

***Revisiting In Visible Colours:  
An International Women of Colour  
and Third World Women Film/Video  
Festival and Symposium (1989)***

***Gendered Violence: Responses and Remediation***

**A Guide for Postsecondary Education**

**VIVO Media Arts Centre – Archive/Counter-Archive  
Educational Guide**



## TABLE OF CONTENTS

Recommended Levels of Study.....	3
Subject Areas.....	3
Themes.....	3
About the Guide.....	3
About VIVO Media Arts Centre and the Crista Dahl Media Library & Archive.....	4
About Archive/Counter-Archive.....	4
<b>About <i>In Visible Colours 1989</i> by Ana Valine.....</b>	<b>5</b>
<b>In Her Own Words: Programmer’s Statement by Zainub Verjee (Delivered During <i>Invisible Colours Remediated, 2022</i>).....</b>	<b>7</b>
<b>About Zainub Verjee.....</b>	<b>8</b>
<b>Curated Films and Videos for Classroom Viewing.....</b>	<b>9</b>
<i>...And the Word was God (Ruby Trully, 1987)</i> .....	10
<i>Measures of Distance (Mona Hatoum, 1988)</i> .....	10
<i>Color Schemes (Shu Lea Cheang, 1989)</i> .....	10
<b>Curatorial Essay: Decolonial Feminist Praxis In 1980s Experimental Video Art by Roya Akbari.....</b>	<b>12</b>
<b>Discussion Questions.....</b>	<b>17</b>
Additional Archival Materials and Collections.....	18
References and Further Reading.....	19
Guide Credits.....	20



**Recommended Study Levels** Undergraduate Students, Graduate Students

**Subject Areas** Film Studies; Media Studies; Women and Film; Sexuality Studies, Diaspora Studies, Post/Anti/De-Colonial Studies; Indigenous Studies

**Themes** Experimental film and video; Feminist film and video; Cinema of the Global South; Indigenous film and media

## About the Guide

This educational guide activates **one of three archival collections** held at **VIVO Media Arts Centre's** Crista Dahl Media Library that focus on the subject of **gendered violence** as it was discussed, debated, and exhibited in and around Vancouver in the 1980s. Although united by a common theme, these collections span a variety of topics: feminist porn wars and resistance to censorship, activist video responses to the Pinochet dictatorship, and the 1989 *In Visible Colours* film and media festival which aimed to foreground discussions of settler colonialism, decolonization, Indigeneity, and solidarity.

Taken together, these three collections generate intersectional and multigenerational dialogue about gendered violence; as such, the films and videos in this archive are modes of creative resistance against several forms of subordination and oppression. In partnership with VIVO, the **Archive/Counter-Archive** project has developed three separate educational guides that engage with each collection as part of its *Gendered Violence: Responses and Remediation* Case Study. **These guides are available digitally for free at [counterarchive.ca](https://counterarchive.ca)**

This specific guide centres on the history and archives of ***In Visible Colours: An International Women of Colour and Third World Women Film/Video Festival and Symposium (IVC)***, co-founded in 1989 by Zainub Verjee and Lorraine Chan in partnership with Women in Focus and National

Film Board. With over 100 films and videos from 28 countries, *In Visible Colours* emerged amid the socio-political upheaval of the late 1970s and 1980s that foregrounded race and gender and the politics of cultural difference.

This educational guide also draws from ***In Visible Colours: Remediated 2022***, a symposium that brought together some of the original participants of IVC along with students, researchers, curators and contemporary producers. The event was organized in collaboration with VIVO Media Arts Centre, Archive/Counter-Archive, the Vulnerable Media Lab, and the Screen Cultures & Curatorial Studies graduate program at Queen's University. The City of Vancouver Archives generously shared audio recordings of the original 1989 panels with the Crista Dahl Media Library & Archive for inclusion in the archive and for the 2022 remediation.

This guide includes a selection of 3 films and videos curated by Roya Akbari and Ana Valine. It includes a curatorial essay by Roya Akbari, synopses, and discussion questions oriented toward a range of thematic areas. We recommend previewing the works before you screen them for your students and reading the contextualizing information provided in this guide.

Please note that some of these videos contain distressing themes.



## About VIVO Media Arts Centre and the Crista Dahl Media Library & Archive

VIVO Media Arts Centre is located on the unceded territory of the xwməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish) and səílłwətał (Tsleil-Waututh) First Nations. Incorporated as Satellite Video Exchange Society, VIVO is a steward of critical history and an agent for emergent experimental media arts practices. Our programs foster formal and critical approaches to media arts and reflect the diversity of contemporary technologies and communities that coalesce around new forms of knowledge and creativity.

**The Crista Dahl Media Library & Archive (CDMLA)** at VIVO stewards a significant repository of videotapes by artists and independent producers. Spanning over 50 years of production, its nearly 8000 media works reflect the complexity of video art history. This guide draws on two collections from CDMLA: the Women In Focus Society (WIF) fonds and the Satellite Video Exchange Society (SVES) fonds.

Women In Focus (1974-1992) originated as a project of the University of British Columbia's Women's Office Collective, and shortly after, became Vancouver's first feminist media centre and visual art exhibition space exclusively for the use of women artists. Its fonds holds a selection of materials generated by the 1989 ground-breaking event, *In Visible Colours: An International Women of Colour and Third World Women Film/Video Festival and Symposium*, which is the subject of this guide.

More at: [archive.vivomediaarts.com](http://archive.vivomediaarts.com)

## About Archive/Counter-Archive

*Archive/Counter-Archive (A/CA): Activating Canada's Moving Image Heritage* is a seven-year research creation project led by Janine Marchessault and funded by a Social Sciences and Humanities Research Council Partnership Grant. Comprising four universities, numerous community partners, memory institutions, and policy advocates, the project is dedicated to activating and remediating audiovisual heritage created by Indigenous Peoples (First Nations, Métis, Inuit), Black communities and People of Colour, women, LGBT2Q+ and immigrant communities, and to fostering a community and network dedicated to creating best practices and cultural policies. As part of the project, Archive/Counter-Archive has produced a number of open-access educational guides which are available for free on its website: [counterarchive.ca](http://counterarchive.ca)





## About *In Visible Colours 1989* by Ana Valine

***“In Visible Colours* remains one of the foundational film events in Canada, and its history is critical to our conversations today as we continue to struggle with post-colonial aesthetics, identity politics and power”**

**– Lynne Fernie, programmer emeritus at Hot Docs**

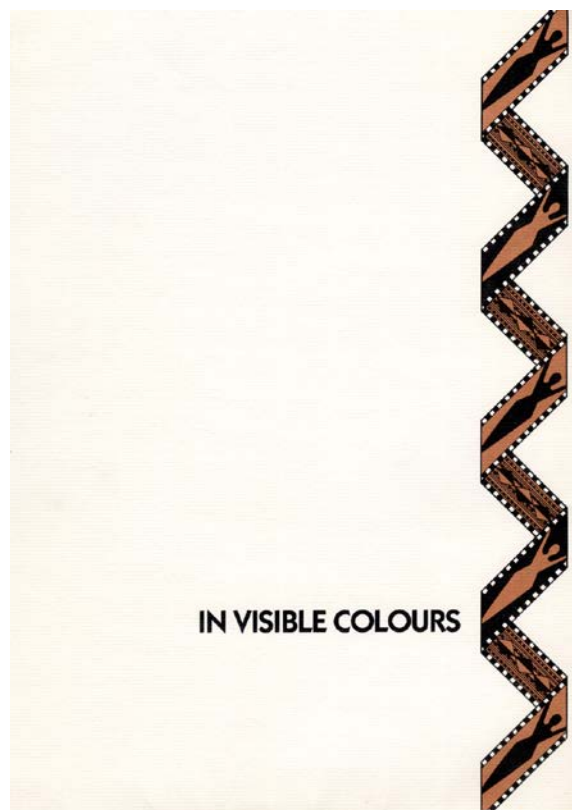
Originally held in Vancouver on the ancestral, unceded territories of the xʷməθkʷəy̓əm (Musqueam), Sk̓w̓x̓wú7mesh (Squamish), and səliłwətał (Tseil-waututh) from November 15 to November 19, 1989, *In Visible Colours: An International Women of Colour and Third World Women Film/ Video Festival and Symposium* was co-founded by Zainub Verjee and Lorraine Chan.

The festival was the result of Verjee and Chan’s dismay with “the lack of films and videos that reflected the experiences and realities of women of all cultures” (Verjee 2019, 411). Consequently, the two “began a series of meetings, ultimately forming an institutional partnership between NFB [National Film Board] and WIF [Women in Film], offering a common platform for producing the *In Visible Colours* festival” (Verjee 2019, 411). At the time a distributor for Women in Focus in Vancouver, it felt logical for Verjee to hold the festival in the city. When asked why the festival was based in Vancouver, she replied: “Because I was there! I was the first woman of colour who Women in Focus hired, and very quickly I began to bring that discourse to the forefront to my work” (Verjee 2019, 416).

The name of the festival and conference was, of course, carefully thought-out and reflected the intent behind the event. As Verjee explains:

“[The title] ‘In Visible Colours’ was proposed by Viola Thomas, a residential school survivor, and fiery leader of Indigenous people, who was an important part of the Truth and Reconciliation Commission for seven years. The words ‘In Visible Colours’ described the invisibility of the various cultural groups in North America, and the need to assert their rights to access the media. It also reflected the lack of representation in film of women of colour and Third World women (Verjee 2019, 413)”

The ground-breaking four-day event thus celebrated the work of women of colour and women from the Global South, screening over 100 films and videos from 28 countries in an attempt to “address the relationship between the dominant (white) culture and other cultures, in addition to promoting the works of women of diverse cultural and political perspectives” (Verjee 2019, 414). This promotion of the works of women of colour was a first in Canada, and if the archives are historically accurate, anywhere in the world.



The festival provided an environment for vulnerable conversations with moments of friction. By stepping beyond the confines of a single cultural community and thematic structure, *In Visible Colours* was able to articulate the complexity of racialized existence as it is differently influenced by intersecting factors. Topics such as sexism, racism, sexuality, class, resources, censorship, and distribution challenges were discussed candidly and critically. In addition to the screenings, the symposium invited dialogue around panels such as The Risk of Self-Definition, Structure and Politics of Film and Video Industries, Getting Started: Access and Training, Distribution: Existing Structures and Alternative Models, Censorship, Creating New Aesthetics, and Beyond the Exotic and Erotic.

Thirty-three years after the *In Visible Colours* festival and symposium, Verjee was approached by archivist Karen Knights, who manages the Crista Dahl Media Library & Archive at VIVO, and Film and Media Professor Susan Lord to remediate the original event in collaboration with members of Archive/Counter-Archive and VIVO. This led to a two-day event held on September 23–24, 2022, at the VIVO Media Arts Centre, during which some of the original participants gathered with academics, students, and archivists. The gathering also included two screening programs and an audio installation with edited recordings from the original symposium. Like its predecessor, *In Visible Colours: Remediated* was fueled by a desire to raise the profile, support, and awareness of women of colour and the films and videos they make. The gathering allowed for further critical reflection on the original festival and its archives, as well as its disappearance and erasure from collective memory. As Verjee states:

“The 80s–90s were a very contentious period that challenged the orthodoxies. But there was a systemic erasure of that history. A whole generation grew up without any knowledge of these histories. It is not part of secondary or post-secondary education. You will not find any reference to even something as foundational as *In Visible Colours*” (Smith 2022).

A new generation of moving image artists and scholars found ongoing relevance in these pieces, particularly given the need to continue the push for change and equality. For the original organizers and participants, “it was heartening to learn about the young research scholars that were digging into the archives of the *In Visible Colours*!” (Smith 2022). *In Visible Colours Remediated* was an opportunity to look back and acknowledge the courage and vitality of the original filmmakers and participants, and a chance to shift our vision forward.

## In Visible Colours Remediated 2022



Screenings, Keynote, Panels, and more.  
**September 23–24 2022**  
VIVO 2625 Kaslo St, Vancouver  
[www.vivomediaarts.com/programming/in-visible-colours](http://www.vivomediaarts.com/programming/in-visible-colours)





## In Her Own Words: Programmer's Statement by Zainub Verjee (Delivered During *Invisible Colours Remediated*, 2022)

"We have come full circle to a set of processes that began in the late 1970s and was accentuated in the 1980s...Given the urge to dissent, the homogenization of discourse, the erasures of selective memory registers, the neoliberal universities, the redeployment of the 1980s vocabulary with different import, a generation grapples with an erased past. How does one narrate an event from the past—30-year ago—to the audience of the present day?"

I am talking about *In Visible Colours*, which emerged amid contestations on nation building and the making of a global neoliberal order, as much as the socio-political upheaval of the late 1970s and 1980s that foregrounded race and gender and the politics of cultural difference. As much as the transnational feminist discourse and the marginalization of women of colour therein, *In Visible Colours* was primarily about the contested history of the modernist aesthetic and modernism in the visual arts, and the making of the contemporary condition—as a historical marker—for the decolonized world. The operative question was: Who was defining this marker?

*In Visible Colours* has etched three defining markers: first, it foregrounded the histories of struggle of the women of colour and third world filmmakers; second, it brought forth the issue of race to the second wave of feminism; and third, it created a new alignment in the emergent global politics of the third cinema.

The 1980s were defining times, which started to consolidate crucial issues around the cultural politics of race and nation, representation and identity. The Black British Art Movement took off post Brixton Riots (1981), and Parminder Vir organized the Third Eye Festival of Third World Cinema in London (1983), which positioned the issue of Third World Cinema front and centre in the United Kingdom. The 40th Edinburgh International Film Festival (1986), in conjunction with the British Film Institute, held a special conference on Third World Cinema, its practice and its theoretical mores, which a broad spectrum of filmmakers, critics and theorists attended. Kobena Mercer called it 'a surface of emergence.' My direct association with individuals behind these events influenced and shaped my politics, and created a nuanced understanding of the challenges of the convergence of Third World Cinema and feminist politics.

[*Invisible Colours Remediated*] reflects on the lived reality of the times and the women filmmakers and gives an impetus to the possibility of opening up new lines of inquiries into *In Visible Colours* and its legacy."



## About Zainub Verjee

Zainub Verjee, an arts scholar and administrator, was born in Kenya and educated at Simon Fraser University in Burnaby, BC. Her career in art and policy started in Western Canada, and the culmination of political and cultural events in Vancouver in the 1970s and 1980s directed her attention to women of colour in activist art.

Verjee, herself, became an activist in art through curation, installations, administration work, and later in policy. She “has taken bold and challenging positions on questions of aesthetics, access, technology, and artists’ rights through her art practice, critical writing, institution building, distribution activities, programming, policy work, and leadership” (Rajah 2019, n.p.). Verjee was appointed to the Order of Canada in 2023 and received a Governor General’s award in 2020. As fellow artist Niranjan Rajah has pointed out, “many of her early concerns have since become formative themes of the Canadian cultural sector” (Rajah 2019, n.p.).

Verjee’s career has gone on to include positions at the Western Front Society, the Canada Council for the Arts, the Department of Canadian Heritage, Massey College, and York University. She continues her work as a writer and critic and has received multiple Honorary Doctorate degrees.







## Curated Films and Videos for Classroom Viewing

Three short films and videos were curated by Roya Akbari and Ana Valine for classroom screening.

Total run time: 52 minutes

The films and videos are available to stream via the Canadian streaming and distribution platform [VUCAVU](#) or by contacting [VIVO Media Arts Centre](#)



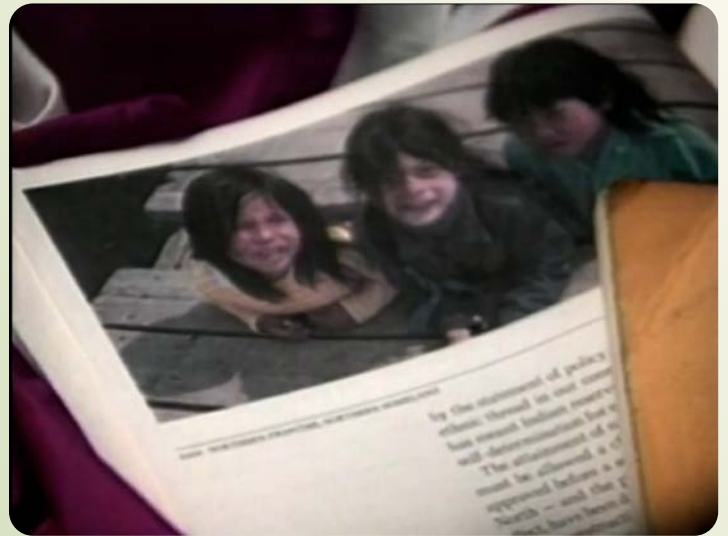
## ...And the Word was God (Ruby Trully, 1987)

**Length:** 9 min

**Genre:** Documentary

**Synopsis:** A probing account of the ways in which Indigenous cultures were destroyed to fit the mold of the Judeo-Christian tradition. Based on a 1954 letter written to missionaries working among the Cree-speaking natives of southern Saskatchewan, this video offers a rich insight into the Indigenous cultural emblems that existed at the time.

**Content warning:** This video contains distressing themes and mentions of violence against Indigenous women and children.

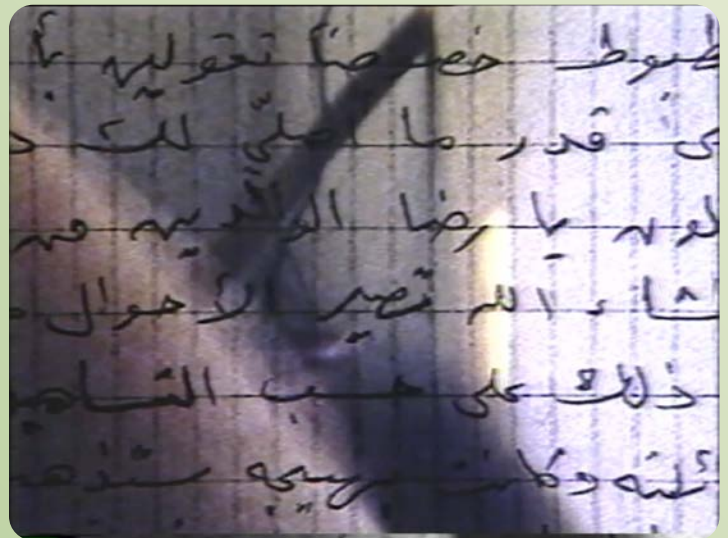


## Measures of Distance (Mona Hatoum, 1988)

**Length:** 15 min

**Genre:** Experimental

**Synopsis:** Hatoum's voice-over discloses in intimate detail various aspects of her relationship within her family—separated by more than miles, more than cultural displacement, more even than the isolation created by war. *Measures of Distance* is a moving analysis of the effects of diaspora on the lives of those caught in the vortex of political upheavals and social change.





## Color Schemes (Shu Lea Cheang, 1989)

**Genre:** Documentary-Experimental

**Length:** 28 min

**Synopsis:** A brilliant composition using the metaphor of a washing machine to illustrate the cycles of soak, wash, rinse, and extract in the laundering of Indigenous and ethnic groups in America. At times comical and at times deadly serious, this satirical piece debunks the melting pot ideology. Color Schemes was first exhibited in its installation form (with a self-service washing machine) at the Whitney Museum in 1990.



## Curatorial Essay: *Decolonial Feminist Praxis In 1980s Experimental Video Art* by Roya Akbari

The original catalogue of *In Visible Colours*, published in 1989, positions women of colour at the intersection of race, class, and gender, as they “bear the burden and brutality of these triple forces of oppression, perpetuated by patriarchy and colonialism” (Jiwani 1989, n.p.). Decades later, as Zainub Verjee posits, “[h]aving established the coherent narrative of *IVC*, it now becomes possible to open up new lines of inquiries into *IVC* and its legacy” (Verjee 2019, 425).

For this educational guide to carry forward *IVC*’s legacy, we curated a program of films and videos from the original collection of *IVC* 1989 that employ a decolonial feminist framework, which is rooted in anti-racism, anti-capitalism, and anti-imperialism. The selections all aim to challenge the violence of the settler-colonial state by generating dialogue on issues of gender, decoloniality, and Indigenous people’s rights.

These experimental works speak to each other across different places and temporalities—from Turtle Island (North America) to the Global South. Mona Hatoum’s *Measures of Distance* (1988) addresses the themes of colonization, genocide, dispossession, and displacement in the context of Palestine. Ruby Truly’s *...And the Word Was God* (1987) focuses on the ongoing effects of colonisation across Canada. Shu Lea Cheang’s satirical *Color Schemes* (1989) functions as a critique of liberal multiculturalism in the United States. All of these works, therefore, act as feminist interventions that recount the ways in which settler-colonialism was and continues to be experienced by Indigenous, Palestinian, Black, and racialized diasporic bodies.

These works also account for the ways in which these communities have historically resisted the dominant cultures of their colonizers. *Color Schemes*, for instance, debunks the neoliberal assertion that colonization is a thing of the past, while *...And the Word Was God* similarly reflects on the brutality of assimilation as a violent settler-colonial project. Mona Hatoum’s *Measures of Distance* recounts the intimate correspondence between a mother and daughter, who were forced into a double exile: first, as result of the 1948 Nakba, the family was displaced from Palestine and relocated to Lebanon. Then, in 1975, while visiting London, Hatoum herself became exiled; war broke out in Lebanon, and she stayed in England.



In *An Accented Cinema*, Hamid Naficy (2001) writes about the relationship between exile and the epistolary format: “[e]xile and epistolary are constitutively linked because both are driven by distance, separation, absence, and loss and by the desire to bridge the multiple gaps” (101). Images and letters both evoke the haunting presence of absence across time and space, across lands and generations, from periphery to metropole, diaspora

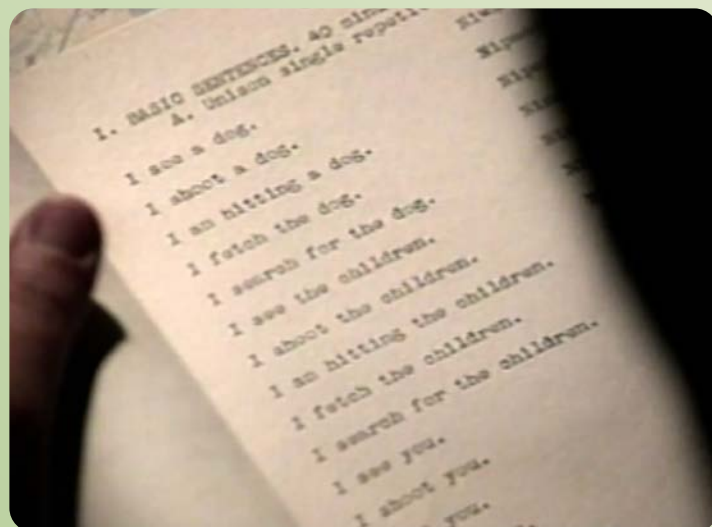


to homeland, erasure to inscription. Naficy examines Hatoum's *Measures of Distance*: "The mother is visually inscribed by her still pictures in the nude and by her handwritten letters. [...] The daughter, on the other hand, is visually erased from the film, but she is inscribed both by her voiceover and by being the subject of the letters address" (Naficy 2001, 129). The mother and daughter enact decolonial feminist resistance to multiple systems of erasure and violence—patriarchal and imperial—which threaten the autonomy and the existence of the mother's body, which is not only metaphorical. The film's multi-layered, fragmentary aesthetics foregrounds the mother-daughter's embodied experiences between the personal and the political, between the private and the public, between the individual and the collective, between languages, between erasure and resistance.

*Measures of Distance* and *...And The Word Was God* both involve the performative reading of a text: an English translation of letters from the artist's mother in the former, and a found poem in the latter. *...And The Word Was God* features the artist sitting at a desk, nude, reading a 1954 guide by Evangelical missionaries working in Meadow Lake, Saskatchewan. The document is a language course for the Cree-speaking people of the region—that way, they can hear the Gospel "in their own tongue." Reflecting on cultural genocide, forced conversion, and the dispossession of the land of Indigenous peoples, specifically the Cree-speaking people of northern Saskatchewan and Turtle Island, the artist reads aloud a found poem called "Cree" which consists of simple sentences in English with basic verb conjugations.

As the video progresses, the sentences become increasingly violent, and the artist's voice becomes agitated and emotional. The rhythm of the video speeds up, and images of the artist reading are blended/juxtaposed with images of a copy of the Holy Bible, a building with boarded-up windows, a

snow-covered prairie, and a graveyard with simple crosses. The final image in the video is a flowing river. Ruby Truly's emotional performative act of reading evokes the pain of colonisation and incites the viewer to bear witness to Indigenous peoples' suffering; such is the ethical responsibility of the spectator. Like Hatoum, Truly's practice is both decolonial and feminist and continues to speak to the ongoing effects of colonisation and genocide.





While *...And The Word Was God* is about the Canadian government's policy of racial assimilation, which went hand-in-hand with missionary activity, *Color Schemes* is a satirical look at racial assimilation and the United States' melting pot ideology. The video features African American, Asian American, Latino American, and Native American individuals "representing" their ethnicity and taking turns talking about their experiences of racism in the U.S.A. The video is divided into four sections which are based on laundry cycles: soak, wash, rinse, and extract. In each of the four sections, footage of people speaking is overlaid over—or framed within—industrial washing machines; the washing machine acting as a metaphor for the American "melting pot." Interspersed with the laundromat scenes are scenes depicting the characters at a dinner table where they are served T.V. dinners, red wine, and are instructed about proper dining etiquette. At the end of the dinner, the characters reject the colonial dining etiquette and begin eating, drinking, and conversing in a way that is more natural to them as the classical piano music in the background is replaced by the sound of the drums.

From questioning the idea of "representation" to talking about stereotypes, segregation, and labour conditions, *Color Schemes* exposes the lie of racial assimilation and denounces the hypocrisy of the melting pot model, as the film makes clear that the ruling class benefits from segregation and the exploitation of migrant labour and from keeping patriarchal, white supremacist systems in place.

If all of these works are now considered "archival," the archive was already present in the films and videos included and suggested in this program. *...And the Word Was God* uses a 1954 religious document as its basis; *Color Scheme* is interlaced with footage from racist American cartoons, televised game shows, non-theatrical and educational films about America's creation and expansion, black-and-white footage of a young Black boy dancing for the entertainment of upper-class white people.





Two films in our selection reflect on and mobilize the archive of the Palestinian struggle. Nadia Yaqub (2023) describes the Palestinian archive “as an image archive of steadfastness...An archive decades in the making, it is a repository not just of documentary images and reportage related to events, living conditions, relationships, and narratives but also haptic memories and structures of feeling from different Palestinian places and historical periods” (23). Mona Hatoum’s *Eyes Skinned* (see additional archival materials) repurposes media footage of the massacre of Palestinians in a refugee camp in Beirut in 1982. In Hatoum’s other film included in this guide, *Measures of Distance*, the archive is more personal; for example, while a conversation between Hatoum and her mother plays in the background, their written letters to each other are superimposed on blurred, grainy photographic images of the mother’s naked body in the shower, which the artist/daughter took during her last visit home. Over these photographs, the daughter reads a translated version of her mother’s letters. In this deeply layered work, the recorded conversation, the letters, and the photograph all function as memory tools—as archives.



Also part of IVC 1989 was Alanis Obomsawin’s film *Richard Cardinal: Cry from a Diary of a Métis Child* (1986) (see additional archival materials), which narrates the events that led to the death of a young Métis boy, Richard Cardinal, who suffered abuse and neglect in the Canadian child welfare system. The story is told from interviews conducted with his brother, Charlie, and former foster families as well as mainstream news archives. Most importantly, however, the story also emerges from Richard himself: excerpts from his diary are narrated off-screen while photographs of Richard are shown to



the viewer. Obomsawin's film also uses dramatized footage of the young boy to narrate the story. Furthermore, the video reflects on the violence of the colonial archive and the generational trauma that results from forced relocation, separation, and the absence of familial transmission.

In conclusion, all of the curated video works repurpose and reimagine the archive while enacting decolonial feminist practices which reflect on the effects of colonialism, imperialism, and systemic violence on female, trans, queer, Black, Indigenous, and racialized bodies.

As Zainub Verjee herself notes: "Given the urge to dissent, the homogenization of discourse, the erasures of selective memory registers, the neoliberal universities, the redeployment of the 1980s vocabulary with different import, a generation grapples with an erased past" (Verjee 2022). These works continue to be relevant and need to be rewatched and reactivated by contemporary viewers. Thirty years later, it is high time that this erased past be reinscribed.







## Discussion Questions

### Foreword

The original catalogue emphasized the triple forces of oppression based on gender, race, and class perpetuated by patriarchy and colonialism. The Film/Video Festival and Symposium took place in 1989, before there was an explicit focus by institutions on issues of decolonization and Indigenization.

Note that the festival and the works presented also used terms that are now dated—such as “Third World,” which would be replaced by “Global South” today. Although language around issues of racism, class, and gender has changed over time, the issues themselves are still prevalent and relevant.



Reflecting on this festival from contemporary vantage point, we pose the following questions:

1. **Zainub Verjee explains that: “[I]t took a good three decades to talk about *In Visible Colours in Canadian Art*; forget about curriculum in educational institutions!... Further, the residue of erasure leads to re-inventing the wheel, wherein a generation is given the impression that nothing was done in [the] preceding period.”**

a) Had you heard about *In Visible Colours* before?

- If not, why do you think the event has been erased from cultural memory?
- What does its absence reveal about what is remembered and what is not?
- How do these absences shape what you learn in educational institutions?

b) Can you think of similar events currently taking place in Vancouver and/or Canada as a whole?

c) Why is it important for feminist movements, as well as other social movements, to learn from past events like *In Visible Colours*? If the event was to be organized today what would change, what would be the same?



2. **Zainub Verjee claims: “In 1989, Francis Fukuyama proclaimed “the end of history”, referring to the end of the Cold War. The same year saw the fall of the Berlin Wall, the Tiananmen Square protests as part of the 1989 Democracy Movement, and the withdrawal of the Soviet forces from Afghanistan. But for me it is equally significant that 1989 is the year in which IVC marked another iteration into that long arc of history of decolonization, as the moment of the Afro- Asian-Latin American solidarity” (Verjee 2019, 422).**

- a) In what ways is *In Visible Colours* both a unique event and a part of a larger historical movement?
- b) What do these videos tell us about history, memory, erasure, and resistance?
- c) How do these videos both function as archives and utilize archives to craft their narratives?



3. **The aim of the festival was always to be intersectional and account for the varied and multiple experiences of women of colour from all cultures.**

- a) How do the curated videos challenge and destabilize colonial power relations as well as gendered violence?
- b) How can learning from the festival and these videos help build collective care and international solidarity against gender violence in the present moment?



## Additional Archival Materials and Collections

We encourage educators and students to peruse the following collection which has been digitized by VIVO Media Arts Centre:

"*In Visible Colours: Remediated 2022*". VIVO Media Arts Centre Archive. 2022. <http://archive.vivomediaarts.com/ivc-about/>

We encourage educators and students to watch the following films recommended for classroom viewing:

Richard Cardinal: *Cry From a Diary of a Metis Child* (1986, Alanis Obomsawin), National Film Board of Canada. [https://www.nfb.ca/film/richard\\_cardinal/](https://www.nfb.ca/film/richard_cardinal/)

*Eyes Skinned* (Mona Hatoum, 1988). Contact VIVO via [library@vivomediaarts.com](mailto:library@vivomediaarts.com) to request access.

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## Guide Credits

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## Contributors

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**Chloë Brushwood Rose** is a Professor of Education at York University in Toronto. Her research explores the intersection of media, art, and pedagogy.

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**Karen Knights** is Archive Manager and Special Projects Lead at the VIVO Media Arts Centre's *Crista Dahl Media Library & Archive* (CDMLA) where she activates the collections through community partnerships, archivist internships, digitization projects, and curated exhibition series. Karen is the co-lead for VIVO and Archive/Counter-Archive's case study - *Gendered Violence: Responses and Remediations*.

**Susan Lord** is Professor of Film and Media and Director of the Vulnerable Media Lab at Queen's University. Susan is co-investigator and university lead of VIVO and Archive/Counter-Archive's case study - *Gendered Violence: Responses and Remediations*.

**Ana Valine** is a Vancouver based writer, director, and artist whose films have screened and won awards internationally. Ana has recently completed an MFA degree with a focus on film, is currently in the research phase of her ocean film work funded by Canada Council for the Arts, and is writing a pilot and her third feature screenplay with the support of Telefilm. She is working towards a PhD in film studies at Queen's University.