

EXPMTL 2025

EXPMTL is a programme of video works made by artists in and around Montréal, Canada. The programme is presented in person by **Benjamin R. Taylor**, artist, creative director of **VISIONS** and co-director of *la lumière collective* in Montréal.

Three Thousand – Asinnajaq (2017, 14mins, digital)

In this short film, Inuk artist Asinnajaq plunges us into a sublime imaginary universe—14 minutes of luminescent, archive-inspired cinema that recast the present, past and future of her people in a radiant new light. Diving into the NFB's vast archive, she parses the complicated cinematic representation of the Inuit, harvesting fleeting truths and fortuitous accidents from a range of sources—newsreels, propaganda, ethnographic docs, and work by Indigenous filmmakers. Embedding historic footage into original animation, she conjures up a vision of hope and beautiful possibility.

Spring rebirth at source du Pêcher – Emma Roufs (2024, 2mins, S8 to digital)

Window on the fleeting memory. Super 8 in-camera sketch of events filmed in chronological order.

Solace – Chantal Partamian (2021, 1min, S8 to digital)

When the Beirut explosion occurred, my first thought was that of relief that my grandmother had passed a year and some before. The best hours to sit outside amongst her plants and flowers were those of sunsets. How does one mourn when they are grateful for the occurrence of some deaths as salvation? How does one mourn when in separation, we spare the ones we love the end of their world?

avant seriana – Samy Benammar (2024, 19mins, S8 to digital)

Mom, you brought me back to our homeland. All I know about these harsh landscapes I learned from books written by the hand that burned these mountains. I try to undo the colonial myths engraved into my memory, but the hills escape my gaze. Do you think I, too, have become the white djinn spoken of by the legends surrounding our martyrs?

Avant Seriana is an essay film shot in Super 8 in the Aurès region of Algeria. Observing the landscapes of my native land, I realize that they are divided into several images and times. Two different countries are formed : the Algeria of the mountains and an imaginary one born of the tales I've read in colonial archives. My gaze no longer belongs to the places where I was hoping to return to my roots.

Desert Islands - Ralitsa Doncheva (2020, 11mins, 16mm to digital)

An impressionistic journey following the filmmaker and her Bulgarian father as they travel to the Black Sea. DESERT ISLANDS explores personal and collective histories, glimpses and performative gestures that are as familiar as they are distant. An abandoned spaceship, a childhood room, a cup of Turkish coffee. If one were on a desert island, what would one bring? What precisely would one choose? "There is no light."

Antonio, The Artist's Grandfather, Upon The Death Of His Wife, Maria – Benjamin R. Taylor (1987-2019, 8mins, Digital)

The section of VHS tape in which Antonio, the artist's grandfather, upon the death of his wife, Maria, records a video letter to his brothers back in the village he left 32 years prior.

Total runtime: 49 minutes

This screening was made possible with the financial support of:



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VISIONS is a monthly screening series presenting non-fiction cinema and artists' moving image. Curated by Benjamin R. Taylor in Montreal since 2014. We exhibit non-fiction cinema and artists' moving image at local venues and festivals including la Cinémathèque québécoise, *la lumière collective*, Cinéma public, RIDM, FNC, POP Montréal and Cinéma moderne. Presentations are dedicated to a single artist. Artists are always present. Original formats are projected.

By night, *la lumière collective* is a microcinema exhibiting film, video & expanded cinema by local and international artists. We are one of the only venues in Montréal presenting 16mm, 35mm and expanded cinema. Every event features an artist in person. By day *la lumière collective* is an artists' studio and residency space with production resources for moving-image media. The collective is run by local artists and curators who create cinema on a human scale.

Based in Montreal, **Emma Roufs** is a filmmaker who explores themes related to memory, love and wonder through diary film and essay-film practices. Her films have been shown in various festivals and exhibition spaces around the world. Emma is a curator and co-founder of *la lumière collective*; a curating collective, artist studio and micro-cinema in Montreal which is dedicated to screening and shining a light onto exploratory film practices and their makers.

Samy Benammar is a Montreal-based filmmaker, photographer and art critic. Drawing on his Algerian roots and childhood in a working-class environment, his work combines a reflexive approach to documentary with tactile experimentation. In doing so, he strives for visual reconciliation while highlighting the irreversible ruptures of the fantasy of the past. His images, often on the verge of disappearance, explore the tension between physical and imagined space, between memory, identity and stone. He has also sat on the boards of the magazines *Hors Champ*, *24 images* and *Panoramacinéma*, and is pursuing a doctorate on colonial photography in the Aurès region of Algeria.

Chantal Partamian is an experimental filmmaker and archivist with a focus on super 8mm and found footage. Her films, recognized and awarded at numerous festivals, are distributed through Vidéographe, Groupe Intervention Vidéo (GIV), and the Canadian Filmmakers Distribution Center. As an archivist, Partamian specializes in preserving and restoring film reels from the Eastern Mediterranean through the project: *Katsakh Mediterranean Archives*, while also conducting research on archival practices in conflict zones. Her written works are primarily published in the *Revue Hors-Champ*. Chantal Partamian's work spans both the artistic and archival realms, merging experimental cinema with preservation efforts to safeguard the cultural heritage of the Mediterranean region.

Asinnajaq is a filmmaker and artist whose work is fuelled by respect for human rights, a desire to explore her Inuit heritage, and a sense of wonder in what she calls "the abundant beauty of the world." The daughter of filmmaker Jobie Weetaluktuk and university professor Carol Rowan, she was a teenager when she assisted her father on *Timuti* (2012), a film he made in Inukjuak, home of their extended family. She later studied cinema at NSCAD University in Halifax, and her short film *Upinnaqusittik (Lucky)* (2016) premiered at iNuit Blanche, the first ever circumpolar arts festival in St. John's. Her first film with the National Film Board of Canada, the 12-minute-long *Three Thousand* (2017), combines historic footage of Inuit, selected from the NFB's archive, and original animation.

Ralitsa Doncheva is a Bulgarian artist and filmmaker, based in Tio'tia:ke/ Montréal. Drawing on experimental film traditions, her Balkan heritage and mythology, her work has been presented internationally in galleries, film festivals and alternative venues. A solo film program, (almost) impossible worlds, has been exhibited at the Dazibao gallery in Montréal. Her film *Baba Dana Talks To The Wolves* was awarded The Eileen Maitland Award at the 54th Ann Arbor Film Festival. Her recent film, *DESERT ISLANDS*, made with her father, has been presented at the Images Film Festival (Toronto) and Festival du Nouveau Cinéma (Montréal)

Benjamin R. Taylor is an independent artist with work exhibited in international festivals and cinemas. He is also an independent film curator, programmer and facilitator. He is the founder and facilitator of **VISIONS**, an independent curatorial series that foregrounds artists working in experimental and documentary cinema. He is a cofounder and caretaker of *la lumière collective*, a microcinema and artist studio in Montréal, Québec, Canada.

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