

WNDX

FESTIVAL  
HOWLING  
IMAGE

PROGRAM GUIDE

OCT 5-9 2022 | ONLINE + IN PERSON

The Winnipeg Cinematheque: 100 Arthur St.  
+ The Manitoba Museum Auditorium: 190 Rupert Ave.

WNDX.ORG | @WNDXFESTIVAL | INFO@WNDX.ORG

# WINDOW 2022 AT A GLANCE

## WED 10/5

**7pm | One Take Super 8**

Manitoba Museum Auditorium

In Person Only

## THUR 10/6

**7pm | Open Call #1: Open**

Cinematheque

In Person + Online

**9pm | Open Call #2: Call**

Cinematheque

In Person + Online

## FRI 10/7

**7pm | Open Call #3: #**

Cinematheque

In Person + Online

**9pm | Open Call #4: 4**

Cinematheque

In Person + Online

## SAT 10/8

**4pm | Feature**

Cinematheque

In Person + Online

**7pm | SUBTOTALS Retrospective**

Cinematheque

In Person + Online

**9pm | QCC Screening**

Cinematheque

In Person + Online

**9pm | Moving Image Dance Party**

The Output

In Person Only

## SUN 10/9

**2pm | Orfeus21**

Cinematheque

In Person + Online

**4pm | SWS Treaty 1 Premiere**

In collaboration with EPFC and s+r

Cinematheque

In Person + Online

**6pm-late | Moving Image Dance Party**

The Output

In Person Only



# ACCESS INFO

All events will take place in the Artspace building with the exception of the One Take Super 8 opening night screening taking place at the Manitoba Museum Auditorium. Artspace houses the Cinematheque, Platform Gallery, Video Pool Media Arts Centre's The Output and Poolside Gallery, which will all be festival venues. The Manitoba Museum Auditorium is accessible using the main entrance of the venue and access info for Artspace can be found here:

<https://art-space.ca/accessibility-info/>

# CO-DIRECTOR'S MESSAGE

## **We are thrilled to welcome you to the 17th edition of WNDX Festival of Moving Image!**

The festival will kick off with our annual One Take Super 8 (OTS8) event at the Manitoba Museum Auditorium on Wednesday, October 5th, 2022. With the exception of the OTS8, we're happy to let you know that all of our other in person screenings will also be available to view online for free on our website homepage - [wndx.org](http://wndx.org) - and on our youtube channel without geo-blocking (hello world!). All of our in-person events are open to you at a pay what you can price (\$0 - \$20 dollars). We also wanted you to know that this year's festival will be a dry one with non-alcoholic beers and beverages for sale at a pwyc price as well for the duration of our festival with the exception of our opening night. Get ready to wind down the weekend with a Saturday and Sunday all ages moving image dance party after the screenings in one of our favourite local venues, The Output! We hope to see you around and love you for loving our little festival. If it isn't obvious, the 'our' includes you too! :-)

**shimby and heidi**

Co\_Directors, WNDX Festival of Moving Image



# Wed 10/5

## 7PM | ONE TAKE SUPER 8

Manitoba Museum Auditorium

In Person Only

*The 2022 edition of the **One Take Super 8** features 28 films by local filmmakers who have varying levels of experience shooting analogue film, and many entry points into and visions of filmmaking. A truly unexpected and lovely viewing experience! The films were shot in one take – no cuts, no splices, just in-camera editing. Audio is created separately, and films are viewed by the artists and audience for the first time at the screening! This year, we are closing the evening with a series of films developed after dark.*

– Kristiane Church, OTS8 Coordinator

**TICKETS:** \$10 Recommended, or Pay What You Can – Limited tickets at door, check Eventbrite.ca

**WHEN:** October 5th 2022 | 7-10pm  
Doors at 6:30pm | Screening at 7pm | One intermission at 8:15pm

**WHERE:** Manitoba Museum | 190 Rupert Avenue  
Planetarium Entrance, Concourse Level

### THIS VENUE IS ACCESSIBLE

**BYOBottle** | This is a drink free environment – water bottles are fine.

\* The following program contains mature situations/themes. Viewer discretion is advised.

### FILMS:

**\*666** a film by Abby Falvo

**Pickup** a film by Aidan Ian Wilson

**Manatee in a Scarf** a film by Aniko Kere

**Beachside Butts** a film by Beachbums Collective

**Griftother Golem** a film by Bendrix Williams

**Bouquet** a film by Brandice Smith

**Darice** a film by Chelsea Neufeld

**Untitled** a film by Christina Olkrs

**The Little Things** a film by Daisy Wu

**Slides!** a film by David Van Den Bossche

**SELPITY “The Living End”** a film by Dylan Baillie & Simon Peacock

**Friendly Giants** a film by Elizabeth Penner

**The Tunnel of Understanding** a film by Ellen Hatley

**If you’re looking for a sign, this is it** a film by Fawnda Neckoway

**Bleach jacuzzi** a film by Gwen Trutnau

**Pepper’s Pet** a film by Joshua Banman

**The One Spot** a film by Kieran Peters

**Big Iron** a film by Kieran Redmond

**Duckumentary** a film by Madelyn Gowler & Bronwyn Lutz-Greenhow & Camryn Montebruno

***A Winnipeg Love Story*** a film by Michaela Rae & Kaitlynn Alarie

***Walking Bull*** a film by Nathaniel Magbanua

***The Old Neighbourhood*** a film by Ryan Simmons

***nostalgia for now*** a film by Sam Sarty

***This Town Has Snapped*** a film by Sarah Barstead

***Camoufleur*** a film by Sarah Fuller

***Mall Maps*** a film by Thomas Cooper

***Canopy*** a film by Tiff Bartel

***Kali*** a film by Tommy Inthirath

***3 Seconds*** a film by Tu Phan



# Thur 10/6

## 7PM | OPEN CALL #1: OPEN

Curated by Hagere Selam “shimby” Zegeye-Gebrehiwot

**The Cinematheque: 100 Arthur St.**

In Person + Online

### OPEN CALL # 1: OPEN

*i hear local honey  
is one of the best*

*flowers in black and white  
while in search (of our mothers' gardens)*

*we recall a spectre  
a built environment*

*sometimes collaged  
and other times declared*

**- shimby**

Co\_Director, WNDX Festival of Moving Image

### FILMS:

***Whispering to my Soul*** Esperanza Sanchez Espitia

Colombia/ Saskatchewan • 2021 • 4 minutes • 16mm

Whispering to my soul 2021 portrays a woman's ancestral journey to empower other women who have been silenced by terror and fear imposed by oppressive colonialist practices.

***Nikâwiy (mother)*** James Dixon

Manitoba • 2022 • 3 minutes • World premiere

Nikawiy (mother) is a reactionary piece, based on the discovery of my birth mother and her death, and a way to explore language and cultural detachment. This film further emphasizes my process of decolonization through filmmaking, using analogue and digital techniques to redirect my experiences and expand my way of storytelling.

***Mom's Garden - 妈妈的柴园*** Cyril Chen

Saskatchewan • 2021 • 1 minute • Manitoba premiere

An ode to paper animation; Cyril archives their mother-tongue as they draw from the roots of their Mother's Garden, planted in Regina Saskatchewan with seeds carried over from Yangchun, Canton China.

***Deep Vision*** Scott Fitzpatrick & Alyssa Bornn

Manitoba • 2020 • 10 minutes • World premiere

A series of autostereogram images on 16mm film opens space for a range of formal considerations: translation, illusion, format, apparatus. Cross your eyes, cross your fingers. No matter how hard you look, there's more to be seen.

***as the Maple falls I realize I can't stop it*** Gavin Baird

Saskatchewan • 2020 • 2 minutes • Manitoba premiere

A brief insight into the past memories of forgotten back alley items on Maple Street.

***Wrought*** Joel Penner

Manitoba • 2022 • 19 minutes

Wrought depicts, in up-close and startling visual intimacy, instances of spoilage, compost, fermentation and the other microbial processes we might sum up together as rot. But while rot itself is surely a subject of the film, the protagonist is the human viewer.

***LEARIA*** Jordan Moreau

Manitoba • 2020 • 6 minutes • World premiere

The exploration of a long lost city of brick.

***Night Circled*** Sylvia Matas

Manitoba • 2021 • 4 minutes • World premiere

Night Circled was made by recording video from online surveillance cameras. The subtitles tell a story of a person searching for darkness and their futile attempts to find a dark place where they can be unseen.

***THE GARDEN OF CURIOSITIES*** Anastasia Ferguson

Saskatchewan • 2021 • 6 minutes • Manitoba premiere

Before the Garden of Eden, there was the Garden of Curiosities. Refusing subservience, a young woman chooses independence over Adam.

***VR Commodity- A Manifesto*** Freya Björg Olafson

Manitoba • 2022 • 4 minutes • World premiere

A remix of the 1966 'Lettuce Manifesto' by Fluxus-affiliated artist Al Hansen. Spoken by a computer the text is accompanied by found screen captures of in-game footage of VR, AR, and 360 video, as well as a sound score by Emma Hendrix. The remix adapts Hansen's 'Lettuce' (LET US) to 'V R' (WE ARE) shifting from a fight for permission, 'Let us', to the agency to enact, 'We are'.



# Thur 10/6

## 9PM | OPEN CALL #2: CALL

Curated by Hagere Selam “shimby” Zegeye-Gebrehiwot

**The Cinematheque: 100 Arthur St.**

In Person + Online

*we forgot you had a name  
then they remembered to call you up*

*she said, sup  
i melted into watershed orange*

- shimby

Co\_Director, WNDX Festival of Moving Image

### FILMS:

**THE DECAMERON I** Kim Kielhofner

Quebec • 2021 • 3 minutes • Manitoba premiere

Made during the restrictions of the COVID-19 pandemic, “The Decameron I” brings together short videos documenting thoughts, dreams and anxieties. They were made in the style of the Decameron, a collection of one hundred short stories written by Boccaccio in the 14th century. The short stories follow a structural framework with ten characters fleeing the Black Death outside of Florence. To entertain themselves, the characters establish a rule that everyone must tell a story daily.

**How to Build a House out of Wreckage and Rags** Bernd Lützel  
Germany • 2022 • 8 minutes • World premiere • Super 8mm

Found footage: California in the 1950–60’s. A young Indian couple enjoys their American dream in the suburbs of San Francisco. In detail they pose with their newly achieved wealth in front of a Super-8 camera. Around that time, an American missionary couple shoots a Christian propaganda film in Calcutta, India. The poverty & famine in the streets fits perfectly into their wicked plan: To promote the belief in Christ by showing the misery that pagan believers are doomed to live in.

**Saline** Anne-Marie Bouchard

Quebec • 2021 • 3 minutes • so-called Canada premiere

An algae-based movie that explores some family footage taken in the 60’s, in Gaspésie.

**A Valley Without Trees** Janelle VanderKelen

United States • 2022 • 6 minutes • so-called Canada premiere • 16mm

In “A Valley Without Trees,” the lowly onion that burrows into the soil and spends most of its life underground is cast as an interpreter or potential sensory prosthetic that offers a different way of understanding (and perhaps communicating with) the land, planet, and cosmos in which it grows.

**Beauty & the Beasts** Äggie Pak Yee Lee

Estonia • 2021 • 4 minutes • Manitoba premiere

That night, a lady met a group of lovely beasts – gigantic slimy cheesy ones.

**Prelude Op. 28 No. 2** Jenni Toikka

Finland • 2022 • 8 minutes • so-called Canada premiere • 16mm

During a single long shot, we see two people taking turns playing

the piano and listening alternately. The piece is the same on both times – Preludi Op. 28 No. 2 by Chopin – but when the performer changes, the interpretation of the song changes along with the perspective from which the song and its performance are viewed. The uninterrupted playing and single shot capture the event in one temporal moment, but as the camera moves and two people change places, time is equally layered. The performer becomes the listener and the listener becomes the performer.

**Deep Blue** Franie-Éléonore Bernier

Quebec • 2021 • 11 minutes • Manitoba premiere

A phone rings in a motel. A woman answers, it's the sea talking.

**Morrison & Friends** Paula Lehtonen

Finland • 2022 • 27 minutes • International premiere

Documentary video art piece “Morrison & Friends” depicts interspecies communications between humans and an alpaca. Morrison alpaca works with animal-assisted activities and alpaca therapy, visiting nursing homes with his trainer Tarja Jokinen. As a therapy animal, Morrison is used to interacting with people and he is not intimidated by people working behind cameras. This made it possible to create an environment in the studio where the participants seemingly simply needed to be present. Having all these beings spending time together was the basis for “Morrison & Friends”.

**The End** Richard Wiebe

USA • 2022 • 6 minutes • World premiere

“Things are changing; things are starting to spin, snap, fly off into the blue sleeve of the long afternoon. ‘Oh’ and ‘ooh’ come whistling out of the perished mouth of the grass, as things turn soft, boil back into substance and hue. As everything, forgetting its own enchantment, whispers: I too love oblivion...” (Mary Oliver, 1979)



# Fri 10/7

## 7PM | OPEN CALL #3: #

Curated by Hagere Selam “shimby” Zegeye-Gebrehiwot

**The Cinematheque: 100 Arthur St.**

In Person + Online

*oh babes:*

*#remember*

*#rememberwhen*

*#rememberwhenwe*

*#rememberwhenweaspired*

*exhale*

**- shimby**

Co\_Director, WNDX Festival of Moving Image

## FILMS:

### ***Guardian of Sleep*** Zachery Longboy

Canada, BC • 2022 • 11 minutes • World premiere

I had a dream that I was a baton-twirling aboriginal, two Spirit, native fag who leads a Parade out of the forest.

Here is my soul

(standing)beside,alongwith.

Here is my breath

standing)beside!Alongwith.

Here is my past

Standing:beside#alongwith.

Here is my dream

standing""beside:alongwith"

### ***Sarson Ka Saag*** Karan Suri Talwar

India • 10 minutes • so-called Canada premiere • 16 mm

A mother's voice guides her son's hands through the making of a popular Punjabi delicacy called 'Sarson Ka Saag', meaning Mustard Greens. This is him imitating his mother's movements; his childhood observations of her over the kitchen slab, of attempting to inherit broken pieces of a partitioned culture. It's a relationship maintained over audio notes and some shreds of fond memories. Made on b/w 16mm film, the film uses mustard and spices in its developing process. Physical testaments of mustard leaves and stains from spices form a gastronomical archive.

### ***The guy on the bed*** Mike Hoolboom

Ontario • 2021 • 4 minutes • Manitoba premiere

News from another pandemic, the one that 'changed everything' before it fell out of the news cycle and collective memory, except for the newly infected, or those who, like myself, managed a new life after death. Based on a text by David Wojnarowicz.

**Les Dépaysements / The Crossover** Annabelle Fouquet

Québec • 2021 • 12 minutes • World premiere

Within this collection of shared memories related to the feeling of belonging and “at home”, this video installation explores the permeability of identity boundaries of two groups of people who lived through an experience of immigration between Québec and New Caledonia (French collectivity, Pacific).

**Two Cancers** Josh Weissbach

United States • 2021 • 3 minutes • so-called Canada premiere • super 8mm

Two Cancers that are simultaneously different and the same.

**I Think About You Every Day** Simone Lucas

Quebec • 2022 • 15 minutes • Manitoba premiere

21-year old friends exchange impassioned emails over a summer of separation. Their correspondence is brought to life by two dancers in an unfinished apartment building in Vilnius, Lithuania. A meditative, autobiographical portrait tinged with longing and loss.

**The Taking of Jordan** Kalil Haddad

Ontario • 2022 • 8 minutes • World premiere

An amateur porn model recalls the horror of his many former lives.

**Sacred Jurema** Rodrigo D’Alcântara

Brazil/ Québec • 2021 • 8 minutes • World premiere

Jurema Sagrada (“Sacred Jurema”) reveals the fantastic story of the life and legacy of Jurema, a septuagenarian woman surrounded by mysticism and family roots. The director uses image and sound, rather than words, as proponents of the narrative. A fragmentary and non-linear film style is built through the poetics of associations,

where the unreal can meet and interact with the real, in a syncretistic world where symbolism (Umbanda and popular Catholic) manifests itself literally: tears become beads, life appears as a pearl, and the human body is transformed into a container of stories. Independently filmed in pandemic times in the Midwest region of Brazil, also known as “the heart of Brazil,” Jurema Sagrada reveals layer after layer of emotional depth to reveal the matriarch in her beating heart.

**Now They’re Just Lines** Siyao Guo

China/Ontario • 2021 • 8 minutes • Manitoba premiere • 16mm

A therapeutic journey finding the roots.

# Fri 10/7

## 9PM | OPEN CALL #4: 4

Curated by Hagere Selam “shimby” Zegeye-Gebrehiwot

**The Cinematheque: 100 Arthur St.**

In Person + Online

*“that i may wrap them  
in a blue cloud-cloth  
away from the too-rough fingers  
of the world.”*

**- shimby**

Co\_Director, WNDX Festival of Moving Image

### FILMS:

***Laïla Mestari*** Laïla Mestari

Québec • 2021 • 4 minutes • Manitoba premiere

I anchor my gaze in the eye of the camera: these women are Houariyates and their music resonates through my blood.

***Gould At Arm's Length*** Robin Pineda

Québec • 2022 • 21 minutes • World premiere

A man overcome by loneliness and guilt tries to leave everything behind. As he travels through increasingly desolate landscapes, he realizes that he cannot escape from himself. A visceral and stark portrait relieved by occasional bursts of color, humor and hope.

***elles s'élèvent, ces forteresses éponges*** Guillaume Vallée

Québec • 2022 • 7 minutes • Manitoba premiere • 35mm

The cameraless animated short “they rise, these sponge fortresses” is made from a 35 mm trailer of the feature film “Water Lilies” (2007) by Céline Sciamma. Experimental filmmaker Guillaume Vallée explores and questions his sensory memory as a teenager, partially lost. This process of resuscitating buried experiences and forgotten memories is carried by the materiality of 35 mm film, the nature of the images filmed and the interventions of the filmmaker painting and scratching the film emulsion directly. In this reverse journey, the memory-images, the affects reveal their plasticity, their imperfections, their chaos, their sensuality and their significance. The soundtrack is by Stephanie Castonguay and the texts by author Gabrielle Boulianne-Tremblay.

***THE SPIN*** Anne Golden

Québec • 2020 • 4 minutes • World premiere

A look at obsolete technology and the documentation of progress.

***Minus Twenty*** Jack Parker

Alberta • 2022 • 7 minutes • World premiere

A cold storage worker's job follows him around.

***Tvornica Filmova/ The Film Factory*** Marcella Jelic

Croatia • 2022 • 15 minutes • World premiere • 35mm

This essay film on photography shows the passing of time through the ageing of the photographic material itself. B&W photographs of the closed Fotokemika factory, which produced photographic paper and films, are taken on photographic negatives that were once produced in that factory. All materials expired a long time ago, many of them showing visible signs of decay. At the same time, it is a story

about the negative aspects of transition to a capitalist system, a story of the collapse of industrialization and loss of worker's rights and testimony on socialist self-management.

***Sand - Antithesis of Form*** Bettina Hoffmann

Québec • 2021 • 12 minutes • World premiere

Sand falls, then trickles, and lies quietly until a human hand, depicted like a machine, slowly and steadily changes the structure of the sand, creating drawings that are repetitively destroyed and redrawn.



# Sat 10/8

## 4PM | FEATURE

**The Cinematheque: 100 Arthur St.**

In Person + Online

*Sharlene Bamboat's first feature **If From Every Tongue it Drips** is the festival's official feature selection from our annual open call for submissions. We are honoured to host the so-called Canada premiere of this important work! We've paired it with Mohammadreza Farzad's short **Subtotals** and look forward to letting the works expand in our collective recollections, over discussions, on a dancefloor at the festival and beyond. <3*

**- heidi + shimby**

Co\_Directors, WNDX Festival of Moving Image

### FILMS:

**Subtotals** Mohammadreza Farzad

Iran • 2022 • 15 minutes • Super 8mm

Have you kept a record of your gray hair? The number of houses you have owned or rented? The number of kisses you have exchanged? The number of times you've flown in your dreams? You may not have. It makes no real difference in a life lived beyond numbers.

**If From Every Tongue it Drips** Sharlene Bamboat

Quebec • 2021 • 68 minutes • so-called Canada premiere

If from Every Tongue It Drips explores questions of distance and proximity, identity and otherness, through scenes from the daily

interactions between two women—a poet and a cameraperson. Connected through languages - Urdu, Tamil & English, personal and national histories, music and dance, and the gaze of the camera lens, they explore subjects both expansively cosmic and intimately close—from quantum superposition to the links between British colonialism and Indian nationalism.



# Sat 10/8

## 7PM | SOME TOTAL I: WORKS BY PAMILA MATHARU

Q+A with Pamila Matharu after the screening

**The Cinematheque: 100 Arthur St.**

In Person + Online

*We are so excited to share a retrospective of early and recent works by the one and only Pamila Matharu. The filmmaker will be at the screening to introduce the work and stay for a Q+A afterwards which we cannot wait for!*

- heidi + shimby

Co\_Directors, WNDX Festival of Moving Image

### FILMS:

#### ***Where Were You in '92?***

2022 • 11 minutes

Through experimentation with sound, image, found texts and acts of counter-archiving of personal and political experiences, *Where Were You in '92?* brings forth the embodied archives of the ground-breaking legacy of Fresh Arts, a Black artist-led program that was born out of the fury of impassioned youth. This research project begins with the basic premise that archives are manifested in living bodies, in repeated stories, in unfinished conversations, sparked by events of the past that persist into the present, and, importantly, in the healing practices of intergenerational connectivity. Interested in forms of feminist genealogies that cite what came before and using the archive as a forum for recognition, resilience and radical love, Matharu looks back to Toronto's 1992 youth-led uprising on Young Street that gave rise to Fresh Arts.

#### ***INDEX (SOME OF ALL PARTS)***

2022 • 17 minutes

INDEX (SOME OF ALL PARTS) continues to expand the artist's examination of what and who is written into and out of our collective cultural memory through documents, broadly compiled from everyday media and ephemera, whether originally destined for collection, circulation or the dust bin. The majority of archived images presented in the downward flow of INDEX confront us with recent and contemporary visual cultures including advertising, broadcast, and print media that collectively border the inclusions and exclusions to both national and racial identities. Traversing this boundarying of 'us' and 'them over there' from an anonymous outside, Matharu includes counter-images produced from within; personal, community and familial archives, through which non-white settler subjectivity is projected, rejected and expanded. (Denise Ryner. Or Gallery)

### ***stuck between an archive and an aesthetic***

2019 • 40 minutes

stuck between an archive and an aesthetic, is an experimental video essay mining lost and forgotten voices reverberating inside the institution. Matharu uses event documentation from discarded videotapes as a starting point to explore what is missing from the archive. Remixing this found material that travels outside the museum walls, onto the streets, into community-television, witnessing significant uprisings and returning back inside the institution where she asks; what exactly has or has not changed in the often-misunderstood area of “diversity programming”?

### ***fracture***

2003 • 4 minutes • Super 8mm

fracture is an experimental short film which bridges past and present reflection of the artist’s deceased father. A visual poem, with a textured collage of Super 8 home movies juxtaposed with fragments of consciousness conveyed through an accompanying vocal raga; fracture intertwines the area of memory and loss, grief and bereavement, while visiting the emotional darkness and release of how we grasp remembering from within.



# Sat 10/8

## 9PM | QCC SHORTS PROGRAM

Q+A with Gary Varro after the screening

**The Cinematheque: 100 Arthur St.**

In Person + Online

**Content warning:** some flashing imagery; depiction of physical threat, physical restraint, blood, suffocation, self-harm, fire, mature language, needles, nudity, scenes of a sexual nature, surgery, hospital, medical paraphernalia, religious imagery, animal death; discussion of homophobia, sexism, childhood trauma, pregnancy loss, racism.

*'The dirt and the damage, all this pain and power...'*

— *Polycephaly in D*, Michael Robinson

*This programme of seven works by Queer-identified filmmakers underscores the unsettling dimensions of human relationships private and public, and speaks to both a refusal to concede and the possibilities of creating spaces of empowerment and resolution.*

*ariella tai's cavity considers several mainstream and cult representations of interracial relationships between Black women and white men, and reshapes narratives in which Black women are hurt, abused and abandoned to instead centre upon agency, righteous anger and revenge. T.T. Takemoto's Ever Wanting (for Margaret Chung) envisions the euphoria and despair of Margaret Chung, San Francisco's first Chinese-American female physician, and her insatiable desire for women and celebrity through her forays into drugs, sapphic surgeries, and queer flights of fancy.*

*Created through the exhaustive collection and categorisation of found footage from specific twentieth-century film sources, Dara Gelman's Hand of Power mines the liminal space between dream and reckoning, between instrument and agency, and between learning and memory – interrogating both present-day and retrospective cultural narratives about gender. In Two Sons and a River of Blood by Amber Bemak and Angelo Madsen Minax, a queer woman is pregnant. As a parallel emerges between the pregnant body and the trans body, the techno-sex act becomes the key and a pyramid becomes the portal to access this other world of non-bodied existence.*

*Rob Fatal's Fluid Bound is an experimental gender fluid, Mestizo-Indigenous film that uses text, sound design, crude animation and bondage rope to meditate on the complex, generations-old relationships and battles between our skin and our souls. Vika Kirchenbauer's UNTITLED SEQUENCE OF GAPS ponders the effects of the invisible and the power inherent in shifting violence beyond visibility, while simultaneously reflecting upon the digital archives and technologies that help shape the contemporary human's relation to past, present and future. Polycephaly in D, by Michael Robinson, evokes existential drift in an age of rupture. Leaping, falling, and meeting your new self in an earthquake. Losing one's head, growing another.*

### - Gary Varro

Executive & Artistic Director, Queer City Cinema and Performatorium

### FILMS:

**Cavity** ariella tai

5'23 • Canada • 2019

**Ever Wanting (For Margaret Chung)** T.T. Takemoto

6'20 • USA • 2021

**Hand Of Power** Dara Gelman

6'01 • Canada • 2020

**Two Sons And A River Of Blood**

Amber Bemak, Angelo Madsen Minax

10'37 • Mexico/USA • 2020

**Fluid Bound** Rob Fatal

7'39 • USA • 2021

**Untitled Sequences Of Gaps** Vika Kirchenbauer

12'31 • Germany • 2020

**Polycephaly In D** Michael Robinson

23'29 • USA • 2021



Sun 10/9

## ZPM | ORFEASZ1

Canadian Premiere

Q+A after the screening

**The Cinematheque: 100 Arthur St.**

In Person + Online

A retro-futurist story of utopian politics, ideological conflicts, supernatural leaders and totalitarian spectacle. Cyberpunk queer pirates against rainbow homo-capitalist normies. Revolution vs reformism; logic vs affect. The trappings of post-internet identity politics through a contemporary take of the myth of Orpheus.

The first gay prime minister of Greece struggles to carry the legacy of LGBT history at a time of post-truth alt-right dystopia. The mysterious algorithm of the collective unconscious and heavy-handed tradition of “the land of heroes” proves unshakable. Will liberal Europe and its so-called ‘freedom of speech’ provide an alternative or is it just another platform for neo-reactionary culture wars?

Oscillating between operatic melodrama, queer DIY collage, 80s-inspired post-trash hauntology and VR/AI aesthetics, the film creates a kaleidoscopic take on political purity, alternative histories and institutional critique. The synthetic consciousness of techno-utopian inevitability seems to have transformed from post-human complexity to deepfake apocalypse. In the end, melancholy, trauma and despair are the only remnants (and perhaps weapons) on the bruised body of political movements.

*The opera is influenced by and dedicated to the memory of Zak Kostopoulos/Zackie Oh, a queer performer and activist, murdered in 2018 in the centre of Athens.*



# Sun 10/9

## 4PM | THE SOUND WE SEE: A WINNIPEG CITY SYMPHONY

In partnership with EPFC North | Q+A following the screening

**Cinematheque: 100 Arthur St.**

In Person + Online

*We are honoured to share a special project documenting a day in the life of this place facilitated by two beloved friends of the festival in Super 8mm. The Sound We See: A Winnipeg City Symphony was filmed over a 24 hour time period before being hand processed and edited. The project was then delivered to a local sound artist that will interpret the score live at the screening. This is the 24th edition of the Sound We See series for Lisa Marr and Paolo Davanzo. How lucky are we to close the festival off in this way!*

**- heidi + shimby**

Co\_Directors, WNDX Festival of Moving Image

Paolo Davanzo and Lisa Marr are filmmakers, educators and community cinema activists whose work is a catalyst for creative collaboration and positive social change. For the past twenty years, they have been helping to run the Echo Park Film Center, a non-profit neighborhood media arts center with a focus on analog film education and resources. [epfcollective.org](http://epfcollective.org)



# OFF FESTIVAL PROGRAMMING 2022-2023

## PROGRAMMING/CURATORIAL INCUBATOR SCREENINGS 2022-23

### *Shorts Program at Addis Video Art Festival in Ethiopia*

In person and online

December 2022

### *BIPOC Moving Image Art Criticism Workshop 2023*

### *OBS Incubator 2023*

### *Cabin Fever Short Experimental Films for Kids 2023*



# WNDX 2022 IS:

## **CO-DIRECTORS:**

Hagere Selam “shimby” Zegeye-Gebrehiwot  
Heidi Phillips

## **BOD:**

Sarah Simpson-Yellowquill (co-chair)  
katnancy (co-chair)  
Ryan Simmons  
Colby Richardson  
Jaimz Asmundson

## **DESIGNER:**

Paradise Khanmalek

## **ONE TAKE SUPER 8 COORDINATOR:**

Kristiane Church

## **FESTIVAL PUBLICIST AND SOCIAL MEDIA MANAGER:**

Jessica Sywyk

## **VOLUNTEER COORDINATOR:**

Lar simms

## **LIVE STREAM COORDINATOR:**

Eusebio Lopez-Aguilar

## **VIDEOGRAPHER:**

Amanda Kindzierski



# WNDX 2022 LOVES OUR PARTNERS:

The Winnipeg Cinematheque

Platform Centre for Photographic & Digital Arts

The Saskatchewan Filmpool Cooperative

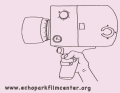
EPFC North

Echo Park Film Centre Collective

Video Pool Media Arts Centre

The Winnipeg Film Group

Plain Bicycle Project



## WNDX 2022 SAYS, "TY, FUNDERS!"

Canada Council for the Arts

Manitoba Arts Council

Winnipeg Arts Council

## BIG THANK YOU TO:

All of the filmmakers screening this year, everyone coming out to the festival and everyone that's made wndx 2022 a reality. We appreciate you!

*The 2022 WNDX Festival of Moving Image takes place on + is being broadcast from Winnipeg, Manitoba, Treaty 1 territory. In 2020 we said, "The prairies are stolen land. Reconciliation is dead. Land back." In 2022 we still feel this way, obv.*





**info@wndx.org**  
**wndx.org**

**2022**

