

aok productions presents

time passages



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CINEQUEST
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AUSTIN
FILM
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OFFICIAL SELECTION
2024



The 60th
Chicago
International
Film Festival
2024



OFFICIAL SELECTION
**HOUSTON
CINEMA ARTS
FESTIVAL**
2024

BY KYLE HENRY

USA / 86 MINUTES / 2024 / USA / IN ENGLISH

Stills: <https://bit.ly/3RWZGIG>

Website: <https://www.timepassagesfilm.com/>

Trailer: <https://vimeo.com/954087383> OR <https://youtu.be/Psg3VHDdjm8?si=CPm8RL-DjDh7taGF>

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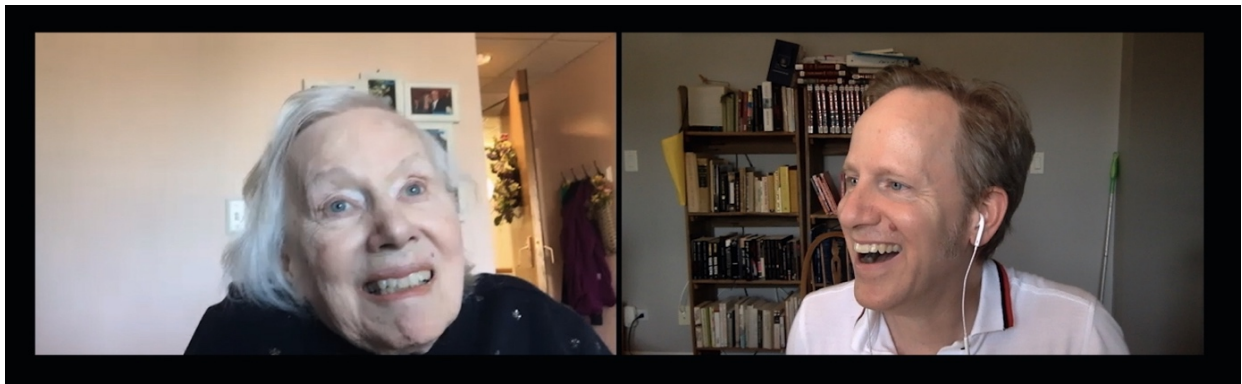
Logline

A filmmaker “time travels” during a global pandemic as his mother’s health declines from late-stage dementia in a race against the clock to resolve their fraught relationship before it's too late. A playful journey through matters of life and death!



Synopsis

In the final months of his mother Elaine’s late-stage dementia, as a pandemic rages across the globe, filmmaker Kyle Henry time travels via his family archive and his own memories to heal past wounds. Theirs is a large Texan family, but as one of Elaine's primary caregivers, the gay son shares a unique and complicated bond with his mother. Charting his mother’s early life and dashed desires through to years of motherhood and self-sacrifice, and tracing their relationship to its inevitable end, *Time Passages* playfully reckons with feelings of grief, conflict and loss of control. Beneath the Kodachrome smiles and grainy Super-8 home movies, Henry unearths difficult truths as an act of intergenerational healing that becomes a testament to love, legacy and those things that carry us through life’s most challenging times.



Creative Process

Over a decade ago, as the child of aging parents, director Kyle Henry began obsessively collecting the objects and images of his vast family archive. *Time Passages* culls material from over 10,000 family photos, over a thousand pages of documents, and hundreds of hours of home movies and taped interviews, then weaves them together with performative investigations in a black-box “theater of the mind,” stop-motion animation, location footage filmed across the USA, as well as the video diaries, Zoom and Facetime calls recorded during the months of Elaine’s final decline in 2020. *Time Passages* is a collage of film, video, audio, photographic, and digital materials that crisscross time and space. Filmed on location in California, Illinois, Missouri, Ohio, Texas and upstate New York.



Filmmaker Statement

My films “burrow deeply into the minutiae of ordinary life” (*Variety*) to explore complicated interpersonal and community relationships. For over thirty years, I have brought my audiences into empathetic contact with human beings in crisis and on the brink of transformation.

Time Passages deals with family relationships, death, loss and the limits of power and control forced in part by the COVID pandemic. As one of my mother’s primary caregivers, I turned the camera on the two of us, recording the last five months that ended in her death in July 2020. I didn’t realize the crisis and the transformative narrative I would document would be my own. Wrestling with Elaine’s passing for the next three years, I created a black box “theater of the mind” space, sifting through the vast collection of photographs and objects, and playing with toy figurines to bring memories to life.

Nothing about the grieving process during peak COVID or since has been “normal.” The film is my attempt to understand what happened, not only during the pandemic, but over the course of my life, in relationship to my mother and my nation.

As a gay white man in the United States, my society has positioned me as both an insider and outsider. I think the doubleminded approach to the film, both a documentation and a performative narrativization, is intrinsically queer due to this positioning. I believe that the personal, social and the political are all intrinsically intertwined, and I strive to interweave these strands together to give a more accurate picture of who we were ... and now are as a society.

Stylistically, the film takes an innovative performative approach to documentary practice, with stop-motion animated reenactments of family dramas, my performative investigations, and cellphone video diary entries combining to create a kaleidoscopic embodiment of the shifting properties of time itself. The film is also a sort of musical!

Finally, I hope this film adds to the important body of art works seeking healing catharsis in the wake of the global COVID pandemic. Best wishes to all!



Crew Bios

[Kyle Henry](#) • Writer/Director

For 30 years, Kyle has traversed film forms to bring authentic stories of interrelationship to audiences at fests, theaters, and streaming platforms. His fictions use documentary methods to devise stories based on research, creating deeper authenticity. His documentaries use fictional techniques to portray interior worlds of subjective memory and thought. From his SXSW premiered documentaries *University Inc.*'s exploration of toxic higher-ed corporatization and *American Cowboy*'s sensitive stereotype toppling portrayal of a gay rodeo champ; to Sundance and Cannes' Directors' Fortnight premiered fiction feature *Room*'s psychic journey of a working class woman in post-9/11 America, *Fourplay*'s vivid investigation of sexual intimacy, to Chicago set *Rogers Park*'s "eye for the intimate, dividend-paying gesture" [*NYTimes*] that is "brimming with universal truths" [*Chicago Sun-Times*], his deep mining of human experience has the purposeful goal of facilitating community discussion, as he tours with all of his works to converse directly with audiences in a variety of settings. *Time Passages* is his re-emergence as a documentarian after 20 years making fiction films.

[Jason Wehling](#) • Producer

Jason's producing credits include the feature documentaries: *The Russian Five* (Amazon); *A Place to Dance* (PBS); *Outside Industry: The Story of SXSW*; *America's Parking Lot* (ESPN); *An Unreal Dream: The Michael Morton Story* (CNN); and the fiction narratives *August Evening* (Spirit Award Winner), *The Happy Poet* (Venice), *Fourplay* (Sundance, Cannes Director's Fortnight), *Good Night* (SXSW) and *The Retrieval* (SXSW Jury Prize Winner).

[Karen Skloss](#) • Editor

Karen's films have shown on HBO, PBS, in the MOMA, in wide theatrical release, and in film festivals internationally. Her work includes the acclaimed dramedy, *Support the Girls* (dir. Andrew Bujalski) which was listed as a top movie pick by former president Barack Obama. She began her career with the celebrated documentary, *Be Here to Love Me: The Story of Townes Van Zandt* (dir. Margaret Brown). Recently she co-produced and edited, *Have You Got It Yet?* (dir. Roddy Bogawa) about Pink Floyd's legendary Syd Barrett.

Abbigail Vandersnick • Editor + Director of Photography

Abbigail's work as a documentary editor include: *We Are In It*, awarded Best Editing for feature documentary at Arte Non Stop Film Festival, *Lessons in Seeing*, and *Seeds of All Things*. They have worked on several short documentary and fiction films and Imagine U's *Life Now* series in partnership with The National Theater in D.C.

[Curtis Heath](#) • Original Score Composer

Curtis is an accomplished composer with over 50 films under his belt. His music can be heard in acclaimed independent features such as David Lowery's *Ain't Them Bodies Saints*, *Old Man and the Gun*, Yen Tan's *1985*, Channing People's *Miss Juneteenth*, Kris Swanberg's *I Used to Go Here*, the Duplass Brother's recent Showtime series *Cinema Toast*, HBO's original documentary *Through Our Eyes*, and 6 seasons of Exactly Right's hit true crime podcast *Tenfold More Wicked*.

Full Production Credits

FEATURING (in order of appearance)

Kyle Henry
Elaine Henry
Richard Henry
Lauren Salzman

CREW

Writer + Director

Kyle Henry

Producer

Jason Wehling

Editors

Karen Skloss
Abbigail Vandersnick

Additional Editing

Arshad Baruti
Ian Bertorelli
Kyra Brands
Kyle Henry
Sam Jonas
Xinyan Wang

Assistant Editors

Xanthe Brown
Grace Frome
Ian Kelly
Xi Ye

Director of Photography

Abbigail Vandersnick

Additional Photography

Ian Kelly
Ian Bertorelli
Ella Harmon
Kyle Henry

Additional Camera Operator

Declan Franey

Drone Camera Operator

Tim Reilly
Nate Bartlett

All Paintings and Artwork
Elaine Henry

Choreography + Additional Performance Direction
Carlos Treviño

Wigs
Keven Barthel

Grip
Adam Present

Assistant Director
Jonathan Moeller

Grant Writing and Consultation
Joanna Rabiger

Fiscal Sponsor
Chicago Filmmakers

Impact Producer
Naeema Jamilah Torres

Copyright Counsel
Peter Jaszi
Brandon Butler
Jaszi Butler PLLC

Insurance provided by
Northwestern University

Colorist
Joe Malina

Post Production Sound
Optical Audio

Sound Designer + Re-recording Mixer
Eric Friend

Original Score Composition + Performance
Curtis Heath

Kodak Research Sources
KodaksToxicColors.Wordpress.Com

National Community Reinvestment Coalition
The New York Times
United States Environmental Protection Agency
Psychology Today
The Democrat and Chronicle
PhotoSecrets.Com

Archival Material Providers

Lisa Arnel
Ming Chan
Houston Chronicle
Lynn Hodges
Thad Kovalchik
Jeffrey Liles
NPR
Rice University
Robert Richardson
Lauren Salzman
WROC TV - Nextar Media Inc

Peg Dolls

Woodpeckers Crafts

Peg Doll Car

MsModifyPLAY!

Dollhouses

PA Dutchman Shop
The Nestling Home

Peg Doll + Doll House Paint Design

Emily Fundis

Doll Hospital Paint Design

Lauren Salzman Art

Music Clearance & Licensing

WOW Sounds

PR & Release Strategy

Lisa Trifone, Bright Iris Film Co.

Distribution Research Assistants

Minh Bui
Joshua Coverdale
Luyao Tian
Shenxan Yao

Social Media

Saifeddine Lahmar

Poster Art

Otto Is The One - Yen Yan

SONGS

"Deep Blue", "In Motion", "Resistance", "Waves"

Written by Aisling Brouwer & Anna Phoebe

Performed by AVAWAVES

Courtesy of One Little Independent Records

Permission of Manners McDade Music Publishing Ltd

"Just Ancient Loops - I. Genesis"

Written + Performed by Michael Harrison

Performed by Michael Harrison

Courtesy of Cantaloupe Music"

"Log in B"

Written + Performed by Moondog

Courtesy of Songs of Virtual

"We'll Meet Again"

Written by Ross Parker and Hughie Charles

Performed by Vera Lynn]

Courtesy of Universal Music Group

By arrangement with Wise Publishing
and Music Sales Corporation (ASCAP)

