

PRESS KIT - 2026

Invisible Harvests

A film by Stephanie Dudley



OFFICIAL SELECTION
ANECY INTERNATIONAL ANIMATION
FILM FESTIVAL 2026
SHORT FILMS COMPETITION

Canada · 2026 · 6:12

LOGLINE

Through fermentation and decaying text, *Invisible Harvests* sifts through what persists as memory, language, and inherited rituals begin to erode.

SYNOPSIS

Invisible Harvests is a tactile, stop-motion poem built from decayed 16mm film, dried kombucha SCOBYs, and bubbling ferments. Treating animation as a process of transformative decay, the film traces inherited rituals and the residue of care. It attends to what persists as memory and language fade.

SYNOPSIS (FRANÇAIS)

Récoltes invisibles est un poème animé en stop motion tactile, composé de film 16 mm altéré et de fermentations. Abordant l'animation comme un processus, le film explore des rituels hérités et les traces du soin, et s'attarde à ce qui persiste lorsque la mémoire et le langage s'estompent.

DIRECTOR'S STATEMENT

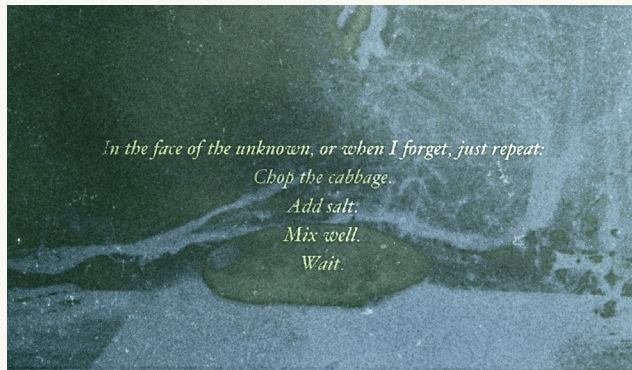
Invisible Harvests is a hybrid animated work that combines time-lapse and biologically altered 16mm film to explore fermentation as a process of transformation. Moving between high-resolution digital capture and decayed analogue stock, the animation becomes a living vessel – where memory is not simply preserved, but metabolized.

The film's tactile world is constructed from dried kombucha SCOBYs, bubbling ferments, and phytograms on 16mm emulsion. By subjecting archival film to biological and chemical processes, the imagery undergoes erosion that parallels the instability of culture and language. The recipes passed down had missing steps – but like fermentation, the process was happening anyway, below the surface, in the waiting.

Presented in both English and French, each version features hand-animated text elements printed and integrated in the respective language, reflecting the film's engagement with cultural transmission and what shifts as language is carried across materials and time.

Within these shifts, however, there is vitality. Microorganisms tick and bubbles rise in rhythmic pulses, suggesting a quiet persistence beneath disappearance. Even as rituals fade, something essential continues – carried forward as energy rather than artifact.

STILLS



High-resolution stills available upon request · stephanie@forkstudio.com

ON SOUND

Nick Storring composed and performed all instrumental layers himself, building a dense, unstable orchestral bed from stacked recordings. Throughout the score, recurring gestures surface and dissolve beneath a microtonal shimmer, creating a sense of longing and instability. For some sections, including the fermented 16mm sequences, he introduced some homespun physical processing to the score, using the instrumental recordings to activate the resonance of various objects, producing a sort of tactile distortion. The result is a score that feels alive and slightly precarious, mirroring the film's shifting material surfaces.

- ORIGINAL SCORE · NICK STORRING

Nick Lavigne built the sound design through a process of material experimentation that mirrors the film's own logic. To capture the right bubble sounds, he submerged a hydrophone in various vessels and tested different methods of generating them – dropping a brick into water to displace air, dissolving Alka-Seltzer, and other approaches – until the textures felt right. He also chopped several cabbages to find the right sound for that sequence, and later fermented the casualties. For one section of the film, he ran audio through a vintage tape recorder, using its mechanical degradation to introduce distortion and age into the sound.

- SOUND DESIGN · NICK LAVIGNE

CREDITS

DIRECTOR / ANIMATOR	Stephanie Dudley
ORIGINAL SCORE	Nick Storring
SOUND DESIGN	Nick Lavigne
SUPPORT	Canada Council for the Arts Liaison of Independent Filmmakers of Toronto (LIFT) Toronto Animated Image Society (TAIS)

FILM INFORMATION

YEAR	2026
COUNTRY	Canada
RUNTIME	6:12
LANGUAGES	English & French
MEDIUM	Stop-motion / 16mm
FORMAT	DCP / Digital

DIRECTOR BIOGRAPHY

Stephanie Dudley is a Toronto-based artist and filmmaker working across stop-motion animation, analogue film, and material-driven processes. With a background in motion graphics and design, she explores time, memory, erosion, and care through her work. She uses tactile methods including fermentation, physically printed and scanned text, and found materials.

Her previous film, *Little Theatres: Homage to the Mineral of Cabbage*, screened internationally, including at TIFF and the Annecy International Animation Film Festival. Moving away from traditional narrative, her work takes sensory, poetic forms that attend to what persists beneath visibility and language.



CONTACT

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