSSIN & OLIVER JUVONEN-PEEL

Join us for a virtual conversation with the director and the subject of the film *The Testament Of Oliver*. Discussion moderated by Victor Stiff, member of the Toronto Film Critics Association and the Rendezvous Film Programming Committee.

COMMUNITY PARTNER



OCT 29
– NOV 7

FILM



WE HAVE NOT COME HERE TO DIE

Rohith Vemula, a Dalit PhD research scholar and activist at University of Hyderabad who was persecuted by the university administration and Hindu supremacists, died of suicide on January 17, 2016. His suicide note, which argued against the “value of a man being reduced to his immediate identity,” galvanized student politics and solidarity movements. The ensuing outrage gave rise to protests across India, calling the neglectful treatment and systemic oppression faced by Dalit people into question, and encouraging solidarity with minority groups facing similar discrimination from Hindu nationalists, students, administration and aligned governing authorities.

JOIN THE CONVERSATION: Q&A WITH DEEPA DHANRAJ

Please watch a pre-recorded Q&A with the director of *We Have Not Come Here to Die*, Deepa Dhanraj and the director of *As I Want*, Samaher Alqadi moderated by filmmaker and film programmer Aisha Jamal.

WATCH ONLINE

Oct 29 – Nov 7
available across Canada
(see ticket info, p. 2)

PRE-RECORDED VIRTUAL Q&A

Available with the film

DIRECTOR

Deepa Dhanraj

2018 | INDIA | 110 MIN

+ Q&A

Telugu, Tamil, Hindi, Marathi,
Gujarati and English with
English subtitles

CANADIAN PREMIERE

GENRE

Documentary

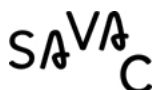
KEYWORDS

Academia
Caste oppression
Fascism
Identity
Student Activism
Suicide

ACCESSIBILITY



CO-PRESENTER



COMMUNITY
PARTNER



CINEMA POLITICA
SCREENING TRUTH TO POWER

OCT 29 –
NOV 7**WATCH ONLINE**

Oct 29 - Nov 7
available across Canada
(see ticket info, p. 2)

**VIRTUAL PANEL
DISCUSSION**

Thurs, Nov 4, 5–6:30 PM ET

GUEST CURATORS

Shahbaz Khayambashi
Clare Samuel

DIRECTOR

Various

**2018–2020 | UK/
CANADA/IRAN/KENYA/
USA | 97 MIN + PANEL**
English

GENRE

Short films

JOIN THE CONVERSATION:**WHAT EVERYONE GETS**

Please join the filmmakers for a conversation where the prompt is death and all the grief that comes with less life; moderated by Lee Henderson, a Toronto-based artist and educator whose practice investigates association networks of human intellectual-emotional investment, more commonly known as “meaning.”

CO-PRESENTER

WHAT EVERYONE GETS SHORTS PROGRAM

Death holds a paradoxical place for us: we understand our own death is inevitable, at the same time as it feels utterly inconceivable. Recently, death has felt closer than ever as millions of people have died of COVID-19 and the deadly effects of global warming accelerated in earnest. This collection of films explores dying in relation to ritual, spectacle, care, love and the traces we leave behind.

As included in this program, *Thanadoula* and *Season of Goodbyes* intimately grapple with the loss of a loved one, and engage on a journey of mourning and paying homage to the dearly departed. *Digital Traces* explores the circulation of death in digital spaces, informing contemporary practices of mourning and expressing grief. Similarly, *She's Not Gonna Get More Dead* consists of excerpts of Black women vampires appearing in commercial media, and highlights Black femininity being constrained within the realms of invisibility and hypervisibility. *Three Metres and a Few Centimetres* portrays the effects of the COVID-19 pandemic in Ahvaz, Iran, as “dead-washers” volunteer at a cemetery to cleanse and prepare the corpses of deceased persons for burial in accordance to Islamic customs and ritual. *You Were an Amazement on the Day You Were Born* is a fictional portrait that tenderly balances loss, grief and humour, and embraces the definite truths of life (such as death) as what makes a life worth living.

DIGITAL TRACES (April Lin | 2019 | UK | 18 min | English with English subtitles)

SHE'S NOT GONNA GET MORE DEAD (Ariella Tai | 2018 | Canada | 6 min | English)

THANADOULA (Robin McKenna | 2020 | Canada | 6 min | English)

THREE METRES AND A FEW CENTIMETRES (Mostafa Salehi Nezhad | 2020 | Iran | 18 min | Persian with English Subtitles)

SEASON OF GOODBYES (Philippa Ndisi-Herrmann | 2018 | Kenya | 14 min | English)

YOU WERE AN AMAZEMENT ON THE DAY YOU WERE BORN

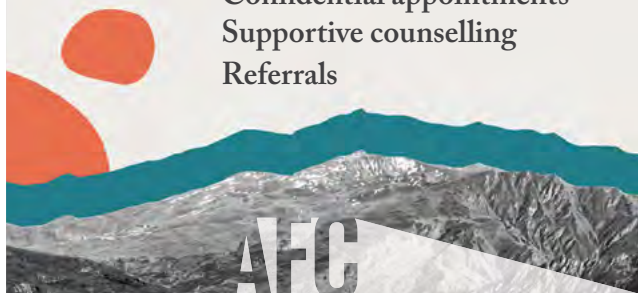
(Emily Vey Duke and Cooper Battersby | 2019 | USA | 33 min | English)



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people who experience mental illness!**

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**NOV 1
– NOV 3**

SYMPOSIUM

2021 SYMPOSIUM



POST RADICAL GROWTH

MAKING SPACE FOR MENTAL HEALTH IN THE ARTS

The Big Feels: Post Radical Growth Symposium is a two-day online symposium for the arts sector. This symposium will be a site of gathering and celebration for artists, communities and a sector that has continued to shift through adversity and arrive into various states of individual and collective radical growth. Big Feels: Post Radical Growth highlights the importance of an intersectional approach when considering and engaging with mental health themes. We invite you to engage critically with these topics through the symposium activities.

VIRTUAL EXPERIENCE

To view the programming schedule and to register for the events please visit workmanarts.com

ANY QUESTIONS?

Contact Big Feels Coordinator Hanan Hazime at hanan_hazime@workmanarts.com

OCT 28 –
NOV 7

JOIN THE CONVERSATION

FREE WORKSHOPS AND
PROFESSIONAL
DEVELOPMENT EVENTS

To register for workshops and to access
additional information please visit
workmanarts.com

A-SITE HOSTS AI AND AR WORKSHOP SERIES

A-site's cutting-edge, custom workshops and interactive toolkit series provide artists hands-on learning opportunities with an international network of digital and technological experts. Presented by the experimental media arts collective, KRAKlab, A-site's first pair of workshops introduces mobile augmented reality and AI as essential tools in the contemporary presentation and dissemination of artwork in individual, institutional and public practice. 20 participants maximum per workshop.

SAT, OCT 30, 2 – 6 PM ET AR: Hybrid; online and in person

SUN, OCT 31, 12 – 2 PM ET AI: Online

ART COLLAGE WORKSHOP

ART COLLAGE WORKSHOP inspired by the documentary *Poly Styrene: I Am A Cliché* (see p. 41) features an opportunity to make a collage alongside an informal discussion of the film.

Art journaling and collage is a way of expressing yourself in an encouraging environment without judgement or criticism. Make time for yourself, connect with others and share in an experience that can change your life, help you process difficult emotions or just tap into your creative side! No experience needed. Facilitated by Anna Redish. 20 participants maximum.

FRI, NOV 5, 3 – 5:30 PM ET (Online)

CHELSEA WATSON MASTER CLASS:

SELF ISOLATION – LEARNING TO MAKE
COMPUTATIONAL ART DURING A GLOBAL
PANDEMIC

In spring 2020, Chelsea Watson taught herself how to make art from code by creating 100 computational pieces in 100 days. What started as an exploration of a new artistic medium, this structured approach to creating art became a way for her to connect and cope while self-isolating for the better part of a year. Join Chelsea as she takes you through her challenge, and walks you through a hands-on workshop to explore generative art and introduce the basics of creating art using code.

OCT 28 – NOV 7 (Online)

SARA TRAD:

EMOTIONALITY IN ACTION

Join us for a creative virtual Audacity software glitch art workshop led by Sarah Trad, a Philadelphia-based video artist and curator who explores the relationship between subjective and objective emotionality, navigating daily life and relationships while faced with mental illness and breaking down stereotypes of gender and narrative. Her work also highlights how mental illness and coming from marginalized backgrounds intersect with internal emotional worlds.

TBC (Online) – Please check workmanarts.com for updates

PRESENTED BY



All virtual workshops have closed captioning (**CC**)

ASL interpretation (**69**) is available upon request.
See p. 4 for more details.

DUKE AND BATTERSBY:

INFERNAL GROVE STUDY GROUP

Led by artists Emily Vey Duke and Cooper Battersby, Infernal Grove Study Group honours the intelligence and expertise of drug users. It provides space for unsystematic structural analyses of drug use, addiction and recovery (not necessarily in that order). It is anti-carceral, anti-prohibition and seeks to amplify the voices of radical harm reductionists and their coalitions. It recognizes the value of the sacred while rejecting all forms of piety. It posits wonder and the land as spaces of enchantment, as not an antidote to but an extension of the space opened up by drugs. This discussion is based on the artists' lived experience of drug use and the consequent interventions of state and medical establishments, which included both involuntary hospitalization and outpatient rehabilitation.

TBC (Online) – *Please check workmanmarts.com for updates*

GIL GOLETSKI:

ANIMATION FOR EVERYONE

Join us for a creative animation workshop led by Gil Goletski, a multimedia doer from Vancouver Island. They make animation, illustration and music. Their unique experience as an Autistic transgender person informs most of their work; odd impossible proportioned bodies, ugly porous faces and strange wobbly lines. Recently they have been exploring the idea of identity by using proxies and micro-narratives to explore different aspects of flawed personalities.

TBC (Online) – *Please check workmanmarts.com for updates*

FILMMAKER/ARTIST PROFESSIONAL DEVELOPMENT SERIES

PERMISSION TO BE REEL:

FILMMAKER MENTAL HEALTH DURING COVID

w. Rick Miller and Justina Zatzman

We know that COVID-19 has been extremely stressful for everyone! And so even though we can't yet connect in person, we're thinking of you and always looking for opportunities to check in! As such, please join us for an informative session with Justina Zatzman and Mad artist Rick Miller for a conversation about mental health considerations for filmmakers, especially as they're impacted by the COVID-19 pandemic.

TBC (Online) – *Please check workmanmarts.com for updates*

HOW TO DISTRIBUTE YOUR FILM AND MAKE IT ACCESSIBLE

w. Morgan Sears-Williams and Lina Wu,
Canadian Filmmakers Distribution Centre (CFMDC)

Join this informative session about what film distribution means for independent media artists and how to make your works as accessible to as many audiences as possible.

THURS, NOV 4, 1 – 2:30 PM (Online)

FUNDING YOUR NEXT PROJECT

w. Bushra Junaid and Mark Haslam, Ontario Arts Council (OAC)

Applying for an arts grant can be confusing or overwhelming. Join Ontario Arts Council (OAC) officers for detailed information about grant opportunities for Ontario-based artists and arts groups with a special focus on accessibility and Deaf and disability-related granting opportunities.

FRI, NOV 5, 1 – 2:30 PM (Online)

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MENTAL HEALTH RESOURCES

There are many options for accessing local and affordable mental health and addictions support. The resources below are arranged alphabetically by name, with the focus or format of their support listed below.

If you are in crisis, call Toronto Distress Centres at 416-408-HELP (4357) 24/7/365 or visit your closest hospital emergency department.

7 Cups: Free online text support
[7cups.com](https://www.7cups.com)

Across Boundaries:
Mental health and addictions support for racialized communities
acrossboundaries.ca

AI-Anon Family Groups:
Addiction
ai-anon.org

Alcoholics Anonymous: Addiction
aatoronto.org | aa.org

Anishnawbe Health Toronto:
aht.ca

Artist Health Network of Canada:
Artist health
healtharts.ca/arts-health-network

Assaulted Women's Helpline:
Violence against women
awhl.org

Barbara Schlifer Commemorative Clinic: Women's health
schliferclinic.com

BIPOC Therapists Canada-Wide:
healingincolour.com

CAMH Aboriginal Service:
camh.ca/en/your-care/programs-and-services/aboriginal-substance-use-outpatient-counselling-service

Canadian Centre for Victims of Torture:
Newcomer and refugee mental health/trauma
ccvt.org

Canadian Centre on Substance Abuse (CCSA):
ccsa.ca

Centre for Addiction & Mental Health (CAMH):
Mental health + addiction
camh.ca

Centre for ADHD Awareness Canada (CADDAC): ADD/ADHD
caddac.ca

COSTI:
Newcomer + refugee mental health
costi.org

Distress and Crisis Ontario:
Distress support + resource referral
dcontario.org

First Nations, Métis & Inuit Hope Help Line: Canada-wide 24/7
1-855-242-3310

Frederick W. Thompson Anxiety Disorders Centre:
Anxiety
sunnybrook.ca/content/?page=frederick-thompson-anxiety-disorders-centre

Gerstein Crisis Centre:
Distress support + resource referral
gersteincentre.org

Hard Feelings: Low-cost therapy
hardfeelings.org

Hong Fook Mental Health Association:
Ethno-cultural community mental health support services
hongfook.ca

Hope for Wellness Chat:
Indigenous online chat counselling
hopeforwellness.ca

Kids Help Phone: Youth mental health
kidshelpphone.ca

Lesbian Gay Bi Trans Youth Line:
Youth LGBTQ+
youthline.ca

Maggie's Toronto:
Sex work + mental health
maggiesto.org

Métis Nation of Ontario:
metisnation.org/programs-and-services/healing-wellness

Mind Your Mind: Youth mental health
mindyourmind.ca

Mood Disorders Association of Ontario:
Mood disorders
mooddisorders.ca

National Eating Disorder Information Centre (NEDIC): Eating disorders
nedic.ca

National Inuit Youth Council: DareArts
darearts.com

Native Child and Family Services:
Indigenous mental health
nativechild.org

Native Youth Crisis Line:
24/7 crisis line for Indigenous youth available for residents of Canada and USA.
1-877-209-1266

Network for Aboriginal Mental Health Research: Mental health programs database
namhr.ca

Ontario Association for Suicide Prevention: Suicide prevention
suicidepreventionontario.ca

Ontario Obsessive Compulsive Disorder Network (OCDOntario):
Anxiety/OCD
ocdontario.org

Ontario Peer Development Initiative (OPDI): Peer advocacy
opdi.org

Parents for Children's Mental Health (PCMH)
Youth mental health
family.cmho.org

Planned Parenthood Toronto:
Youth sexual health
ppt.on.ca

Progress Place Warm Line:
Peer support available from 12-8PM
warmline.ca

Psychiatric Patient Advocate's Office (PPAO): Client advocacy
ontario.ca/page/psychiatric-patient-advocate-office

Renascent: Addiction
renascent.ca

Schizophrenia Society of Ontario:
Psychosis
iamentalhealth.ca

Sheena's Place: Eating disorders
sheenasplace.org

Survivors of Suicide Loss Support Program: Suicide grief
torontodistresscentre.com/suicide-loss

Talk4Healing:
Helpline for Indigenous women
talk4healing.com

The Empowerment Council:
CAMH client advocacy
empowermentcouncil.ca

The Family Association for Mental Health Everywhere (FAME)
Support for families + caregivers
reconnect.on.ca/fame-family-and-caregiver-support-services

The Gestalt Institute of Toronto:
Low-cost therapy
gestalt.on.ca/low-cost-therapy-clinic

The LifeLine Canada Foundation:
Offers free suicide prevention and awareness
thelifelinecanada.ca/lifeline-canada-foundation/lifeline-app

Toronto Aboriginal Support Services Council:
tassc.ca

Toronto Institute for Relational Psychology: Low-cost therapy
tirp.ca/lowcost

Virtuous Pedophiles Support Group:
Sexual issues
virped.org

What's Up Walk-In Clinics:
Free counselling for youth
whatsupwalkin.ca

Women for Sobriety:
Addiction (focus on women)
womenforsobriety.org



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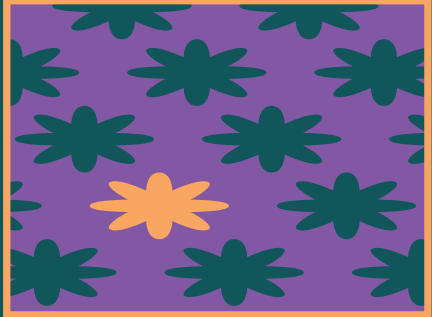
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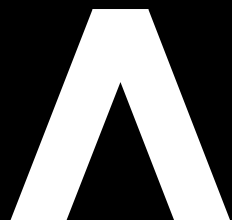
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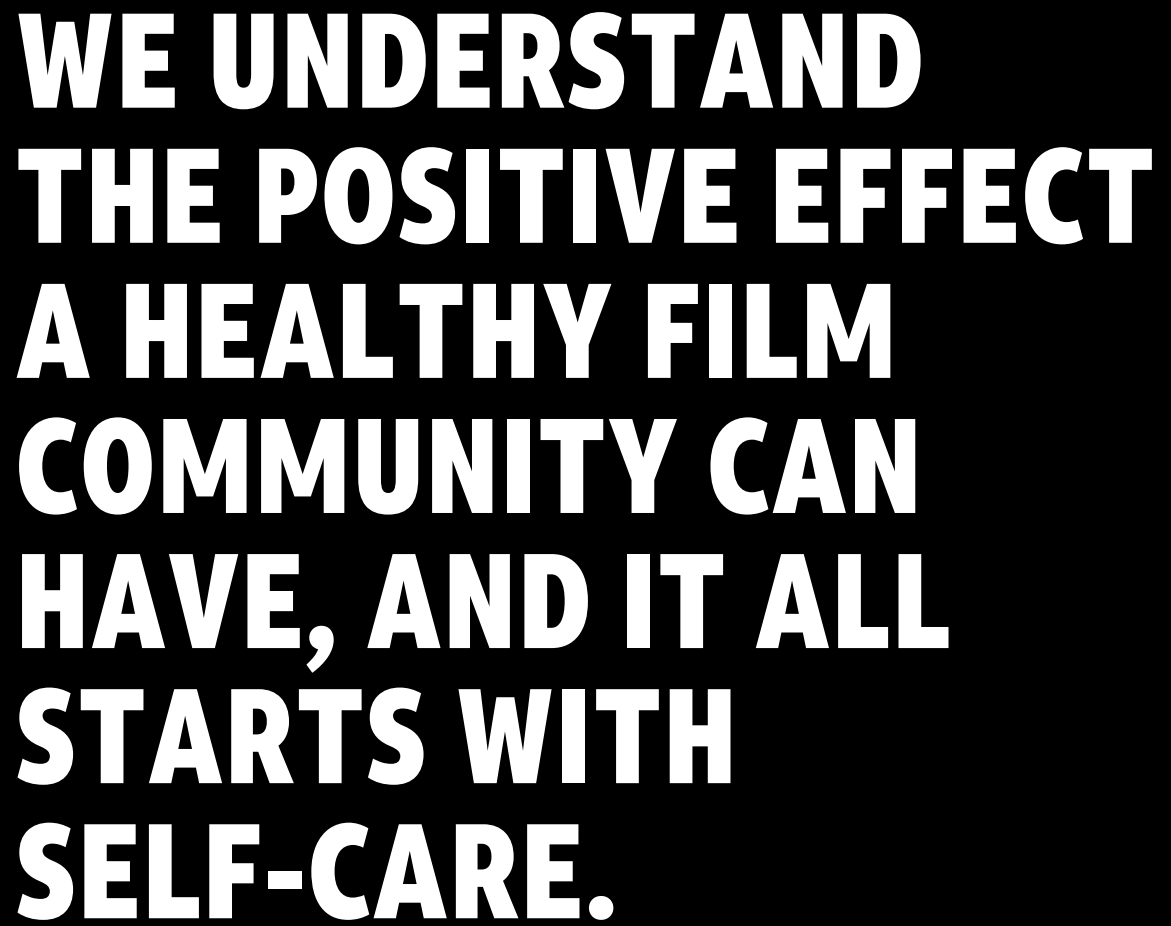
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