

It's a story within a story within a story. It begins with Sarah Chouinard-Poirier and Kinga Michalska, respectively of Québec and Poland descent, who intertwine their lives, their questions and their artistic practices. *Pologne-en-Québec*, their video installation borrowing the conventions of documentary, presents a fictional story where testimonials and scenes from everyday life are interweaving. Driven by a desire to bring people together and to create collectively, Kinga and Sarah invited their friends, all artists, to imagine characters inspired by themselves and to embody them to improvise in a scenario that oscillate between realism and excess.

We follow a queer group of friends trying to build community in a different way by embracing rural life. Between multiple committees, a theater project and pickles made by using a traditional polish recipe, the film questions the limits of our revolutionary ambitions, the contradictions in our attempts at inclusion, the points of friction that emerge from intercultural encounters and the patterns that hinder the realization of ideals. Like a frame within a frame of the first movie, *Wesele* gives access to a mutant adaptation of the play of the same name, staged by the characters of *Pologne-en-Québec*. This classic text from the Polish repertoire critiques the bourgeois idealization of rural life. The dialogue between the works allows a dual perspective and a deeper exploration of the themes.

The final story is the one that unfolds at l'Écart. Set against an outdoor movie theater set in front of three large screens, the viewers are immersed in the projection. The second room acts as an underworld with pickle juice leaking out of the screen where *Wesele* is projected. A cheeky, folkloric figure emerges from a straw bale behind the curtains to blur the lines between reality, fiction and fantasy. If, at first glance, it may seem like a simple movie night, the screening is an invitation to dialogue with one another, to question oneself, to laugh, and to humbly recognize oneself in the desires and the and the limits of the characters.

— Translation from Gabrielle Izaguirré-Falardeau's text