

resistance

Always Honest, Not Always Pretty



23rd

FEMALE EYE
FILM FESTIVAL

TheFemaleEyeFilmFestival.com

14-19
OCT
2025

TIFF Lightbox

350 King St W., Toronto

Women's Art Association of Canada

23 Prince Arthur Ave., Toronto

City Playhouse Theatre

1000 New Westminster Dr., Vaughan

LETTER FROM THE DIRECTOR

Welcome to the 23rd Female Eye Film Festival



It's not often FeFF dedicates a theme to the festival. The films submitted inform the shape of FeFF's programs as do the people on the front line of the festival. This year the theme of "Resilience" spoke to us. Resilience is reflected in the Photo Exhibit, which we're delighted to bring back to kick-off the festival this year. It is the invisible thread linking the films we're presenting from around the world. Resilience is in the zeitgeist. It carries weight and gives us pause.

Resilience is quite possibly one of the most essential human qualities in times of strife and suffering. Here's to resilience!

I want to thank the Board of Directors, our tireless team, and all the volunteers for their dedication and commitment to FeFF's vision. FeFF 2025 would not have been possible without the generous support of the Ontario Arts Council, I.A.T.S.E 873, Telefilm Canada, Ontario Creates, Actra Fraternal Benefits (AFBS), Sunbelt Rentals, CIUT 89.5fm and inkcanada. We thank them for their generous support, particularly in a period where many organizations have seen a retraction due to current turbulent times. And thank you to our community partners with whom we stand tall and proud, in solidarity.

Lastly, but certainly not least, I thank the artists - the filmmakers, screenwriters and photographers for their courage to create and for entrusting us with their work.

Upward and Onward!

**Leslie Ann Coles (She/her),
Founder, Executive/Artistic Director, The Female Eye**

LETTER FROM THE CHAIR



My time as chair has been incredibly rewarding and as I reflect with pride on all we have accomplished together, one word springs to mind: RESILIENCE!

I would like to thank Leslie-Ann Coles, Founder and Artistic Director for all she has accomplished and will continue to do, guiding this important, international festival to new heights.

I would also like to thank our generous sponsors, community partners, our board members especially Martin Harbury, Christine Argyris and Tushar Unadkat, and our tireless, dedicated volunteers.

Last but certainly not least, the filmmakers and artists, whose voices are needed now more than ever.

With deep respect,

Angela Argento
Chair Emeritus, FeFF

resilience



Ontario Creates is proud
to celebrate female
talent in front of the
camera and behind-
the-scenes



Top to bottom, left to right: *Mile End Kicks*,
Out Standing, *Blood Lines*, *Nika & Madison*,
Honey Bunch, *Modern Whore*



ONTARIO
CREATES

LETTER FROM ONTARIO CREATES



As the festival celebrates its 23rd edition, Ontario Creates is pleased to be a long-time supporter the Female Eye Film Festival!

For over two decades, FeFF has been a vanguard championing women filmmakers. This year's program continues that legacy with bold, original and thought-provoking work from around the globe, including

diverse stories that enrich our cultural landscape and challenge us to see the world through new and vital perspectives.

Ontario Creates is proud to support the festival's professional development programming with expert panels, workshops, master classes and networking sessions, all designed to empower and elevate women in the screen industry.

On behalf of the Ontario Creates Board and staff, we extend our heartfelt congratulations to all the featured filmmakers and the dedicated festival team who have curated another stellar lineup that showcases the power and brilliance of women in film.

Wishing everyone an inspiring and unforgettable festival experience!

**Karen Thorne-Stone,
President and CEO, Ontario Creates**

resilience

T

Canadian films have it all.

Celebrate the richness
of Canadian storytelling.
Weekly updates deliver fresh
releases to inspire, entertain,
and immerse you in the vibrant
world of Canadian cinema!

seeitall.telefilm.ca

TELEFILM
CANADA



LETTER FROM TELEFILM



Festivals like the Female Eye Film Festival play a vital role in connecting Canadian cinema with audiences at home and abroad.

As showcases of our creativity and cultural identity, they strengthen the bond between filmmakers and audiences, here and around the world.

At Telefilm Canada, we support Canadian stories every step of the way, from development to distribution, through strong partnerships.

Beyond their screenings, festivals are places of dialogue, collaboration and exchange. We're proud to partner with FeFF to celebrate the unifying power of cinema. Enjoy the festival!

A handwritten signature in black ink, which appears to read 'Julie Roy'.

Julie Roy

Executive Director and CEO, Telefilm Canada

resilience



IATSE 873

Creativity Well-Crafted

WWW.IATSE873.COM

Proud sponsor of The Female Eye Film Festival

LETTER FROM IATSE 873

IATSE 873 is proud to be a returning sponsor of the 23rd Female Eye Film Festival. Year after year, the festival continues to create a platform to celebrate the incredible artistry of women in our industry, while inspiring future generations of female film makers.

As the Union Behind Entertainment, we endeavour to create safe, inclusive work environments that support the growth and success of our technicians, while supporting our talented artisans, and implementing strategies to evoke and sustain change from within. We are immensely proud of the contributions they make across our many departments to the Canadian film and television industry.

Congratulations to the FeFF team on another empowering festival, which we are pleased to continue to support.

resilience



YOU ARE PART OF SOMETHING EXTRAORDINARY

31 million people engage with the arts
in Ontario — more than the total attendance
at every major league sports stadium in
the province combined.

Thank you for being part of the arts in Ontario.



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario 

LETTER FROM ONTARIO ARTS COUNCIL



On behalf of the Ontario Arts Council, I am pleased to welcome you to the Female Eye Film Festival (FeFF).

For over 20 years, FeFF has championed female filmmakers and elevated diverse voices in cinema. We applaud their continued dedication to gender equity in the screen industries, and to providing a space where stories by, for and about women can shine on the big screen.

By attending this year's festival, you are part of something extraordinary – because you are part of the 31 million participants who engage with the arts in Ontario each year. I hope the films you encounter here will leave you inspired and moved to champion the arts for a more vibrant Ontario.

Thank you to all for continuing to support the arts, and a big congratulations to everyone who worked tirelessly to put together another successful festival.

Simon Foster
Chair
Ontario Arts Council

resilience

OPEN CALL SUBMISSION DEADLINES

for the 24th Female Eye Film Festival 2026

EARLY DEADLINE: DECEMBER 19th, 2025

REGULAR DEADLINE: FEBRUARY 28th, 2026

LATE DEADLINE: MAY 31st, 2026

EXTENDED DEADLINE: JULY 31st, 2026



50
YEARS
OF ENRICHING
CREATIVE LIVES

Congratulations to all the nominees and
winners of the 23rd Female Eye Film Festival.

AFBS is a proud Bronze Sponsor.

afbs.ca

LETTER FROM AFBS

AFBS is honoured to continue its support of the Female Eye Film Festival as it celebrates its 23rd year. Since its founding in 2001, FeFF has led the way in amplifying the voices of Canadian female directors and advancing inclusion, equity and diversity in film. The festival's strength lies not only in the stories it shares, but also in the community it nurtures.

As a community partner in Canada's creative sector, AFBS is a fraternal organization that is not driven by profit. We provide insurance benefits and retirement savings plans to performers and screenwriters throughout all stages of their careers. We also support self-employed Canadian artists by offering affordable insurance options, contribute to industry-related charitable initiatives and championing Canadian arts by sponsoring events like FeFF.

Female filmmakers have faced ongoing barriers and have been historically underrepresented in the film industry. FeFF continues to play a pivotal role in amplifying their voices, showcasing vital perspectives and driving change that resonates far beyond the screen and its programming.

On behalf of AFBS, we celebrate FeFF's ongoing impact and are proud to stand alongside the festival once again. Thank you for inviting us to be part of this remarkable journey.

Enjoy the festival, everyone.

Sincerely,

*Ron Zammit
President*

resilience

DAY ONE: OCTOBER 14TH

6PM-11PM

WOMEN'S ART ASSOCIATION OF CANADA

**Opening VIP Reception and FeFF Photo Exhibit
& Experimental Film Program .**

23 PRINCE ARTHUR AVE., TORONTO

“RESILIENCE,” a curated group show by lens-based female photographers and international experimental filmmakers. Featuring powerful works by women photographers and filmmakers, the exhibition explores strength, memory, and transformation through a diverse range of perspectives. A moderated Artist Talk with the photographers and filmmakers will take place on October 14th. (Photo Exhibit runs until Saturday Oct. 18th, 2025).

FeFF FEATURED PHOTOGRAPHERS

Corinne Duchesne, Darya Gualtieri, Elaine Whittaker, Erin Youngman, Imogen Whist, Jacqui Gajewski, Jana Abrams, Lin Duperron, Martha Davis, Negar Pooya, Nina Silver, Ronni Rosenberg, Sabrina Leeder, Surya Badalera, Tara Arnst, Inger Whist and Elaine Brodie.

How do female, lens-based artists express Resilience as a source of creative inspiration in these turbulent times?

Photo Exhibit curated by Inger Whist and Elaine Brodie

DAY ONE: OCTOBER 14TH

** ARTIST STATEMENT **



CORINNE DUCHESNE "These photographs invite unexpected results. Playing with handmade papier mâché masks, mirrors, movement and random light flares, I tease and coax something to the surface that is rather monstrous. That moment of recognition, as you pass your own reflection. Time keeps trudging on; we keep adapting."



DARYA GUALTIERI For me, resilience is not about resisting but adapting. With the right mindset, it can turn almost any situation into an opportunity to grow, create, and find meaning. I notice this same strength in nature and art; it reminds me why resilience matters so much in everyday life.



ELAINE WHITTAKER Nature upended? The world's ecology is increasingly fragile and frightening. Climate change remorselessly cultivates the emergence of infectious pathogens. As with all the earth's species, our resilience has never seemed more precarious and challenged.



ERIN YOUNGMAN The austerity of moment, shapes and architecture, against natural features of sky, snow and fauna, evoke a tension of grit and resilience in theme and lifted emotion. Long walks through South Philadelphia during the COVID pandemic: Mary defying the midnight snow; Glorious Sky overwhelming lines and homes; vines growing out of an abandoned Ceiling.

DAY ONE: OCTOBER 14TH

** ARTIST STATEMENT **



IMOGEN WHIST In May, I joined a team of doctors in Uzhhorod and Lviv, Ukraine, to document a humanitarian trip. It became a mutual exchange of medical knowledge, shared in universities, hospitals, and over bowls of borscht. Where I anticipated desolation, I found resilience instead, accompanied by joy, generosity, and the enduring human impulse to connect.



INGER WHIST Regeneratively working an orchard gone no-till; soft mosses, strong grasses, sweet blossoms, juicy persimmons, stinging nettles, bees. Greatest in resilience are the olive, fig, jujube tree and grape vine. Horrors as water-needy, fruiting trees succumb to the sécheresse, to be later pruned and painted as stark, skeletal statues to hubris.



JACQUI GAJEWSKI Resilience in the face of struggle requires the courage to dig deep and excavate those unseen parts of ourselves not yet fully realized. Prayer and meditation can be a reservoir of inner strength during hardship; the psyche's archetypal forces unleashed, enduring the alchemical fire of metamorphosis. The soul is released from its suffering and resilience is ultimately rewarded.



JANA ABRAMS Resilience endures on ancestral land in a hand-built teepee; its weathered poles braced against open sky as a quiet testament to community and belonging. Jag's mission centers on Resilience, finding light in humble forms and honouring how protection and hope are crafted from what we inherit and carry forward.

DAY ONE: OCTOBER 14TH

** ARTIST STATEMENT **



LIN DUPERRON "Symbolism plays a crucial part in my visual storytelling. My work aims to inspire reflection and challenge the narratives that have historically shaped the story of women and the roles they were assigned to play. Women possess remarkable resilience, especially when silenced."



MARTHA DAVIS "In a world rife with challenges, these three diorama photographs playfully explore resilience in a way that is relatable. Through my body of work known as the "Diorama Dramas", I hope to spark conversation about difficult topics, reduce anxiety and encourage creative problem-solving among people of all ages. To promote this further, I hold diorama-making workshops for both adults and children."



NEGAR POOYA "My self-portraits explore resilience through memory, identity, and the quiet strength of belonging. By layering textures, light, and reflection, I create visual poems that hold both personal history and emotional truth. Photography, for me, is not about capturing moments but about expressing what remains when words are not enough."



NINA SILVER I am forced to think of the long-standing love shared by my elderly parents when expressing resilience as a source of creative inspiration. My father is 95 and my mother is 93; they have been married for 73 years. Although my mother now has Alzheimer's disease and my father struggles with his physical abilities, I see so much strength in their endurance when they share moments together.

DAY ONE: OCTOBER 14TH

** ARTIST STATEMENT **



RONNI ROSENBERG Photography animates what is mute. Drawing and painting give voice to personal feelings and ideas; by entangling the two, an opportunity for a conversation between inner and external worlds is created. This conversation can be a source of strength.



SABRINA LEEDER This work is about connecting the whole community - both indigenous and not, to the stories of MMIW; paying tribute to these women in a dignified and non-exploitive way. This beautiful, meaningful work of art was created to celebrate the stories, resilience and culture of indigenous peoples across the nation. It is their turn to speak and our turn to listen.



SURYA BADALERA "Before Ruin" is an image that speaks to resilience through a dual lens: the perseverance of nature in an untouched state, and the innocence of a childhood that is yet to be shaped by the world. Taken in the tranquil outskirts of Dublin, Ireland, this photograph reflects resilience as a quiet endurance - resisting ruin, without the need to harden.



TARA ARNST Resilience, although often associated with ideas of strength, durability and vigour, can also be witnessed in the tension of its opposite. Seen through the feminine principle, resilience becomes a more subtle and delicate quality. As fragile as these forms appear, the brute force upon which they have pushed themselves up, through the stark earth is a testament to the resilience and the timeless endurance of their beauty.

DAY ONE: OCTOBER 14TH

7:15PM

EXPERIMENTAL FILM PROGRAM

23 PRINCE ARTHUR AVE., TORONTO



Trace on My Body directed by Yue Hua. A film about self-acceptance and a conversation with myself. In spring 2023, a physical illness forced me to re-examine my relationship with my body. Scars, spots, skin, hair, and my unflattering voice, everything that belongs to my body. Shot on 16mm film and scanned digitally. (2024, *Animation Experimental*, 00:03:30, United States of America).



17H10 directed by Marie Julliard. Introspective, experimental film directed by Marie Julliard. A short film, filled with gentleness and poetry in the form of superimposed shots, translating the multiplicity of the director's sensibilities and existential questions. (2024, *Experimental*, 00:06:26, France)



Pomona directed by Julia Dufek. Pomona, a cautious but curious woman, discovers towering Greek statues of Mars, the god of war. Her initial awe turns to playful subversion, but when her increasingly bold acrobatics take an unexpected turn, Pomona must confront what these ancient symbols truly mean to her identity and future. (2024, *Animation*, 00:05:00, Germany).

DAY ONE: OCTOBER 14TH

7:15PM CONT.

EXPERIMENTAL FILM PROGRAM



Lavinia directed by Sarah Dutton. Inspired by a character from Shakespeare's "Titus Andronicus." Despite undergoing a huge transformation within the play, Sarah felt that there was a key moment in Lavinia's character arc that was not featured in the text. Determined to depict this missing story beat, Sarah settled on a movement based, short film. (2024, *Experimental*, 00:03:45, United Kingdom, England)



Childish directed by Emily Munro. An archival exploration of childhood choreography. How does the child through time, resist oppression, violence and control? The childish imagination breaks out in flights of fantasy, both brief and absorbing. Energy is directed and contained. I'm live as a battery. Who am I to you? (2024, *Experimental Documentary*, 00:15:00, United Kingdom, Scotland).

Followed by Audience Q & A.

9:30PM

EXPERIMENTAL FILM PROGRAM



exits / entrances directed by Yen Lim. I live to leave. I leave to live. Every door is an opportunity or a risk. Are they just symbols of transition, curiosity, and the constant negotiation between leaving and staying? What lies behind? Why do we constantly seek for more? Of stepping into others' safe spaces and leaving something behind, of human connection and freedom across linguistic barriers and unfamiliar territories. (cont.)

DAY ONE: OCTOBER 14TH

9:30PM CONT.

EXPERIMENTAL FILM PROGRAM

On embracing the in-between, on questioning the shift in physical and lyrical perspectives, while also making mistakes along the process, while trusting every move made. A confrontation with both cultural unfamiliarity and personal introspection. An unplanned exploration, a concept of “how not to make a film,” produced as part of Apichatpong Creators’ Lab 2023 and shot in Yucatán, Mexico. (2024, *Documentary Experimental*, 00:11:22, Singapore)



In Stock vel vitae directed by Agnès Roux. Between land, sea and sky, I follow the water, an offering in my hands... In this psycho-geographical movement at the border of the natural world and that of men, I seek to experience, to metaphorically resonate with this adage from the Middle Ages, between threat and protection. In this performed film, I question the significant function of my plastic elements* in this experience of reality. Between the theatrical instinct of the imagination and the animal instinct of adaptation, I strive to find a fair balance between the authentic character of my performance and the simulacrum of my dramaturgical writing. The sound work is based on this same postulate but it also represents the intangible dimension of this experience that the video tool cannot capture.

The film was entirely produced in iPhoneography (images and sound recording) to respond to “on the spot” work, oscillating between sensitive perception and the search for plausibility that the optimized miniaturization of the camera/sound object of smartphones can offer. (2025, *Experimental*, 00:13:20, Monaco)

DAY ONE: OCTOBER 14TH

9:30PM CONT.

EXPERIMENTAL FILM PROGRAM



LUVOS migrations (Cut 25) directed by Editta Braun. The experimental short film LUVOS migrations tells of creatures that wander through a world dominated by humans. It seems to remain open whether there is room for such fragile creatures in these landscapes, devastated by human civilization. Vision of the future or images from a parallel universe? In breathtaking natural scenes, automated industrial landscapes and deserted ruins, a journey through time and living spaces unfolds. (2025, Experimental, 00:13:39, Austria)



Kraak; op een broze vensterbank, een vogel of de vanzelfsprekendheid directed by Petra van der Schoot. A figure wearing a diving helmet and swimming fins arrives at a building and gets drawn in, both unwillingly and willingly. Some passersby, sensing something, return to the place and sneak in through the back door. Inside, they are taken by a performance initiated by this strange figure. Both a humorous and serious film in which sound and space are the main characters. (2024, Experimental, Fiction, 00:38:38, Netherlands).

Followed by Audience Q & A.

Film Program curated by Leslie-Ann Coles

DAY TWO: OCTOBER 15TH: READINGS

10:15AM – 3:45PM

FeFF SCRIPT READING SERIES

WOMEN'S ART ASSOCIATION OF CANADA (WAAC)

23 PRINCE ARTHUR AVE., TORONTO

The Script Reading Series at FeFF is a creative incubator for writers with completed features and pilots that are ready to be kicked up to the next level. It's an intensely creative, collaborative, and career-enhancing experience. This program centres on public readings where screenwriters receive feedback from industry experts, and their peers, fellow writers.

Program Director, Lia Cavasotto

*FREE Event. Open to festival delegates,
industry professionals, and the general public.*

INDUSTRY GUESTS



MAUREEN DOREY *Story Editor and Educator.*

Over several decades in the Canadian film and television industry, Maureen has worked as a story editor, consultant, analyst and educator. Her produced film credits include *Darkest Miriam* (Naomi Jaye), *Conceiving Clara* (Tarique Qayumi & Tajana Prka), *Amal* (Richie and Shaun Mehta), *In Darkness* (David Shamoon, directed by Agnieska Holland), *Sharp Corner* (Jason Burton), and *Nurse.Fighter.Boy* (by Charles Officer and Ingrid Veninger); with tv credits for the series *Moccasin Flats*, *Random Passage* and *On My Mind*. She was Story Editor Mentor at the Canadian Film Centre for twenty years and has taught Screenwriting for several years at York University and Humber College. She aims to help writers find their voices, shape their stories and renew their inspiration.

**** FeFF SCRIPT READING SERIES ****

DAY TWO: OCTOBER 15TH: READINGS

FeFF SCRIPT READING SERIES CONT.



DANIELA SAIONI *Screenwriter, Story Editor, Punch-up Artist.*

Daniela is a screenwriter, story editor, punch-up artist, script supervisor and educator. Her online film and writing programs have served over 1,000 students in 30 countries, and over the past three decades she has taught for numerous film industry organizations including Pacific Screenwriting Program, DGC Ontario, ACTRA, WIFT-T, IATSE 873, Skills Training Manitoba, ScriptFest PEI, WIFT-T and The CFC, and has guest story edited for ReelWorld E20 and The Female Eye Film Festival.

She has earned 15 laurels for her screenplays, including Grand Prize - WE Screenplay Diverse Voices 2021 and Best Screenplay and Best Fresh Voice at Female Eye Film Festival 2019, but is even more thrilled by her alumni accomplishments, most being first-time writers. From getting staffed in writers' rooms to optioning original series to notable production companies, this is an exciting time for new voices and Daniela is especially here to help underrepresented talent access the industry.

In her work on set, she has script supervised major motion pictures (A Simple Favor, Another Simple Favor, My Big Fat Greek Wedding, Shazam!) and TV Series (Suits, Vladimir, Soul Food: The Series) in 10 countries.

A former stand-up comedian and character actress, her talents are varied, but her mission is singular: change the world, one laugh at a time.

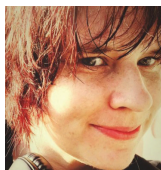
DAY TWO: OCTOBER 15TH: READINGS

FeFF SCRIPT READING SERIES CONT.



REBECCA DIPASQUALE is a television producer, development consultant, and network executive with nearly two decades experience developing and overseeing the production of scripted dramatic and comedic tv series. Her career began with an internship at CHUM

Television in the early aughts, and has since included time as a Development and Production Executive at Bell Media, Rogers Media and CBC. Known for her expertise in all things Sci-Fi and Fantasy, she has shepherded numerous scripted series that have earned critical acclaim, record-breaking ratings and numerous awards. Rebecca now works independently as a highly sought-after producer, development consultant and story editor, and serves as co-president of Robot Monkey Entertainment.



ALLEY TURCOTTE is a graduate of Toronto Film School's screenwriting program, with a Bachelor of Creative Arts from Yorkville University. She is a writer, story editor and accessibility consultant. She has worked with many emerging and established short film directors

and producers, including Reeth Mazumder and Jordan Walker. She also teaches classes in accessibility in content creation to other creatives with disabilities, physical, mental, and other. Her aim is helping new writers tell their stories honestly and authentically, and helping the industry become more accessible and inclusive. Her own writing is usually about monsters, and always about disability, autonomy, and incredible women.

DAY TWO: OCTOBER 15TH: READINGS

FeFF SCRIPT READING SERIES CONT.



ALLEGRA FULTON *Go Diva Productions Inc.*

Allegra Fulton is a multi award-winning actor, in film, television, stage, and VO with over 150 credits including THE SHAPE OF WATER, MAPS TO THE STARS, SUITS, FARGO, CASCADE, 19-2, THE GOOD DOCTOR, TITANS,

SUPERMAN & LOIS, SCHITTS CREEK, and MOONSHINE among others. Her directing and dramaturgy/script editing work continues to propel her into new arenas.

More at IMDB www.allegrafulton.com

10:15AM – 11:30AM

Mel of Astoria by Maggie McMeans. *Feature, Romantic Dramedy, USA.* A heartbroken hairdresser is forced out of her dream neighbourhood to a cheaper borough, where a Greek family takes her under their wing.

Bio: Maggie McMeans is an actress and singer based in New York City. After her third national tour, she decided to give screenwriting a try — which led to her first feature, *Mel of Astoria*. She is a graduate of NYU's Tisch School of the Arts.

11:45AM-1PM

All or None by Kristin Holodak. *Feature, Asexual RomCom, USA.* A perpetually single 40-something is thrown back into the dating world when her closest friend winds up on her couch after yet another break up. With their chemistry obvious to everyone else, she must make peace with her asexuality and learn how to be in a relationship on her own terms.

DAY TWO: OCTOBER 15TH: READINGS

FeFF SCRIPT READING SERIES CONT.

Bio: Kristin Holodak is a genderqueer, asexual writer-director. She likes to defy the expectations imposed by her upstate New York, Norman Rockwell-esque upbringing. After getting an MFA in film directing from Boston University, Kris moved to Milwaukee, Wisconsin and now teaches filmmaking at Marquette University. A storyteller and image-maker since her early days sneaking photos on her dad's film camera, Kris is drawn to narratives highlighting the invisible and overlooked in society. From Enid in the arthouse drama ENID'S WALL to Fiona in the platonic romance ALL OR NONE, her protagonists often depict queer older women navigating their place in the world. Kris's short films have screened at festivals across the US. Her feature directorial debut, DIFFRACTION, is being released by Glass House Distribution later this year.

LUNCH 1PM-2PM

2PM-3:15PM

Digby by Julianne Robicheau. *Brianne, a French Acadian girl from rural Nova Scotia relocates to Toronto for college. When she begins to struggle academically and financially, Brianne makes an impulsive decision to become an exotic dancer.*

Bio: Julianne Robicheau was born and raised in a small French Acadian community in Nova Scotia, Canada, but has called Toronto home for the past 15 years. Digby marks her debut screenplay. With a background in communications, public relations and entrepreneurship, Julianne is a creative at heart. When not writing or making art, she is busy raising kids, weightlifting, making a mess in the kitchen, and dreaming of travelling.

DAY TWO: OCTOBER 15TH: READINGS

FeFF SCRIPT READING SERIES CONT.

Bio: Prior to attending film school, Kaylyn practised criminal law for several years in Alberta, both as a defence lawyer and as a Crown Prosecutor.

3:30PM-4:15PM

Ben & Ronnie by *Erin Mick. Feature, Thriller Dark Comedy, Canada.* Ben is traveling to his remote mountain cabin when he encounters Ronnie, a chatty, camera-wielding hitchhiker on her way to nowhere in particular. Ben finds Ronnie's demeanor off-putting and she finds his unassuming charm suspicious. Despite this, they seem drawn to each other and agree to travel as a pair from the scorching Canadian prairies into the cool cover of Rocky Mountain forests. Over the course of a single day and night, their relationship morphs into something both darker and more absurd as they discover that Fate might have a truly twisted sense of humour.

Bio: Erin Mick is a writer and actor originally hailing from a small prairie town in southern Alberta. She moved to St. John's, NL in 2011, and there completed BA & MA degrees in history while also pursuing acting. She moved to Toronto in 2018 after being accepted into U of T's Cinema Studies PhD programme - an attempt to mesh her interests in both scholarship and film - where her research focuses on contemporary horror. She is delighted to be here in FeFF's script development program with her absurdist-thriller feature BEN & RONNIE.

DAY TWO: OCTOBER 15TH

6PM

OPENING GALA FEATURE

TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H 20M. *Followed by audience Q & A*



On ne le regrettera jamais (We Will Never Regret It) directed by Jarsaillon

Cécile. A film about freedom... Jean-Marc and

Sandrine escape the hardships of everyday life by singing Italian songs at their village karaoke. On their way to a contest, their car breaks down, and a cheerful band of rockers take them to Pompeii. Along the way, they experience multiple revelations that transform their perception of life. They will never regret it... (CP, 2024, Animation, 00:09:02, France)



Gourmade directed by Samantha MacAdam.

When a late-night emotional eater tries out the latest health craze, a revolutionary smart

oven called 'Gourmade', she'll soon find out that delicious meals aren't the only things this AI oven is dishing out! (WP, 2024, Comedy, 0:02:45, Toronto, Canada)



Unit 303 directed by Beth Evans. Meghan tries to sell Kyle on a future in Unit 303. (CP, 2025, Drama, 0:05:33, Aurora, ON)

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY TWO: OCTOBER 15TH

6PM CONT.

OPENING GALA FEATURE

TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

**** FEATURE PRESENTATION ****



Blueberry Grunt written and directed by Sherry White. A couple, seemingly at odds, embark on a camping trip that quickly unravels the seams of their partnership and forces them into a fight for survival. As Vivian and Harold pack up the ATV and head out on a weekend camping excursion, Harold is performative in his happy-go-lucky demeanor, trying to make up for the stressed-out and bothered Vivian, who has to grit her teeth through all of his insufferable jokes. They arrive at an area close to the edge of a cliff, filled with blueberry bushes, and a perfect clearing to camp. As they settle in, Vivian's quiet judgement of Harold's every move, and Harold's incessant blathering about himself, start to wear and tear the thin veil of their complacent marriage which leaves Harold hanging... Starring Joel Thomas Hynes, Lisa Repo-Martell, and Percy Hynes White (*OP, 2025, Dramey, 01:25:00, Halifax, NS*)

Followed by Audience Q & A.

9PM

VIP OPENING NIGHT RECEPTION

Sponsored by inkdrinks and paramount +

INKCANADA
CANADIAN SCREENWRITERS & FRIENDS

Paramount+

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY THREE: OCTOBER 16TH: READINGS

10:30AM – 2:15PM

FeFF SCRIPT READING SERIES

WOMEN'S ART ASSOCIATION OF CANADA (WAAC)

23 PRINCE ARTHUR AVE., TORONTO

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*FREE Event. Open to festival delegates,
industry professionals, and the general public.*

Program Director, Lia Cavasotto.

*Industry Guests: Daniela Saioni, Maureen Dorey, Ally Turcotte,
Allegra Fulton, Annie Bradley, Rebecca DiPasquale.*

10:30AM – 11:45AM

Dear Niece by *Diana Dai*. When Kate, a Chinese immigrant in Canada, takes in her rebellious teenage niece from China, both women are forced to confront buried family secrets, cultural clashes, and their own paths to freedom.

Bio: Diana is a multiple award-winning independent filmmaker, honoured with prestigious accolades such as the Canadian Screen Award (Gemini Award) and the Platinum Remi Award at WorldFest-Houston International Film Festival. She has produced, directed, and written films for CBC, TVO, the Documentary Channel, Bell Media, and various arts councils. Her work has been screened internationally and is included in the collections of renowned universities and libraries around the world.

LUNCH 1PM-2PM

**** FeFF SCRIPT READING SERIES ****

DAY THREE: OCTOBER 16TH: READINGS

FeFF SCRIPT READING SERIES CONT.

2PM-2:15PM

Lucy Is Going to Hell by Aline Andrade. *Coming of Age, Comedy, USA.* When a teenage girl finds out that she will be forced to marry a much older man, she prays and gets a revelation from God: she must leave her Utah Polygamist family and brave the desert to meet her piano rocker heroine in Los Angeles, changing the course of her life and uncovering her father's sins.

Bio: Aline Andrade is a Brazilian-American filmmaker based in the Los Angeles area. After immigrating to the United States in 2005, she graduated from the University of Utah with a Bachelor in Film and Media Arts in 2014 and has gone on to produce content for multiple platforms including Netflix, National Geographic and Hulu. In 2021, fueled by her desire to tell personal and profound stories, Aline founded Fine Frenzy Films, a production company dedicated to exploring themes related to the complexities of the immigrant experience. She believes in crafting bold, emotionally resonant stories that celebrate resilience and the human spirit. Writing, directing, and producing in Portuguese, English and Spanish, Aline's work is a reflection of her deep interest in religion, philosophy, and the universal journey of coming of age, focusing on projects that bring to light the experiences of outsiders navigating a new culture, and asserting the participation of minority groups as powerful creatives. She is a member of the Producers Guild of America and a "Women in Film" Producer Fellow. Her magical realism directorial debut, *Macumba: A Family Folklore*, is available on Amazon Prime Brazil and Claro TV.

DAY THREE: OCTOBER 16TH

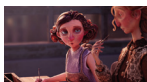
12PM

FOREIGN SHORT AND FEATURE

TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H 20M. *Followed by audience Q & A*



Les Lucioles directed by Loïs Angilella, Léa Faynel, Ambre Fournier, Clémentine Gabard, Hannah Gozlan, Claire Represa, Emilie Richard, Mathieu Staropoli and Maïa Xueref. In the 1920s, female workers in a factory paint fluorescent watch dials. Mollie, the newcomer, makes a mistake that forces her colleagues to work with her through the night. Deprived of the evening ball they were supposed to attend, they end up improvising their own ball in the factory... (NAP, 2024, Animation, 00:06:35, France)

**** FEATURE PRESENTATION ****



Highly Explosive directed by Kerstin Polte. In the heart of Hamburg, the discovery of an unexploded World War II bomb not only leads to a large-scale evacuation but also triggers an emotional state of emergency. As residents are forced to confront their long-suppressed fears and traumas, unexpected encounters arise amid the chaos—meetings that would never have happened under normal circumstances. (CP, 2024, Drama, 01:35:00, Germany)

Followed by Audience Q & A.

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY THREE: OCTOBER 16TH

3PM

**2025 HONORARY MAVERICK TRIBUTE,
JENNIFER PODEMSKI
TIFF LIGHTBOX**

CINEMA 5, 350 KING STREET WEST, TORONTO

The Female Eye Best In the Biz Honorary Maverick Tribute and Award pays tribute to an outstanding honoree who exemplifies innovation, creativity, activism, and perseverance in the film and television industry. Join us for an intimate conversation with Jennifer Podemski, award-winning writer, actor and producer of Redcloud Studios Inc. Far ahead of the industry curve, Jennifer's mission is longstanding - to represent stories and give prominence to Indigenous peoples in film and television.



JENNIFER PODEMSKI boasts an impressive career as a director, writer, producer, and actor. Hailing from Toronto but proudly calling Barrie, Ontario her home, Jennifer's artistic journey has been shaped by her rich Anishinaabe (First Nation) and Ashkenazi (Jewish) heritage.

Jennifer's acting career took flight with a standout performance as Sadie in Bruce McDonald's iconic film, *Dance Me Outside*. This breakthrough role garnered critical acclaim and solidified her position as a prominent figure in Canada's film and television canon.

Driven by a profound desire to address the underrepresentation of Indigenous voices in the entertainment industry, Jennifer pivoted to producing in 1999. She co-founded Big Soul Productions, a ground-breaking Indigenous-owned and operated, full-service film and television production and post-production company.

DAY THREE: OCTOBER 16TH

3PM CONT.

JENNIFER PODEMSKI

The company went on to produce an array of compelling content, including documentary television series, scripted short films, and the highly praised, all-Indigenous dramatic television series, Moccasin Flats, which aired on Showcase Television and APTN.

In 2005, Jennifer branched out independently, establishing Redcloud Studios Inc., where she continues to create, produce, write, and direct remarkable content. Notable works under her belt include five seasons of the captivating paranormal television series, The Other Side, and the award-winning feature film, Empire of Dirt, dramatic series Rabbit Fall and Unsettled, award winning documentary series Future History, and most recently, the award-winning, critically acclaimed, limited series Little Bird for Crave and APTN.

Alongside her career as a director and producer, Jennifer has gracefully balanced her acting pursuits, gracing screens with her talent in popular shows like Degrassi TNG, Republic of Doyle, Take This Waltz, Blackstone, Hard Rock Medical, Cardinal, and the upcoming comedy Don't Even for Crave. Among her proudest achievements is her leading role in Empire of Dirt, which earned her a Canadian Screen Award nomination for Best Supporting Actress and recognition for Best Screenplay, breaking barriers for Indigenous women in the industry.

Beyond her artistic endeavours, Jennifer's passion for empowering Indigenous voices led her to establish The Shine Network Institute in 2020, a Canadian not for profit dedicated to advancing the careers of Indigenous women within the screen, media, and creative arts sectors.



ONTARIO
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*Moderated by Leslie-Ann Coles,
FeFF Founder, Artistic & Executive Director*

DAY THREE: OCTOBER 16TH

5:30PM

INTERNATIONAL SHORTS:

Mothers, Daughters and Such...

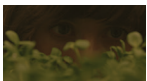
TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H 22M. *Followed by audience Q & A*



En Garrigues (In Garrigues) directed by Vera Martynov. EN GARRIGUES is an intimate, cinematic essay following writer Sabine Garrigues, in her solitary life, in southern France. Out of a profound loss, she wrote *Nothing is known* - a deeply personal text. In the silent, windswept landscape of the garrigue, she writes, runs, and breathes - tracing a path through grief, back to meaning and beauty. (NAP, 2024, *Experimental*, 0:19:00, France)



Sprout directed by Allie Yonick. Sprout explores the layered complexity of a mother and daughter relationship. At its core, it is a bond rooted in security and nourishment, yet one that also carries instability, sacrifice, and heartbreak. The story centers on a mother facing the loss of her sprout farm, her primary livelihood, and a daughter equally entangled in that struggle. For the daughter, the farm is not only the land she grew up on but also the source that sustained her, shaped her identity, and gave her the music that defined her world. (NAP, 2024, *Drama*, 00:08:32, Toronto, ON)

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY THREE: OCTOBER 16TH

5:30PM CONT.

INTERNATIONAL SHORTS:

Mothers, Daughters and Such...



Un lieu à elle (A place of her own)

directed by Noé Perrel Kirscher. Valérie and her two daughters, Alice and Mara, return to the

home of their grandmother, who has just died. This return to her childhood home takes Valérie to a place she never imagined. (NAP, 2024, Drama, 00:13:42, France)



Red directed by Sophie Horry. A young woman is set to have sex for the first time. Despite her mother working in a sex industry, Nina does

not want to think about intimacy as a physical act – she wants a deep love connection. Is the reality going to match her fantasy? (NAP, 2025, Drama, 0:20:36, Poland)



Dirty Bad Wrong directed by Erica Orofino.

Desperate to keep her promise to host the

best superhero party for her 6 year old, young mother Sid, a sex worker, books a last-minute client with a dark fetish. (2023, Drama, 0:14:40, Toronto, ON)

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY THREE: OCTOBER 16TH

5:30PM CONT.

INTERNATIONAL SHORTS:

Mothers, Daughters and Such...



Fish In Vat directed by Hou Xinyan. After daughter Muxin tastes the “forbidden fruit” for the first time, an unexpected medical examination tears apart the veil of shame between her and her OB-GYN mother. The isolated islands separate Muxin and her mother, but they use love to overcome misunderstanding and redeem each other from hostility, calling back their true selves. (NAP, 2024, Drama, 0:30:21, China)



Good Morning Mom directed by Oben Yilmaz. Written by Oben Yilmaz and Nuri Cihan Özdogan. At a very huge farm in the middle of nowhere, two sisters engage in a secret struggle with each other in order to win their mother’s love. The family is irreparably shaken on the day the sister gets stuck in the swamp due to an unfortunate accident. (NAP, 2024, Drama, 0:16:42, Turkey)

Followed by Audience Q & A.

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY THREE: OCTOBER 16TH

9PM

INTERNATIONAL SHORTS AND FOREIGN FEATURE TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H 30M. *Followed by audience Q & A*



Gardening directed by Sarah Beeby. In the aftermath of sexual assault, a woman retreats into the garden of her mind. Searching for answers and struggling to do 'the right thing', she realises that she must regain her voice and find new paths to healing, before she and her garden are destroyed completely. (NAP, Animation, 0:13:54, England, UK)



Under the Kasaya directed by Jennifer Fan Jiang. After an unexpected interaction with her Buddhist mentor, 14-year-old Jean faces a terrifying dilemma: to stay silent, or to risk it all by confessing the ugly truth to her deeply devout Buddhist mother. (NAP, 2024, Drama, 0:14:56, Toronto, ON)

**** FEATURE PRESENTATION ****



Shakti directed by Nani Sahra Walker. Durga, a single mother, struggles to protect her spirited daughter Lila while working tirelessly to keep her family afloat. When Lila begins to change in troubling ways, Durga is forced to confront buried secrets, corrupt systems, and a society that refuses to see their worth. (WP, 2025, Drama, 01:35:00, Nepal)

Followed by Audience Q & A.

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY FOUR: OCTOBER 17TH: READINGS

10:30AM – 2:15PM

FeFF SCRIPT READING SERIES

WOMEN'S ART ASSOCIATION OF CANADA (WAAC)

23 PRINCE ARTHUR AVE., TORONTO

The Script Reading Series at FeFF is a creative incubator for writers with completed features and pilots that are ready to be kicked up to the next level. It's an intensely creative, collaborative, and career-enhancing experience. This program centres on public readings where screenwriters receive feedback from industry experts, and their peers, fellow writers.

***FREE Event. Open to festival delegates,
industry professionals, and the general public.***

Program Director, Lia Cavasotto.

***Industry Guests: Daniela Saioni, Maureen Dorey, Ally Turcotte,
Allegra Fulton, Annie Bradley, Rebecca DiPasquale.***

10:30AM – 11:45AM

Floating Lessons by Alexis Krasilovsky. *Coming of Age, Drama, USA.* Struggling to become a filmmaker in the early 1970s, a young woman is set adrift by the promise of sexual freedom and equality.

Bio: As writer/producer, Krasilovsky's global feature documentaries have won five Best Documentary awards and are available through Amazon Video Prime and Kanopy.com. Her screenplay, "Floating Lessons," is based on her novel, "Floating Lessons - A Portrait of an Artist as a Young Woman," which her literary agent, Eric Lincoln Miller of 3iBooks, has with publishers in New York and on the West Coast.

**** FeFF SCRIPT READING SERIES ****

DAY FOUR: OCTOBER 17TH: READINGS

FeFF SCRIPT READING SERIES CONT.

10:30AM – 11:45AM Floating Lessons CONT.

Bio: An earlier version was entitled “Sex and the Cyborg Goddess” which won the 2018 Irwin Award for Best #MeToo Novel of the Year. As author of the book “Great Adaptations: Screenwriting and Global Storytelling” (Routledge - 2nd Place Winner, 2019 International Writers Awards), Alexis is excited to apply the Heroine’s Journey to a story loosely based on her own life as one of the first women at Yale, who struggles to become a filmmaker despite all odds.

LUNCH 12PM-1PM

1PM-2:15PM

Pangzi by Sherry Li. *Feature, Slice of Life/ Coming of Age, Canada.* After avoiding it for years, a fat, Chinese-Canadian, university student visits China for a wedding and must balance her overly critical mother and different cultural expectations in order to reconnect with her grandparents.

Bio: Sherry Li is a Chinese-Canadian writer and director, born in Dalian and raised in the Greater Toronto Area. She then studied journalism at Toronto Metropolitan University (TMU), which is where her interest in storytelling began. She went on to get an MFA in Scriptwriting and Story Design. Her work is women focused and often explores immigrant experiences from an intergenerational perspective. Her short film and directorial debut “Yellow Fever” screened at Toronto Indie Horror Shorts, FascinAsian Calgary, and more.

DAY FOUR: OCTOBER 17TH: READINGS

FeFF SCRIPT READING SERIES CONT.

2:30PM – 3:45PM

Pang and Suffering by Susan Hung. *Half-hour Comedy Series, Canada.* A feisty former ping-pong champ is determined to reclaim greatness and live life on her own terms as she confronts failing health and burned bridges in her golden years.

Bio: Susan Hung is a writer/director who likes to tell stories of heartbreak and humiliation with humour. Her 2024 short film *Memento Quarry* has been recognized as an Award Finalist at both the Austin and Portland Comedy Film Festivals. She's currently developing a comedy series and a psychological thriller feature. She's also the screenwriter, narrative designer and creative director for two location-based mobile games supported by the Canada Media Fund and is set to direct the interactive film portion in early 2026.

DAY FOUR: OCTOBER 17TH

6PM

INTERNATIONAL SHORTS:

Strange and Spectacular

TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 1H 36M. *Followed by audience Q & A*



Vera directed by Stefanie Stefánsdóttir. A woman is on a walk in the woods with her dog when she hears a strange sound. While investigating, she stumbles upon a bizarre creature. (WP, 2025, Sci Fi, 0:05:40, Iceland)



Time Space Love directed by Marie-Louise Gariépy. During its journey through the universe, a space probe equipped with artificial intelligence wonders about the foundations of humanity. (TP, 2024, Sci Fi, 0:15:00, Montreal, Quebec)



Portrait of Consumption directed by Gillian Fortin. When validation becomes oxygen, a woman performs her own erasure for an audience that demands her death - and applauds her for it. (OP, 2023, Social Commentary, 0:08:23, Canada)



Mal Culo directed by Anna Salinas. As Annie prepares to go on a first date, she finds herself feeling insecure about her body... specifically, the size of her butt. And when a giant pimple appears on her left cheek, her insecurity skyrockets. Trying to treat the pimple,

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY FOUR: OCTOBER 17TH

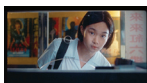
6PM CONT.

INTERNATIONAL SHORTS: **Strange and Spectacular**

things only get worse; she soon finds herself face to face with an animated, talking version of her own butt. (CP, 2024, Comedy, 0:09:04, United States)



Larry Winderg, between the lines directed by Diana Gas. A mockumentary following an artist as he shares his unconventional creative process and unique relationship with his work. (NAP, 2024, Comedy/Social Commentary, 0:08:03, Belarus)



A Brighter Summer Day For The Lady Avengers directed by Birdy Wei-Ting Hung. A giallo-drenched, feminist subversion of Edward Yang's acclaimed film (A Brighter Summer Day), but this time, the film's tragic female protagonist gets her bloody revenge at a screening of Deep Red. For cinephiles who respect Yang and Argento equally. (TP, 2024, Experimental Narrative, 0:12:00, Taiwan)

The Persistence of Memory directed by Genevieve Hannelius and Zulema Young-Toledo. When Shirley's husband moves them to a burgeoning town on the Salton Sea, she begins to discover the murky truth lying beneath the shimmering waters and must decide if she is willing to shatter the mirage of this desert oasis. (CP, 2024, Drama, 0:15:55, United States)

Followed by Audience Q & A.

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY FOUR: OCTOBER 17TH

6PM

CHILDREN'S FILM PROGRAM

CITY PLAYHOUSE THEATRE : Ticket \$20

1000 NEW WESTMINSTER DR., THORNHILL

**** SPECIAL PRESENTATION ****

**Supported by Enchanted Hope Foundation,
Dance Camera West, LA Pops Up, Tourism Vaughan
and Coutyard By Marriot.**



Spaghetti directed by Charissa Kroeger. A “Where’s Waldo?” of characters who engage in a choreographed ballet of routine socialization. (2024, *Experimental Dance Film*, 0:10:00, USA)



Floor Falls directed by Jennifer Paterson. A woman stands, takes a breath, and moves. (2020, *Experimental*, 0:7:36, UK)



Birdhaus directed by Camilla Serrano. Bird-watching is the best way to connect with nature in the city. What can we learn from nature but also, what is the natural world learning from us? Combining the aesthetics of the Bauhaus art movement and a nature mockumentary, this quirky film questions who is watching who? (2023, *Experimental Dance*, 0:07:30, UK)

**** SPECIAL PRESENTATION **
CHILDREN'S FILM PROGRAM**

DAY FOUR: OCTOBER 17TH

6PM CONT.

CHILDREN'S FILM PROGRAM



Lunchbox Loser directed by Virginia Abromovich. Aspiring stand-up Natasha Marakova would rather practice her routine alone in the bathroom than deal with grade school politics. When her hide-out is busted, Natasha must find her place in the lunchroom. Lunchbox Loser is a dark comedy about owning who you are and eating it with pride. (2014, Comedy, 0:14:00, Canada)

** DOCUMENTARY FEATURE PRESENTATION **



Finding Happy directed by Maria Bertrand. At her lowest point, a woman rescues a tiny sparrow who, in turn, helps save her life—sparking a journey to uncover extraordinary human-animal connections that reveal how love, kindness, and everyday acts of compassion can transform us all. Finding Happy takes you on a journey across oceans to explore the healing power of connection told through other unlikely human-animal bonds. The film is centered around one tiny sparrow, named Happy, and how his rescue story became a beacon of hope for millions worldwide... (CP, 2024, Documentary, 01:14:00, United States)

Followed by Audience Q & A.



**** SPECIAL PRESENTATION ****
CHILDREN'S FILM PROGRAM

DAY FOUR: OCTOBER 17TH

9PM

LATE NIGHT THRILLS & CHILLS, INTERNATIONAL SHORTS TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H 30M. *Followed by audience Q & A*



The Things We Keep directed by Joanna Fernandez. When Kate receives word that her estranged mother is unable to take care of herself, she reluctantly returns to pack up her mom's house and send her to a nursing home. An allegorical tale of intergenerational trauma between mothers and daughters. (CP, 2024, *Magic Realism/ Horror*, 0:14:53, United States)



Paranoia directed by Alina Bichieva. After a promising first date, a young woman disregards her usual paranoia and lets a charming stranger sleep on her couch. (CP, 2024, *Horror*, 0:15:22, Great Britain)



Speak With the Dead directed by Stephanie Paris. In 1850, the Fox sisters hold a seance for a wealthy couple who want to call on their deceased son's spirit to give them closure. When the girls' parlour tricks backfire, the audience begins to catch on. (CP, 2025, *Historical Drama/Horror*, 0:12:12, United States)



The Rebirth directed by Connie Shi. An overworked waitress takes a Black Market abortion pill that gives her an unexpected side effect. (OP, 2024, *Supernatural Thriller*, 0:10:58, United States)

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY FOUR: OCTOBER 17TH

9PM CONT.

LATE NIGHT THRILLS & CHILLS, INTERNATIONAL SHORTS



A Matter of Minutes directed by Hannah Beach. Ava is forced to save herself after a kiss of near-death threatens her life. A spin on the outdated 'damsel in distress' story; a more realistic version where the knight in shining armour is the one to inflict distress upon our damsel, leaving her to pick up the pieces. (CP, 2024, *Dramatic Thriller*, 0:11:02, Great Britain)



Mrs. Chang's Perfect Teeth directed by Karen Lam. When Siu Yee, a young Chinese immigrant is hired at Mrs Chang's foot massage parlour, she learns success in her new country will require a perverse sacrifice in this surreal horror short. (NAP, 2024, *Surreal Horror*, 0:15:50, Vancouver, BC)



Long Pork directed by Iris Dukatt. In a Post-Roe America where theocracy reigns, a renowned butcher meets the political predator responsible for the killing of her daughter and exacts bloody revenge, setting the stage for a revolution. (OP, 2024, *Political Dramatic Horror*, 0:13:13, United States)



Bedlamers directed by Alexa Jane Jerrett. On the shores of a small fishing village lives a lonely settlement of men - capturing and domesticating otherworldly creatures that were never meant to be tamed. (2024, *Fantasy Horror*, 0:15:00, St. John's NL)

Followed by Audience Q & A.

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY FIVE: OCTOBER 18TH

9AM

INTERNATIONAL SHORT DOCUMENTARIES

Women On the Verge

TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H. *Followed by audience Q & A*



Darlinghurst Eats Its Young directed by Madeleine Preston. Based on a box of photographs left to Madeleine after her best friend Maggie died by suicide, this is a moving account of a group of friends, artists and musicians living in Darlinghurst (Sydney) in the early 1980s. (CP, 2024, Foreign Short Documentary, 0:16:14, Australia)



Who are you? Who am I? directed by Frédérique Picard. A young Indigenous woman is preparing to leave her community. This departure makes her reflect on her identity: as she moves into adulthood, she feels as much a stranger in her village as in her new town. (TP, 2024, Short Documentary, 0:04:30, Canada)



Agua y Acero directed by Grethel Nuez Curbelo. In a rural village in Cuba, 17 year old Rocío lives with pain as part of her daily life. Her body, marked by medical interventions, holds memory in the form of scars. (CP, 2024, Foreign Short Documentary, 0:17:37, Cuba)

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY FIVE: OCTOBER 18TH

9AM CONT.

INTERNATIONAL SHORT DOCUMENTARIES

Women On the Verge



Teen Angst directed by Inga Pylypchuk.

What does it feel like to grow up in times of war? Nine young Ukrainian women provide a unique insight into their everyday lives, in a state of emergency when death, separation and trauma are omnipresent. (NAP, 2024, *Foreign Short Documentary*, 0:37:55, Ukraine)

Followed by Audience Q & A.

12PM

FOREIGN DOCUMENTARY FEATURE

TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H. *Followed by audience Q & A*



This Is Not A Ghost Story directed by Valerie Buhagiar. A cinematic “bio-fairytale” exploring haunting events from the director’s

life, interwoven with ghost sightings. As a Maltese immigrant, she recounts lingering struggles and experiences that span from childhood to the present day, sharing moments that shocked, froze, and pulled her backward in time. (WP, 2025, *Experimental/Bio-epic*, 0:20:11, Canada)

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY FIVE: OCTOBER 18TH

12PM CONT.

FOREIGN DOCUMENTARY FEATURE

** FEATURE PRESENTATION **



Night and Fog in Kurdistan directed by Shilan Saadi. The powerful story of seven Yazidi teenagers who survived the 2014 ISIS genocide.

The film follows their five-year migration journey from refugee camps in Turkey to relocation in Europe, weaving their stories of displacement, resilience, and the lasting impact of genocide. (CP, 2024, Foreign Short Documentary, 1:25:00, Iran)

Followed by Audience Q & A.

1PM-3:30PM

LIVE PITCH

TIFF LIGHTBOX

CINEMA 5, 350 KING STREET WEST, TORONTO

Writers bring their feature film projects and series to life, with five minutes to pitch their features or series to a live audience of supportive film fans, and a jury of industry delegates and production experts. The most original and compelling pitch will be awarded a prize of \$1,500 and a \$10,000 Equipment Grant sponsored by Sunbelt Rentals.



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SUNBELT
RENTALS

FILM & TV

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY FIVE: OCTOBER 18TH: LIVE PITCH

1PM-3:30PM CONT.
LIVE PITCH.

JURY MEMBERS



ELIZABETH KAIDEN is co-founder, with Nitza Wilon, and producing director of The Writers Lab for women and nonbinary screenwriters 40+. Prior to TWL, Elizabeth served as Head of Development at Tangerine Entertainment, has mentored for Stowe Story Labs, and was an international theater and film critic. She is a graduate of Princeton University and the Dramaturgy program at the Yale School of Drama.



PAIGE HAIGHT is an accomplished producer with experience spanning digital and linear platforms, recognized for her collaborations with award-winning writers, directors, and actors. Her credits include the AMC+ series *Slasher S4-6* (2024 CSA nominee for Best Drama), IFC/OutTV's *Slo Pitch* (2021 Content Innovation Award Winner), *Topline* (2023 CSA nominee for Best Web Series), *Hudson & Rex* (CityTV), *Irish Blood and Sisters - S2* and more. Currently, Haight is the Director of Television Production at Shaftesbury, one of Canada's premier production companies, renowned for hits like *Murdoch Mysteries*, *Departure*, and *Hudson & Rex*. Over the past decade, she has held various roles within the company, ranging from Business & Legal Affairs to Development to Physical Production. Her current position allows her to seamlessly integrate creative, business, and production expertise to bring projects to camera. Haight holds a degree in Film & Media from Queen's University.

**** LIVE PITCH ** LIVE PITCH ** LIVE PITCH ****

DAY FIVE: OCTOBER 18TH: LIVE PITCH

1 PM-3:30PM CONT.
LIVE PITCH

JURY MEMBERS



TRACY FERNANDEZ has 5 years' experience in the film industry. She manages Operations and Sales for Sunbelt Rentals Film and TV. Her duties include overseeing studio scheduling, equipment rental, and client relations, ensuring productions run smoothly from pre-light to wrap. Tracy handles both indie filmmakers' needs and studio requirements for large-scale commercial/long format production shoots. She is also a regional leader for WISE (Women. Inspired. Supported. Empowered.) an employee resource group, developed by Sunbelt Rentals, to help empower and support women in the workforce.



BYRON A. MARTIN is an award-winning producer whose work spans over 100 hours of film and television shot in almost 40 countries, with credits including *The Chronicles of Riddick*, *Resident Evil: Afterlife* (3D), and *American Pie* favorites, managing more than \$350M USD in productions. Named Best Canadian Film and TV Production Company by CorporateVision in 2021, he is currently producing *Heart Land* and *The Benefactor* with director David Carson and Oscar-winner David Parfitt. His recent feature, *Beautiful Evening, Beautiful Day*, was Croatia's official submission for Best International Feature Film at the 97th Academy Awards and winner of the 2025 Frameline49 Audience Award for Best Narrative Feature.

**** LIVE PITCH ** LIVE PITCH ** LIVE PITCH ****

DAY FIVE: OCTOBER 18TH: LIVE PITCH

1PM-3:30PM CONT.
LIVE PITCH

JURY MEMBERS



JESSICA MARTINS is the Founder of Hero Artists and founding partner at Hero Entertainment Partners. She has been an entrepreneur and executive for over 17 years in the entertainment industry.

During her career, she has represented talent in Canada, US and Internationally and has worked with incredible talent in front of and behind the camera. She has executive produced several films including Eone's **FORSAKEN** (Donald Sutherland, Kiefer Sutherland, Demi Moore), the Netflix Original **KISS & CRY**, and **Roadside Attractions / Lionsgate, THE LAST FULL MEASURE** (starring 8 Academy Award actors including Christopher Plummer and Samuel L Jackson). Her producing credits include Universal's musical biopic **SPINNING GOLD** (starring Broadway star Jeremy Jordan, Jason Isaacs, Wiz Khalifa, Jason Derulo and Michelle Monaghan), and most recently, she has completed the first of three films in the musical franchise **JULIET & ROMEO** (starring Rebel Wilson, Clara Rugaard, Jamie Ward, Derek Jacobi, Jason Isaacs and Rupert Everett, to name a few). In addition, Jessica has expanded partnerships internationally expanding the Hero Group with divisions in London, New York and Rome in addition to the Canadian flagship offices. Next up, Jessica is producing **SHERIFF STREET**, directed by Oscar Award winning Jim Sheridan, and **THE YEAR OF WONDERS**. She is a member of the PGA, member of the Academy of Canadian Cinema and Television, Women in Film and Television (Toronto, New York and Italian Chapters), the EIC, and the Women's Executive Network (WXN).

**** LIVE PITCH ** LIVE PITCH ** LIVE PITCH ****

DAY FIVE: OCTOBER 18TH: LIVE PITCH

1 PM-3:30PM CONT.
LIVE PITCH

TITLE: ALL OR NONE **WRITER:** KRISTIN HOLODAK
GENRE: *Asexual RomCom* **FORMAT:** *FEATURE*

LOGLINE: A perpetually single 40-something is thrown back into the dating world when her closest friend winds up on her couch after yet another break up. With their chemistry obvious to everyone else, she must make peace with her asexuality and learn how to be in a relationship on her own terms.

SYNOPSIS: Fiona has reached her 40s without ever managing to fall in love. Her best friend Jordan falls in love easily. When his engagement to would-be wife number three falls apart, he lands on Fiona's doorstep. The two agree to play matchmaker for each other; however, the more Fiona dates the more she realizes "kissing is not her love language." Eventually someone suggests that perhaps she is asexual, blowing up everything that she thought she understood about herself. Fiona must then determine if romance is even possible for her or if she is destined to live out her life as a crazy cat lady.

TITLE: YOU CAN HAVE IT ALL **WRITER:** STEPHANIE COFFEY
GENRE: *SURREALISM DRAMEDY* **FORMAT:** *FEATURE*

LOGLINE: Still reeling from the loss of her husband, a meek, middle-aged, bank manager is shot in the head during a botched robbery. Waking up in purgatory, she embarks on a surreal quest for a second chance at life.

SYNOPSIS: Bili, a grieving matriarch, struggles to order flowers for her husband's grave, while juggling the demands of her family: her eldest daughter Lindsey picks a fight; her mother Vera insults her pantsuit; her father Ivan questions her managerial skills; and her youngest Rachel dissociates. Bili orders them all to leave.

**** LIVE PITCH ** LIVE PITCH ** LIVE PITCH ****

DAY FIVE: OCTOBER 18TH: LIVE PITCH

1 PM-3:30PM CONT.
LIVE PITCH

TITLE: PANG & SUFFERING WRITER: **SUSAN HUNG**
GENRE: *COMEDY* FORMAT: *TELEVISION HALF HOUR*

LOGLINE: A feisty former ping-pong champ is determined to reclaim greatness and live life on her own terms as she confronts failing health and burned bridges in her golden years.

SYNOPSIS: Know-it-all septuagenarian Pang Lee regularly ignores advice from her doctors and loved ones to slow down. As ailments and injuries pile up, she pushes the limits of denial and deception to thwart her daughter's attempts to put her into a nursing home - all while pursuing the goal of leading her ping-pong team to victory, over that of her former friend (and almost lover) turned foe, Freddy Ma. Their tangled history and unresolved feelings create sparks on and off the court. *Pang & Suffering* is a love letter to stubborn, old, Asian ladies who refuse to quit, the families who love them, and anyone who's ever experienced the indignities of aging.

TITLE: DEATH AT THE DRIVE-IN WRITER: **HANNAH TERMAAT**
GENRE: *HORROR/COMEDY* FORMAT: *FEATURE*

LOGLINE: When a masked killer uses the Drive-In as their own killing ground, the movie goers and employees of the theatre soon realize that they might be stuck in their own kind of horror film.

SYNOPSIS: Set in small town Fonthill, Ontario, a group of friends decide to celebrate the end of exams with a trip to their local Drive-In movie theatre. Despite Lee Anne's dislike of horror movies, she agrees to go in order to make her friends happy. What seems like another night of fun for the friends, employees and the rest of the movie goers, quickly turns for the worst when a masked killer, resembling the Moonlight Drive-In's mascot Luna, takes advantage of this isolated theatre, located in the countryside.

**** LIVE PITCH ** LIVE PITCH ** LIVE PITCH ****

DAY FIVE: OCTOBER 18TH: LIVE PITCH

1 PM-3:30PM CONT.
LIVE PITCH

TITLE: DEAR NIECE WRITER: **DIANA DAI**
GENRE: *DRAMA* FORMAT: *FEATURE*

LOGLINE: When Kate, a Chinese immigrant in Canada, takes in her rebellious teenage niece from China, both women are forced to confront buried family secrets, cultural clashes, and their own paths to freedom.

SYNOPSIS: Kate, an ambitious architect in Canada, hides her failing marriage when she takes in her rebellious niece, Jessie, from China. Restless and privileged, Jessie rejects Kate's strict rules, clashing over fashion versus finance. Meanwhile, Kate conceals her husband's affair to preserve the illusion of success abroad. When the truth surfaces, Jessie exploits it for freedom. As Kate's career unravels, a family crisis pulls them back to China, where long-buried secrets force both women to face their past and redefine their futures.

TITLE: KELLY'S BAR WRITER: **MICHELE HOGAN**
GENRE: *DRAMA* FORMAT: *FEATURE*

LOGLINE: In 1980's South Boston, a Mi'kmaq man fears he must rob the South Boston bar of the Irish-American woman he loves, in order to save the life of the brother who raised him.

SYNOPSIS: Mercy Paul, Mi'kmaq from Nova Scotia, comes to South Boston to care for his beloved, desperately ill brother, Gordy. There, Mercy is talked into planning to rob the rundown Southie bar he works at, in order to get the money he needs, to save Gordy's life. But Mara Kelly, Mercy's boss and the bar's tough, street-smart owner, is fighting to hold onto the bar she scrimped and saved for on her own, in the face of a divorce settlement. Mara and Mercy are each fighting to save the one thing that matters most to them and each believes that the money in the safe under the bar holds the solution. But as they slowly fall in love they come to understand that they cannot both have what they want.

**** LIVE PITCH ** LIVE PITCH ** LIVE PITCH ****

DAY FIVE: OCTOBER 18TH: LIVE PITCH

1 PM-3:30 PM CONT.
LIVE PITCH

TITLE: PANGZI WRITER: **SHERRY LI**

GENRE: *COMING-OF-AGE, DRAMA* FORMAT: *FEATURE*

LOGLINE: After avoiding it for years, a fat, Chinese-Canadian, university student visits China for a wedding and must balance her overly critical mother and different cultural expectations in order to reconnect with her grandparents.

SYNOPSIS: Due to her struggles with her self-esteem and body image, a Chinese-Canadian university student named Hayley, has avoided visiting China for years. When she must return to China with her mother for a wedding, Hayley quickly realizes how much she's missed in her time away. Her grandparents and her uncle have gotten older and Hayley desperately wants to find ways to connect with them, despite the language and cultural barrier. Hayley begins to see China differently. She imagines the life she could have lived and who she could have been and learns to stand up for herself by becoming comfortable with who she is.

TITLE: FLOATING LESSONS WRITER: **ALEXIS KRASILOVSKY**

GENRE: *DRAMA, COMING OF AGE* FORMAT: *LIMITED TV DRAMA SERIES*

LOGLINE: Struggling to become a filmmaker in the early 1970s, a young woman is set adrift by the promise of sexual freedom and equality.

SYNOPSIS: The TV pilot begins with Ana's arrival at Yale as a freshman in 1969, just as it's going co-ed in an era of sexual freedom. Brimming with self-confidence, she writes about her first lovers in a modern-day pillow book until her professor burns her writing in front of the class. Searching for a new creative outlet, she goes to the movies and falls in love with cinema. Determined to make movies despite the hurdles of being a woman in film, she turns the camera on her next lover.

**** LIVE PITCH ** LIVE PITCH ** LIVE PITCH ****

DAY FIVE: OCTOBER 18TH

3PM

INTERNATIONAL SHORTS

Family Matters

TIFF LIGHTBOX

350 KING STREET WEST, TORONTO

PROGRAM 2H 30M. *Followed by audience Q & A*



Dressed to the Nines directed by Madeleine Shenai and Ivana Mazza-Coates. Luke goes on a journey of self-discovery in his mum's bedroom; trying on dresses, perfume and make-up, he loses himself to the connection. Ron, his unsuspecting dad, catches him and tensions in the house reach boiling point. (CP, 2025, Drama, 0:06:03, United Kingdom)



Driving Lesson directed by Gillian Gordon. A 12-year-old must learn to drive while also navigating the worst instructor ever... her inebriated father. An empowering coming-of-age story imbued with 1990's nostalgia. (WP, 2025, Drama, 0:17:05, Canada)



The Curtain directed by Leslie Ann Coles. Mother-daughter tensions bind one generation to the next in a seedy motel room where love, sex and a wish for redemption lurk beyond the curtain when Beatrice, 50, is confronted with her own mortality. Beatrice revisits an old haunt from her childhood to reconcile herself with those she loves, evoking the memory of her mother following a mastectomy. (2023, Drama, 0:15:11, Canada)

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY FIVE: OCTOBER 18TH

3PM CONT.

INTERNATIONAL SHORTS

Family Matters



Holy Curse directed by Snigdha Kapoor. During a visit to India, 11-year-old Radha battles with family members who believe that an ancestral curse is the cause of Radha's non-conforming gender identity. (OP, 2024, Drama, 0:15:00, India/USA)



Sweetwater directed by Lydia Venema. Against the backdrop of the Gay Liberation Movement of the 1970s, a pastor's daughter begins a high-stakes clandestine relationship with another girl, a rebellious outcast, while working in their small town's flower shop during the summer, before going off to college. (OP, 2025, Coming-of-Age/Drama, 0:24:25, Canada)



Selfie, Please directed by Anu Singh Choudhary. A younger sister vies for her mother's love against her older sister with Down Syndrome until one mishap shatters the illusion of their 'perfectly normal' family. (NAP, 2024, Drama, 0:22:39, India)



Walud directed by Daood Alabdulaa. Amuna and her husband Aziz, an ISIS fighter, live as shepherds in the rural Syrian desert. When he takes a very young, European ISIS convert as his second wife, Amuna's everyday life is thrown into turmoil. (CP, 2024, Drama, 0:26:40, Syria)

Followed by Audience Q & A.

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY FIVE: OCTOBER 18TH

6:30PM

FOREIGN SHORTS AND FEATURE

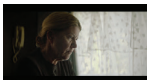
TIFF LIGHTBOX

350 KING STREET WEST, TORONTO

PROGRAM 2H 17M. *Followed by audience Q & A*



The Hair directed by Friderike Krafczyk. The image of aging women is transmitted through media and internalized by society. *The Hair* addresses the fear women can feel about their own aging. Fear of losing attractiveness, becoming irrelevant, and ending up as a child-eating crone in a gingerbread house in the forest. But it also tells of the self-empowerment we possess to challenge this narrative. Women get older, and that's a good thing. (CP, 2024, Animation, 0:03:45, Germany)



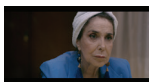
Of May directed by Brit Kewin. Alone in her house, a hint of a memory from her past leads May on a mission to find misplaced documents. As she searches through her house she slips into a fantasy world where she has a small, helpful companion in the form of a teddy bear. Together they revisit and revise her painful relationship with her long-dead mother-in-law. When her daughter Sharon enters the house and breaks the fantasy, the realization of May's deteriorating mental state hits them both with full force. (2024, Drama, 0:12:16, Toronto, ON)

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY FIVE: OCTOBER 18TH

6:30PM CONT.
FOREIGN SHORTS AND FEATURE

**** FEATURE PRESENTATION ****



The Star I Lost directed by Luz Orlando Brennan. While the renowned actress Norma Reyes (76) rehearses a very bad and mediocre commercial play, where she must play an old woman with Alzheimer's; her daughter Celeste, always overshadowed by her mother's star, decides to move out of the house. Despite the stress of rehearsals and the pain of her daughter's absence, Norma continues to push forward, but an unfortunate event will put both of their plans on hold. Her daughter Celeste will take this opportunity to mold from scratch, the mother she always dreamed of having. (CP, 2024, Drama, 1:37:00, Argentina)

Followed by Audience Q & A.

9:30PM
LATE NIGHT THRILLS & CHILLS SHORT
TIFF LIGHTBOX

350 KING STREET WEST, TORONTO

PROGRAM 2H 30M. *Followed by audience Q & A*



Chowmein Holiday directed by Iris Lanhua Ma. Two Asian-American grandmas, Li Ling and May, embark on an exhilarating crime spree across California, but while one discovers a new purpose in life, the other harbours a hidden secret from her partner in crime. (CP, 2024, Comedy/Adventure, 0:21:06, USA)

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY FIVE: OCTOBER 18TH

9:30PM CONT.

LATE NIGHT FEATURE PRESENTATION

** FEATURE PRESENTATION **



Fucktoys directed by Annapurna Sriram.

Part-time sex worker, full-time chaos magnet, AP is convinced that the universe has it out for her... and she might be right. In this wild, unfiltered debut from writer/director/star Annapurna Sriram—AP seeks a cosmic reset after a tarot reader floating in a swamp tells her she needs \$1,000 and a sacrificial lamb to lift her curse. Armed with neither, she meets up with her long-lost kindred spirit Danni, and together the two moped off on a bizarre quest through Trash-town USA—a dystopian, neon-drenched sprawl of strip clubs and urban decay, stocked with a series of assorted oddballs, Tom of Finland cops, and some all-too-familiar type clients. Fucktoys is rude, crude, unhinged, girly pop, middle finger to filmic convention and a comedic calling card for anyone who finds themselves asking the question: am I cursed??? (CP, 2025, Comedy/Adventure, 1:46:00, USA)

Followed by Audience Q & A.

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY SIX: OCTOBER 19TH

8:30AM-11:30AM

VIP AWARDS CEREMONY & BRUNCH

HYATT REGENCY HOTEL

370 KING STREET WEST, TORONTO

BY INVITATION ONLY.

Awards are presented for Best Films and Best Screenplays.

11:30AM

INTERNATIONAL SHORT DOCUMENTARIES

Sisters of Resistance & Daughters of Dissent

TIFF LIGHTBOX

350 KING STREET WEST, TORONTO

PROGRAM 2H. *Followed by audience Q & A*



La Esperanza directed by Maria Fernanda

Cestero. The U.S. Navy occupied two thirds of the island of Vieques, Puerto Rico to use as

a bombing range for 60 years and displaced the residents of Vieques. After protesting and removing the Navy from the island in 2003, residents continue to experience displacement, and their third of the island has become the new battleground. (NAP, 2025, *Foreign Short Documentary*, 0:27:24, Puerto Rico)

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY SIX: OCTOBER 19TH

11:30AM CONT.

INTERNATIONAL SHORT DOCUMENTARIES

Sisters of Resistance & Daughters of Dissent



Enough Enough (Dosta Dosta) directed by Julia Novacek. Enough Enough shows the courage of three generations of women in the Balkans who claim public space with their bodies, refusing to remain subordinate to the patriarchal system. They step out to mourn, perform and protest. (TP, 2025, Foreign Short Documentary, 0:30:00, Austria)



MŌDOR directed by Natasha Audtin-Green. Society often paints a picture of motherhood as the pinnacle of a woman's life, but is this idealized image true? MODOR delves into the complexities, contradictions, and unspoken truths of maternal experience, through the interwoven voices of three women - echoing the silent struggles of countless mothers. (WP, 2025, Foreign Short Documentary, 0:12:12, United Kingdom)



Telles que nous sommes (As We Are) directed by Annabelle Abdul. From the 1970s to present day, ancient and modern archives plunge us into the condition of single women in France who are seeking to find True Love. Exchanges between women and marriage counsellors from past and present take centre stage: a mercantile and supportive network that goes beyond the object of their quest. (WP, 2024, Foreign Short Documentary, 0:23:10, France)

Followed by Audience Q & A.

WP (World Premiere), NAP (North American Premiere),
CP (Canadian Premiere), OP (Ontario Premiere), TP (Toronto Premiere)

DAY SIX: OCTOBER 19TH

3:15PM

FOREIGN FEATURE

TIFF LIGHTBOX

350 KING STREET WEST, TORONTO

PROGRAM 2H. *Followed by audience Q & A*



P for Patriarchy directed by Elaf Khan.

Experimentally and most poetically, this Pakistani-Canadian director and artist based in Toronto explores her fears and anxieties surrounding marriage, coming-of-age and womanhood. (TP, 2024, Experimental/Drama, 0:09:20, Canada)

**** FEATURE PRESENTATION ****



From Scratch directed by Polina Kondrateva.

Rita is a talented girl who writes poetry. She strives to find her place in this world. Hoping to fulfill her dreams and escape from her strict father after her mother's death, Rita gets a job as a caretaker for her teacher's disabled daughter. Her self-belief helps her to break free from circumstances and other people and move on. (CP, 2024, Foreign Feature, 1:29:56, Russian Federation)

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

DAY SIX: OCTOBER 19TH

6:15PM

CLOSING GALA FEATURE

TIFF LIGHTBOX

CINEMA 4, 350 KING STREET WEST, TORONTO

PROGRAM 2H 30M. *Followed by audience Q & A*



Teen Mary directed by Ali Rosenthal. In Ancient Nazareth in the year Zero, a pregnant teenage girl (Mary) and her gay best friend (Joseph) must hatch a plan to save their lives when they discover they might get stoned to death for their sexual “sins”. Their plan? They’ll convince everyone that GOD made Mary pregnant... with the new Messiah. (CP, 2024, Comedy, 00:20:00, United States)



I Hate Babies directed by Sidney Leeder, Alona Metzger and Walter Woodman. After removing her IUD due to an undiagnosable pain, Moná must confront her fear of babies as every woman around her mutates into a mombie. (WP, 2024, Psychological Thriller, 0:14:00, Canada).

**** CLOSING GALA FEATURE PRESENTATION ****



I Really Love My Husband directed by GG Hawkins. When a woman grows disillusioned with her golden-boy husband during their tropical honeymoon, she recruits an enigmatic expat to spice things up—for better or worse. Starring Madison Lanese, Travis Quentin Young, and Arta Gee. (CP, 2025, Drama, 1:20:00, USA)

Followed by Audience Q & A.

CLOSING VIP RECEPTION

WP (World Premiere), **NAP** (North American Premiere),
CP (Canadian Premiere), **OP** (Ontario Premiere), **TP** (Toronto Premiere)

LETTER FROM NEGAR POOYA



Negar Pooya is a multidisciplinary artist with a BA in Painting and an MFA in Fine Art with Honours. Born in Iran, and based in Toronto for 25 years, she works across disciplines of photography, painting, printmaking, and

digital art. She approaches photography with a painter's eye, shaping layered images of light, texture, and quiet symbolism. Her practice explores nature, identity, memory, and belonging. She has exhibited in Iran, Canada, Japan, Romania, and the United States, with works in public and private collections.

I am honoured to be collaborating with the Female Eye Film Festival in my capacity as a visual artist. 2025 marks my second year with FeFF. Last year, one of my paintings that centred on womanhood and identity, was chosen as part of the festival's 2024 central advertising media. This year's festival theme is Resilience. The FeFF Photo Exhibit is curated around this theme, and my contribution includes four works from my self-portrait series *I Will Greet the Sun Again*. The 2025 Female Eye Film Festival's main marketing media features one of these photographs. Rooted in memory, identity, and resilience, the images unfold at windows, thresholds that connect and separate. In this series, I often combine multiple images, merging reality with imagination. The window becomes more than a frame; it is a quiet observer between past and present, home and exile. My training in painting and printmaking guides how I shape space and invites multiple viewpoints. The layering is my way of mending, holding vulnerability and strength together.

Website:

www.negarpooya.com

CREDITS: THE FeFF TEAM

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Leslie-Ann Coles

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HOST VENUES: TIFF Lightbox, The City Playhouse Theatre,
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of Canada.

OPEN CALL SUBMISSION DEADLINES

for the 24th Female Eye Film Festival 2026

EARLY DEADLINE: DECEMBER 19th, 2025

REGULAR DEADLINE: FEBRUARY 28th, 2026

LATE DEADLINE: MAY 31st, 2026

EXTENDED DEADLINE: JULY 31st, 2026

CREDITS: THE FeFF TEAM

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SPECIAL THANKS TO:

The Toronto actors, volunteers, interns, program hosts and awards jury, and all who contributed resources and talent to make the 23rd Female Eye Film Festival possible. We are very appreciative of all your efforts.

And of course, our audience!



BIG THANKS TO OUR SPONSORS



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Art work on the cover: "Resilience" by Negar Pooya