

Documentary Practices Panel Discussion

SUMMARY KEYWORDS

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SPEAKERS

Alison Cooley, Brett Story, Esery Mondesir

Alison Cooley 00:12

Welcome and hello! Welcome everyone to Running with Concepts: the Mediatic Edition and to the conversation Documentary Practices: Power, Agency, and Representation with Brett Story and Esery Mondesir. I am Alison Cooley, the Assistant Curator at the Blackwood Gallery, and I am really pleased to introduce our event today. I'm going to offer a short visual description of myself: as we begin, I'm joining you from my apartment in Toronto. There's a gray wall behind me with a small mirror. I am a fair-skinned white woman and I'm wearing big pink glasses and a black shirt with a kind of red-and-pink floral pattern. I have kind of wavy brown hair that sits just below my shoulders and it's got a little bit of a like early, early-March dye attempt still living at the ends of it. Before we begin, I would like to acknowledge and recognize the lands on which we gather today, and the acknowledgement that I'm going to share is informed by various methods and practices by which we acknowledge territory here at the Blackwood but also informed by other land acknowledgement practices. So, I want to recognize Jill Carter's approach to the notion of debt and digital technology and also to the work of the #callresponse collective, both of which have influenced the land acknowledgement that I am going to share today. The University of Toronto Mississauga where the Blackwood gallery operates is situated on the traditional territories of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit River. As we gather in virtual space, we recognize that this gathering is made possible by ongoing care and protection of the lands and waters in many Indigenous territories. Zoom, which supports our web recording today, is headquartered in San Jose, California on the traditional territories of the Muwekma Ohlone. Vimeo, which we are using to share this recording, and IONOS, our web hosting platform are both headquartered on the traditional territories of Lenape peoples in New York and in Chesterbrook, Philadelphia. There are numerous servers, network access cable, incalculable kilometers of fiber optic cable that traverse Indigenous territories in order to support this meeting. So as we recognize the privilege of gathering here in virtual space, we also invite each other to consider the ongoing colonial violence on these lands that manifests in many forms of extraction, and to hold together our gratitude to these lands with a sense of debt and responsibility to their stewards and protectors. At the time of this recording, today, which is October 23—we're recording in advance—an injunction has just been granted against the 1492 LandBack Lane reclamation camp on Six Nations territory. One of the ways of taking action in the face of these responsibilities and debts is that I would urge people to show solidarity in whatever capacity they have with those Land Defenders, or with land and water protection taking place wherever you are watching this. I'm pleased to welcome the directors of the films which we have been screening this week: Esery

Mondesir, director of the Haitian Trilogy, and Brett Story, director of The Hottest August. Following on last week's conversation on Journalism and Objectivity, this conversation between the two filmmakers explores the ethics and approaches of documentary filmmaking and modes of negotiation between storytelling, representation, and withholding. I'm going to share just a little bit of access information and then I'm going to pass things over to Esery and Brett. So because Running with Concepts explicitly engages with this sort of mediated space in which we find ourselves at the moment, we're endeavoring to support a few different modes of access. This event is pre-recorded and will be available on our website for seventy-two hours, which means that it's also available in various time zones, so we encourage you to pause, play, rewind, get up, have a snack, attend to your needs, use the closed captioning, and take advantage of the opportunity to watch the video at the pace that you like. We'd encourage people to use the hashtag #RwCMediatric to continue the conversation on social media. People are also encouraged to visit the Blackwood website, throughout the fall and winter, where we'll be posting future events, but also, in a few different modes, sharing documentation and reflections on what's been transpiring over these few months. So those are just a few ways that people can access the conference, as well as this conversation. And now I'm pleased to pass the conversation over to Esery and Brett.

Brett Story 05:59

Hi everyone. It's great to be here.

Esery Mondesir 06:02

Hello, everybody. It's very good to be here too. Brett, nice to meet you. I think it's the first time we are meeting. I watched your film—congratulations! It's really, really a powerful, powerful film. I hope we'll get to talk more about it.

Brett Story 06:21

Yes, and likewise, it was a really—your trilogy is a remarkable set of works and I really hope as many people as possible watch these works and watch them over and over again, because I watched them even just twice and there's so much there.

Esery Mondesir 06:38

Oh, thank you. I'm very humbled. But I guess it's on us to kind of say who we are: my name is Esery Mondesir. I was born and raised in Haiti. I've been in Canada since 2007. I mean, we'll have time to talk about that in more detail. But yeah, so I'm a video artist and filmmaker here. I went to York University. I like to say that I you know, I came late to the party, Brett—you know, the filmmaking party or the art party. Ten years ago, I was a labour organizer here in Toronto, fighting alongside personal workers, personal support workers, to change the homecare system in Ontario. When I decided to go to film school, I wasn't sure what I was going to do, but I was certain about two things: I knew that I wanted to make political films, whatever that means, but I also wanted to make films politically—to borrow Trinh T. Minh-ha's expression. While in school, there were a few incidents that made me kind of pause and question my own voice, and whether that voice would matter. But as I was reckoning with these questions, I read bell hooks' essay "Choosing the Margin as a Space of Radical Openness," and I felt that she was talking to me personally—reminding me that it's not just important what we speak about, but how and why we speak. So I decided that I

would commit my practice to A, speak from the margins where I am from, but also speak about my own life experiences through stories that are kind of similar to mine. I decided that I would do that in a way that is dignifying and true to who we are in a liberatory voice—like [bell] hooks again would say—and as to why I speak: I came to understand that just the mere fact of me speaking in telling these marginal stories is a gesture of resistance itself—again, like hooks would say. I don't know for you, Brett, if you have some sort of guiding principles for your practice, or whether, if you have some moments like mine that ask you to kind of pause and think about what you're doing.

Brett Story 09:42

Yeah, I mean, even just hearing you say all of that, Esery, makes me realize that, in thirty minutes, we're not going to have enough time to cover all of the ways in which there's, I think, real synergy in terms of how we think about the practice of making art as a methodology, as a mode of inquiry, as a way of being political in the world that does not supplant, but complements and sits alongside other ways of being political in the world. Maybe I'll just start—we were asked to describe ourselves, so I will do that: I'm also a fair-skinned white woman with long brown hair. I'm taking advantage of the pandemic to grow out my gray hair, actually. I feel very ambivalent about that. I'm speaking to you all from my kitchen. There's a whole bunch of stovetop espresso makers, espresso machines in the back. So that tells you a little bit about my coffee drinking habits. But I'm really glad to be here, I'm really glad to be having this conversation, because I think you're absolutely right. I am also very inspired by bell hooks and these thinkers and writers and activists who remind us that the form and the method are as central to the work as the so called content, right? And even watching your trilogy, Esery, I was thinking so much about refusal—the refusal to give your audience certain kinds of information that supposedly is—within standard documentary—is considered necessary to informing an audience about certain issues. I feel like your films feel so much more effective because their capacity to express sort of structures of violence work in terms of the—are communicated in terms of the formal choices you've made, as well as just the so called sort of content. And that's really important for me as well. Similarly, and also not so similarly to you, I come to filmmaking in a kind of circuitous way. I both arrived late and have just taken a long time. I started making films in my early twenties, but not in any kind of professional way, really just started noodling around with Super 8 film and experimental film, but never had a formal practice, never went to school for filmmaking. Over the span of time that I've been trying to make films, I did a PhD in geography, I worked as a journalist, and I've maintained a relationship to activism and movements for, really, the entirety of my adult life, mainly as an anti-poverty activist and also very much in prison abolition work. And so, when I make my films, I think a lot—I mean, as you spoke about—I think a lot about form because I don't see filmmaking as the most important or the most effective way, necessarily, of making political change. I actually think it's really interesting that you already have used this language of political filmmaking because I think the sort of standard vocabulary in documentary these days is to talk about social issue filmmaking or impact filmmaking, and I know I have a kind of allergy to the way in which—you know, I don't have an allergy to social issues, my films are all about social issues—but, there's a way in which, that, as a category, has set up a kind of standard in the documentary field. I feel like it's really important to work against, and I feel much more comfortable using this language of political filmmaking because it suggests a sort of orientation to the world and orientation to the practice, and an interest and consideration of power at every sort of level of the work of trying to make meaning and make creative choices and use art to go in and say something about the state of the world.

Esery Mondesir 14:16

Yeah, no, exactly. That idea that we are changing the world with our films, it's something that, you know, I can't test. But, I should go back and I'm so sorry—you can tell that I'm not very good with instruction—let me describe myself: I am a Black man. I have kind of crazy hair that my grandmother doesn't like. I'm here in my home office, and there's a little theater going on here. I have a little camera in my back, you can see that I put it there. So that, that's me. Thank you, Brett, for reminding me. But I would like to go back to that question you're talking about in terms of why we make what we make, because I think at the beginning, I had that same—because I came from an activist background—I felt like I needed to tell stories, I needed to inform, I needed to—right? And then you find out that, well, you cannot really do that in a film, a ninety minutes or two hours film. You cannot really comprehensively cover or explore a social issue, let alone solve that problem with your film. So, I think I decided to, like you, go to form, and say that in this film, in this work, I'm going to be talking about my own experience and experiences of people who look like me, or people who share the same history as me—but in doing so, I'm going to be speaking alongside them. Right? And again, that's not from me, that's Trinh T. Minh-ha again who talks about speaking nearby. So instead of me speaking about them to kind of explain to you what they or what we are going through, what I try to do is try to translate an experience. Because what you see on screen, it's really my, like, the documentation of the connection that happened between me and these friends and these collaborators when I met with them. So in that dialogue between me and them, in speaking alongside them, they have their voice and I have mine. We are talking together, and I like to say that my voice is in the form. Their voice is their experiences, is their physical voice, is their being in the piece, and whatever I think I have to say, I think I can say through form. When I was watching *The Hottest August*, I was like, 'Oh wow. She really is into form.' Right? Because I can feel from the get-go you're not trying to do an exposé. In that first conversation you have at the beginning of the film with that Black woman, who was so generous into sharing, that can set the tone for me. That set the tone: this is gonna be me watching regular people, there's not gonna be any expert, there's not gonna be any voice of God speaking about these people, but, you know, it's gonna be different. So I don't know how you—I mean, what I would like to ask you is how you went about connecting with these folks, because I saw, for example, some of them came back—they return—some of them don't.

Brett Story 19:14

Yeah, that's a great question, and I think we'll also probably come back to this idea of form because I feel like form gets misunderstood. I really want to talk about, for me, my interest in form is so much about liberating the work. I feel like limitations can be liberating under the right circumstances. The opening up is as much about relationship building with subjects as it is also relationship building with whoever has decided to watch the film. I feel like a lot of my formal choices are attempts to actually make space for the film to have different kind of life in the imagination of whoever's watching it and whoever's having an encounter with it. I mean, I think this idea of speaking alongside is really important. I think there's different ways of thinking about—for me anyways—there's different ways of thinking about how I'm present in my film and what kind of relationships count and can be made legible as intimate relationships. And so—in this film in particular—this is a film, *The Hottest August*, that's composed almost entirely of conversations with strangers. I'm very, you know, I don't make classically character driven films, but my films are very

'peopled' in the sense that I want to have encounters with people and I want those encounters, in some ways, to resemble the way in which we, just by living and existing on the planet, are constantly having encounters—and those encounters are no less intimate just because they're brief, or just because they're with strangers. I, in fact, want to sort of center—recenter—the stranger as a relevant protagonist. I feel like part of what I find myself working against is a kind of privileging in a lot of classical documentary films with the idea of the character that, in ninety minutes, you're supposed to know and feel like you have a very special relationship to. I think, just as you said, that it's really hubris to think that, in 90 minutes or however long, we can impart all relevant information about a topic. I think it's also kind of deceptive to suggest that, in ninety minutes, if you just spend enough time with one person, or you spend time in their bedroom, or you see them cry, or you find out the story of their grandparents, that suddenly gives you a kind of magically authentic closeness to them. And so, in this film, *The Hottest August*, I really wanted to have conversations with people, and have those conversations sort of mimic what it's like to just move through space, especially city space, and have our worldview informed by these encounters with people. It's true that we don't know everything about their lives, but we do get a chance to hear them respond to, in some cases, quite big existential questions. And I hope what's sort of on display is a kind of practice of deep listening where nobody's set up in my film to be an expert, or to be an example of false consciousness, or to play a kind of role in the hierarchy of wisdoms, but rather, everybody's to be taken seriously, because everyone, myself included, is tasked—just by existing on this planet—is tasked with trying to make sense of it, right? Where we have a set of experiences, we live within a certain structure of power dynamics and vulnerabilities, we have different relationships to state violence and other forms of systematic injustice, but then we're also all just trying to get through the day and live lives and make sense of what's going on. My film is ostensibly about climate change, but it's more broadly about late capitalism and living through and with crises. And so part of what I'm trying to excavate is: what do you say to yourself when the future feels foreclosed? When dread becomes the common condition? How do you make sense of that? How do you motivate yourself to get through the day? What do you think about? My encounters with people are both genuinely spontaneous most of the time—I mean, literally, the film is sort of set-up, structured so that we would just go as a production team to different parts of the city, in this case New York, and, as you see with the woman Lrae at the beginning of the film, like say, "Hi there, sorry to interrupt you, but would you mind taking a few minutes and talking to us? And it's okay if you don't want to, but if you do, that'd be great." Or in other cases, sometimes I would—I tapped friends to sort of volunteer people that they knew to be interview subjects, but again, without any kind of casting. It wasn't like 'I'm looking for people who fit this kind of category or this kind of situation,' it was just like 'anyone and everyone who might want to talk to us, send them my way, and we'll make an arrangement and then just have a conversation.' Most of the conversations, they're in no way pre-scripted, and they're really my attempt to see what people wanted to talk about if I gave them room to.

Esery Mondesir 24:51

Yeah, no, I think that's very, very interesting. I wanted to go back to the form thing that you were talking about and maybe connect it to the later question of how do we engage to our subjects because I think what you're saying about form, I share the same sentiment in the sense that yeah, it opens up the work. It opens up the work and there's kind of many entry points where the viewer can engage with the work. I mean, I know you teach also, but, when I'm teaching, I think that's one

of the difficult things that is kind of hard to convey to students. But I also see form as part of the resistance, as a gesture of resistance also, because I think what I'm seeing is that—no, I have the right to be opaque. Like Edouard Glissant would say: I have the right to—for you not to understand me. And it's okay, right? And I have the right to not buy into whatever is trending, whatever is popular, whatever is commercial, whatever, you know, some group of people decide that is good art, or not good art. I have the right to say no to that. So I think with form we are doing that resisting. Also, there's a moment in your film, where—okay, there's a party in a garden, right? All these people with like, 1920s—I think 1920s, 1930s—and then me, naturally, I'm looking for Black people. I'm like, "oh, here's one, here's two," and then you see all these people having fun and talking. It's like you're living in a different world. And then, right after that scene, boom, you cut to a, you know, another scene. Do you remember that scene you cut to?

Brett Story 27:31

Yeah, it's from the housing court in the Bronx.

Esery Mondesir 27:33

Exactly. Which is like the complete opposite of what we just saw. And this is a perfect example of how form can just tell the stories man, like, Brett didn't have to say "look, these people are on another planet," right? By the mechanics of filmmaking itself, everything is said. Now in terms of connecting with these—with my subjects—I think I have some sort of privilege in the sense that I am in the same type of social location with them in a way. And that's something also that I need to unpack, yes, like when I went to Cuba to do *Una Sola Sangre*. So I was living here [Toronto], I went to Cuba on vacation, and then I met this Haitian, this Cuban of Haitian descent, and they welcomed me like I was family. So that affiliation, that kinship between them and me, made things much, much easier to connect—but, you were talking about power dynamic earlier—I don't think that affiliation or that kinship is enough, because there is still that power dynamic where I'm coming from Canada, they live in Cuba, so there is a set of assumptions that are made about who I am—although I am kind of admitted in the club as a Haitian—but I'm also a Haitian who's living in Toronto, who has a master's degree, and this and that and that. These things put me in a dynamic and I have to be aware of that. I don't know if there were times for you where you feel like, just by having the camera, really you are kind of exercising some level of power over your subjects.

Brett Story 30:15

Yeah, I mean absolutely. I mean, I think that that's—I think that that is a responsibility, but it can also be paralyzing to think about that. I mean, I think a lot about one of the questions I get asked a lot because I do so much of my filming in public space and with strangers is this sort of a question about privacy—the assumption that to point a camera at someone is an invasion of privacy—which is, I don't disagree with, but I also want to complicate as an idea, because I think that there is a—when we live in a neoliberal capitalist world that privileges the individual and individual struggle over all else, the idea of privacy can also be used as a cover story for forms of abandonment. And I'm interested in talking about 'form'—a kind of 'how to use the tools of cinema as tools to upset these very notions.' And so I think that there's a way in which, when people assume that like, again, to document someone is always to exploit them—is always to leverage power over—they're underestimating the way in which we can also remake our relationships. I'm always interested—and I don't think I complete this idea, but I'm interested—I have the ambition of thinking with others

about what could constitute a radical form of solidarity cinema. What are the—not just again in subject matter, but in form and in technique—in a way of making, in a way of doing, in a way of holding a camera and approaching other people.

Esery Mondesir 32:00

So is that same idea of making politically, I guess—but I mean, I didn't mean to cut you off, but I think, yes, I agree with you. I think that notion of 'whenever I have a camera, I'm a powerful person' is fraught. But I also think there's a danger because, me, I always say 'yeah, I make my films with my subject,' and to a certain degree, it's true, because I feel like they are invested in the success of the project itself. But when I take that footage, I come home from it, I have all the technology, I have, you know—so don't you think that this kind of creates some level of imbalance?

Brett Story 32:54

Absolutely. And on top of that, I think that we're also producing images that are going to go out into the world and have to exist in relation to what already exists. So I think we only have so much power in putting images out in the world to challenge people's expectations and projections onto them. I mean, I'm not sure what you must think about this in relation to what people expect or think that they know when they're watching people who are travelling migration routes or seeking asylum, as they appear in your films. I mean, I think about—there's a scene in my film with these two women who live on Staten Island, an area that was recovering from Hurricane Sandy a few years ago, and they decided not to leave despite the fact that they're in a flood zone. And so I asked them about whether or not they're worried about future floods, future hurricanes, and they say no, and one woman says: climate change is basically an Al Gore conspiracy. And the thing is, I know that how she's going to appear to so many people is as a climate change denier and they want to put her in a sort of box, an ideological box, but to me, she is also an astute reader of her experience—she's a working class woman who lives in a place where the climate change was used as a reason to buy out all of these people who live nearby as her neighbors, and five years after this hurricane, she's seen luxury development come in and rebuild over other people's homes. And so it's not that she's—it's not actually that she's wrong—like climate change is also being used by people who have much more power than her as an excuse to expropriate her home and her land. And so I try as best as possible, but also try and remain humble about what I can do to think about my responsibility. That's what it is, I mean power—to have power is to be responsible and to be accountable to people. I'm doing this work of making choices in the edit room about how to use people's images and their voices, and then I'm trying to put it out in the world in a way that, as much as possible, tries to safeguard against certain projections, but can't. Obviously, especially if—like, it seems like you and I are both doing—we're also making room for an audience to have their own experiences of a work and not over determining the meaning that gets generated from our images and our films.

Esery Mondesir 35:40

Yeah, because like you were saying that kind of close—closes the subject, right? It's like, 'yep, that's what it is and I'm spoon feeding it to you.' But what, I mean, listening to your last commentary, I was thinking about the idea of 'truth' then. Like, are we—well, let me answer that first, because that's not a concern of mine. And when I say a concern of mine, it's not that I'm trying to lie. I think there's this truth in what I'm doing. There's like—what you see on screen—there's this truth

emanating from it. But I'm not concerned whether you are convinced by what I'm saying, or whether you're convinced that what I'm saying is the truth or not—what's your position on that?

Brett Story 36:50

Yeah, I mean, I think that there's a way in which to hold the idea of the relativity of truth alongside a belief in reality. In all of my films, I'm interested in social consensus—what are the things that we've decided collectively to believe in? And of those sort of ideas about the world, what of those ideas might be dangerous, either to all of us or to some of us? And so I'm really interested in—not destabilizing truth for its own sake, you know, as a game—but to ask questions about the kind of assumptions that we hold, because I think those assumptions and logics coexist with real forces to produce [inaudible]. I mean, even something like a border—the border as a fiction, the nation as a fiction that we have both constructed a social consensus around, but then also made real through all of these things like border guards. But I wanted to get back to this—I think connected to this question of truth and form, I mean, it's something I think a lot about and thought a lot about while watching your trilogy—is just the very notion of aesthetics. And something I kind of always try and remind myself of is a way of thinking about aesthetics that's not simply beauty or art, but aesthetics and its original meaning as perception through feeling. There's a beautiful essay—maybe folks have read it—by Susan Buck-Morss where she's channeling Walter Benjamin to talk about aesthetics and its opposite, which is anaesthetics. And so in all of my work, I'm trying to think about how I think that this is a problem in a lot of documentaries—especially a documentary that instead of using form uses formula. There's a production of a kind of anaesthetic, which is to say, we are meant to just be consumers of this information or of these images in a totally passive way—in a way that does not make us feel alive, but in fact, continues the feeling of being numb. And, you know, there's this really—there's so many beautiful moments in your films, but there was one moment that stood out to me in one of them, which is the two men are just setting up the shoe stand, and one of them just says, you know, 'man, I don't want to be, I don't really want to be at work today.' You've created room for us to feel tired alongside him. Whatever else we're learning about his route and about, you know, the sort of ambitions and so on, we just get the sense of like, it's really early morning and he's setting up shoes, and, you know, it rhymed with another moment in which he's like, I don't understand how—or one of them is like—I don't understand how I can work so hard and not get any further than I am. And I feel like that—there's an aesthetic quality to that. It's not just information. It's like, the image and the mood produces a feeling in the body. And I just felt alongside him, I felt tired. That feeling is a form of knowledge, and it's—in many ways—a more effective mode of knowledge than any kind of facts or figures that you might be able to put across in a film.

Esery Mondesir 40:27

Yes, thank you very much. You warmed my heart by saying that, because really, that's what I'm looking for—I'm looking for that bodily experience that I have when I'm shooting those films because, you know, I shot my film, I shoot my film myself. I feel that and I'm hoping that I'm able to translate that bodily experience. But I think what—there's something here that you were saying, Brett, that is so, so, so, so important to me, is this idea that aesthetic can be separate from what I'm saying. So the idea that the form can be separate from the content. And I think that's what we see in commercial movies and audio visual production, right? You have all those kind of formulas as you say, and they have nothing to do at all, like, they are saying one thing and—but I think

there's a way to—and I think that's what we are both trying to do—to make it so that the medium is the message, right? Like, how would I tell these stories with a 6k camera, with drones? I would not feel comfortable doing that, A, and I don't think it would make any sense. But instead, what I did with the last two films, is I shot with a regular 5D camera. Then, that image, I—how do you say that?—transferred it, I transferred that same image to 16mm film. But to me, that, there's a reason why I'm doing that, and when you look at the image, I think just looking at it itself, says something. So there's you know, form is not silent. And the choices that we are both making—it was so refreshing, I have to say, to look up your film because what we see sometimes is this type of—and I would not characterize your film as advocacy film at all—but I think the expectation, like you were talking about earlier, the expectation—if you hear 'yeah, he's making a film about Haitians in Tijuana who are stuck at the border,' there's a number of expectations and assumptions that people are going to make: A, what that movie is going to look like; what people are going to be doing in that movie. And I'm glad to say no, no, no, that's, that's not what I want to say. That's not how I see it. What I see, what—when I went there, my experience was experience with family and friends, with people, yeah, who are struggling, with people who are being impacted, like you said, by the bigger power structures, but also people with hope—regular people who cook, who love, who get tired, you know? And that's the aspect that I think we don't see because, again, the expectation is that, yeah, these are people that we need to understand and to help. Where are we now?

Brett Story 44:27

Where are we now? I mean, there's obviously so much more to say, but I feel like maybe we should end it here.

Esery Mondesir 44:36

Yeah, yeah. I think we kind of covered a lot of ground. Again, it's so nice to meet you, Brett. I'm looking forward to watch your other movie that I haven't watched yet, silly me. The Prison in Twelve landscapes.

Brett Story 44:55

Yeah, I think it'll resonate with your work. I mean, again, this sort of formal—we didn't even talk about your formal choice to use the trilogy as a kind of formal structure. But I do think, I think it's interesting to think about trying to—you know, the whole theme of this talk is mediation, and I think that there's a way in which we're mediating reality with the language of cinema, obviously, and all these technical and aesthetic choices that we're making. Then we're also mediating an existing information landscape and in an existing landscape, wherein the idea of a climate change film means something, and looks like something—and to set those expectations is to open up another kind of space. And I think that that's absolutely true when it comes to migration and border stories. And so yeah, it's just really—it's my pleasure to have been able to be introduced to your work and to have this conversation with you.

Esery Mondesir 46:05

Thank you, Alison.

Alison Cooley 46:08

Well, thank you both. This has been, I think, an incredibly rich discussion, and thank you. I think you've brought an incredible amount of sort of nuance and complexity, but also warmth to some of these questions around power and disability, embodiment, opacity, and the sort of space of political filmmaking outside of advocacy. So thank you for this incredible discussion around these four incredible films. And thank you to everyone who's attended today's event, which is part of Running with Concepts: the Mediatic Edition. I'd like to close by acknowledging the support of some of our funders: the Canada Council for the Arts, the Ontario Arts Council and the University of Toronto Mississauga, including additional support provided by the Office of the Dean of Graduate Studies, Graduate Expansion Fund. For those who are interested in tuning into the next event, our next seventy-two hour sort of screening live event will be a series of presentations by Research Fellows Olivia Klevorn, Estraven Lupino-Smith, and Polina Teif, titled Constructions of Selfhood, Nature, and Territory, and that begins on November 18, and run for seventy-two hours. We hope that you'll join us then and continue to follow along with the conference on our website, and on social media, you should be using the hashtag #RwCMediatic. Thanks so much.

Brett Story 48:00

Thanks.

Esery Mondesir 48:02

Thank-you.

Brett Story 48:02

Bye, take care everyone.

Esery Mondesir 48:03

Bye, everybody.