



AC-110

PREPARING WORKING SOLUTIONS FROM STOCK SOLUTIONS

Working Solution	Amount	Add This Amount of Stock Solution*
300 mL	75 mL	
500 mL	125 mL	
1 qt	236 mL (8 fl oz)	
1 L	250 mL	
5 L	1.25 L	
7.6 L (2 gal)	1.9 L (2 qt)	
18.9 L (5 gal)	4.73 L (5 qt)	
300 mL	36 mL	
500 mL	63 mL	
1 qt	118 mL (4 fl oz)	
1 L	125 mL	
5 L	625 mL	
7.6 L (2 gal)	950 mL (1 qt)	
18.9 L (5 gal)	2.36 L (2.5 gal)	
7.6 L (2 gal)	1.54 L (52 fl oz)	
18.9 L (5 gal)	3.78 L (4 qt)	
7.6 L (2 gal)	770 mL (26 fl oz)	
18.9 L (5 gal)	1.89 L (2 qt)	
7.6 L (2 gal)	630 mL (21 fl oz)	
18.9 L (5 gal)	1.58 L (1 qt 11 fl oz)	
7.6 L (2 gal)	380 mL (13 fl oz)	
18.9 L (5 gal)	950 mL (1 qt)	

FILM DEVELOPMENT (20 degrees C)

Developer: Dilute Ilford 3 Film Developer 1:9 with water.  
 Kentmere 400 - 5.5 minutes  
 Kentmere 100 - 5 minutes  
 Ilford HP5 400 shot at 800 - 13.5 minutes  
 Ilford Delta 400 - 7 minutes  
 Ilford FP4 125 (120mm) - 4.25 minutes  
 Lomo Early Gray 100 - 5 minutes

Agitate the first 30 seconds, then 5 seconds every 30 seconds.  
 Leave 15 seconds to drain chemistry.  
 Pour into developer/stop disposal jug when finished.  
 Do not re-use.

Stop Bath: Dilute Ilford Stop 1:18 with water. 1 minute, agitate for 30 seconds.  
 Leave 15 seconds to drain.  
 Pour into developer/stop disposal jug when finished.

Film Fixer: Ilford Fixer, Dilute 1:4 with water, 5 minutes, agitate for 30 seconds, then 10 seconds every minute.  
 Pour back into fixer jug for recycling.

Wash: Wash film for 18 minutes, change water frequently.  
 Photo Ac: (half-cupful into water), Dip in photo-flo for 30 seconds.

The film developing tanks hold 600ml (water) + 600ml (chemistry) = 1200ml total.  
 This should be your mixing total.

- 1:9: 60ml (chemistry) - 540ml (water) = 600ml
- 1:4: 120ml (chemistry) - 480ml (water) = 600ml

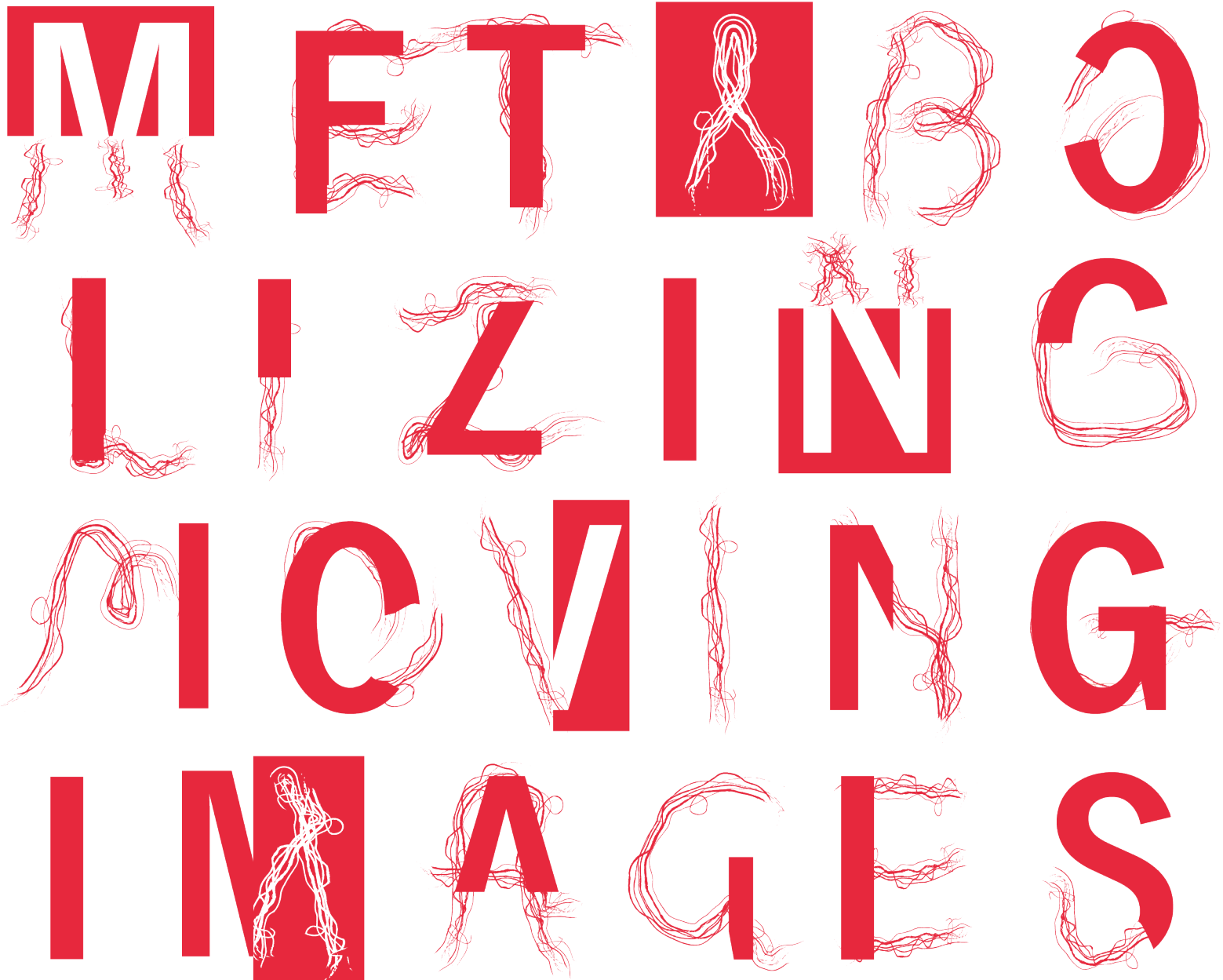
Squeegee and hang to dry.

\*For developing times of all films/developers, consult [www.digitaltruth.com](http://www.digitaltruth.com)

To place negatives in negative sleeves, cut into strips of 5, slide into sleeve in sequence, emulsion side down (shiny side up).

To make contact sheets, place your negative holder on top of sheet of paper, place negative in negative carrier and project image.

Considering experimental moving images as a part of broader cultural, ecological, political, and spiritual systems, the theme



asks what the gut has to do with it. What does a moving image require of a body? Where might it linger within us? When we invite moving images into our sightlines, do we also invite them into our nervous system, our memory, our grief, our lineages, our dreams? Might they leak or seep beyond the body? And how do they circulate between media, bodies, and worlds? Do they generate energy? When do they nourish? Act as poison? What is their shelf life, half-life? Do they have an afterlife? And once they have entered a body, do they ever truly exit?

# Images Festival 2026

Interim Executive Director  
Programming Director  
Outreach Manager  
Technical Manager  
Curatorial Residency  
and Submissions Coordinator  
Festival Coordinator  
Front of House Manager  
Volunteer Manager  
Human Resources Consultant  
Caption and Video Technician  
Curatorial Residents

2026 Images Festival Emerging Curator  
Catalogue Designer  
Trailer  
Film and Video Reviser  
Website Development  
Copy Editor  
Bookkeeper  
Auditor

## Board of Directors

Chair  
Vice Chair  
Treasurer  
Secretary  
Director  
Director  
Director  
Director  
Director  
Director

Interior and Exterior Cover Images

Marissa Sean Cruz  
Jaclyn Quaresma  
Camille Rojas  
James King

Roxanne Fernandes  
Roxanne Fernandes  
Gen Oliver  
Chirag Prabhu  
Nadia Bello  
Declan McMullan  
Alper Turan  
Katie Lawson  
Kiera (Kiki) Boulton  
Ghislan Sutherland-Timm  
Osman Bari  
Yuula Benivolski  
Airian McLeish  
Rondie Li & Stefanie Fiore  
Alexander Strecker  
Yien Yip  
Vithushan Viveganathan, Rashidi LLP

Polen Light  
Alexander McLeod  
Sonya Davidson  
Ryan Krahn  
Noor Alé  
Moyo Arewa  
Victor Arroyo  
Julian Carrington  
Dhruv Jain  
Moris Zarco

Yuula Benivolski, *Images Trailers* (2026). Film Stills.

# Images Festival

451-401 Richmond St. West  
Toronto ON, M5V 3A8 Canada  
images@imagesfestival.com



@imagesfestival  
www.imagesfestival.com

Images Festival welcomes charitable donations during screenings and online at: [canadahelps.org](http://canadahelps.org)  
Charitable registration number is: #127418762RR0001.

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

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

As art workers, artists, and curators, it is imperative that we denounce, and remain openly critical of this country's ongoing racism and violence. It is our responsibility as a platform and arts presenter, to to develop the organisational infrastructure that is dedicated to supporting Indigenous peoples who work, curate, present and participate in the festival.

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

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

**CODE OF CONDUCT** Images is committed to providing an environment free of discrimination and harassment, where all individuals are treated with respect and dignity, can contribute fully, and have equal opportunities under the Ontario Human Rights Code. The right to freedom from discrimination and harassment extends to all staff members, community participants, members, guests of members, event hosts, sponsors, presenters, exhibitors and attendees as outlined within the Images Festival Code of Conduct. Forms of discrimination, harassment on the following grounds, and or any combination of these grounds: racism, sexism, homophobia, ageism, classism, transphobia, and ableism is not tolerated. We reserve the right to refuse entry to our events, venues, inclusive of our online programming, that Images Festival hosts without notice for any individual(s) who do not abide to the code of conduct.

### Images Festival acknowledges the support of our public sector funders

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

### Thank you to our sponsors

Art Museum at the University of Toronto  
*C Magazine*  
Burdock Brewery  
Charles Street Video  
Dancemakers  
Hatch Coffee  
Innis Town Hall  
Issho Bakery  
Liaison of Independent Filmmakers of Toronto  
MyAirBridge  
Main Film  
Niagara Custom Lab  
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Toronto Reel Asian International Film Festival  
TD Bank Group  
University of Toronto Cinema Studies Institute  
Video Pool Media Arts Centre  
Visual Studies Workshop  
VTape  
Winnipeg Film Group  
Workman Arts  
York University Department of Cinema & Media Arts  
Zamalek

### Thank you to our organizational partners and colleagues

401 Richmond  
7A\*11D  
A Space Gallery  
Art Metropole  
aluCine Latin Film + Media Arts Festival  
Canadian Filmmakers Distribution Centre  
Centre for Culture and Technology U of T  
Centre for Sustainable Curating  
Cinecycle  
Charles Street Video  
Critical Distance Centre for Curators  
Digital Arts Resource Centre  
Ed Video Media Arts Centre  
Factory Media  
Festival of Recorded Movement (FORM)  
Future of Film Festival  
Gallery TPW

imagiNATIVE  
Innis Town Hall  
Inside Out  
Institute for Gender, Race, Sexuality and Social Justice,  
University of British Columbia  
InterAccess  
Le Labo francophone and media artist-run centre  
Liaison of Independent Filmmakers of Toronto  
Media Arts Network of Ontario/Réseau des arts  
médiatiques de l'Ontario (MANO/RAMO)  
Media City Film Festival  
Mercer Union  
MENA Film Festival  
MOMENTA  
Planet in Focus  
Rendezvous with Madness Festival  
Summerworks  
Toronto Arab Film Festival  
Toronto Dance Theatre  
Toronto Queer Film Festival  
Toronto Reel Asian International Film Festival  
University of Toronto Cinema Studies Institute  
VIVO  
VTape  
Women and Gender Studies, University of Toronto  
National Film Board of Canada  
NIMAC  
Xspace  
YYZ Artists Outlet

### And special thanks

To all our dear friends at 401 Commons, Nedda Baba (TQFF), Brian St. Denis (CONTACT), Sophie Sabet (SAVAC), Deanna Wong (Reel Asian Film Festival), Kelly Lui (Reel Asian Film Festival), Chris Chin (Reel Asian Film Festival), Chris Gehman (Vtape), Dyana Ouvard (Le Labo), Amanda Blair Roberson (JAYU), Cara Spooner (Dancemakers), Abedar Kamgari (SAVAC), Greg Woodbury (CSV), Jennifer Smith (NIMAC), Lita (Sonic Liberation Devices), Dara at Luna Dry Cleaning, Janet and Ian at Carbon Neutral Shredding, Timi and Marcus for moving help, and our wonderful volunteers.

### Special thanks to Images Festival's founding Board of Directors

Richard Fung  
Marc Glassman  
Annette Manguard  
Janine Marchessault  
Paulette Phillips  
Kim Tomczak  
Ross Turnbull

# A message from the Executive Director

(MARISSA SEAN CRUZ)

It is my great pleasure to welcome you to the 39th Images Festival: Metabolizing Moving Images. I extend my gratitude to the board, co-presenters, partners, staff and community members for instilling the trust in me to serve as the Interim Executive Director of one of Toronto's longest running media art festivals. It has been an enormous privilege to take part in organizing this edition. My role in this festival's fruition has taken place largely in the back-end, spanning a year-long assessment of its operational and financial condition.

So first, an observation: our expenses go up, and our revenue does not. This is not a problem unique to our festival. Still, within these budgetary constraints, Images has continued to present boundary-pushing artistic work—but not without some operational rigidity.

Another observation: a frequent tendency to wax platitudes in the form of *sectoral resilience*, through *departmental innovation*, situated in these unprecedented times. This tendency may be well-intentioned, but the now-routine lyrical delivery has steadily deflated as a genuine reading of our collective financial shortcomings. And frankly, it can feel far from poetic to find ways to continue paying the office internet bill—even as it is a necessity to put on festivals like this one. I am overjoyed to celebrate the festival's annual emergence, but acknowledge that more beloved venues, fellow arts presenters and our neighbours face shared economic pressures that requires us to consider how to keep the doors open.

When I tell you that there is a shared financial pang felt among arts spaces it is something you likely already know. Although finances wane, the festival rollout reminds us of the importance of experimental work which has often fallen outside of commercial sensibilities, and of our loyal audiences that come hungry for more. Thank you, then, for your insatiable desire for the challenging, genre-bent, bold, and resistant moving image.

This year, with the extraordinary curatorial vision of Images' Programming Director, Jaclyn Quaresma, we have a five-day festival that responds to the theme *Metabolizing Moving Images*. The festival spans

multitudes with performance works, off-site exhibitions, workshops, talks and screenings that have been supported by our brilliant Outreach Manager, Camille Rojas, and Festival Coordinator, Roxanne Fernandes. The screenings are comprehensively researched, and cared for by a cohort of curators who routinely delight, push, and surprise our audiences: Kiera (Kiki) Boulton, Katie Lawson, Ghislain Sutherland-Timm, and Alper Turan. And in an effort not to distill the expansive and rigorous programming set forth for us, please indulge me as I say simply: it's damn good.

I've humbly come to Images as a video and performance artist and dear enthusiast of all things moving image. Maybe you, like me, have sought artworks that widen your view. It is always a sincere joy to be a part of these festivities, amongst others who are also video-obsessed, critical, and curious. It is no small task to get you situated into the many channels this theme directs us through, so I encourage you to ask your seat-neighbour what they thought about the screening—or tell your loved ones about it over dinner. Did it remind you of something you saw years ago? If you want, you can even tell me about it later, I would love to know.

While the financial situation is tough, the work we see around us in this festival reminds us why it's worth our time and energy to continue advocating for its production, and to be together to experience it. As an organisation we function on a selective-pricing model for our tickets: we pay our highly-experienced staff above cost-of-living, we compensate artists above the recommended rates, and present their work with technical integrity. The way we spend our dollars is a reflection of one of the ways we care about each other and this platform. If these efforts, the festival, and our aspirations resonate with you, and you have the means, please consider donating to Images Festival.

I am overjoyed to celebrate Images' annual emergence with all of you. Thank you for joining us.

**RISS**  
A message from the Executive

# A message from the Programming Director

(JACLYN QUARESMA)

To our dear Publics,

I would like to introduce you to the dedicated, talented folks who joined Camille, James, Declan, Steph, Rondi, Alex, Airian, and me in bringing this year's festival to life and extend some crucial thank yous.

After a months-long search by the Board of Directors, Marissa Sean Cruz came to the team as Interim Executive Director. Joining us from Kjipuktuk (so-called Halifax), Marissa is a digital multimedia artist and performance artist. They have brought renewed joy for experimentation at an organizational level and a devotion to relationship-building, both within the team and with our peer festivals, moving the Images office to the 4th floor Commons at 401 Richmond.

Emerging Curator Roxanne Fernandes has contributed her extensive experience in administration and production to the roles of Curatorial Residency and Submission Coordinator and Festival Coordinator. Her penchant for organized systems has, in many ways, been a salve to us.

Gen Oliver comes to Images with knowledge in operations and programming acquired from festivals across the city and the East Coast, bringing their calm to fill the integral role of Front of House Manager, where they also manage the Box Office.

Chirag Prabhu, too, offers his expertise from our peer festivals to fill the role of Volunteer Manager, building and supporting the Images Festival volunteer program.

This year, Images invited Katie Lawson and Kiera Boulton into the Curator-in-Residence program, where they worked alongside Alper Turan, who was selected from the Curator-in-Residence open call. Supported by Roxanne, the three CiRs met weekly as they each considered this year's theme, *Metabolizing Moving*

*Images* in relation to their respective practices. I cannot wait for you all to see how their inquiries spill over into multiple programs across the festival.

We also welcomed back ghislan sutherland-timm, this time as this year's Images Festival Emerging Curator. As a multidisciplinary craftsman, media-based researcher, and cultural worker, ghislan brought a critical eye to the student submissions, curating an international student screening of both digital and analog works.

Osman Bari joins us as designer and was likewise tasked with the thematic prompt *Metabolizing Moving Images*. He is responsible for this year's incredible identity, catalogue, posters, and passes. Osman rose to each design challenge with an air of grace in his acute problem-solving.

The 2026 Images Festival trailer was commissioned from the filmmaker Yuula Benevolski, who put in endless hours and provided us with not one, but three analog trailers! Thank you for your endless creativity, your keen eye has been a thing to behold.

I have also had the great pleasure of spending the better part of the year with incredible artists and partners, getting to know their rich practices with more depth and clarity. Abedar Kangari, Chris Gehman, Eshan Rafi, Fan Wu, Karthik Pandian, Serena Lee, and Sophie Sabet, thank you for trusting me with this work.

It is with pools of gratitude that we enter the 2026 Images Festival. Thank you to everyone who waded through this theme with me, tasting it, crunching on it, and inviting it to move through your bodies. It has been an immense joy to do so together as we continue to navigate these ever-changing times.

JACLYN QUARESMA

e from the Programming Director

**ALPERTURAN** is an independent curator and PhD candidate at the University of Toronto whose work moves between text, body, and image to examine state violence, the politics of images/visibility, and transnational queer aesthetics and HIV/AIDS cultural production. A 2023–24 Whitney ISP Curatorial Fellow and 2023–24 General Idea Fellow at the National Gallery of Canada, he is adjunct curator at Protocinema and has presented with Wallach Art Gallery, Wiener Festwochen, and the 13th Sharjah Biennial.

**ANOUK VERVIERS** is a multidisciplinary artist based between Tiohtià:ke/Mooniyang/Montreal (CA) and London (UK). Her work takes the form of films, performances, and installations that are developed with collaborators. In her practice, she adopts a fluid and experimental approach that deviates from ways of being and doing that are formulated by systems of power.

**ARIEF BUDIMAN** is an artist and filmmaker based in Yogyakarta. His practice engages with fabricated realities, speculative histories, public archives, and collective memory to uncover hidden narratives and erased histories. He uses archives and technology as tools to open up readings of the past, blending fiction and non-fiction to create multi-layered narratives that function as alternative histories.

**BRANDON POOLE** is an artist and filmmaker whose films document the folkloric and vernacular constructions of place. His films have screened at EXiS (Seoul), Mimesis (United States), non\_syntax (Tokyo/Taipei), Antimatter (Victoria), Suspaustus Laikas (Vilnius), Iowa City Docs (Iowa City), and EASTEAST (London). He is a Lecturer at the University of Victoria and a PhD Candidate at McGill University.

**CARLO NASISSE** is a director and cinematographer whose work explores ecology and the relationships between humans, landscapes, and politics. His films have been supported and exhibited by The New Yorker, POV Shorts, PBS, Vimeo Staff Picks, the Times Art Center in Berlin, and the Rockbund Museum of Art in Shanghai. They have screened at major festivals including SXSW, True/False, Camden International, Oberhausen, SFFILM, and Slamdance. He has received grants from the Austin Film Society, Jigsaw Productions, the Wenner-Gren Foundation, and FOCINE. Carlo holds an MFA in Documentary Film and Video from Stanford University.

**CASSIE (ONoyota'a:ka)** is an artist-researcher working at the intersections of Indigenous futurism, digital sovereignty, and relational world-building. Through machinima, generative systems, and virtual environments, she creates spaces of care, kinship, and digital continuity. Their practice

bridges land-based knowledge with emerging technologies to imagine sovereign futures across interconnected worlds.

**CHLOË GORDON** is a filmmaker, sound designer, and multimedia artist from Toronto. Her work focuses on queer memory and place, often exploring these themes through analogue mediums and evocative soundscapes. Her work has previously screened at Inside Out Film Festival and Artifact Film Festival.

**CHRIS KENNEDY** is an independent filmmaker, film programmer, and writer based in Toronto. He is the Executive Director of the Liaison of Independent Filmmakers of Toronto. He programmed for Images Festival from 2003-06, Pleasure Dome from 2000-06 and TIFF Cinematheque's year-round The Free Screen/Wavelengths series from 2012-2019. He co-founded and co-programmed Early Monthly Segments from 2009 to 2018. He holds an MFA from the San Francisco Art Institute and his short experimental films have screened at over one hundred film festivals worldwide.

**CHRISTINA BATTLE's** research and artistic work consider the parameters of disaster; looking to it as action, as more than mere event and instead as a framework operating within larger systems of power. She has exhibited internationally in festivals and galleries.

**Boundless Vision Award**

Awarded to a festival project that is expansive and imaginative in vision, while creatively resourceful in its production and execution. This award was established in 2015 to honour Scott Miller Berry, who was the Executive Director at Images Festival for a decade. The prize is \$1,500 cash and is sponsored by Deanna Wong, Charles Street Video, Scott Miller Berry, Oakville Galleries and an anonymous donor.

**Radical Forms Award**

This honour goes to an artist whose work is impervious to constraints—willful, unruly, and uncontrollable. This award was established in 2000 to honour the former Executive Director Deirdre Logue. The prize is \$1,000 cash and is sponsored by V tape, Deirdre Logue and an anonymous donor.

**York University Award for Best Student Work**

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

**Niagara Custom Lab Award**

The Niagara Custom Lab Award is presented to artists and filmmakers who maintain a curiosity and commitment to exploring celluloid within their films. The recipient will receive access to laboratory services including processing, scanning and printing motion picture film at Niagara Custom Lab, valued at \$1,200. Sponsored by Niagara Custom Lab.

**For the Love of Celluloid**

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

**Astrolab Production Award**

Awarded to an emerging filmmaker who showcases an exciting synthesis of curiosity, experimentation, and innovation. The recipient will receive a certificate valid for one day of production in Studio 1 of Astrolab Studios, valued at \$3,750. Sponsored by Astrolab Studios.

Montréal-born **eunice béliodor** is a curator, author, and researcher. She is a scholar-in-residence at Concordia University, teaching in the Graduate Curatorial Practice Diploma. Her current curatorial methodology focuses on epistolary writing and its intersection with radical hospitality, care, as well as affective and speculative archiving and racial issues. She has published essays and reviews in various publications, books and journals, notably in *C Magazine*, *The Brooklyn Rail*, *Hyperallergic*, *Vie des Arts and Espace*. Her exhibitions have been presented in Canada and Europe, more recently at Centre Clark, the MAI, the Montreal Museum of Fine Arts, the Musée d'art Contemporain, and at Galerie de l'UQAM. In 2018, she was the recipient of the Hnatyshyn Foundation-TD Bank Group Emerging Curator in Contemporary Art Award. She has held curatorial and managerial positions at articule, the FOFA Gallery at Concordia University (Montréal), and the Montreal Museum of Fine Arts. She is currently a film curator and programmer at the Montreal International Arts Film Festival (FIFA).

**Saffron Maeve** is a Toronto-based critic and film programmer. She is a regular contributor to *The Globe and Mail*, and her writing has appeared in *Film Comment*, *Sight and Sound*, *Reverse Shot*, *MUBI Notebook*, *Documentary Magazine*, and more. She is the curator of the screening series CONTOURS at Paradise Theatre and Apparatus Theory at Revue Cinema, and the quarterly reading series Crit Salon. Saffron has curated programs for TIFF, the Brooklyn Academy of Music, The Cinematheque (BC), and Spectacle Theater. Presently, Saffron is pursuing a PhD in Cinema & Media Studies at York University.

Dr. **Hiba Ali** is a digital artist, scholar, and educator working across immersive environments, installation, moving image, garments, and sound. At the intersection of technology, embodiment, and care, their practice explores how digital space can become a site of rest, healing, and collective transformation. Rooted in worldbuilding and digital somatics, Ali creates XR-based environments that center refuge, agency, and embodied connection, particularly for bodies shaped by migration, diaspora, and colonial histories.

## Accessibility

Images Festival is committed to providing an accessible festival and continues to work to reduce barriers to participation in our events. As part of our commitment to accessibility and disability justice, we look to support all members of our community—our artists, audiences, volunteers, partners, and team—through the availability of mental and physical access services within our programs. Please see our website for individual program-by-program details.

An access guide for all our venues is featured within this catalogue on pages 12 and 13, and more detailed information outlining our access services available for each program is listed on our website.

If you have any access-related questions, please contact our Front of House Manager, Gen Oliver, at [foh@imagesfestival.com](mailto:foh@imagesfestival.com).

Our catalogue is conceived as a response to the festival theme, Metabolizing Moving Images. In keeping with the spirit of the festival, it approaches experimentation through line, colour, composition, and text. As a result, some design choices prioritize interpretation over strict readability.

Certain sections may include unconventional layouts, layered texts, and other treatments that reflect the themes and works presented in the program. While these elements are integral to the catalogue, they may affect legibility for some readers.

We recognize that this approach may present accessibility challenges. To support access to the catalogue's content, key program information, including film titles, artist names, screening details, and descriptions, has been made available in a clear, text-based format on our website.



**1 CINECYCLE**  
129 Spadina Avenue  
Toronto, ON M5A 1J7

Located in the old coach house down the lane behind 129 Spadina Avenue, on the east side between Richmond Street West and Adelaide Street West. CineCycle is not yet fully wheelchair accessible. The laneway entrance beside 129 Spadina has two steps and no automatic doors. The rear entrance has no steps, but the path is uneven. Inside, the space (including gender-neutral washrooms) is all on one level. We're working with the 401 building to improve accessibility. If you have any specific access needs or would like to arrange a walkthrough, please get in touch.

**2 INNIS TOWN HALL**  
2 Sussex Avenue  
Toronto, ON M5S 1J5

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

**3 LE LABORATOIRE D'ART**  
277-401 Richmond Street West  
Toronto, ON M5V 3A8

Located on the second floor of 401 Richmond, Le Labo is in a wheelchair-accessible building equipped with an elevator to each level of the building. It has two wheelchair-accessible entrance ways via Dark Horse Café (east of Spadina Avenue) and the northeast corner of the building with ramp access and automatic doors.

## Tickets

To ensure experimental moving images are more widely available, Images Festival is committed to reducing financial barriers by offering a selective-tier ticket price to our programs. By opting into a ticket price, our hope is that Images attendees can reflect and support our efforts based on accountability, on mutual reciprocity, and encourage programming that reflects our broader community.

Tickets to Images Festival's screenings are available on a sliding scale including tiers at **\$50, \$15, \$5, and \$0**. Tickets are available at our online box office at [imagesfestival.com](http://imagesfestival.com). If there are tickets still available on the day of the screening, patrons can purchase tickets in-person at Innis Town Hall.

## Passes

Please review our website for the most up to date information on passes and pricing.

**FESTIVAL PASSES** are available for **\$65** and provide access to all screenings. We will first allocate seats in the theatre for pass-holders, which are then released once the screening begins, at which time they become available to the rush line.

**INDUSTRY PASSES** are available for **\$65** to artists, curators, filmmakers, and arts administrators. These passes provide access to all festival screenings as well as online access to the same screenings, the latter of which remain available for two weeks after the festival ends. In-person pass holders have priority seating, but any unclaimed seats will be released to the rush line once the screening begins.

**STUDENT PASSES** are available for **\$30**. You must bring a student ID with you when picking up your Student Industry Pass. Student Industry Passes provide access to all festival screenings on a rush basis.

All gallery exhibitions and online programs are free.

Please email [foh@imagesfestival.com](mailto:foh@imagesfestival.com) with any questions.

**4** **TIFF LIGHTBOX**  
Reitman Square, 350 King Street West  
Toronto, ON M5V 3X5

TIFF Lightbox's entire building is accessible to people in wheelchairs or with any other mobility impairments. We have escalators to each level with publicly accessible cinemas, lobby elevators to all levels, and barrier-free washroom facilities on each level. Visit [tiff.net](http://tiff.net) for daily hours of operation

**5** **BACHIR/YEREX PRESENTATION SPACE**  
440-401 Richmond Street West  
Toronto, ON M5V 3A8

Street level entrance, ramp, elevator, automatic doors, door width 34". Gender neutral accessible (32"+) washrooms, stall, no automatic door. No accessible parking on site. To access Bachir/Yerex, use either the stairs or elevator to the 4th floor.

**6** **CHARLES STREET VIDEO**  
76 Geary Avenue  
Toronto, ON M6H 2B5

Charles Street Video is located on the ground floor at 76 Geary Avenue. There is a short set of steps at the double-door entrance and an accessibility ramp to reach a second, single-door entrance. All doors open outwards, and none are powered.

April

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Time	Program	Venue	
7:00PM–8:30PM	<b>Light Noise Smoke: The Films of Tomonari Nishikawa</b> (SCREENING) P.70	TIFF Lightbox	
7:30PM–9:30PM	<b>ELIXIR FRAME</b> (SCREENING & PERFORMANCE) P.18	Innis Town Hall	
9:30PM–11:30PM	<b>Images Festival House Party</b> Full details at <a href="http://imagesfestival.com">imagesfestival.com</a> (OPENING RECEPTION)	The Commons, 401 Richmond	
11:00AM–1:00PM	<b>bodily burden</b> (SCREENING) P.20	Innis Town Hall	
1:45PM–3:45PM	<b>Unstill Images</b> (SCREENING) P.26	Innis Town Hall	
4:45PM–6:45PM	<b>Feral Vision</b> (SCREENING) P.32	Innis Town Hall	
7:30PM–9:30PM	<b>Surrendur</b> (SCREENING) P.36	Innis Town Hall	
11:00AM–12:30PM	<b>Return of the Bright Night</b> (EXHIBITION OPENING & TOUR) P.38	Bachir/Yerex Presentation Space, The Commons, 401 Richmond	
12:30PM–1:30PM	<b>My Father's Imagination II</b> (PERFORMANCE) P.40	The Commons, 401 Richmond	
2:00PM–4:00PM	<b>Refusing (Reproductive) Labour: Ecological Solidarities</b> (SCREENING) P.42	CineCycle	
4:30PM–6:30PM	<b>our bodies hold time</b> (SCREENING) P.46	CineCycle	



# PROGRAMA



<b>ELIXIR FRAME</b>	<b>18</b>
<b>bodily burden</b>	<b>20</b>
<b>Unstill Images</b>	<b>26</b>
<b>Feral Vision</b>	<b>32</b>
<b>Surrendur</b>	<b>36</b>
<b>Return of the Bright Night</b>	<b>38</b>
<b>My Father's Imagination II</b>	<b>40</b>
<b>Refusing (Reproductive) Labour: Ecological Solidarities</b>	<b>42</b>
<b>we felt our cells tumble, cluster, and creep</b>	<b>45</b>
<b>our bodies hold time</b>	<b>46</b>
<b>Epic fails, or, ordinary failure just wasn't enough</b>	<b>54</b>
<b>We're here to please you, baby</b>	<b>60</b>
<b>SAVAC Presents: Monitor 16</b>	<b>64</b>
<b>Dance&amp;Alchemy</b>	<b>66</b>
<b>The Gaza Biennale T'karonto Pavilion</b>	<b>68</b>
<b>Light Noise Smoke: The Films of Tomonari Nishikawa</b>	<b>70</b>

# ELIXIR FRAME

Curated by:  
**JACLYN QUARESMA**

**75** MINS

April 9, 2026  
7:30PM—9:30PM

Innis Town Hall

In conversation:  
**FAN WU, JACLYN  
QUARESMA,  
& SERENA LEE**

Note: flashing lights are present throughout the performance section of this program.

*Cursive, Serena Lee (2025). Video still. Image credit: Mary Maggic.*



CO-PRESENTED WITH

TORONTO  
**reel asian**  
INTERNATIONAL FILM FESTIVAL

**Gallery TPW**

HOW CAN WE CULTIVATE a relation of nourishment, rather than consumption, with moving images? Extending from their ongoing conversation, Serena Lee and Fan Wu invite you into a space of cinematic alchemy—through images, movement, language, and breath.

This program, entitled ELIXIR FRAME, brings together philosophical and aesthetic practices of the everyday, pairing Serena Lee’s film *Cursive* with Fan Wu’s performance-oration *Spiritual Metabolism: Theses on Transmutation*. Serena writes:

“In the years before he dies, my grandfather writes a poem of four words, again and again. In Broadview Chinatown, in his kitchen, he writes with dollar store markers four words that can be translated literally as: what, place, writing, sound. Translated indirectly the poem asks ‘Do you read me?’”

Serena documents an experiment with Chinese writing through plural perspectives and sentence fragments in her newest video *Cursive*. Tracing language as a form of energy circulation, she asks: How can we describe the connective tissue of the world? How might we dwell in language, as movement? *Cursive* offers glimpses of an ongoing process of working with qi “vital energy” at the intersection of martial arts, calligraphy, and dance. Starting from her grandfather’s poem, *Cursive* unfolds ways of reading between gesture and image, abstraction and longing.

Responding in part to Serena’s *Cursive*, Fan will engage the audience in a participatory conversation

*Cursive*, Serena Lee (2026). Video still.



by asking: What can we learn from Daoist and Buddhist traditions about the workings of metabolism and its alchemical potential of transmutation? Fan writes:

“Transmutation begins with the deep acceptance of a feeling. I deny grief by ironizing it; I deny anger by setting off into a rage where I can’t feel my body any more. To transmute, we must first take in, chewing as slowly as the thing requires in order to best metabolize it in bodymind. If transcendence is the attainment of enlightenment—the soul passing over into Nirvana—then transmutation is the bringing of enlightenment into daily life. Nirvana then becomes a practice of ordinary digestion: an attitude of openness that must be sustained rather than a divine state that can at last be attained.”

Reflecting on cinema as a space of transmutation, Fan invites us to reflect on the possibility of openness, beyond contexts that often constrict us into identity and non-contradiction.

In closing ELIXIR FRAME, Serena and Fan offer a prompt for the audience to take with them over the course of the five-day festival: How can we dwell in the cinematic experience as a form of nourishment? Returning to this question, Fan and Serena will host *Dance&Alchemy*, presented in partnership with Dancemakers, to close

the 39th Images Festival. As a relaxed, open-ended workshop, *Dance&Alchemy* will engage with elements of qigong, taijiquan, narrative meditation, calligraphy, poetry, and somatic translation. For more information, please refer to page 66.

## Cursive

SERENA LEE  
Austria/Canada

(2026)

D

40 MINS

ocumenting an experiment with Chinese calligraphy through plural perspectives, generations, and sentence fragments, *Cursive* traces how our bodies inhabit language. A portrait of qi “vital energy” at the intersection of martial arts, calligraphy and dance, *Cursive* follows manifold ways of reading between gesture and image, abstraction, and longing.

CHINESE (CANTONESE, MANDARIN)  
AND JAPANESE

WITH  
ENGLISH SUBTITLES

WORLD

PREMIERE

(ARTISTS)

Fan Wu  
Serena Lee

*BODILY BURDEN* FEATURES a constellation of six short films that are entangled by breath as a means of understanding the relationship between the climate crisis and the permeable bodies and environments that are radically altered through the toxic accumulations of extractive industry. How do we begin to process such entanglements, particularly as many forms of pollution are invisible, silent, and scentless? The contributors to this program share filmic strategies to contend with environmental harm and the rise in chronic illness and disability, working with elements of experimental documentary, speculative fiction, personal storytelling, and theatrical performance. Although *bodily burden* is shot through with grief and loss, there are occasional glimmers of humour and absurdity, too.

These works traverse distinct locales, beginning in a swirl of smog and particulate matter in Edmonton through Christina Battle's *the air we breathe*, a film whose tendrils are also tied to Ontario's "Chemical Valley"—grounding the program in a Canadian context. Kym McDaniel's film *Document with No End* brings

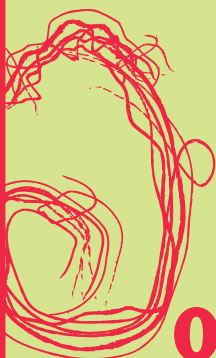
Curated by:  
KATIE LAWSON

53 MINS

April 10, 2026  
11:00AM—1:00PM

Innis Town Hall

In conversation:  
ELIZA CHANDLER  
& KATIE LAWSON



# odily burden

CO-PRESENTED WITH

PLANET  
IN FOCUS  
INTERNATIONAL  
ENVIRONMENTAL  
FILM FESTIVAL



Centre for  
Sustainable Curating

CFMDC  
Canadian Filmmakers Distribution Centre



UNIFY DEAF  
FILM FESTIVAL



DSO  
Disability Screen Office  
ORPHÉ  
Office de la représentation des  
personnes handicapées à l'écran



(ARTISTS)

Christina Battle

Kym McDaniel

viewers to the American Southwest, anchored by the "Environmental Nuclear Bomb" that is Utah's Great Salt Lake—a site in which increasing drought has exposed polluted sediment, contributing to airborne arsenic and heavy metals as well as historic nuclear testing during the 1950s with its impact on downwind communities. Through questions about the entanglement of harmful corporations and arts funding or art governance, Theo Cuthand also homes in on Chemical Valley, considering the health impacts of the petrochemical industry on the Aamjiwnaang First Nation in *Less Lethal Fetishes*. With Sabine Šně's video work, *Caves of Our Insides*, the program zooms out from these specific contexts to sit with the planetary relationships of the more-than-human through the element of iron. *bodily burden* closes in the toxic ruins of an open-pit mine in Veta Grande Zacatecas, Mexico with Naomi Rincón-Gallardo's *Sangre pesada (Heavy Blood)*. While breath moves throughout the entirety of the program, there is an intentional and gradual movement from the skies of Battle's opening work to the ground beneath our feet with Šně and Rincón-Gallardo.

The health impacts of the nuclear-industrial complex, mining operations, petrochemical processing, military manufacturing and chemical warfare—all subjects that weave through this program—attack every system of the body, yet the biological impacts are often hard to prove. The writer and activist Sunaura Taylor's concept of "disabled ecology" is central to *bodily burden* as a way of describing the networks of human and more-than-human disablement that are created when ecosystems are profoundly altered by various industries. Throughout the program, there are ripples of recognition that the distribution of these effects stem from environmental racism and Indigenous land dispossession, which inform the location of industrial sites alongside the determinants of gender and class. Just as the so-called "sacrifice zones" absorb the slow violence of polluting industries, the remediation of more-than-human worlds will be an intergenerational responsibility. Certain contaminants operate beyond the scale of human time—as in the case of PFAs or "forever chemicals" or the billion-year half-life of uranium. Pollution has a temporal element, just as these films weave together past, present, and future.



*Heavy Blood*, Naomi Rincón-Gallardo (2018). Video still.

*the air we breathe*, Christina Battle (2023). Video still.

*Document with No End*, Kym McDaniel (2025). Video still.



## the air we breathe

CHRISTINA BATTLE  
Canada

(2023)

**C** 9 MINS

ombining research about Edmonton’s air quality, along with personal storytelling and speculative imaginings, *the air we breathe* deeply considers the complicated ways in which our air impacts us: from the way that smells travel through it and the memories they evoke; to the p**DIGITAL**hysical impacts of pollutants through shared inhalation; to the ways in which the air serves as a metaphor of connection in a cultural sense.

ENGLISH  
WITH

ENGLISH SUBTITLES

## Document with No End

KYM MCDANIEL  
United States

(2025)

**D** 11 MINS

*ocument with No End* contends with the impact of environ**DIGITAL** mental collapse on interpersonal relationships, disability, and an “unknown future.” The filmmaker draws connections to her (and her cat’s) autoimmune disease and the Great Salt Lake—a drying body of water in Salt Lake City, Utah—that has become disabled due to capitalism. Questions are posed regarding the future of the planet, human survival, and the feminist **ENGLISH** negotiations necessary to stay in relationship, despite disease and fear.

WORLD

PREMIERE

aniel Naomi Rincón Gallardo

*Less Lethal Fetishes*, Theo Cuthand (2019). Video still.*Caves of Our Insides*, Sabīne Šnē (2024). Video still.

## Less Lethal Fetishes

THEO CUTHAND  
Canada

(2019)

9 MINS

**N**ot a sex **DIGITAL** 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? But also about Chemical Valley in Southern Ontario? But with, like, a dick and tits and vag and ga **ENGLISH**s masks and smoke bombs, lots of smoke bombs. A pretty film about weird shit.

## Caves of Our Insides

SABĪNE ŠNĒ  
Latvia

(2024)

6 MINS

**C**aves of *Our Insides* explores our connections to the Earth, tracing how iron links human bodies to the planet's core. **DIGITAL** It reflects on iron's dual role as both a life-giver, essential to blood and breath, and a force of destruction, forged into the weapons that disrupt various forms of beings.

ENGLISH WITH ENGLISH

SUBTITLES

NORTH AMERICAN  
PREMIERE

Sabīne Šnē

Theo Cuthand

*Sangre Pesada (Heavy Blood)*, Naomi Rincón-Gallardo (2018). Video still.



## Sangre Pesada (Heavy Blood)

NAOMI RINCÓN-GALLARDO  
Mexico

(2018)

18 MINS

In *Sangre Pesada (Heavy Blood)*, the devastated landscape of an open-pit mine in Vetagrande Zacatecas, Mexico hosts ghostly creatures designing obstacles against progress. A cast of characters, unwanted and desiring, dwell among the crushed rocks and corrosive air. But they want something more than survival—they want to play loud, they want to play too hard, in ecstasy.

SPANISH  
WITH

ENGLISH SUBTITLES

CANADIAN PREMIERE



18 MINS

DIGIT

SPAN

WITH

**ÇIÇEK KAHRAMAN** is an award-winning film editor and video artist whose credits include nearly thirty films, some of which have premiered and been awarded at festivals such as Berlinale and Venice. With an MA in Film and Television from Boston University, Kahraman continues her artistic practice between Berlin and Istanbul.

**CLINT ENNS** is a visual artist, writer, and curator based in Tiohtià:ke / Montréal.

**DAYNA MCLEOD** is a middle-aged, queer performance-based media artist. Her work often uses humour and capitalizes on exploiting the body's social and material conditions. Her video essays have been published in *[in] Transition*, *ASAP/Review*, *Teknokultura*, and *Intermédialités* and have been named in the British Film Institute *Sight & Sound* Best of Video Essays lists for 2021, 2022, 2023, and 2024. Her video and performance work has been presented in numerous venues around the world.

**DEFNE KIRMIZI** is a PhD candidate in the History of Art and Architecture Department at Boston University, where she works on the emergence of conceptual art practices through recurring group exhibitions in Turkey between the years 1974—1988. She received her Masters of Fine Arts degree in Studio Arts with a concentration in

photography from the School of the Museum of Fine Arts, Boston.

**DEIRDRE LOGUE** is a Canadian film and video artist and activist with over two decades of experience working with artist-run organizations dedicated to media arts exhibition and distribution. Her solo work, grounded in performance for the camera, focuses on the self as subject, exploring anxiety, queerness, and the limits of ability through single-channel works and multi-channel installation. Her compelling self-portraits investigate what it means to inhabit a queer body in an age of anxiety.

**DIANA ESTHER** is a Dominican filmmaker and sound designer. She has worked in the sound department on audiovisual campaigns, short films, feature films, and video art installations. She is currently developing several projects at early stages exploring collective memory, land transformation, and fragility.

**E. JANE** is an interdisciplinary artist who lives and works in Brooklyn, New York. Their work focuses on Black femmeness, surveillance, labor, and performance, and uses the Black diva as a Black feminine archetype. They are curious about what the diva perceives, how she feels, and what she desires.

Filmmaker, programmer, and researcher **ELENA CALVO** combines her professional and academic activity with

the cultural management of events and activities through the Algarabía Cultural Association, which she founded. She has taken part in several festivals as a jury member, collaborated with Casa Árabe in Córdoba, and participated in the 16th edition of S8 in A Coruña. She recently organised and coordinated a week of activities around “Memory and Domestic Cinema” and the “Muestra de cine Palestino” at Casa Árabe.

**ELISABETH SUBRIN** is a filmmaker and artist whose award-winning films and installations have screened at Cannes, Viennale, the New York Film Festival, IDFA, and the Whitney Biennial, among others. Known for her use of reenactment since her landmark film *Shulie* (1997), she directed *Maria Schneider, 1983* (César for Best Documentary Short, 2023) and the feature *A Woman, A Part*. A Guggenheim, Fulbright, and Sundance Fellow, she is a professor of film and media art at Temple University.

**ELIZA CHANDLER** (she/her) is an Associate Professor in the School of Disability Studies and Executive Director of the Office of Social Innovation at Toronto Metropolitan University. Her work bridges disability arts, politics, and social movements, with a focus on critical access, disability justice, and decolonial approaches to cultural accessibility. She lives and works in Toronto, Canada.



*Last May in Theaters, Arief Budiman (2025), Video still.*

A SOVEREIGN GAZE always fixes us within a single frame, one shot, a capture—



in the prison cell, on the border shoreline under watch, the street in revolt, or the city under bombardment. The works in *Unstill Image* both submit to and sabotage that capture. Here, vision is blurred, saturated, withdrawn, or blacked out altogether: a cinematic rehearsal of freedom; sight narrowed by exile; perception torn between what happens on the street and what is projected on the screen; an actress who withholds her image; and finally, the image’s disappearance into a black field that leaves only imagination. When power reduces each of us to a single frame, can we move out of it together by moving with moving images?

Curated by:  
ALPER TURAN

78 MINS

April 10, 2026  
1:45PM–3:45PM

Innis Town Hall

In conversation:  
ALPER TURAN,  
CLINT ENNS,  
& SOPHIA DONA

# nstill Image

*Unstill Image* gathers paired and impaired gazes that strain the single frame, convening multiple agents of the moving-image world in a shared field of looking.

An imprisoned filmmaker, Çigdem Mater, imagined into freedom in Zeynep Dadak and Çiçek Kahraman’s *Weird Absurd Whatever*, where rehearsal becomes a fragile space to think and speak with someone the state has excised from view.

The double shoreline of Sofia Dona’s *Katarakt*, filmed from the village of Katarraktis on the island of Chios, where a fixed strip of sea between Greece and Turkey becomes a blurred horizon through which a WWII refugee and a contemporary political exile look toward—and away from—their lost homelands. Arief Budiman’s *Last May in Theaters*, where ticket sellers in Jakarta and Gwangju stay at the cinema counter while uprisings rage outside, remembering revolt as an endless war film the screen could never translate. In Elisabeth Subrin’s *Manal Issa, 2024*, a Lebanese-French actress revisits questions once posed to Maria Schneider—whose exploitation in *Last Tango in Paris* hangs heavily over the conversation—while an empty balcony in Beirut under bombardment holds the frame. And Clint Enns’ [*pink noise*], a silent cinematic text in which a black screen and closed captions, drawn from the SRT file, invite spectators to “see” only through imagination. Across these correspondences—freedom/incarceration, exile/homeland, screen/street, text/sense, presence/absence—images move as they resist the isolating frame, loosening vision from sovereignty so that impaired looking may proceed through unusual alignments.

*Unstill Image* is in a conceptual romance with its companion program, *Feral Vision*. If *Unstill Image* traces how political violence and scopic regimes press visuality into fixed frames, *Feral Vision* turns to caged animals, strained comprehension, and unstable witnesses to trouble the limits of perception. Between them, the two programs plot a loose constellation of visions that never fully coincide with what settles on the screen.

CO-PRESENTED WITH



(ARTISTS)

Arief Budiman

Clint Enns

*Weird Absurd Whatever*, Zeynep Dadak and Çiçek Kahraman (2025). Video still.

*Katarakt*, Sofia Dona (2023). Video still.



## Weird Absurd Whatever

ZEYNEP DADAK & ÇIÇEK KAHRAMAN  
Turkey/Germany

(2025)

7 MINS

# W

orking from the enforced absence of filmmaker-producer Çiğdem Mater—sentenced to 18 years in prison in a trial tied to the 2013 Gezi Park protests for a documentary she never shot—Dadak and Kahraman braid dreams, screen captures, and AI images into a rehearsal for release, summoning Mater as a still-imagined free artist against the state’s attempt to erase her.

*Discussion of political imprisonment, state repression, and censorship.*

**TURKISH WITH ENGLISH  
SUBTITLES**

**NORTH AMERICAN PREMIERE**

## Katarakt

SOFIA DONA  
Greece

(2023)

27 MINS

# K

*atarakt* links blurred vision and the borders between Turkey and Greece. In Katarraktis, testimonies of a woman who **DIGITAL VIDEO > DIGITAL** once fled the Nazi invasion to Turkey and a political exile now stranded and facing Turkey intertwine, tracing memory, distance, and the **GREEK AND** strained act of looking across water toward an unreachable elsewhere.

*References to war, displacement, Nazi invasion, and political exile.*

**WITH  
ENGLISH**

**SUBTITLES**

**NORTH AMERICAN PREMIERE**

Çiçek Kahraman

Elisabeth S

*Last May in Theaters*, Arief Budiman (2025). Video still.



*Manal Issa, 2024*, Elisabeth Subrin (2025). Video still.



## Last May in Theaters

**ARIEF BUDIMAN**  
Indonesia/South Korea

(2025)

**S** 23 MINS

et in Jakarta and Gwangju, this film lingers with two ticket clerks during the May 1980 and May 1998 uprisings that toppled dictatorships in South Korea and Indonesia—events they never joined. Stories and rumours reach them like an endless war film, unfolding inside ordinary lives behind the box office.

**AND  
KOREAN**

**WITH ENGLISH  
AND  
KOREAN**

**SUBTITLES**

**NORTH AMERICAN PREMIERE**

## Manal Issa, 2024

**ELISABETH SUBRIN**  
France

(2025)

**F** 10 MINS

ilmed in Beirut hours before bombing escalated in 2024, Subrin's portrait centres acclaimed Lebanese-French actress Manal Issa, who refuses to appear on camera. Distilled from yearlong conversations, Issa's disembodied voice reflects on acting amid global conflict, echoing and extending Maria Schneider's critique of sexism, exploitation, and the politics of looking prompted by her mistreatment during the making of *Last Tango in Paris*.

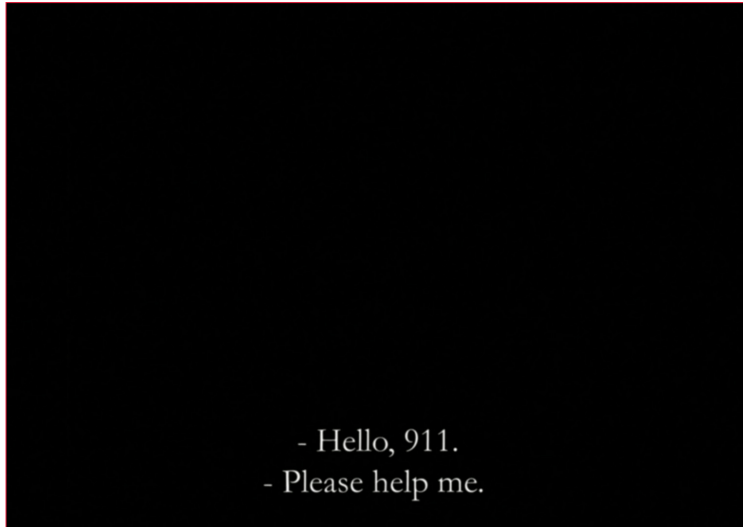
*Discussion of war and bombing; references to sexism, abuse, and exploitation in the film industry.*

**ENGLISH**

**WITH  
ENGLISH  
SUBTITLES**

Subrin Sofia Dona Zeynep Dac

[ *pink noise* ], Clint Enns (2025). Video still.



911.  
Please help me.

## [ pink noise ]

CLINT ENNS  
Canada

(2025)

11 MINS

A

SRT>HD

silent cinematic text, [ *pink noise* ] proposes an anti-immersive experience: a black screen with closed captions but no synchronous sound image, leaving viewers alone with language and their own imagination. Each screening becomes a collective experience, unique **ENGLISH AND FRENCH** to every viewer.

WITH

ENGLISH

SUBTITLES

ONTARIO PREMIERE

## LIST

## OF

## PARTICIPANTS

**ESHAN RAFI** (b. 1986, Lahore) is a Toronto / Tkaronto-based artist working across time-based, lens-based, and choreographic practices. Their works deal with the intersection of political events and personal archives, often staging the impossibility of representation. Rafi is an alumni of the Home Workspace Program at Ashkal Alwan in Beirut, Lebanon, and has participated in residencies at Fondazioni Antonio Ratti in Como, Saas-Fee Summer Institute of Art in Berlin, and the Banff Centre for the Arts, among others. Their work has been exhibited, performed, and screened internationally.

**FAN WU** is a writer and interdisciplinary artist who is currently researching the transmission of Daoism across cultures and aesthetic traditions. His image-related writing can be found online at Diffusion Film Festival, The Flaherty Seminar, *C Magazine*, and *The Capilano Review*.

**FÉLIX CARABALLO** is a filmmaker working in Tiohtia:ke / Montreal and N'dakina / Marieval. His practice takes the form of films, live 16mm projections, and installations. Félix's work questions the relationships between landscapes, their components, and the singular properties of analog processes.

**FOX MAXY** is Payómkawichum and Iipay Kumeyaay, from the Mesa Grande Band of

Mission Indians. Her work blends experimental form with themes of kinship, emotional well-being, nightlife, fashion, and environmental advocacy. Her debut feature, *Gush*, premiered at the 2023 Sundance Film Festival, followed by *Guts* and *Glitz*.

**GHISLAN SUTHERLAND-TIMM** (they/she) is a multidisciplinary craftsman, media-based researcher, and cultural worker based in Tkaronto / Toronto. Their practice braids archival materials in collage-making with analog-based works and methodologies in expanded cinema. Sutherland-Timm volunteers at the 8fest Small-Gauge Film Festival and The ArQuives. They hold a BFA in Integrated Media from OCAD University and are an alum of the Independent Imaging Retreat: Film Farm (2024) and Black Women Film! Canada (2019).

**JAKE STARR** is a research-based artist residing on unceded Gadigal land (Sydney, Australia). Starr's practice yearns across disciplines toward speculative post-human futures. Their work builds webs of intimacy between seemingly disparate im/materialities to produce imaginaries that exist beyond the constrictions of historical grand narratives and anthropocentric hegemony.

**KARTHIK PANDIAN** is an artist and teacher developing ceremonial technologies. He has presented his works in moving image, sculpture, and performance at venues such as the Whitney

Museum of American Art, the Hammer Museum, and the New York Film Festival, and on digital platforms such as the Criterion Channel and Triple Canopy. He is a professor of Art, Film, and Visual Studies at Harvard University.

**KATIE LAWSON** is a curator and writer. She is currently a SSHRC-funded PhD candidate at Western University, where she works with the Centre for Sustainable Curating. She has curated exhibitions for a wide range of institutions, including the Toronto Biennial of Art, regional galleries, municipalities, and artist-run-centres in Canada. Lawson was awarded the Hnatyshyn Foundation Fogo Island Arts Young Curator Residency in 2023 and participated in the Sustainable Institution Residency at Atelier LUMA in 2024.

**KIERA BOULT** is a Hamilton-based interdisciplinary artist, performer, and cultural worker. Her practice uses camp and comedy to question the role and identity of the artist and the institution. Through her iconic persona, Kiki, a self-described "guilt-free" celebrity, Boulton offers sharp critiques from the perspective of a celebrated Black biracial icon navigating white institutions with ease. She is an MFA candidate at Western University and a member of the Toronto Performance Art Collective, which organizes the biannual international performance festival 7a\*11d.

CONTINUED

ON

PAGE

53

WHAT DOES IT MEAN to watch someone else's watching—especially when that “someone” is an eagle, a cockatoo, a forest of unseen birds, insects, marine creatures, or many nonhuman eyes whose ways of seeing exceed what our own vision, and our cameras, can ever fully capture? *Feral Vision* gathers works that trouble the stability of testimony by shifting our attention to perception itself: how beings register the world, how those registrations are remembered, translated, and mis-translated, and how moving images metabolize these fragile accounts into something we can almost—but never fully—grasp. What happens when the moving image tries to inhabit that perception by proxy?

In *Animal Eye*, scientists and philosophers try to decode how animals see, using specialized cameras, spectral ranges, and technical experiments to approximate nonhuman vision. The film keeps us suspended in a speculative zone. Every technical experiment becomes a reminder that we are looking at an apparatus looking at an animal looking at the world—a relay of gazes that never quite settles.

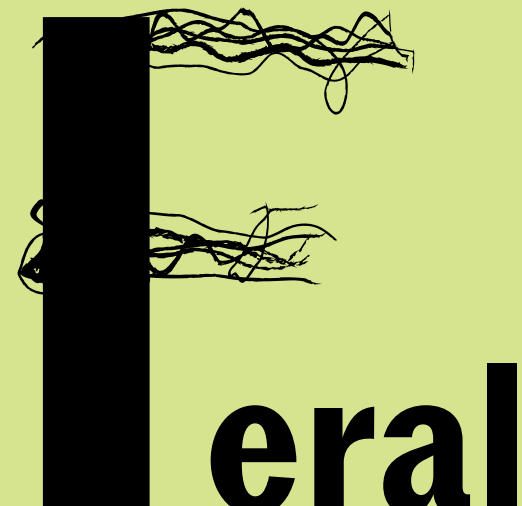
Curated by:  
ALPER TURAN

66 MINS

April 10, 2026  
4:45PM–6:45PM

Innis Town Hall

In conversation:  
ALPER TURAN,  
BRANDON POOLE,  
& QUENTON MILLER



# Feral Vision

CO-PRESENTED WITH



(ARTISTS)

Brandon Poole Carlo Nasis

Vision here is not a stable viewpoint, but a chain of attempted translations. *What Birds Talk About When They Talk* turns this impulse into a wry choreography of text. Birdsong remains off-screen and off-language; instead, captions, myths, field notes, and phonetic spellings skitter across the frame. The birds never appear, and yet they organize everything—our knowledge systems, our metaphors, our desire to subtitle what refuses to speak “for” us. Captioning—which usually claims to stabilize meaning—becomes a flickering, unfinished effort to keep pace with sonic life.

*Unless the Eye Catch Fire* follows the afterimage of another creature: an eagle that falls into a man's pickup truck in Nova Scotia. Within a week, the man, his dog, and the bird are dead. The film doesn't solve this coincidence; instead, it diffracts the event through the sister's recollections, a basement well, and an eagle rehabilitation centre. Testimony here is spatial, atmospheric, unresolved—vision moving through thresholds rather than settling into explanation.

*Koki, Ciao* closes the program with another impossible witness as a single bird holds court over history: Koki, Josip Broz Tito's 67-year-old cockatoo—once part of the Non-Aligned Movement's “animal diplomacy” and now kept in a public zoo—narrates over previously unseen Yugoslav state archives. State officials, Hollywood stars, and parades of dictatorship re-emerge as caged memories refracted through one talking animal: a shaky witness to a regime it could never fully understand, a bird's-eye is the afterimage of power, whose body still carries the memories of that era.

Across these works, perception is never a single, stable viewpoint. It is a relay: between species, between archive and present, between caption and call. *Feral Vision* treats cinema as a way of metabolizing other beings' perceptions—taking in their partial, faltering testimonies and rereleasing them as images that stay productively, insistently unstill.

In this sense, *Feral Vision* is in conceptual romance with its companion program *Unstill Image: Unstill Image* looks at the ways political violence and scopic regimes press visuality into fixed images while each work worries those limits from within through rehearsal, distance, withholding, blackout, and re-imagining. *Feral Vision* takes up this tension at the level of perception itself, letting vision go feral—routed through animal eyes, (mis)translations, and speculative proxies—so that perception returns decentralized, broken out of its confines, and needlessly multiple.



Koki, Ciao, Quenton Miller (2025), Video still.

*What Birds Talk About When They Talk*, Richard Ibghy and Marilou Lemmens (2026). Video still. *Animal Eye*, Carlo Nasisse (2025). Video still.



## What Birds Talk About When They Talk

RICHARD IBGHY & MARILOU LEMMENS  
Canada

(2026)

**W**

14 MINS

*What Birds Talk About When They Talk* is a video animation that humorously ventures into the stakes of interper**4K VIDEO**retation. Through a cross-cultural collection of references culled from mythology, science, cartoons, and literature, the piece conflates the historic and the contemporary to create a portrait of birds' distinct voices and the fascination they exercise on humans.

**BIRDCALLS  
WITH**

**ENGLISH**

**SUBTITLES**

**NORTH AMERICAN PREMIERE**

## Animal Eye

CARLO NASISSE  
United States

(2025)

**S**

14 MINS

Scientists and philosophers studying nonhuman sight confront the limits of their own vision in this 16mm, m**16MM > DIGITAL**ulti-textured essay. Using ultraviolet, infrared, polarized imaging, *Animal Eye* assembles kaleidoscopic views of how animals might see, asking how science, cinema, and imagination can approach wo**ENGLISH AND** rlds that resist human comprehension. **SPANISH WITH**

**ENGLISH**

**SUBTITLES**

**CANADIAN PREMIERE**

se **Quenton Miller** **Richard Ibghy**

*Unless the Eye Catch Fire*, Brandon Poole (2025). Video still.



*Koki, Ciao*, Quenton Miller (2025). Video still.



## Unless the Eye Catch Fire

BRANDON POOLE  
Canada

(2025)

**O**

14 MINS

On October 24, 2018 in Belliveau Cove, Nova Scotia, an eagle falls into the back of a man's pickup truck; within a week, the man, his dog, and the bird are dead. Their linked deaths refract through the sister's memories, a basement well, and an eagle rehab centre, turning this coincidence into speculative testimony.

DIGITAL VIDEO

ENGLISH

CANADIAN

PREMIERE

## Koki, Ciao

QUENTON MILLER  
Netherlands

(2025)

**T**

11 MINS

The autobiography of Koki, the 67-year-old cockatoo once kept by Yugoslav leader Josip Broz Tito. Formerly part of the animal diplomacy of the Non-Aligned Movement and now living in a zoo, Koki narrates over unseen archives, where caged memories and histories of dictatorship flicker through one talking animal.

SERBO-CROATIAN (BCMS)

WITH ENGLISH

SUBTITLES

CO-PRESENTED WITH



CINEMA  
STUDIES  
INSTITUTE

MANO  
RAMO

MEDIA ARTS NETWORK  
OF ONTARIO  
RESEAU DES ARTS  
MÉDIATIQUES DE L'ONTARIO

*Surrendur*, Karthik Pandian (2025). Video still. Image courtesy of the filmmaker.



# SUR

Curated by:  
**JACLYN QUARESMA**

**86** MINS

10 April 2026  
7:30PM—9:30PM

Innis Town Hall

In conversation:  
**LEILA ADAWALLAH,  
MIKE FORCIA,  
& KARTHIK PANDIAN**

Please join us on Monday, April 13, 2026, from 2:30PM-3:30PM for an intimate follow-up conversation with Karthik Pandian and a special guest. This session will build on both the making of and themes present in his first feature film *Surrendur* (2026) offering opportunity for in-depth dialogue. Location, details, and registration information are available on our website.

sur•ren•dur

a mandala for falling monuments, for falling into relation, for opening the *மனசு*<sup>1</sup> to the frequency of love in revolt

ren•dur

to describe this world, destroy it, open the portal to the next, and repeat

en•dur

expanding time  
communing there

*SURRENDUR* TRANSMITS THE STORIES of Mike Forcia (Bad River Anishinaabe)—the American Indian Movement activist who orchestrated the toppling of a monument to Christopher Columbus—and Ta Pe'juta Wičháłpi Win (Hunkpati Dakota Oyate), whose political consciousness was awoken when she danced around the fallen statue with her daughter. The George Floyd Uprising, the Anishinaabe Seven Fires Prophecy, and the Dakota 38+2 Memorial Ride are interwoven through the director's unique style of editing nonsynchronous 16mm film and sound. Oscillating between intimate conversation and kinetic montage, *Surrendur* traces the riverine network of migration and homecoming, chance encounter, and carefully cultivated collaboration that drew Pandian into deep relation with Forcia, Win, and other luminous activists and artists from Minneapolis, the heart of revolt at the centre of Turtle Island.

<sup>1</sup>Translated from Tamil as *manasu*, meaning both heart and mind.

## Surrendur

KARTHIK PANDIAN

United States

(2026)

# A

86 MINS

mandala for falling monuments, for falling into relation, for **DCP** opening the *manasu*—meaning both heart and mind in Tamil—to the frequency of love in revolt transmitted from Minneapolis and conducted by artist Karthik Pandian with activists Mike Forcia (Bad River Anishinaabe) and Ta Pe'juta Wičháłpi Win (Hunkpati Dakota Oyate), and Jamaican sonic sculptor Douglas R. Ewart.

ENGLISH, SPANISH, K'ICHE',  
TAMIL, ANISHINAABEMOWIN,  
AND DAKOTA

WITH ENGLISH SUBTITLES  
IN SELECT SCENES

WORLD PREMIERE

# SURRENDUR

(ARTIST)

# Karthik Panadian



*Return of the Bright Night*, Sophie Sabet (2025). Video still. Image courtesy of the artist.

# R

## eturn of the Bright Night

CO-PRESENTED WITH  
V tape

Please join us for a reception followed by a tour with artist Sophie Sabet on Saturday, April 11, 2026 from 11:00AM-12:30PM.

ORIGINATING FROM Sophie Sabet's short film of the same name, this exhibition revisits a moment of political and familial rupture to investigate how structures of power in political crises cause residual alienation across temporalities, lineages, and geographies. *Return of the Bright Night* mines the gaps and fissures within memories and migration, tracing the past in order to negotiate the present.

*Return of the Bright Night*, Sophie Sabet (2025). Video still. Image courtesy of the artist.



## Return of the Bright Night

**SOPHIE SABET**  
Canada

(2025)

10 MINS

**Curated by:**  
**JACLYN QUARESMA**

**April 9—25, 2026**

**VTape, Bashir Yerex  
Presentation Space**

**In conversation:**  
**SOPHIE SABET**

**Gallery hours:**  
**Tuesday—Wednesday**  
**12:00PM—5:00PM**

**Thursday—Friday**  
**12:00PM—6:00PM**

**Saturday**  
**12:00PM—5:00PM**

DIGITAL

FARSI WITH ENGLISH  
SUBTITLES

(ARTIST)  
**Sophie Sabet**

My

Father's

Imagination

II

Curated by:  
JACLYN QUARESMA

**45** MINS

April 11, 2026  
12:30PM—1:15PM

The Commons at  
401 Richmond

In conversation:  
ESHAN RAFI &  
JACLYN QUARESMA

(ARTIST)  
Eshan Rafi

AM  
ART METROPOLE

707

CO-PRESENTED WITH  
ART \* INTERNATIONAL FESTIVAL OF PERFORMANCE  
7A\*11D



AFTER THE OUTLAWING OF COMMUNISM in the 1950s in Pakistan, artist Eshan Rafi's father joined an underground Communist group there. As a young man in the 1970s, he was dedicated to revolutionary politics and the potential of a more equitable way of living. From his teens until he was married in his early thirties, Eshan's father operated illegally-owned printing presses and was known for being a strategist and a writer whose work mobilized people.

*My Father's Imagination II* is a performance that reinscribes the political life of Eshan's father into the present day. With image-based ephemera connected to their father's past including posters, along with contemporary photographs taken by the artist on a recent trip to Lahore, Eshan methodologically speaks back to the images, expanding beyond the images' place in history, and setting them within the context of their own body here in so-called Toronto, Canada. Eshan asks: What might it mean to be both politically dissident and a political descendant? How might the body be host to these questions? Could one begin to find answers through movement? How might an inherited, still image be metabolized through the moving body?

This line of inquiry is driven by Eshan's dance practice and activates a psychic mode of problem-solving guided by a state of feeling that is prompted by the imagery they, as performer, interact with. These states are simultaneously processed by the mind-body through a kind of environmental and temporal transpositioning. In *My Father's Imagination II*, Eshan assumes the position of medium, with these familial-historical images becoming sites of psychic excavation and their performance a sense- and place-making exercise for future generations.

*My Father's Imagination* was initially performed in Chicago at Roman Susan in May 2025.



The world was always full of us, Anouk Verriers (2025). Video still.

CO-PRESENTED WITH  
**labo MOMENTA**

*REFUSING (REPRODUCTIVE) LABOUR: Ecological Solidarities* is shaped by encounters with the injustices of labour under capitalism, the imposition of the nuclear family, and the medical-industrial complex. This film program seeks to acknowledge economic and ecological collapse as two threads of the larger knot that make up our moment of global polycrisis. Faced with the failures of modernity, its story of progress and the separability between humans and the rest of nature, these filmmakers imagine otherwise—offering alternative ways of being in relation. Stéphanie Lagarde, Oona Taper, and Anouk Verviers are worldbuilders, playing with fact and fantasy, experimenting with polyphonic, interspecies narrators, and conjuring dystopian visions (real and imagined). These films are united by a desire for new solidarities, building (interspecies) relationships, and forming alliances with the more-than-human world.

Throughout the program, intentional gatherings of women and non-binary folks are joined by a series of strange bedfellows: rabbits, frogs, rocks, fungi, citrus,

Curated by:  
KATIE LAWSON

59 MINS

April 11, 2026  
2:00PM—4:00PM

CineCycle

In conversation:  
ANOUK VERVIERS  
& KATIE LAWSON



Refusing  
(Reproductive)  
Labour:  
Ecological  
Solidarities

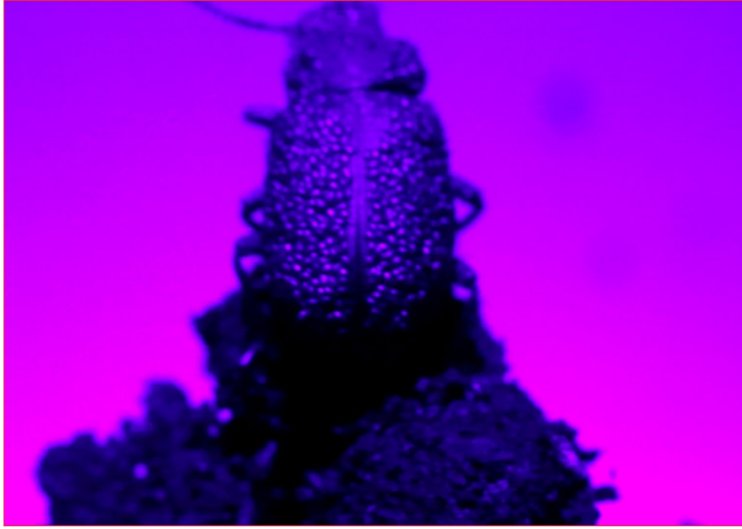
and trees are central characters, too. Opening with Stéphanie Lagarde’s *Extra Life (and Decay)*, the unmanaged forest with its mycelial enmeshment represents the possibility of collective resistance to the demand for “controllable normalized units of profitability.” The inclusion of non-human kin is literal in Oona Taper’s *The Rabbit Always Dies* as it focuses on the absurd scientific experiments that led to the pregnancy tests of the twentieth century that relied on live frogs and rabbits. In Anouk Vervier’s *The world was always full of us*, feminist cyborgs cross distant mountain ranges to seek care for womb-related chronic pain, invoking rockslides or scree as metaphors for endometriosis. In either case, loose rocks and debris tumble downwards—piling up on each other, finding moments of temporary stability with the potential to give way and fall to pieces once more, like errant endometrial cells accumulating.

Each film also reveals different ways that reproductive health and labour are inextricably bound with the demands of late-stage capitalism and the desire for infinite economic growth. In *Extra Life (and Decay)*, the narrator points to the ways that care work is under-valued and stripped of resources as their child enters daycare and the Deutsche Bank declares a new era for the global economy: “The Age of Disorder.” The sutures from Lagarde’s birth are described “like purse strings ready to be pulled tight,” and in the sweet tones of baby talk, she chronicles the origins of capitalism and wage labour to her infant. The enduring prioritization of wealth accumulation is a driving factor in Taper’s chosen subject of the Hogben pregnancy test, which gained popularity as the use of African clawed frogs was fast and cheap. But the Hogben method had a hidden cost—shipped globally in large numbers and released into the wild, the frog became an invasive species that spread chytrid fungus, leading to the extinction of more than 200 amphibian species. In *The world was always full of us*, Verviers notes that for those seeking care for endometriosis, treatment is often prioritized for those pursuing procreation, the medical-industrial complex valuing compliant bodies that will contribute to a new generation of labourers over those that are “deviant,” refusing the societal expectations of child-rearing.

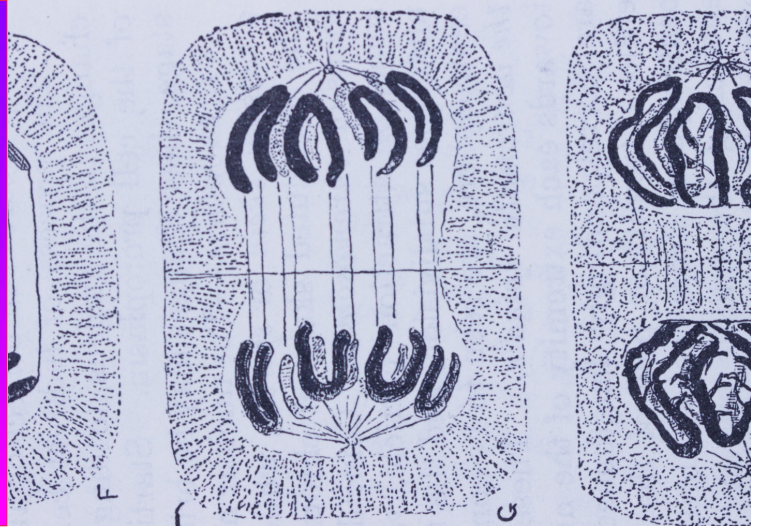
(ARTISTS)

Anouk Verviers Oona Taper

*Extra Life (and Decay)*, Stéphanie Lagarde (2025). Video still.



*The Rabbit Always Dies*, Oona Taper (2025). Video still.



## Extra Life (and Decay)

STÉPHANIE LAGARDE  
France/Netherlands

(2025)

**A** 22 MINS

polyphonic narrator—filmmaker, parent, forest, insects, fungi, childcare worker—declare their absolute refusal of labor exploitation, and the necessity to join collective bodies in resistance. Who ordered legibility? *Extra Life (and Decay)* celebrates hospitality as a survival tool to **DIGITAL** fight morbid politics of isolation. An ode to the multitude, the illegible, the unmeasurable.

*Shaky footage. May cause motion sickness, vertigo, headache.* **FRENCH**

**WITH**

**ENGLISH**

**SUBTITLES**

**TORONTO PREMIERE**

## The Rabbit Always Dies

OONA TAPER  
United States

(2025)

**A** 9 MINS

an exp **DIGITAL** erimental documentary that reveals facts and fantasies of the history of pregnancy tests from the 1930s-60s, which relied on the use of live frogs and rabbits. These pregnancy tests changed the world: they expanded our understanding of hormones, gave women mor **ENGLISH WITH** e reproductive choice, but also caused ecological crisis—devastating certain amphibian populations.

**ENGLISH  
SUBTITLES**

**TORONTO PREMIERE**

r Stéphanie Lagarde

*The world was always full of us*, Anouk Verviers (2025). Video still.



## *we felt our cells tumble, cluster, and creep*

CO-PRESENTED WITH

labo

## The world was always full of us

ANOUK VERVIERS  
Canada/United Kingdom

(2025)

**T**he world was always full of us is the second chapter of a dystopian trilogy that examines womb-related chronic pain **DCF** in. In this speculative future, those dealing with pain have merged with their treatment and transformed themselves into cyborg feminists who have the power to act not only on but with their pain. All seven performers in the film live with womb-related chronic pain, forming a sense of community in this shared experience.

28 MINS

ENGLISH

TORONTO PREMIERE

In dialogue with her most recent film, *The world was always full of us*, Anouk Vervier presents a new performance work. Anouk explores issues of the exhaustion of female and non-binary bodies, and aims to prefigure possible practices of care, kinship, and resistance.



Please join us on Sunday April 10, 2026 from 1:00PM-2:00PM for *we felt our cells tumble, cluster, and creep*. In dialogue with her most recent film, *The world was always full of us*, Anouk Vervier presents a new performance work. Anouk explores issues of the exhaustion of female and non-binary bodies, and aims to prefigure possible practices of care, kinship, and resistance. Location, details, and registration information are available on our website.

OUR BODIES HOLD TIME. Time indiscriminately settles into our soft and heavy shapes, defining and characterizing land, body, and artifact. Rust, dust, wrinkles, and mold surface and become textures of memory. Our presence and residency in time are marked by these textures. Through their tactility, we embody times passing.

*our bodies hold time* features nine student-made films that disassemble and collage cinematic time. Through a process and treatment of its passing materialized in film, Western conceptions of time are counteracted by the films' own pacing.

In the program's opening, *Gorg O Mish (Twilight)* by Radin Khodadadi invokes a sense of disorientation of time in a fragmented yet rhythmic pacing as seeing becomes both a subject and a mirror. Over the span of a six-year production, Khodadadi's film was patiently moulded by time's alterations.

*Fragments of* by Elena Calvo Polo follows an assortment of found footage reels collaged and projected in a non-linear fashion. As timelines merge, the past is reassembled. By the worn condition and mending of the reels, the feeling of time

Curated by  
GHISLAN  
SUTHERLAND-TIMM

67 MINS

April 11, 2026  
4:30PM–6:30PM

CineCycle

In conversation:  
CHLOË GORDON,  
MICHAELA MICHALAK,  
FÉLIX CARABALLO,  
& GHISLAN  
SUTHERLAND-TIMM

Our  
bodies  
hold  
time

(ARTISTS)

Chloë Gordon Defne Kirm

becomes tangible through the materiality and fragility of Polo's craftsmanship.

In *Alley* by Defne Kirmızı, time sits in passivity with a camera capturing walking pedestrians. Wisps of movements come in and out of frame as the pedestrians become unknowing performers. As time marinates, *Alley* unfolds as a lapse in time.

Chemistry in filmmaking is tended to delicately by Félix Caraballo in *Anomalies dans le paysage*. The Magtogoek / St. Lawrence river is embedded into Caraballo's film through an eco-processing development. Harvesting from the river banks, *Anomalies dans le paysage* emerges in nature's time.

*An Archive of Disappearing Sounds* by Michaela Michalak mediates on the Land and its silences. Time is characterized not only by visual imprints of identity but as well as the audible and inaudible sounds that shape it.

Patricio Escartín's *El ruido del tiempo (The Noise of Time)* follows the awakened spirit of a villager searching for its lost home in Xoco while witnessing how the construction of Mítikah threatens the land and its tradition. When time is colonized and weaponized, culture is neglected. Land and its ancestral bodies decay.

*过去的鬼魂在低语 (The Land Where Ghosts Could Speak)* by Tianhui Wu uncovers memories recollected by the body and mind's amnesia. The body remembers and the unhealed past can carry forward, settling unconsciously into our crevices.

In *blue & sentimental* by Chloë Gordon, cyanotypes from a family's archive are animated. In twelve frames per second, memories re-emerge in shifting tones of blue pigments. Tangible, *blue & sentimental* crystallizes nostalgia onto watercolour paper.

In the program's closing, *Gacela Herida (Wounded Gazelle)* by Diana Esther recites entries from a mother written to her separated daughters. As custodians of time, memories resurrect and are recontextualized by following generations.

Time acts in dualism to erode and erect. Its presence is here and gone. By a phantom of gravity, it organically moulds us. *our bodies hold time* forms by the pacing of nine films that become and dissolve into memories, frame-by-frame.

*blue & sentimental, Chloé Gordon (2024). Video still.*

CO-PRESENTED WITH



*Gorg O Mish (Twilight)*, Radin Khodadadi (2025). Video still.



*Fragments of*, Elena Calvo Polo (2024). Video still.



## Gorg O Mish (Twilight)

RADIN KHODADADI

Canada

(2025)

**A**n experimentation with perceived movement and composition, drawn from six years of photographic fragments—an imp **5 MINS**rint of shifting visions, where seeing becomes both a subject and a mirror. “Gorg O Mish,” a Persian expression for twilight, can be translated literally as “wolf and ewe.” This film is named after the liminal moment between day and night when shapes blur and certainty falters; when you can’t distinguish a shee **DCP**p from a wolf. This film lives in space of confusion, ambiguity, and quiet transformation.

NO

DIALOGUE

NORTH AMERICAN PREMIERE

## Fragments of

ELENA CALVO POLO

Spain/France

(2024)

**T**he film, made without a camera, shows the support itself, shows the splices, works the declared montage, reveals **DIGITAL VIDEO** the lateral perforations and does not limit itself to showing only the space of the frame, as well as intervening manually on the emulsion.

4 MINS

ENGLISH

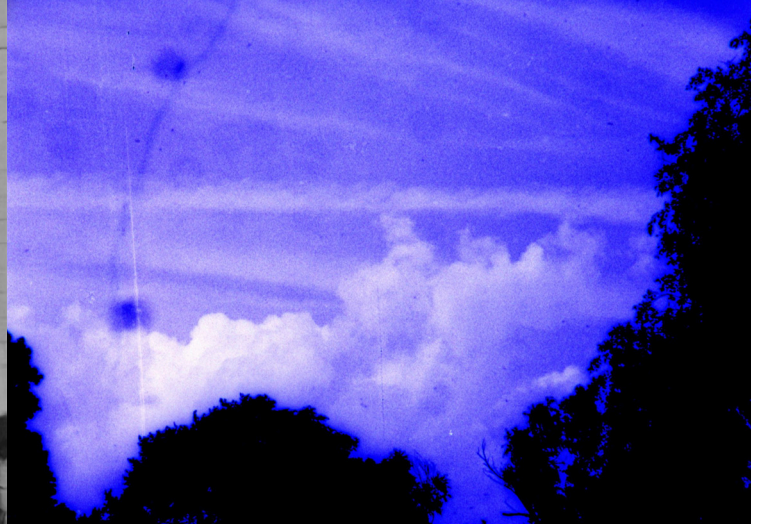
*Strobing and flashing lights.*

CANADIAN PREMIERE

11z

Diana Esther

Elena Calvo

*Alley, Defne Kirmizi (2025). Video still.**Anomalies dans le paysage, Félix Caraballo (2025). Video still.*

## Alley

DEFNE KIRMIZI  
Austria/Turkey

(2025)

**T**

6 MINS

he camera lingers, tracing a quiet alley where people are glimpsed, reflected, and lost. A game unfolds, where shifting perspectives turn passersby into performers. Elsewhere, landscapes are slipping away and rebuilt on a cyclical pattern. A brief syncopation in a daily routine, an interplay of bodies and place in motion.

NO

DIALOGUE

NORTH AMERICAN PREMIERE

## Anomalies dans le paysage

FÉLIX CARABALLO  
Canada

(2025)

**A**

8 MINS

*anomalies dans le paysage* is a film in four tableaux in which four audiovisual landscapes unfold in all their strangeness: Spices, leaves, and local seaweed reveal and imbue their hues into this film which was shot and developed on the very banks of the Magtogoek (St. Lawrence) River from which it was composed.

*Strobing and flashing lights.*

NO

DIALOGUE

TORONTO PREMIERE

Polo

Félix Caraballo

Michael

*An Archive of Disappearing Sounds*, Michaela Michalak (2026). Video still.



*El ruido del tiempo (The Noise of Time)*, Patricio Escartín (2024). Video still.



## An Archive of Disappearing Sounds

MICHAELA MICHALAK  
Canada/United States/Morocco

(2026)

**A**n *Archive of Disappearing Sounds* is a meditation on environmental grief by evoking a contemplative cinematic space through listening as praxis. As light and sound pollution from settler cities encroach, what inaudible sounds are heard in the disappearing silences of the Land? This film reflects on Indigenous critiques of the increasing scales of ecocide resulting from settler colonialism through tracing genealogies of extinction.

9 MINS

ENGLISH

CANADIAN

PREMIERE

## El ruido del tiempo (The Noise of Time)

PATRICIO ESCARTÍN  
Mexico

(2024)

**I**n Xoco, Mexico City, the spirit of a villager awakens in search of its lost home. In their journey, the ghost discovers that Xoco still celebrates its festivities while also learning that a new commercial complex, Mítikah, threatens the existence of both the traditions and the town.

12 MINS

DCP

SPANISH

WITH  
ENGLISH SUBTITLES

CANADIAN PREMIERE

Michaela Michalak      Patricio Escartín

过去的鬼魂在低语 (*The Land Where Ghosts Could Speak*), Tianhui Wu (2024). Video still. *blue & sentimental*, Chloë Gordon (2024). Video still.



## 过去的鬼魂在低语 (*The Land Where Ghosts Could Speak*)

TIANHUI WU  
United Kingdom/China

(2024)

In this personal piece, the artist uncovers memories through sleep talking, exploring the tension between her body's recollections and her mind's amnesia. Using family archives and her own body, the film delves into her trauma, revealing a broader conflict between individual identity and the unspoken violence within family and state.

*Trauma-related content.*

CHINESE WITH

ENGLISH

SUBTITLES

NORTH AMERICAN PREMIERE

## blue & sentimental

CHLOË GORDON  
Canada

(2024)

1 MIN

DCP

An exploration of the loss of physical media and growing up in the age of technology, *blue & sentimental* is made up of digital video frames transferred onto watercolour paper via a cyanotype process, scanned, and re-animated at twelve frames per second. The archival footage and accompanying audio, shot by the filmmaker's father, documents the first days home from the hospital as a newborn up until kindergarten graduation.

WORLD

PREMIERE

Radin Khodadadi Tianhui

*Gacela Herida (Wounded Gazelle)*, Diana Esther (2024). Video still.



# Gacela Herida (Wounded Gazelle)

DIANA ESTHER  
Dominican Republic

(2024)

# A

5 MINS

mother writes to her five- and two-year-old daughters during their forced separation, letting her words drift across a sea of distance.

DIGITAL VIDEO

SPANISH WITH ENGLISH  
AND SPANISH SUBTITLES

WORLD

PREMIERE

# 2024)

writes to her five-  
eir forced separa  
distance.

**KYM MCDANIEL** is an experimental filmmaker and interdisciplinary artist working across fields of moving image, choreography, and disability studies. Her embodiment as a dancer living with chronic pain informs her relationship to time, the body, and movement in her work.

**MARION BALAC** explores the impulses between emotion and technology across video, installation, and online media. She studies replicated communities—theme parks, tourist sites, forums—where gaps between representation and reality emerge. Her work, marked by deadpan humor and melancholy, has been shown internationally. She has been teaching at the Beaux-Arts de Marseille since 2021.

**MICHAELA MICHALAK** is a LGBTIQ filmmaker & activist-scholar, who researches politics of memory in relation to sound and silence. They have exhibited internationally at the Lopez Museum (Phillipines), the 2nd Moscow Biennale, the Lisbon Architecture Triennial, and the Bronx Museum, amongst others. They have screened across Canada at La Lumière Collective (QC), Pix Film Collective (ON), and Blinding Light Cinema (BC). They are currently a PhD candidate at York University.

**MIKIKI** is a performance and video artist and queer community health activist of Acadian/Mi'kmaq and Irish descent from Ktaqmkuk/Newfoundland, Canada. Their work emerges from harm reduction and HIV response, using art-activism to address sex panic, drug use, grief, and collective care amid the polycrisis.

**NAOMI RINCÓN GALLARDO** is a visual artist living and working between Mexico City and Oaxaca. From a decolonial-cuir perspective, her critical-mythical worldmaking addresses the creation of counter-worlds in neocolonial settings. Her fabulations integrate her interests in theater games, popular music, Mesoamerican cosmologies, speculative fiction, vernacular festivities and crafts, decolonial feminisms, and queer of colour critique.

**OONA TAPER** is a moving image artist and assistant professor at Kansas City Art Institute. She creates installations and animations that are deeply invested in the materiality of moving images. Her work tries to process the constant mundane apocalypses of the modern world through humor, whimsy, and daydreams.

**PATRICIO ESCARTÍN** is a Mexican filmmaker whose work explores memory and identity through an

atmospheric and sensorial approach across fiction, documentary, and fantasy. He directed *The Noise of Time* (2024) which has been internationally awarded and widely screened. He is completing a Cinematography Degree at ENAC-UNAM and previously studied at the University of Essex.

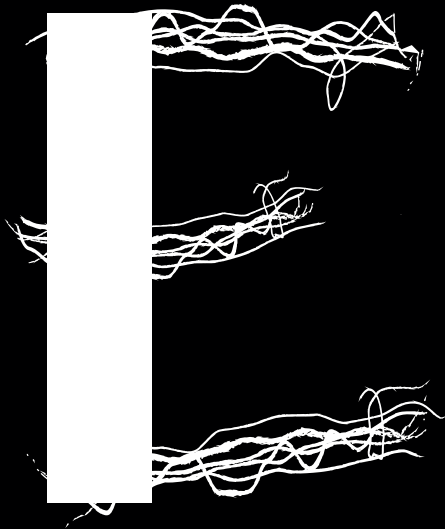
**QUENTON MILLER** is an Australian/UK filmmaker and artist based in the Netherlands. He studied at Van Eyck Academy and the Master of Artistic Research programme at KABK Den Haag, where his focus on film developed out of playfully disorientating video installations, as well as writing and designing for literary publications. Often leaning into comedy, his films follow alienated characters wrestling with language, truth, time and history, with neurodiverse experiences of language and the cultural history of narrating animals playing key roles.

**RADIN KHODADADI** is an emerging Iranian filmmaker based in Vancouver. Drawing on a background in photography, he creates introspective films that reflect a personal and experimental approach to form and storytelling. His previous short, *Let's Go Away*, was officially selected by the Rise Film Festival and the Vancouver International Youth Film Festival.

it carries me out & toward the centre



THE WORKS IN THIS PROGRAM



AM call on my inner internet child, left behind on early-2000s platforms like MySpace. Here, the digital plane becomes haunted by a familiar past. Ancient avatars, unruly subjects, and gaudy profile layouts, shaped by the internet's early mess and excess, resist contemporary pursuits of mastery and efficiency, surfacing early selves left behind for their failure to be productive. These works subvert the language of mastery by using pixelated .gifs, 3D-modelled landscapes, and found footage to raise questions about the origins of our early selves and what remains of them in the hyper-optimized present. This self has been shaped by broken HTML code and self-built worlds that extractive data practices have since

Curated by:  
KIERA BOULT

68 MINS

April 11, 2026  
7:30PM—9:30PM

Innis Town Hall

pic fails,  
or,  
ordinary  
failure  
just  
wasn't  
enough

paved over. Still, the traces of our early internet selves persist.

Across the program, these unfinished selves share a refusal of optimization. Through perseverance, they have survived decades of software updates, compression, and neglect, forming a swirling archive of early online exchange, chaotic and ungoverned by efficiency. What happened to our unusable contributions to the internet? Have they been drifting around as fragmented pixels, waiting to be regurgitated by future users?

These digital leftovers linger as material that dominant systems cannot absorb or render profitable. Instead, they spill into myths, trends, and ghosts within the algorithms of the next generation. Given a second life through contemporary appropriations of early Y2K aesthetics, fragments of our past selves, first born online in the early 2000s, are returned to us, altered in the process. The next generation reworks and returns parts of ourselves that could liberate, while exorcising the outdated toxins that shaped their origins. Moving through popular culture and online subcultures, this program proposes an alternative lineage of the internet, one that can nurture and heal our inner internet child by reclaiming the mess and excess of our past and refusing the optimization of future.

Please join us for an intimate talkback with filmmakers Dayna McLeod and Mikiki, and curator Kiera Boulton, expanding on the themes explored in this program at CineCycle on Monday, April 13, 2026 from 11:30AM-12:30PM. You can find more information on our website.

CO-PRESENTED WITH



Expanding the possibilities of performance



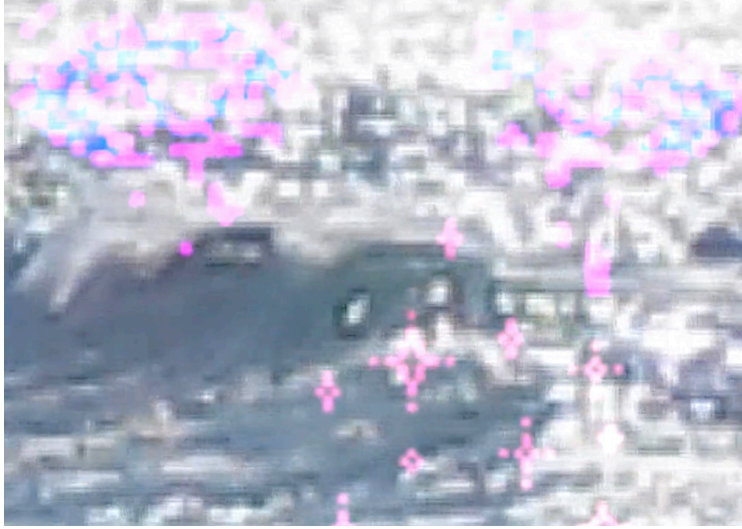
DSO  
Disability Screen Office  
ORPHÉ  
Office de la représentation des  
personnes handicapées à l'écran



(ARTISTS)

Cassie Packham Dayna Mc

*Gathering Dust*, Fox Maxy (2023). Video still.



*bio (space/opal)*, Cassie Packham (2024). Video still.



## Gathering Dust

FOX MAXY  
United States

(2023)

## bio (space/opal)

CASSIE PACKHAM  
Canada

(2024)

# G

5 MINS

*Gathering Dust* creates connections between water, intergenerational care, and encroaching urban development. Like the film's layered visuals, numerous sources converge to create the film's soundscape. The film contemplates lessons exchanged between elders and youth, and the **DIGITAL** differences between generations, friction vs. flow, and the layers underneath Los Angeles.

*Commissioned by The Academy Museum of Motion Pictures in 2023, this film screened in the exhibition Shifting Perspectives: Vertical Cinema, initiated by Jessica Niebeld and organized by a curatorial collective.*

ENGLISH AND  
PAYÓMKAWICHUM  
CHAAM'TEELA

CANADIAN PREMIERE

# b

*bio (space/opal)* is a machinima self-portrait narrated by a shapeshifting digital artist living on the Second Life grid. **5 MINS** Through dance, world-building, and her own music, *space/opal* relates her origin story, moving between **MP4** dream, memory, and networked becoming to explore what it means to emerge from one's own future.

ENGLISH SUBTITLES  
WITHOUT

IALOGUE

TORONTO PREMIERE

Leod Fox Maxy Jake Starr

FoUBARthes: Death of an Author, Dyna McLeod (2025). Video Still.



A Weak & Panicked Animal, Jake Starr (2024). Video still.



## FoUBARthes: Death of an Author

DAYNA MCLEOD  
Canada

(2024)

**M**

3 MINS

Media performance artist Dayna McLeod asked ChatGPT to write an increasingly snarky and heated dialogue between Roland Barthes and Michel Foucault about “The Death of the Author,” inspired by Barthes’ famous essay. This script is performed by AI actors of the theorists, with Dayna’s AI doppelgänger, DaynAI, acting as host to their debate.

ENGLISH

TORONTO PREMIERE

## A Weak & Panicked Animal

JAKE STARR  
Australia

(2024)

**C**

12 MINS

DIGITAL

Civilization endeavors to minimize the uncertainties of human survival.. The sidewalk, the fence, the clearing all serve as boundaries, a tacit agreement between the human and non-human, stipulating that neither shall cross these thresholds without consequence. **ENGLISH** *A Weak & Panicked Animal* examines how deeply human civilization depends on denial, contingency, interdependence, and the fact that **WITH ENGLISH** no matter how fortified our cities become, **SUBTITLES** we are still enmeshed in a chaotic, planetary ecosystem.

*Police bodycam footage and CCTV, scenes containing blood and animals in distress.*

CANADIAN

PREMIERE

*How to excel at everything*, Marion Balac (2024). Video still.

*Response 00.003*, Mikiki (2026). Imager courtesy of artist.



## How to excel at everything

MARION BALAC  
France

(2024)

I

23 MINS

In *How to excel at everything*, two Pokémon-like friends follow online tutorials to master every skill. Loosely adapted from Flaubert's *Bouvard et Pécuchet*, the film examines algorithm-driven self-learning, YouTube rabbit holes, and DIY culture, where gamified self-help replaces **DCF** institutional pedagogy in an endless, disoriented learning odyssey of contemporary digital life.

ENGLISH, CATALAN,  
KOREAN, SPANISH, FRENCH,  
AND MANDARIN

WITH ENGLISH SUBTITLES

NORTH AMERICAN PREMIERE

## Response 00.003

MIKIKI  
Canada

(2026)

D

20 MINS

o Not Resuscitate  
Acquired Brain Injury  
AIDS jokes  
Cognitive Processing Therapy  
SLOWW  
Community Reinforcement Approach  
Intrusive Thoughts  
Resuscitate  
The Compulsion to Repeat

*Strobing lights.*

PERFORMANCE  
AND  
LIVE

ENGLISH

WORLD PREMIERE

VIDEO

## LIST

## OF

## PARTICIPANTS

**RENÉE HELÈNA BROWNE** is an Irish artist working across film, drawing, and spoken word. Their work has been exhibited and screened internationally at institutions and festivals including the Irish Museum of Modern Art, Talbot Rice Gallery, Oakville Galleries and more. Renée is a recipient of the Salzburger Kunstverein Sunset Kino Award for excellence in contemporary film and their work is held in public collections.

**RICHARD IBGHY & MARILOU LEMMENS** are visual artists working across sculpture, video, installation, public art, and artist books. Grounded in rigorous research and project-specific material experimentation, their practice investigates the entanglements of ecology, economy, epistemology, and history. Over several years, they have examined the history of science and other forms of knowledge. More recently, their work seeks to expand concepts of hospitality, care, and interspecies communication.

**SABĪNE ŠNĒ** is a Latvian mixed-media artist who explores the relationships between humans and the more-than-human, focusing on how organisms and elements sustain life on Earth, and how extractive processes impact them. Her works have been presented internationally in solo and group exhibitions, screenings, and festivals.

**SERENA LEE** is interested in how energy circulates. She plays with cinema, movement, place-making, sound, performance, writing, and collective study. Serena is based between Toronto and Vienna, where she completed a PhD at the Academy of Fine Arts Vienna, focusing on the martial art of taijiquan as a methodology for aesthetic inquiry.

**SOFIA DONA** is a visual artist based in Athens and Munich. Her installations and video works challenge familiar spatial and social structures, focusing on interruptions, sudden breaks in historical narratives or everyday life that expose hidden systems of power and control. Her work has been shown internationally at venues such as Gropius Haus (Bauhaus Foundation), Staatsgalerie Stuttgart, Instituto Municipal de Arte y Cultura (Tijuana), nGbK (Berlin), Fondazione Sandretto Re Rebaudengo (Turin), and EMST (Athens).

**SOPHIE SABET** is a Toronto-based visual artist working in video and installation. Drawing on family histories and domestic archives, her practice examines how displacement is inscribed in the body and how it can fragment ideological perspectives. Her work has recently been exhibited at Modern Fuel and The Robert McLaughlin Gallery, with an upcoming screening at MoMA Doc Fortnight 2026. Sabet is

pursuing an MFA in Moving Image at Bard College's Milton Avery School of Arts.

**STÉPHANIE LAGARDE** is a visual artist and filmmaker. Her works explore human strategies of occupation and the control of space throughout systems of objects, signs, and political/social structures. She creates conflicting scenarios from assemblages of sounds, images, and texts drawn from multiple sources. Her films have been presented at festivals internationally.

**THEO JEAN CUTHAND** was born in Regina, Saskatchewan in 1978. Since 1995, he has been making experimental videos and films, and more recently, has expanded to feature films and video game development. Cuthand's work has been screened and exhibited widely in Canada and the United States. He is a trans man who uses he/him pronouns. He is Plains Cree and Scots, and resides in Toronto.

**TIANHUI WU** is a Hainanese artist and filmmaker currently based in Edinburgh. Her works examine the body as political by blending her personal transnational experiences and incorporating personal memory under collective trauma. She engages with historical and contemporary perspectives on East and Southeast Asian identity, memory, and resistance.

CONTINUED

ON

PAGE

65

WELCOME TO KIKI'S ENMESHMENT. I'm Kiki and I'll be your host.



Let the low-strained voice of Deirdre Logue familiarize you with this evening's events, as she explains: "[w]hat I really want to say is private, so what makes it so hard to say is that I really don't understand it, per se..." I want to share a craving for enmeshment, a desire that motivates the performance persona, Kiki. A desire that is shaped and formed in reality TV, where the lines between selfhood and audience collapse. In this program, we explore the shared limits of persona: how much Kiki gives, how much she feeds the embodiment of desires, and where her boundaries and mine begin to dissolve.

Curated by:  
KIKI

76 MINS

April 12, 2026  
3:00PM—5:00PM

Innis Town Hall

In conversation:  
KIKI & RISS  
SEAN CRUZ

e're  
here  
to  
please  
you,  
Baby

Real Housewife of New York City Bethenny Frankel screams, "Go to sleep! Go to sleep!" I am delighted to bring you to Scary Island. Production's failed attempts to reconfigure a Real Housewife's breakdown leave audiences searching beyond the show for truth, taking to message boards and bloggers to find it. Exposing this rupture between show and audience, a longing for intimacy emerges, one that demands the fall of all boundaries between performance and reality. "I'm here to please you, Baby."

Sinking deeper, we turn to comfort viewing: it's our girls from *Sex and the City*! It's Kiki's favourite Miranda era, when she goes *Black*. Renèe Helèna Browne's *Sacred Disease* (2020) isn't a nostalgic revisiting of foundational texts on love; it's a warning about language and how it binds us. How deep will another's desire go before your body rejects it? For Renèe's characters, their bodies convulse, vomit, and shit until all other desires are removed.

"TAKE A XANNAAXI!" echoes from the Real Housewife of New York City Ramona Singer as she prescribes a cure for her castmate's codependence. If the process of enmeshment is anxiety-inducing, Zhongyao Wang's *Pixel Metabolism's Interface Ulcer* (2025) has a cure for our sacred disease. Pop the pink pill and let every membrane it passes bring us closer to our "compulsive desire to merge with every interface." The singularity is in our guts, and we love it! I've forgotten where I started as the viral sound of Tiffany "New York" Pollard proclaiming "Whatever—I don't give a fuck. Do I look like I give a fuck? Because I don't!" resounds throughout the cinema.

Now we turn to the stage as E. Jane's *LetMEbeaWomanTM.mp4* (2020) introduces the Black Diva, unmatched by any light we've ever seen. Jane reminds the Black Diva, in all her presence, that her own desires aren't safe from scrutiny. The stage she stands on reminds her of the lines she must stay within. The voice of the great Wendy Williams thanks Whitney Houston for giving her "her moment," and Houston responds, "I love you, Wendy." Dear audience, this craving for enmeshment, "it's not exactly a secret, per se...It's just that I don't know how to say it the right way...per se." This program became a path from body to stage, to screen, to Kiki, and we hope it *pleases you, Baby*.

(ARTISTS)

Deirdre

Logue

E. Jane

R

Sacred Disease, Renée Helène Browne (2019). Video still.



**V tape**  
www.vtape.org

**Inside  
Out**

CO-PRESENTED WITH

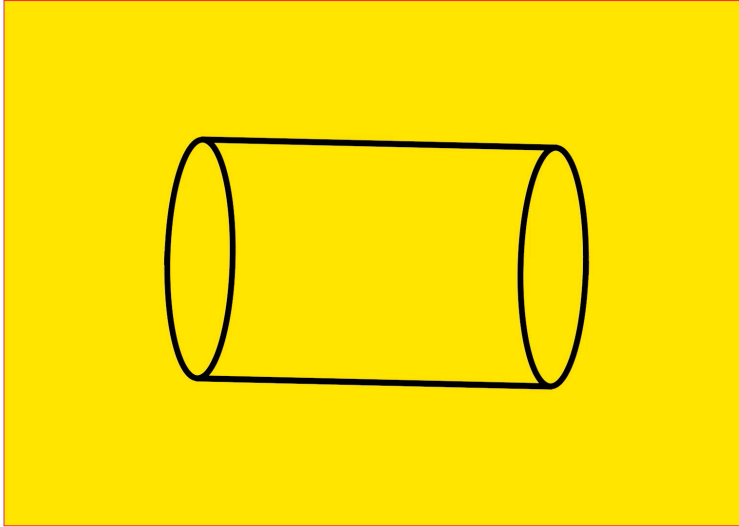
**Inter/Access**

**ed video**  
media arts centre

INTERNATIONAL FESTIVAL OF PERFORMANCE ART  
**7A\*11D**

*Sacred Disease*, Renèe Helèna Browne (2019). Video still.

*Per Se*, Deirdre Louge (2005). Video still.



## Sacred Disease

RENÈE HELÈNA BROWNE  
Ireland

(2019)

# S

20 MINS

*Sacred Disease* is a two-colour animated film exploring language and its power over the body when consumed by the performance of romantic partnership. The script—developed from the TV series *Sex and the City*, *The Heroides* by Ovid, and Renèe Helèna Browne's own experiences—brings classical and contemporary sources into dialog **DIGITAL**ue to explore desire, narration, and the ways speech becomes embodied within intimate relationships.

ENGLISH  
ENGLISH

WITH  
SUBTITLES

TORONTO PREMIERE

## Per Se

DEIRDRE LOUGE  
Canada

(2005)

# T

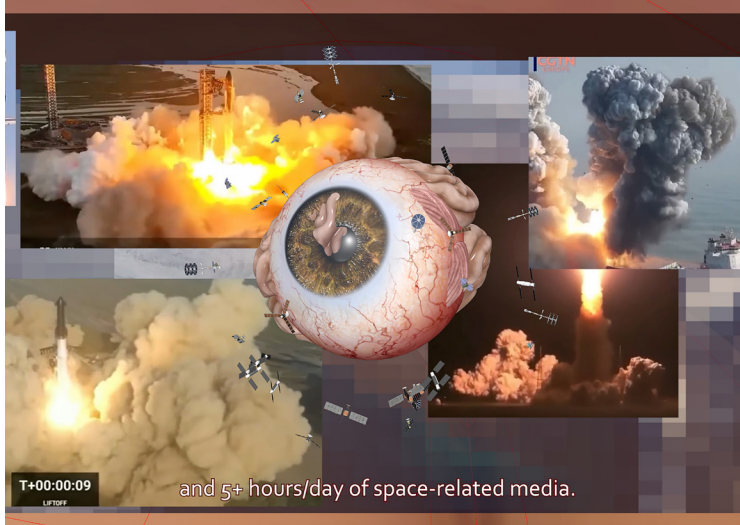
his work is dedicated to the moment of hesitation that precedes saying something meaningful and to the difficulties of expressing oneself.

4 MINS

DIGITAL

ENGLISH

*Pixel Metabolism, Interface Ulcer*, Zhongyao Wang (2025). Video Still.



*LetMEbeaWomanTM.mp4*, E. Jane (2020). Video still.



## Pixel Metabolism, Interface Ulcer

ZHONGYAO WANG  
China

(2024)

P

3 MINS

*Pixel Metabolism, Interface Ulcer* envisions a disembodied, screen-dominated AI future encircled by satellites: virtual imagery is compressed into a tiny pink pill that invades the flesh in reverse, dissolving the boundary between digital and biological. Users become self-experimenting cyborgs, forced to recalibrate touch and bodily perception between ingestion and rejection.

ENGLISH

NORTH AMERICAN PREMIERE

## LetMEbeaWomanTM.mp4

E. JANE  
United States

(2020)

C

7 MINS

DIGITAL

Celebrating women who expand beyond the possibility of belonging to anyone or anything, *LetMEbeaWomanTM.mp4* beautifully captures the aporia of longing to be held and refusal to be grasped, one that inevitably led the artist back to the searing question guiding Sojourner Truth's 1851 Black feminist manifesto: "Ain't I a Woman?"

ENGLISH AND

*Police bodycam footage and CCTV, scenes containing blood and animals in distress.*

AFRICAN-AMERICAN  
VERNACULAR ENGLISH

CANADIAN PREMIERE

o Wang

**SAVAC Presents:**

IN PARTNERSHIP WITH



# Monitor 16



Curated by:

**SAMEENA SIDDIQUI  
& VICKY MOUFAWAD-PAUL**

**75** MINS

April 12, 2026  
6:00PM—9:30PM

Innis Town Hall

In conversation:

**SAMEENA SIDDIQUI  
& VICKY MOUFAWAD-PAUL**

SAVAC (South Asian Visual Arts Centre) is thrilled to premiere the 16th iteration of Monitor, its longstanding experimental film and video program, in partnership with Images Festival.

Monitor is dedicated to the presentation of experimental short films and videos that initiate dialogue around the shifting nature of politics, economies, and landscapes across the Global South and its diasporas. Since 2005, SAVAC's Monitor program has engaged an international community of artists, curators, and audiences through artists' works that transcend languages, borders, and political divides.

SAVAC is a not-for-profit, artist-run centre in Canada committed to increasing the visibility of culturally diverse artists by curating and exhibiting their work, providing mentorship, facilitating professional development, and creating a community for our artists. We were founded to be an organization staffed by people of colour, committed to support the work of artists of colour.

For over 25 years, SAVAC has operated without a gallery space as an explicit, political choice. We support work that (in)directly addresses the ways histories of people of colour are represented alongside the story of ongoing colonialism on Turtle Island and post-colonial histories of the Global South. These works are challenging, experimental and offer multifarious perspectives on the contemporary world.

**LIST OF PARTICIPANTS**

Born in Nagoya, Japan in 1969, **TOMONARI NISHIKAWA** was a filmmaker, artist, curator, and friend to many in the experimental film community. His films explore the idea of documenting situations/phenomena through a chosen medium and technique—often focusing on process itself. His work has been screened at numerous film festivals and art venues worldwide, including TIFF and New York Film Festival. Nishikawa passed away in April 2025 in New York, where he was Chair of the Cinema Department at Binghamton University.

**YUULA BENIVOLSKI** (b. 1980, Moscow) is an artist and filmmaker working with 16mm film, video, photography and

projection. She constructs auto-fictional narratives through forensic explorations of landscapes and their corresponding archives, to examine how major historical events are remembered and portrayed by those who witnessed them.

Most recently, her work has been shown at e-flux Screening Room (2023), San Francisco Cinematheque (2024), DOXA Documentary Film Festival (2025), Millennium Film Workshop (2025), DIFFUSION Film Festival (2025), and the Barbican Centre (2026). She is currently completing her first feature, titled *The Black Box is Orange*.

**ZEYNEP DADAK** is a Berlin-based filmmaker and interdisciplinary artist.

Her work merges fiction and non-fiction to examine questions of identity, memory, and politics of emotion. She holds a PhD in Film from NYU Tisch School of the Arts, and her films were screened at Berlinale, Rotterdam, and AFI among other major festivals.

**ZHONGYAO WANG**, born in Harbin in 1996, lives and works in Beijing. She graduated from the Tianjin Academy of Fine Arts. Zhongyao’s practice spans digital video, installation, sculpture, and writing. Her work has been shortlisted for the Lumen Prize and has been exhibited internationally at venues including the Venice Arsenale, TANK Shanghai, and The Wrong Biennale.

**BEGINS ON PAGE**

**NOTES**

Area with horizontal dotted lines for notes.

Presented in collaboration with Dancemakers, this workshop is part of a composite program that bookends the 39th edition of Images Festival featuring Serena Lee and Fan Wu in their years-long conversation. For more information, please see page 18.

We will explore potential alchemical mixtures from the repertoires of artists Fan Wu and Serena Lee, including qigong, taijiquan, parable, calligraphy, poetry, and somatic translation.

We will begin by grounding ourselves in space and in the presence of our bodies.

We will read and counter-read Fenollosa's "The Chinese Written Character as a Medium for Poetry" by pushing at the limits of alphabetical languages that are traditionally considered non-pictographic.

We will write between image and word, wet and dry, light and shadow—sensing how language appears through what it omits—the negative space it's bound to speaking.

We will follow Mei-mei Berssenbrugge, Du Fu, Ikkyu—and many others in the lineage of the supple phenomenology of attention—and compose using the density of the ordinary as an ever-replenishing raw material.

IN PARTNERSHIP WITH

**DANCE  
MAKERS**

(ARTISTS)

Fan Wu  
Serena Lee

# Dance & Alchemy

Curated by:  
JACLYN QUARESMA

**180** MINS

April 13, 2026  
4:00PM—7:00PM

CineCycle



*Cursive*, Serena Lee (2025), Video still. Image credit: Mary Maggic.



Motaz Naim, *Grey Ruin*, Acrylic on canvas, 2024.

Motaz Naim

IN APRIL 2024, artists from Gaza began to gather together under a single project to find ways to utilize art to resist this genocide. Many artists in Gaza have been working throughout this war, defying all challenges, creating works that remind us that art is essential to life and our survival as a species. A collective project has emerged into a global art event: the Gaza Biennale.

The Gaza Biennale is a collective event, a growing network,

and perhaps a movement. While war has scattered and displaced our people, the biennale gathers over 40 artists on a single platform, uniting their voices. Emerging from deep roots, this Biennale extends an open invitation to local and international institutions to host and produce these exhibitions and to work with us as partners. We offer a unique opportunity to art institutions to exhibit invaluable works that reflect the need for creativity in the darkest of times.

Join us for an evening that brings together art, scholarship, and collective action, from 4:00PM—7:00PM, for the closing of The Gaza Biennale T'karonto Pavilion: Witnessing Sumud, at A Space.

This closing event marks the launch of *Gatherings'* double issue, "Palestine and Campus Movements: Sites of Transnational Feminist Solidarities," with readings and reflections from contributors whose work spans feminist resistance, collective care, and the global campus movements demanding justice for Palestine. The Palestinian Youth Movement choir performs, and the evening features a panel discussion bringing together the issue's editors, creators from *Stitched!*, *Living with Drones*, a live

# The Gaza Biennale T'karonto Pavilion:

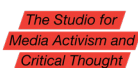
## Witnessing Sumud, Closing Reception, and Magazine Launch

Curated by:  
VICKY MOUAWAD-PAUL

April 13, 2026  
4:00PM—7:00PM

A Space, A Space Windows  
401 Richmond Street West  
Suite 110

CO-PRESENTED WITH



(ARTISTS)

Alaa Abu Saif    Alaa Al

Mosaab Abusal  
Liza Madi

Shawa

journalism show that documents the realities of drone warfare in Gaza, and artists and writers from the issue. Together, these voices refuse the separation of art, scholarship, and activism.

For more detailed information on the Gaza Biennale and on the closing event please visit: [www.gazabiennale.org](http://www.gazabiennale.org) and [www.aspacegallery.org](http://www.aspacegallery.org).

# Images X CSV

Curated by:  
JACLYN QUARESMA

April 11–13, 2026

Charles Street Video

Gallery hours:  
Saturday—Sunday  
11:00AM—4:00PM

Monday  
6:00PM—8:00PM

# Artist Residency

Supported from its production to its presentation, The Images x CSV artist-in-residence has created an installation work that responds to this year's theme, Metabolizing Moving Images. Aligned through the collective amplification of experimental practices, this exhibition, and its thematic artist-in-residence program extends the partnership between Images Festival and Charles Street Video (CSV). For more details, please visit our website.

CO-PRESENTED WITH

tiff



Ten Mornings Ten Evenings and One Horizon, Tomonari Nishikawa (2016). Video still.

IMAGES FESTIVAL PRE-OPENER

## Light Noise Smoke: The Films of Tomonari Nishikawa

Tomonari Nishikawa, who passed away in 2025 at the early age of 56, was a central figure in the generation of experimental filmmakers that emerged in the early part of the 21st century. A wrong turn on his way to a conventional filmmaking career landed him at Binghamton University (New York), a fabled hotbed of the avant-garde, where he reluctantly embraced a new way of filmmaking that he made deeply his own. Key areas of inquiry for him were the elements of the film material itself. He created films where the images transformed into the soundtrack; shot frame-by-frame, sketch films that became compact city symphonies. He also used multiple exposures to build up a larger image from separate spaces and times. His twenty years of filmmaking were too short but deeply impactful, creating simple models of possibility through art and personal example, challenging our expectations of how cinema could be made, and providing us pleasure in both the directness and profoundness of his ideas.

Curated by:  
CHRIS KENNEDY

65 MINS

April 8, 2026  
7:00PM—8:30PM

TIFF Lightbox

(ARTIST)

# Tomonari Nishikawa

## Apollo

United States/Japan

(2003)

# N

6 MINS

ishikawa's senior thesis film was created with rayograms (placing objects on the film in a darkroom) and a still, 35mm film camera that extended the image into the soundtrack area. The result is a film where the projector reads the image as sound, creating a **16MM** frenetic aural counterpoint to the graphical images he chose.

*Strobing effects*

NO DIALOGUE

## Market Street

United States

(2005)

# A

5 MINS

series of frame-by-frame, Super 8mm Sketch Films which Nishikawa made in graduate school in San Francisco paved the way for this commissioned film, which celebrates A Trip Down Market Street (1906) through a vertiginous reinterpretation. Mat **16MM** ching disparate shapes from one frame to the next, Nishikawa uses the shapes of the city to pull the viewer with stunning visual propulsion down San Francisco's main drag.

*Strobing effects*

SILENT

## Clear Blue Sky

United States

(2006)

# F

4 MINS

or this rare video work, Nishikawa replaced the camera lens in front of the sensor with a slit-like opening, mimicking a camera obscura effect. Through this perspective, he turned the summer frolickers of San Francisco's Washington Square into streaks of light and shadow. **DIGITAL**

NO DIALOGUE

## 16-18-24

Japan

(2008)

# U

4 MINS

sing a 35mm toy photo still camera, which has sixteen lenses, Nishikawa shot the horse races at the Japanese Derby. Shown as a 35mm film, the image is made up of a grid of four shots, repeated across four frames, creating a unique visual rhythm as a portrait of a racecourse.

**35MM**

SILENT

## Lumphini 2552

Thailand

(2009)

# A

3 MINS

Another film shot on a 35mm still camera, in which the image was used to create the soundtrack. This time, Nishikawa shoots in Lumphini Park in Bangkok, Thailand, where the organic structures of the fauna soften his grid structures, even as his interest in internal image rhythms continuously comes to the fore.

*Strobing effects*

NO DIALOGUE

## Tokyo - Ebisu

Japan

(2010)

# T

5 MINS

The intricate, interwoven train lines of Tokyo were an inspiration to shoot a clockwise trip around the JR Yamanote Line. Nishikawa captures the platforms of the first ten stations, re-exposing the film multiple times. Each take exposed a different section of the platform at a different moment in time, with the combined image amplifying the visual energy of commuting.

*Strobing effects*

NO DIALOGUE

## Shibuya - Tokyo

Japan

(2010)

# A

10 MINS

A broken camera and a zealous station manager caused Nishikawa to finish his filmic circumnavigation of the JR Yamanote Line a couple of days later. While using the same grid as the previous film, this time he shot the exits of the final twenty stations from morning to night, capturing the incessant activity surrounding the train lines.

16MM

NO DIALOGUE

## 45 7 Broadway

Japan

(2008)

# T

5 MINS

The hustle and bustle of Times Square is reinterpreted by Nishikawa through a “three-strip” colour separation technique akin to Technicolor. He filmed each shot three times through red, green, and blue colour filters on black-and-white film and then re-composed the shot on an optical printer. When objects overlap, they reach “full-colour,” but the constant movement ensures the colour never truly resolves.

NO DIALOGUE

## sound of a million insects, light of a thousand stars

Japan

(2014)

# T

2 MINS

he meltdown of the Fukushima Reactor that followed the Tōhoku earthquake in 2011 inspired Nishikawa to bury film in the ground within a few miles of the accident site to see if he could create a visual record of the radiation that had spread across the land. The film is **35MM** a print of the resulting negative—each scratch a physical trace of interference and decay.

NO DIALOGUE

*Strobing effects*

## Ten Mornings Ten Evenings and One Horizon

Japan

(2016)

# N

10 MINS

ishikawa grew up along the Yahagi River, whose bridges are the focus of this film. Each of the bridges is filmed six times during dawn and dusk. As in his previous train films, he masks and re-exposes the film, compositing the final image in-camera from the six takes to make a beautiful portrait of the passage of time in rural Japan.

16MM

NO DIALOGUE

## Amusement Ride

Japan

(2019)

# F

6 MINS

lattening the image of a Ferris wheel ride by using a telephoto lens, Nishikawa turns another common public celebration into a surreal, abstract, cinematic adventure. **16MM**

NO DIALOGUE

## Light, Noise, Smoke, and Light, Noise, Smoke

Japan

(2023)

# A

6 MINS

nother return to the idea of creating sound from the physical image that he first explored in *Apollo*, Nishikawa filmed fireworks at a summer festival with a Super 16mm camera that extended the image into the soundtrack. Following a strict editing structure of 26 frames, Nishikawa cr**16MM**eated a rhythmic exploration of a technique that always drew him to new discoveries.

NO DIALOGUE

JAN 21  
→ MAY 16  
2026



Alex McLeod, 333 (detail), 2025. Image courtesy of the artist in collaboration with his PC.

# Be com ing

(in the light of  
the miracle)

Ingrid Bachmann  
Catherine Blackburn  
Zev Farber  
Sarah Friend  
Robert Hengeveld  
Camille Jodoin-Eng  
Diane Landry  
Alex McLeod  
Meryl McMaster

GUEST CURATED BY **Farah Yusuf**



Alyssa Alikpala, *even when a body is at rest*, 2024. Image courtesy of the artist.  
Maria Simmons, *Membranous Boundaries* (detail), 2025. Image by Sasha Azanova.

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## Metabolic Loop

Alyssa Alikpala  
Maria Simmons

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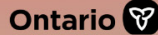


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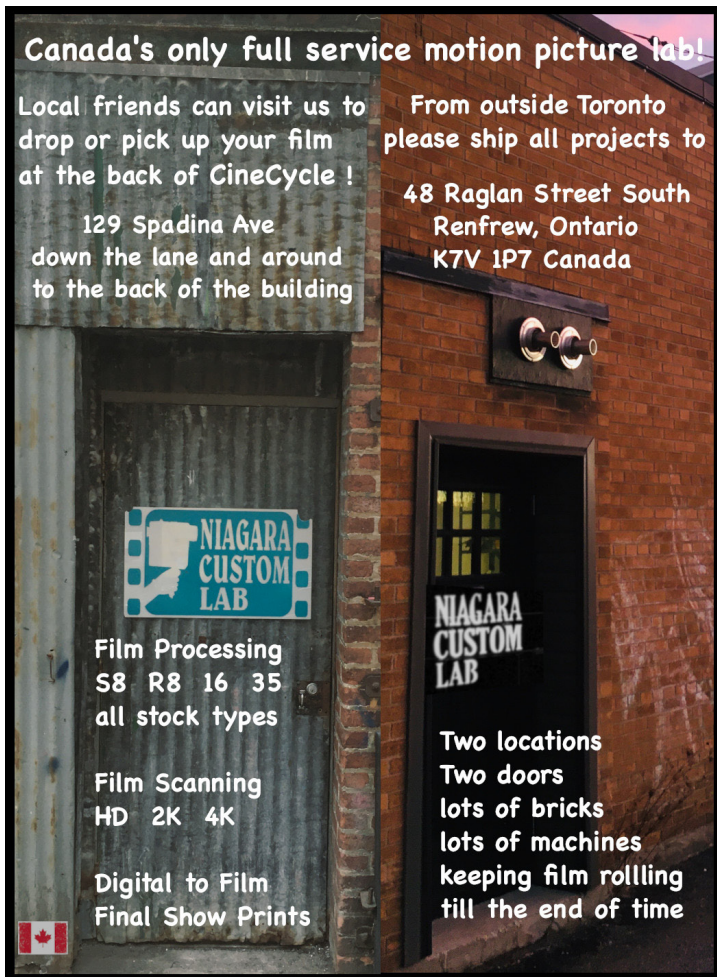
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