

aok productions presents

# time passages



**BY KYLE HENRY**

USA / 86 MINUTES / 2024 / USA / IN ENGLISH

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

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

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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. As one of Elaine's primary caregivers, the mother and gay son share a unique and complicated bond in their large Texan family. 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* is a playful memento mori of a film, reckoning 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 generational healing and 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, and weaves them together along 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.





## 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 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)**

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Kyle Henry  
Elaine Henry  
Richard Henry  
Lauren Salzman

## **CREW**

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### **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**

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#### **"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)

