

An Introduction from Flo Brooks & Polly Wright

Polly: Working together since May 2020, Flo and I created *Daily Winds*, a project using methods of social engagement to inform the public programme which sits alongside Flo's exhibition *Angletwich* at Brighton CCA.

Flo: The films we've selected for this programme touch on particular themes and tones arising from *Daily Winds*, our collective research on ruralism, as well as those more specific to my own painting practice.

Both: The many conversations and ways we've found to continue communicating in what has been a year of closure and delay - a new experience of time - have become reflections on the importance to listen, to grow slowly and adapt. This set of film screenings continues that work, a farewell for now as the project comes to rest.

Annette Kennerley's two short films capture Matt 5 years apart. The short description accompanying '*Boys in the Backyard*' describes the film being 'A slice of San Francisco life in the summer of '93.' In 'Matt', Annette has returned to San Francisco to find out what has happened. The films weave between Matt's experience of transitioning, talking to the camera about love, community and growing tomato plants.

I first watched both these films by Kennerley about 8 years ago after I'd moved to London. I can recall the heady sensation that seemed to dog me for days afterwards, something I couldn't quite name, but feeling adrift in a sweet sort of melancholy. I was definitely yearning, though I don't think I knew what for at the time. Coming back to these films now, their intimacy and directness still disarms me, they're just as transfixing, but I've enjoyed watching them with a different set of eyes. This year marked 5 years I'd started taking T, an event I've never really formally celebrated, but one I found myself thinking about as I watched 'Matt', about the slippages of time and memory, and the strength to which an account can galvanise.

With the conversational, candid nature of the dialogue in the films, I'm thinking about moments of connection and also what happens in between moments of publicness, what happens in between storytelling? I thought about how the relationship between Matt and Annette allowed for Matt to speak to the viewer. These qualities resonate with '*Stone Butch Blues*' by Leslie Feinberg, a book Flo offered as a resource for *Daily Winds* when developing shared ground for this collaborative project. This book is available in full for free [online here](#).

We very much hope you enjoy these two films and the accompanying material; Smoulder and Curl: an interview with Annette Kennerley and Club des Femmes from 2017, an introduction to Cinenova and a short film of the exhibition at Brighton CCA.

Huge thanks to Annette Kennerley and Cinenova for agreeing for the titles to be part of the programme and available online.

Special thanks to Fen, Cron, Harriet, Izzy, Lise and DUBAIS for working with us from Summer 2020. Thanks to all who have been involved in the project, we're grateful for the ongoing support and energy.