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FOR IMMEDIATE RELEASE

Vermont International Film Festival - VTIFF 2018 Community Champion Announced

Burlington, VT: (June 19, 2018): VTIFF is pleased to announce the June film in its Monthly Screenings series.

For Immediate release:

Robin Lloyd

to receive the 2018 VTIFF Community Champion Award

Burlington, VT: (June 19, 2018): The Vermont International Film Festival is very pleased to announce the 2018 VTIFF Community Champion Award. This is the second year of this prestigious award given to a person who has significantly contributed and impacted film culture in Vermont.

The Award ceremony will take place at a private reception in the home of VTIFF Board member Kevin Meehan in South Burlington.

Overview:

As part of VTIFF's mission to enrich the community and bring the world to Vermont through film, we wish to salute and thank those who help and support the organization to fulfill its cultural mission. We consider film to be a most important artistic and communication medium and do our best to bring to Vermont films that would not be shown here otherwise.

Robin Lloyd is an award-winning filmmaker, activist, publisher, philanthropist, co-founder of Peace and Justice Center VT, Director of Green Valley Media.

Details of her active life can be found in Susan Green's article in Seven Days:

"Lloyd comes from a long line of non-conformists. One of the most colorful was her grandmother, Lola Maverick Lloyd, who helped launch the Women's International League for Peace and Freedom after sailing to Europe on an unsuccessful 1915 expedition to mediate an end to World War I.

These days Robin Lloyd has pared down her commitments to a range of causes in order to devote more time to WILPF. This decision began to take shape in 1995, when Lloyd attended the United Nations 4th World Conference on Women in Beijing. "My consciousness was raised about the ongoing plight of women around the world," she says, citing the chilling litany: dowry deaths in

India, female infanticide in China, genital mutilation in parts of Africa, domestic violence everywhere. “I found it very moving.”

Lloyd doesn’t just show up for meetings and protests. She has made her two-story Burlington Hill Section home into something of a waystation for refugees from Central America, the Caribbean and Africa, many of whom are passing through en route to sanctuary in Canada. Sometimes that has meant sheltering people whose suffering is profound.

In 1956 Lloyd was a student at Ohio’s Antioch College, her parents’ *alma mater*. As a 20-year-old junior she married Dan Papish, then dropped out to follow him to Brandeis University in Massachusetts. While he was enrolled in graduate school, she earned a bachelor’s degree in art history.

“We were socialists then, supporting any revolution you could find,” Lloyd says. “In 1961, we moved to New York City and Dan became a stockbroker. He started to be obsessive with this; I couldn’t bear it.”

When the marriage dissolved, she remained in Manhattan as an art editor at a publishing house. In the turbulent late ’60s, Lloyd was at ground zero — Columbia University — earning a master’s degree in fine arts from the teachers college. After graduating she immersed herself in a demimonde of experimental filmmakers, shooting a 12-minute “Jungian” short that depicted the intricate world of Portuguese fishermen.

In 1970, Lloyd was in the midst of a film project about her artist boyfriend — “a bona fide madman” — when he committed suicide. Shattered, she finished the piece and headed north to Vermont, where her parents had purchased an old Rochester farm on 250 acres as a getaway home.

There, the urge to create “Jungian art films” continued, resulting in a non-narrative short called “Turn of the Year” that was partially financed by a grant from the state’s Council on the Arts. She let her 16mm camera capture the movements of an elderly man and the seasonal changes of an apple tree.

During the two years Lloyd lived in Rochester she taught art in local schools and met Doreen Kraft, a fellow cinéaste who is now director of Burlington City Arts. The two moved to the Queen City and formed Orchid Films.

One of their earliest endeavors was *Medusa*, about an ancient conflict between the dominant male patriarchy and rebellious Greek goddesses. The duo collaborated with various departments at the University of Vermont, where

Kraft was then a student, on projects such as *Red Fall of Time*, which stemmed from an alchemy course Kraft was taking. “It was very cryptic,” Lloyd admits.

In 1973 they traveled to Haiti — where Lloyd had gone a year earlier with her boyfriend to attend Mardi Gras — in search of voodoo. Their role model was Maya Deren, the avant-garde surrealist. “She went to Haiti in 1944 to make a film about dance, but she got involved with voodoo, gave up filmmaking and became a priestess. She wrote a book about this experience that we loved. We sort of wanted to walk in her footsteps.”

And so they did. “By the second night we were sleeping in a voodoo temple — because it was cheaper than a hotel,” she recalls. “We made a documentary, *Painted Buses of Haiti*, and parlayed that into funds for *Black Dawn*, shot later the same year.” The latter film was an animated folktale with political overtones that tapped into the so-called “primitive” painting style popular in Haiti.

Black Dawn, which took five years to finish, premiered at the Brooklyn Museum in conjunction with an exhibit of Haitian art in 1978, a sea-change year for Lloyd. Along with Kraft, she bought a 100-plus-year-old house on Maple Street, and Orchid Films became the Green Valley Film and Art Center, now Green Valley Media.

Then 40, Lloyd gave birth to a son, Jesse. “Motherhood sort of jolted me,” she says. “I didn’t want to bring children into the world without doing my utmost to make it a safer place.”

Links to High res stills: vtiff.org/press