GLASGOW E SHORT FESTIVAL

18 — 22 MARCH 2020











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DIRECTOR'S INTRODUCTION

Two broad themes run across the strands of this year's festival programme, our first as an independent organisation: performance and the politics of place. The cloak of performance allows difficult questions to be asked, whilst the consideration of place can reveal how the histories and realities of the spaces we live in and move through impact us. At various points in the programme these themes coincide – in Mariah Garnett's performance of her father on the streets of the city he fled almost fifty years ago in *Trouble* (p50), in a live walking tour through the digital replica of New York City rendered in an online shooter game (p44), in the self-reflexive satires of Thai filmmaker Sorayos Prapapan (p59) and in shorts by First Nations Indigenous People of Canada (p65).

By its very nature, a film festival is a site where performance and the politics of place coincide. At the time of writing, there is a very real possibility of COVID-19 significantly restricting this year's event. I've stopped smiling at jokes about the thirteenth edition of GSFF. More broadly, some might question our decision to go independent of Glasgow Film Theatre at a time of deep political uncertainty and the likelihood of economic depression, and consequently further cuts to arts funding. The recent news that the UK government will not be seeking to renew membership of the Creative Europe MEDIA programme is a blow to film culture across the country and removes one possible source of funding, as well as closing off networks and collaborations from which a small but internationally recognised event could greatly benefit.

However, independence has given us the space to reconsider the festival's priorities, and the freedom to effect organisational and creative change. Whilst festival attendees may not see much difference in this first edition, we are already addressing questions of access more thoroughly than we could before, by falling in line with other independent events in Glasgow to offer a Pay What You Can scale across all our screenings. We are also captioning much of the programme for D/deaf and Hard of Hearing audiences. We're excited by the prospect of finding new ways to make the festival a more sustainable and inclusive event for all audiences in Glasgow, whilst growing our international profile and reach.

In this we owe a huge debt of thanks to our dynamic board of trustees, to the staff of Glasgow Film Theatre who have shepherded us through this transition, to Screen Scotland for their commitment to this new journey, to Film Hub Scotland for their generous support across various aspects of our activity and to all our sponsors, supporters, venues and programme partners both new and returning. All of them are credited on the following pages, and all of them have contributed to our most exciting edition yet, whatever fate has in store for us.

Matt Lloyd GSFF Director

CREDITS

GLASGOW SHORT FILM FESTIVAL

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Designer: Martin Baillie

Photographers: Beth Chalmers, Ingrid Muir

Festival Database: Dennis Pasveer, Filmchief

OSCR Scottish Charity Regulator www.oscr.org.uk Registered SCIO SC049556

GUEST CURATORS

Barbed Wire Love: Artists and their North of Ireland Troubles: Myrid Carten and Peter Taylor

Girl in the Picture: The Youth Films of Nobuhiko Ôbayashi:

Megan Mitchell and Sean Welsh

Marie Losier in Revue: Sophie Cavoulacos

Second Sight:

Independent Cinema Office, LUX Scotland

The Skinny: Best of the Decade:

Jamie Dunn

GFT

Chief Executive: Jaki McDougall
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Technical Manager: Malcolm Brown **Technicians:** Robbie Duncan, David Wylie

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Director: Francis McKee

Programme Coordinator: Alex Misick
Technical Manager: Kenny Christie

Marketing & Communications: Julie Cathcart

CIVIC HOUSE / THE GLUE FACTORY

Rob Morrison, Abigale Neate Wilson

INDY CINEMA GROUP

lan Brown, Pete Johnson, Fraser Edmond, Mark Tweddle

THANKS

The GSFF volunteers

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and all at Forest of Black

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and all at Glasgow Film

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at Glasgow Film Festival

Sambrooke Scott, Georgia Stride and Charlotte Ashcroft at Film Hub Scotland

Francis McKee. Alex Misick and the staff of CCA

Rob Morrison, Abigale Neate Wilson

and the staff of Civic House

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Paul Smith and the staff of Saramago Cafe Bar

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Allan Rimmer and all at Merchant City Brewing

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Valentin Ken Niikado at nextbike UK

Simon Anderson at the

High Commission of Canada

Daniel Ebner and all at Vienna Shorts

Sven Schwarz and all at Hamburg International

Short Film Festival

James Calver and all at Independent Cinema Office

Jen Skinner and all at Sea Change

Peter Taylor, Clare Hill and Hamish Young

at Berwick Film and Media Arts Festival

Rich Warren and all at Encounters Film Festival

Christoffer Olofsson, Niclas Due Gillberg, Sigrid Hadenius and all at Uppsala International

Short Film Festival

Zdeněk Blaha and all at East Silver Market,

Jihlava International Documentary Film Festival

Alexandra Colta and Sam Kenyon at Document Film Festival

Justine Atkinson at Africa in Motion Film Festival

Helen Wright at SQIFF

John Canciani and all at Internationale

Kurzfilmtage Winterthur

Jacopo Chessa, Massimiliano Nardulli,

Enrico Vannucci and all at Torino Short Film Market

All at Cromarty Film Festival

Barbara Quick, Judith Blum and

German Federal Foreign Office

Penelope Bartlett

Chris Geddes

Claire Deas at Freakworks

Lesley Weir at Serious Facilities

Lauren Lamarr at Blazing Griffin

Emily Munro

Peter Jewell

All our sponsors, filmmakers, speakers, performers, guests and jury members

| 23.00 00.00 | 0 45 15 30 45 15 30 45 | |
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| 21.00 | 45 15 30 45 15 30 | OPENING EVENT: |
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| 15.00 16.00 | 15 30 45 15 30 45 | |
| 13.00 14.00 | 15 30 45 15 30 45 | |
| 11.00 12.00 | 15 30 45 15 30 45 | |
| WEDNESDAY | 18 MARCH | GFT |

| FRIDAY | 11.00 | 12.00 | 13.00 | | 14.00 | 15.00 | | 16.00 | 17.00 | 18.00 | 19.00 | 20.00 | 21.00 22.00 | 22.00 | 23.00 | 00:00 | 0 |
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| CCA Cinema | SCOTTISH COMPETITION 4 (PASSHOLDERS ONLY) | BILL DOUGLAS AWARD 1 | BARBED WIRE LOVE 2 | SORAYOS PRAPAPAN 1 | URBANPALIMPSESTS | BARBED WIRE LOVE 3 | o WIRE E3 | | |
| CCA Theatre | | DRIFTING CINEMAS | THE SKINNY: BEST OF THE DECADE | EST DE | EFA SHORTS2 | SCOTTISH COMPETITION 3 | EN T | SCAREDSHORTLESS | RTLESS |
| CCA Clubroom | | | | LABOUR OF LOVE | | | | | |
| Civic House | NETWORKS IN A TIME OF CRISIS | | BLACK SPATIAL MAGINARIES WORKSHOP | BLACK SPATIAL IMAGINARIES 1 | | BILL DOUGLAS AWARD 4 | <i>σ</i> . – | | |
| Civic House Upstairs | STORY STRUCTURE FILM CHALLENGE | | | | | | | | |
| GFT | | VISIBLE CINEMA: RCS CURATES DEAF BEATS | BILL DOUGLAS AWARD 2 | | BILL DOUGLAS AWARD 3 | FELIX IN WONDERLAND | | | |
| The Glue Factory | | | | | | | | FELIX KUBIN LIVE | ILIVE |

| SUNDAY | 11.00 | 12.00 | 13.00 | | 14.00 | | 15.00 | 16.00 | 0 | 17.00 | 00 | 18 | 18.00 | 13 | 19.00 | 20.00 | _ | 21.00 | | 22.00 | _ | 23.00 | _ | 00:00 | 0 | |
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| CCA Theatre | | | | | EFA SHORTS 3 | RTS 3 | | SCOT | SCOTTISH COMPETITION 4 | _+ | | 9. A | SORAYOS PRAPAPAN 2 | 2 | | | | AWARD | WARD WINNERS | SS | | | | | | |
| CCA Clubroom | | | | | SCAL | ARAMA | SCALARAMA MEET-UP | | | | | | | | | | | | | | | | | | | |
| Civic House | - S | FAMILY SHORTS | | SUNE | SUNDAY FUNDAY | АУ | | MA - | MARIE LOSIER IN REVUE | E | | | | | | | | | | | | | | | | |
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| Broadcast | | | | | | | | | | | | | | | | | | | | | | | CLOSI | CLOSING PARTY | <u>}</u> | |

THE GLUE FACTORY GARSCUBERD CIVIC HOUSE

CIVIC HOUSE (FESTIVAL HUB)

26 Civic St, G4 9RH

CCA

350 Sauchiehall Street, G2 3JD cca-glasgow.com 0141 352 4900

GLASGOW FILM THEATRE (ADVANCE BOX OFFICE)

12 Rose Street, G3 6RB glasgowfilm.org 0141 332 6535

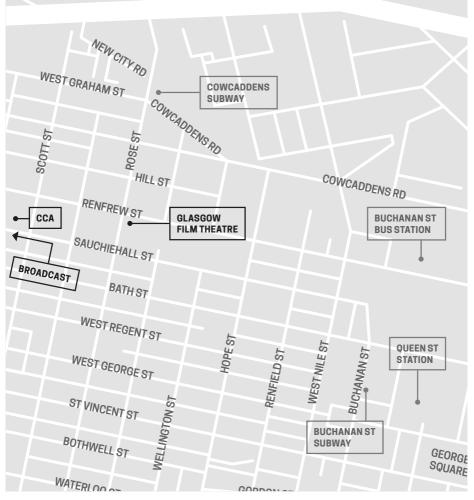
THE GLUE FACTORY

Burns Street, G4 9SE

BROADCAST

427 Sauchiehall St, G2 3LG

We regret that Broadcast basement is not accessible to wheelchair users.



TICKETS

Ticket prices at GSFF are set according to a **Pay What You Can sliding scale**, in order to make our events more accessible. Please refer to the scale to match the ticket price to your circumstances.

Sliding scale tiers are £2 - £4 - £6 - £8.

No proof/ID is required, but we ask you to please be honest in order to keep this model sustainable for a small independent charity.

Our sliding scale has been developed by Scottish Queer International Film Festival, and reproduced with their kind permission.

Please note that opening event My First Film is priced at a slightly higher scale of $\pounds 4-\pounds 10$, whilst the Felix Kubin live show has a single ticket price of £8.

We do not wish to turn anyone away for lack of funds. Therefore a limited number of free tickets is available for any event. Please email **info@glasgowshort.org** if you would like to make use of this provision (again, no proof required).

£2 – I frequently stress about meeting basic* needs and don't always achieve them. • I have debt and it sometimes prohibits me from meeting my basic needs. • I sometimes can't afford public or private transport. • I qualify for government and/or voluntary assistance. • I have no or very limited savings and/or expendable** income. • I can't afford a holiday or time off without financial burden.

£4 or £6 – I may stress about meeting my basic needs but still regularly achieve them. • I may have some debt but it does not prohibit attainment of basic needs. • I can afford public transport and often private transport. • I might have access to savings and/or some expendable income. • I am able to buy some new items and I buy others second-hand.
• I can take a holiday annually or every few years

• I can take a holiday annually or every few years without financial burden.

£8 – I am comfortably able to meet all of my basic needs. • I can afford public and private transport.
• I have access to financial savings and expendable income. • I can always buy new items. • I can afford an annual holiday or take time off.

*BASIC NEEDS include food, housing, clothing, and transportation.

**EXPENDABLE INCOME might mean you are able to buy coffee or tea at a shop, go to the cinema or a concert, buy new clothes, books and similar items each month, etc.

HOW TO BUY

Tickets can be purchased online from **glasgowshort.org** until one hour before the screening.

Tickets bought online are processed by Glasgow Film Theatre. To purchase online tickets you will need to create an account with GFT, or log into your existing one.

Tickets for any GSFF event can be purchased or collected at the screening venue.

Please see **glasgowshort.org** for full terms and conditions.

CERTIFICATION AND ACCESSIBILITY

Films not certified by the BBFC are marked N/C and accompanied by an age recommendation e.g. N/C 15+ (suitable for ages 15 and older, no-one under 15 will be admitted).

All venues for public events are wheelchair accessible, with the exception of Broadcast basement and Civic House Upstairs. If you require a wheelchair space, please book it by phone on 0141 332 6535. BSL users who require a wheelchair space can contact GFT box office via contactSCOTLAND-BSL, the online British Sign Language interpreting video relay service.

Screenings marked with this icon are captioned for D/deaf and Hard-of-Hearing audiences. Listings that include this icon have BSL-interpreted post-screening discussions and Q&As.

We have limited travel bursaries available for local audiences. Please email info@glasgowshort.org if you would like to request this provision.

If you have additional access needs, please email **info@glasgowshort.org** and we will aim to accommodate as best we can.





COMPETITIONS



AWARDS



AWARD WINNERS

Sunday 22 March (20.30) CCA Theatre // 2h // N/C 15+

First chance to catch the prize-winning films of Glasgow Short Film Festival 2020. We will announce and screen the recipients of the jury awards for Scottish and International short film, as well as the films voted the favourite of the audience in each competition. and the winner of the Production Attic Short Film Pitch, End the festival on a cinematic high, compèred once again by the incomparable Ronan Leonard of IndieCork Film Festival, then join us at Broadcast for the GSFF20 afterparty, featuring Milk DJ Hannah Currie.

With drinks courtesy of our friends at Merchant City Brewing and Illicit Spirits.

BILL DOUGLAS AWARD FOR INTERNATIONAL SHORT FILM

Named in honour of Scotland's greatest filmmaker, our international prize will be awarded to the film that best reflects the qualities found in the work of Bill Douglas: honesty, formal innovation and the supremacy of image and sound in cinematic storytelling. The award carries a cash prize of £1,000.

PREVIOUS WINNERS

2019: Liminality & Communitas | Laura Rantanen | Finland

2018: Strange Says the Angel | Shalimar Preuss | France

2017: Green Screen Gringo | Douwe Dijkstra | The Netherlands, Brazil

INTERNATIONAL AUDIENCE AWARD

Decided by audience vote.

PREVIOUS WINNERS

2019: Tungrus | Rishi Chandna | India

2018: The Burden | Niki Lindroth von Bahr | Sweden

2017: Ten Metre Tower | Axel Danielson, Maximilien Van Aertryck | Sweden

SCOTTISH SHORT FILM AWARD

The Scottish Short Film Award honours inspiration and innovation in new Scottish cinema. This year the award carries a cash prize of $\pounds 1,000$.

PREVIOUS WINNERS

2019: Mum's Cards | Luke Fowler | UK

2018: Salt & Sauce | Alia Ghafar | UK

2017: Flow Country | Jasper Coppes | UK, The Netherlands

SCOTTISH AUDIENCE AWARD



Decided by audience vote, the winner of this award will receive a commission to make the 2021 festival trailer. Thanks to Film City for generously supporting this award.

PREVIOUS WINNERS

2019: We Are All Here | Hannah Currie | UK

2018: Tony and the Bull | John McFarlane | UK

2017: Hula | Robin Haig | UK

COMPETITIONS INTRODUCTION

In recent years we have consistently received around 1,700 submissions to each festival. This year that figure almost doubled, to a staggering 3,200. We hurriedly recruited more viewers and dived in. We're still not sure why we saw such a massive increase, but we're certainly not complaining, and the range of new voices on the viewing panel brought different perspectives and fresh interests to bear on our selection.

In total thirty films were ultimately selected for the six programmes of the Bill Douglas Award for International Short Film. We welcome back regulars Stefanie Kolk, Mahdi Fleifel, Patrick Buhr and Niki Lindroth von Bahr alongside exciting cinematic visions from filmmakers who are new to us. Efthimis Kosemund Sanidis's All the Fires the Fire crackles off the screen in a raging conflagration of authentic detail and mythic narrative, whilst Tinja Ruusuvuori's Untitled (burned rubber on asphalt, 2018) is a quietly expressive portrait of rural ennui and unexpected creativity. Seventeen international films will receive their first UK screening at Glasgow, of which two will be screening for the first time outside their country of production, and one for the first time anywhere.

Many works in this year's Scottish Competition deal with feelings of confusion, (dis)connection, frustration, and complex loves, yet they also explore nuances and possibilities as opposed to binary thinking. Maybe many of Scotland's filmmakers are responding to our current climate's malaise and instability, or maybe we as programmers connected most with those films that provided catharsis or an antidote to the world around us, those that embrace a multifaceted perspective.

Whatever it may be, the Scottish Competition more than ever sits at the heart of GSFF, with 2020 seeing the return of a fourth competition programme. We received over 200 films from across the country, yet even with the aforementioned expansion, we only had space for twenty-four works, resulting in long days and difficult decisions. However, we are proud to present these four programmes showcasing what we consider some of the most exciting Scottish short film talent, from festival regulars including Ruth Paxton, Ross Hogg, and James Price to GSFF19 discoveries like Hannah Currie and Harvey Gardner, and promising new names such as Holly Summerson, Bircan Birol and Reiff Gaskell. Scotland might be small, but it is brimming with creativity and empathy, and we are thrilled to be a part of it.

Matt Lloyd and Sanne Jehoul

_

All Scottish Competition programmes are captioned for D/deaf and Hard-of-Hearing audiences; Q&As will be BSL-interpreted.

Supported by Film Hub Scotland, part of the BFI's Film Audience Network, and funded by Screen Scotland and Lottery funding from the BFI.

SCOTTISH SHORT FILM AWARD JURY



NICOLAS FEODOROFF

Nicolas Feodoroff is an art and film critic, programmer and curator. He has held the role of programmer and member of the selection committee at FIDMarseille since 2006, and has been responsible for the FIDCampus programme since 2013. He also teaches at Marseilles fine art school (ESADMM- Luminy) and regularly contributes to other structures dedicated to cinema and contemporary art, including FRAC-Marseille, MuCEM, BAL-Paris, Mac-Marseille and ENSP-Arles. Nicolas has been a jury member of international film festivals in Kiev, Tetouan, Milan, Tübigen, Belgrade, Tehran and Osnabrück amongst others.



VINCENT LANGOUCHE

Vincent is the programme director and coordinator of Leuven International Short Film Festival in Belgium, a post he has held since 2016. Vincent has worked for the festival in all conceivable capacities since 2005, ranging from editor, director, operator and programmer to volunteer. Besides the short film festival, Vincent also works as a programmer for Docville International Documentary Film Festival, serves on the board of the Short Film Conference and freelances as an editor, animator and director. After studying film at RITCS in Brussels, and (astro)physics at KU Leuven, he combined both studies in his feature documentary film *Quantum Revolution* (2015), about the birth of quantum physics in Belgium.



SADHBH MURPHY

Sadhbh Murphy has worked at Network Ireland Television (NITV) for thirteen years, as the sales and acquisitions executive. Now celebrating twenty-five years, NITV is a leading international distributor of high-quality short films and other formats. NITV has proudly represented fourteen Academy Award short film nominees over the past twelve years alone. These include multiple Live Action winners such as *The Silent Child* (2018), *Stutterer* (2016) and *The Phone Call* (2015). NITV judiciously acquires about twenty-five new shorts (narrative live action, animation and docs) into its library annually. It licenses content worldwide to TV broadcasters, airlines, VOD platforms and educational distributors.

SCOTTISH SHORT FILM AWARD SCREENINGS

SCOTTISH SHORT FILM AWARD 1: ALL STRIPPED AWAY

Thursday 19 March (18.45) CCA Theatre // 1h45m // N/C 15+

Friday 20 March (14.00) passholders only CCA Theatre // 1h30m // N/C 15+

SCOTTISH SHORT FILM AWARD 2: I'LL TAKE CARE OF YOU

Friday 20 March (11.00) passholders only CCA Theatre // 1h30m // N/C 15+

Friday 20 March (18.45) CCA Theatre // 1h45m // N/C 15+

SCOTTISH SHORT FILM AWARD 3: CONNECTIONS AND DISCONNECTIONS

Friday 20 March (16.15) passholders only CCA Cinema // 1h30m // N/C 15+

Saturday 21 March (20.45) CCA Theatre // 1h45m // N/C 15+

SCOTTISH SHORT FILM AWARD 4: WE ARE GUIDED

Saturday 21 March (11.15) passholders only CCA Cinema // 1h30m // N/C 15+

Sunday 22 March (15.30) CCA Theatre // 1h45m // N/C 15+

SCOTTISH COMPETITION 1: ALL STRIPPED AWAY





BE STILL MY BEATING HEART

UK // 2019 // 25m SCOTTISH PREMIERE

Two adult sisters, Diana and Sarah, are existing dysfunctionally, each limited by illness – one physically and the other psychologically.

Director: Ruth Paxton
Producer: Ciara Barry, Rosie Crerar
Screenplay: Ruth Paxton
Cinematography: David Liddell
Editing: Matyas Fekete
Production Design:
Alexandra Toomey
Music: CJ Mirra

Sound: William Aikman

Director's filmography:

Pulse (2014), Nevada (2012), Baroque (2011), Paris/Sexy (2010), She Wanted to Be Burnt

(2008)

Contact:

hello@barrycrerar.com



ACCEPTABLE FACE

UK // 2019 // 6m

How would the 'ideal' respectable queer person look, act, and let people know that they're not "that kind of gay"?

Director: Holly Summerson **Sound:** Simon Howard **Animation:** Holly Summerson

Director's filmography: Birdwatching (2018)

Contact:

hollysummerson@btinternet.com



THAT JOKE ISN'T FUNNY ANYMORE

UK // 2019 // 12m

Can Lindsay's love for her husband Paul sustain her through the trauma of his brain injury, which leaves him in a perpetual loop of memory loss and joke telling?

Director: Hannah Currie **Producer:** Beth Allan

Cinematography: Hannah Currie

Editing: Blair Young,
Douglas Flockhart
Music: Francis Macdonald
Sound: William Aikman

Director's filmography:We Are All Here AKA Lumo:
Too Young to Die (2018)

Contact:

alexandra@ scottishdocinstitute.com



KINGDOM COME

UK // 2019 // 16m SCOTTISH PREMIERE

An expectant father's domestic bliss is violently shattered when his community enacts a crude form of mob-like justice based on his transgressions.

Director: Sean Robert Dunn
Producer: Alex Polunin
Screenplay: Sean Robert Dunn,
Shakti Bhagchandani
Cinematography:
Romain Fisson-Edeline
Editing: Sudarshan Suresh
Music: Edward Farmer

Director's filmography:British by the Grace of God (2017)

Contact: anipolunin@gmail.com



THE LAST TRAIN

UK // 2019 // 3m
WORLD PREMIERE

Tired, drunk, disgruntled, joyous and riotous strangers are pushed together within the confines of the last train home.

Director: Ross Hogg Music: Andy Monaghan, Simon Liddell Sound: Keith Duncan Animation: Sean Mulvenna

Director's filmography: 4:3 (2019), Just Agree Then (2018), Life Cycles (2016), Isabella (2015), Scribbledub (2014), Spectators (2013), The Man Who Mistook His Wife For A Hat (2013)

Contact: ross@rosshogg.com



NEVILLE IS DEAD

UK // 2019 // 15m WORLD PREMIERE

Neville is Magnus's best friend. Neville can't die. This is going to be AMAZING.

Director: Louis Paxton
Producer: Louis Paxton
Screenplay: Grant O'Rourke,
Louis Paxton

Cinematography: David Liddell
Music: Tim Matthew

Sound: Nikola Medic

Director's filmography: Satan Has a Bushy Tail (2014), Musical Star! (2013), Dollface (2013), Voodoo Moustache (2013), Pouncer (2011), Choreomania (2009)

Contact: louispaxton@hotmail.co.uk





DUCK DAZE

UK // 2019 // 15m

Johnina seeks revenge on her childhood abuser and the community that enabled him, with the help of a duck.

Director: Alison Piper **Producer:** Tom Gentle, James Heath

Screenplay: Julia Taudevin Cinematography: Gabi Norland Editing: Lucy Armitage Production Design:

James Lapsley

Music: Pete MacDonald

Sound: David McKeitch,
Laura Campbell

Director's filmography:

Free Period (2016), Stalactites (2015)

Contact:

james@surefilms.co.uk



SATURNRANIA

UK // 2019 // 5m
WORLD PREMIERE

A feminist sci-fi adventure documentary following an experimental physicist on her quest to have a baby.

Director: Holly McLean **Producer:** Rhona Mühlebach, William Aikman

Screenplay: Holly McLean, Josie Parrianen

Cinematography: Bella Riza, Holly McLean, Rhona Mühlebach

Editing: Holly McLean
Music: Joe Brooks
Sound: William Aikman

Director's filmography:

This Is My Sister (2017), Lenin's Ear (2016), Ending It All Over Politics (2015), Take Me to the Greek (2012)

Contact:

hmclean89@gmail.com



EDUCATED

UK // 2019 // 17m

After a strange encounter with his seemingly benign teacher, an isolated school boy must decide how to negotiate this contentious and intriguing relationship.

Director: Tom Nicoll Producer: David Jack Screenplay: Tom Nicoll Cinematography: Alex Grigoras

Editing: Florian Nonnenmacher
Production Design: Alice Cousins

Sound: William Aikman

Director's filmography:

Retreat (feature, 2018), The Cost of Living (2018), Task Two (2017), Tea Man (2014)

Contact:

davidj@sigmafilms.com



HYDEBANK

UK // 2019 // 16m

Hydebank Wood houses 104 young male offenders. Ryan, currently serving a 5 year sentence, has formed an unlikely bond with the prison's flock of sheep.

Director: Ross McClean Producer: Chris Kelly Cinematography: Ross McClean Editing: Anders S. Jepsen Sound: Ciaran Devlin-Rushe

Director's filmography:

Fait Accompli (2018), The Passage (2018), Island State (2018), Absent (2017)

Contact:

alexandra@ scottishdocinstitute.com



FRONTIERS

UK // 2019 // 4m

Outdated gender norms explored through dance amidst the brutalist motorways of Glasgow.

Director: Eve McConnachie **Producer:** Beth Allan, Tony Currie

Director's filmography: Haud Close Tae Me (2017), Maze (2016)

Contact:

eve.mcconnachie@



BOYS NIGHT

UK // 2019 // 16m

After a heated argument between his parents eleven year old Reese has to brave the night time wilderness of North East Glasgow to shepherd his drunk father home safely...

Director: James Price Producer: Dave Gillies Screenplay: James Price Cinematography: Steve Cardno

Editing: Mark Fraser

Production Design: Gail Bowman

Music: Bits N Pieces by Patrick Prinz **Sound:** John Cobban

Director's filmography:

Spiral (2019), Concrete & Flowers (2018), Chibbed (2018), We Are Northern Lights (2012)

Contact:

Jamesprice33@outlook.com





ONCE UPON A TIME IN EASTERHOUSE

UK // 2019 // 16m WORLD PREMIERE

In the East End of Glasgow, a teen boy confronts his secret after falling in love for the first time.

Director: Paul Cochrane
Producer: Rebecca Deane,
Victoria Jones
Screenplay: Paul Cochrane
Cinematography: Anssi Tiusanen

Editing: Joseph Helm

Director's filmography:
First film

Contact:

r.johnston@rcs.ac.uk



THE FABRIC OF YOU

UK // 2019 // 11m

Unable to show his true identity, Michael, a grieving tailor mouse, recounts and reckons with the memories of a past lover.

Director: Josephine Lohoar Self **Screenplay:**

Josephine Lohoar Self **Editing:** David Hunter

Production Design: Tomás Palmer

Music: Rupert Uzzell **Sound:** Jane Datony

Director's filmography:

SuperFrog (2018), Sarcasm III Suits the Unborn (2017)

Contact:

josephinelohoarself@hotmail.com



RED HAWTHORN

UK // 2019 // 11m WORLD PREMIERE

Hawthorn, a quiet teenage boy, lives in a village on the West Coast of Scotland. When an old friend comes back to the town he is forced to face his feelings for her.

Director: Florrie James Producer: Elizabeth Dexter Screenplay: Florrie James Cinematography:

Pablo Paloma Marin

Music: The Modern Institute **Sound:** Andrés Albalat Fernández,

William James

Director's filmography:

Painting and Decorating (2019), 4 Day Weekend Underground (2018), O.K. Rick (2015), Brighthouse (2014)

Contact:

florrie.james@gmail.com



MONSTER

UK // 2019 // 15m WORLD PREMIERE

Struggling to reconcile two opposing images of his dad after a recent discovery, a boy finds himself lost in the unnerving vacuum left behind.

Director: Reiff Gaskell
Producer: Rebecca Deane
Screenplay: Rebecca Deane
Cinematography: Anssi Tiusanen
Editing: Alexis Galbrun-Thauré,
Reiff Gaskell

Director's filmography:

First film

Contact:

r.johnston@rcs.ac.uk



BETTY

UK // 2019 // 14m
WORLD PREMIERE

An animator tries to make sense of a failed relationship.

Director: Will Anderson Producer: Will Anderson Screenplay: Will Anderson Music: Amira Bedrush-McDonald,

Richard Luke **Sound:** Keith Duncan

Director's filmography:

Have Heart (2017), Monkey Love Experiments (2014), The Making of Longbird (2011)

Contact:

luce.grosjean@miyu.fr



JEALOUS ALAN

UK // 2019 // 16m

Alan, Stuart and Angela are inseparable teenage misfits.
When Alan discovers Stuart and Angela are secretly going out, he deviously foils their budding union.

Director: Martin Clark Producer: James Heath Screenplay: Martin Clark

Cinematography: Jamie Cairney **Editing:** Megan Green

Production Design:
Natalie Astridge
Music: Roxanne Clifford
Sound: James Savage

Director's filmography: Exchange & Mart (2014)

Contact:

martinrmclark@gmail.com







UFO

UK // 2020 // 17m WORLD PREMIERE

After years of estrangement, two brothers encounter their father living in a mysterious Scottish community. How far will they go to reconnect with someone they barely know?

Director: Harvey Gardner Producer: Reece Steel Screenplay: Harvey Gardner Cinematography: Luca Michelli

Editing: Martin Alison
Production Design: Nathan Elliot

Music: Mark Cairns

Sound: Jon Youell, Thomas Penny **Animation:** Mark Zamlinsky

Director's filmography: The Mug (2020), Shed (2019)

Contact:

harveygardner14@gmail.com



HOW THE EARTH MUST SEE ITSELF (A THIRLING)

UK // 2019 // 13m

A homage to Scotland's Cairngorm Mountains, based on the book *The Living Mountain* by Nan Shepherd and performance project *Into The Mountain* by Simone Kenyon.

Director: Lucy Cash, Simone Kenyon

Producer: National Theatre of Scotland, Scottish Sculpture Workshop

Screenplay: Nan Shepherd **Cinematography:**

Peter Emery
Editing: Lucy Cash
Music: Hanna Tuulikki
Sound: Pete Smith

Director's filmography:

We Shall Trip the Light Fantastic (2016), Sight Reading (redux) (2015), Einstein and the Honey Bee (2011), Requiem For The Redhead? (2009)

Contact:

Emma.Schad@



MY NAME IS ANIK

UK // 2019 // 16m

Bircan has decided to learn Kurdish, her once-forbidden mother-tongue, with all the words her grandmother has forgotten and all the stories that have remained unspoken.

Director: Bircan Birol Producer: Tomás Sheridan Cinematography: Francesca Tosarelli Editing: Kieran Gosney Music: Celo Boluz Sound: Ali Murray

Director's filmography:

First film

Contact:

alexandra@
scottishdocinstitute.com



THA THU AIR AIGEANN M' INNTINN

YOU ARE AT THE BOTTOM OF MY MIND

UK, The Netherlands // 2018 // 6m

201 sailors were lost in the lolaire disaster a century ago, when their boat hit rocks just yards from home in the Isle of Lewis, on their return, finally, from the First World War.

Director: Catriona Black
Producer: Catriona Black
Music: Sarah-Jane Summers
Sound: Juhani Silvola, Phil Reed
Animation: Catriona Black

Director's filmography: Faodail (2013), Calum Noah (2007), Pìobairean Bhòrnais (2003)

Contact:

catrionablack.com



STARTING OVER

UK // 2019 // 15m

On his last day of incarceration before release, the fear of what lies outside drives Ronnie over the edge.

Director: Russell Davidson **Producer:** David Neilson **Screenplay:**

lan Rankin (original story), Russell Davidson (screenplay) Cinematography: Simon Vickery

Editing: Chris Fallen
Production Design: Jason Orr
Sound: Paul Hartmann

Director's filmography:

Lucky Star (2019), Taxed (2019), Inside Out (2018), The Sticks (2016), Meal Deal (2012), Mix at Six (2010)

Contact:

jackster666@gmail.com



THE MOTORIST

UK // 2019 // 10m EUROPEAN PREMIERE

When a man refuses to get out of his car after running someone over, justice takes a very strange form.

Director: Ciaran Lyons Producer: David Brown, Beth Allan, Stuart Condie Screenplay: Ciaran Lyons Cinematography: David Liddell

Editing: Ciaran Lyons Music: Chris Lyons

Director's filmography: First film

Contact:

seaoflyons@gmail.com

BILL DOUGLAS AWARD JURY



DELPHINE JEANNERET

After working in an independent cinema in Lausanne and various international film festivals as a film programmer and head of industry conferences, Delphine Jeanneret is now a film programmer and curator at Internationale Kurzfilmtage Winterthur, Switzerland. She is part of Locarno Film Festival Open Doors selection committee. She is involved in several projects supporting independent and underground cinema. In 2015, she cofounded the Festival Cinéma Jeune Public in Lausanne, exploring new ways of film mediation. Since 2018, she is deputy dean of the cinema department at Geneva School of Art and Design HEAD where she teaches film curating and programming politics.



SORAYOS PRAPAPAN

Sorayos Prapapan is an independent filmmaker, sound technician and foley artist based in Thailand. He completed studies at the Film and Photography Thammasat University Thailand. After his schooling, he started working as a production assistant for the Palme D'or-winning film *Uncle Boonmee Who Can Recall His Past Lives* (2010). He has directed several short films which have won awards in his home country and have been shown in international film festivals including Venice, Locarno, Rotterdam and Clermont-Ferrand.



LAURA RANTANEN

Laura Rantanen is a social and cultural anthropologist and a documentary filmmaker from Helsinki, Finland. In her work Rantanen is interested in studying power structures and relations between human and non-human entities. At the moment Rantanen studies her MA-degree in the department of documentary film in ELO Filmschool Finland, Aalto University. Laura's film *Liminality & Communitas* won the Bill Douglas Award for International Short Film at GSFF 2019.

BILL DOUGLAS AWARD SCREENINGS

BILL DOUGLAS AWARD 1: SANCTUARY

Thursday 19 March (18.30) GFT Cinema 3 // 1h45m // N/C 15+

Saturday 21 March (13.15) CCA Cinema // 1h45m // N/C 15+

BILL DOUGLAS AWARD 2: IMPRESSIONS

Thursday 19 March (12.30) passholders only CCA Theatre // 1h30m // N/C 15+

Thursday 19 March (20.45) GFT Cinema 3 // 1h45m // N/C 15+

Saturday 21 March (15.30)GFT Cinema 3 // 1h45m // N/C 15+

BILL DOUGLAS AWARD 3: IN RETROSPECT

Friday 20 March (13.15) GFT Cinema 3 // 1h45m // N/C 15+

Saturday 21 March (18.30)GFT Cinema 3 // 1h45m // N/C 15+

BILL DOUGLAS AWARD 4: POWER UP

Friday 20 March (15.30) GFT Cinema 3 // 1h45m // N/C 15+

Saturday 21 March (20.45) Civic House // 1h45m // N/C 15+

BILL DOUGLAS AWARD 5: TOP HEAVY

Friday 20 March (18.30) GFT Cinema 3 // 1h45m // N/C 15+

Sunday 22 March (13.15) GFT Cinema 3 // 1h45m // N/C 15+

BILL DOUGLAS AWARD 6: AFTER WE LEFT

Thursday 19 March (16.00) passholders only CCA Theatre // 1h30m // N/C 15+

Friday 20 March (20.45)
GFT Cinema 3 // 1h45m // N/C 15+

Sunday 22 March (15.30) GFT Cinema 3 // 1h45m // N/C 15+

BILL DOUGLAS AWARD 1: SANCTUARY



SUKAR

Morocco // 2019 // 10m **UK PREMIERE**

On the beach in Casablanca, two teenagers' desire is growing discreetly in view of adults and children. A fight creates a diversion.

Director: Ilias El Faris **Producer:** Sophie Penson, Saïd Hamich

Screenplay: Ilias El Faris

Cinematography: Robin Fresson Editing: Léo Richard Production Design: Khalid Al Attafi Music: Nabil El Amraoui

Director's filmography: *Roujoula* (2018), *Azayz* (2015)

Contact: judith@shortcuts.pro

Sound: Elias Boughedir



EKSTASE

Germany // 2019 // 12m
INTERNATIONAL PREMIERE

A montage of scenes from European silent films exploring the stereotype of women on the verge of insanity. The film displays the women as captives in a continuous cycle of symptoms, diagnosis and treatment.

Director: Marion Kellmann Producer: Marion Kellmann Screenplay: Marion Kellmann Editing: Marion Kellmann Music: Dascha Dauenhauer Sound: Adrian Lorenz, Dascha Dauenhauer

Director's filmography:

Endre Tót – I'm glad if I'm happy (2017), The Sidereal Night (2012), Trinkhallen (2010), The Retraining (2006)

Contact:

mkellmann@posteo.de



SALSA

Portugal, Argentina // 2020 // 13m **UK PREMIERE**

One Buenos Aires afternoon in the Dominican hairdresser salon. Dancers, performers, clients and reggaeton singers unite around the musical feeling of the place.

Director: Igor Dimitri
Producer: Igor Dimitri, Verónica
Balduzzi, Joana Peralta
Screenplay: Igor Dimitri
Cinematography: Sofía Covelli
Editing: Andrés Medina
Production Design:
Verónica Balduzzi
Sound: Gabriel Martinho

Director's filmography:

First film

Contact:

agencia@curtas.pt



THE BITE

A MORDIDA

Portugal, Brazil // 2019 // 26m **SCOTTISH PREMIERE**

Between a house in the Atlantic Forest and a genetically modified mosquito factory near Sao Paulo, a polyamorous, non-binary relationship struggles to survive an epidemic spreading across Brazil.

Director: Pedro Neves Marques **Producer:** Pedro Neves Marques, Catarina de Sousa

Screenplay:

Pedro Neves Marques

Cinematography: Marta Simões

Editing: Pedro Neves Marques

Music: Haut

Sound: Tales Manfrinato

Director's filmography:

Art and Hurt (Toxic Image on the Street) (2018), Exterminator Seed (2017)

Contact:

dir@indielisboa.com



FROM OVER HERE

Germany // 2020 // 10m WORLD PREMIERE

This is a film about stuttering. Oh, and also about pigeons, cat callers, apple trees, Goethe's Faust, forests and girls on horses.

Director: Patrick Buhr

Director's filmography:

16 Years (2020), So Robotic (2019), The Train, The Forest (2017), Something About Silence (2015), What I Forgot To Say (2014)

Contact:

b.patrick.b@gmx.de



BLACK BUS STOP

USA // 2019 // 9m

Students reclaim a popular gathering spot on the campus of the University of Virginia.

Director: Kevin Jerome Everson, Claudrena N. Harold

Producer: Kevin Jerome Everson, Claudrena N. Harold.

Madeleine Molvneaux

Cinematography:

Kevin Jerome Everson

Editing: Kevin Jerome Everson

Sound: Will Jones

Director's filmography:

(in collaboration) Hampton (2019), How Can I Ever Be Late (2017), Fastest Man in the State (2017), 70kg (2017), We Demand (2016), Sugarcoated Arsenic (2013), U of Virginia Charlottesville, VA 1976 (2013)

Contact:

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BILL DOUGLAS AWARD 2: IMPRESSIONS



EYES ON THE ROAD

The Netherlands // 2019 // 17m SCOTTISH PREMIERE

On a drive back home in a dirty car, three young women talk about other people. Their conversation flows naturally, and takes them into uncharted territory.

Director: Stefanie Kolk Producer: Miel van Welzen, Thomas Den Drijver, Julius Ponten Screenplay: Stefanie Kolk Cinematography: Martjin Melis Editing: Maarten Ernest

Director's filmography: Harbour (2017), Clan (2016)

Contact: hypervan@gmail.com



DESTINY DELUXE

Portugal // 2019 // 30m
INTERNATIONAL PREMIERE

Through a city that carries the weight of broken expectations and tough absences, we follow three young adults. As reality keeps failing them, destiny creates a kind of virtual space made of memories.

Director: Diogo Baldaia
Producer: Terratreme, Areosa
Screenplay: Diogo Baldaia,
Maura Carneiro
Cinematography:
Leonardo Simões
Editing: Diogo Baldaia,
Maura Carneiro
Sound: Rafael Gonçalves Cardoso

Director's filmography: Mirage My Bros (2017), Figure (2014), Fury (2013)

Contact:

dir@indielisboa.com



UNTITLED (BURNED RUBBER ON ASPHALT, 2018)

Finland // 2019 // 20m SCOTTISH PREMIERE

In a remote Norwegian village the mysterious appearances of car skid marks have become the subject of controversy. Winding, looping, curving, the hypnotising patterns reveal unexpected frictions in the village.

Director: Tinja Ruusuvuori Producer: Marja Pihlaja Cinematography: Pietari Peltola Editing: Inka Lahti

Sound: Juuso Oksala

Director's filmography: Friday Child (2015)

Contact: marja@tekele.fi



NEW LAND BROKEN ROAD

ឌី៥មី៥លូវខុច

Cambodia // 2018 // 15m SCOTTISH PREMIERE

Phnom Penh at night. Three young dancers practice their Michael Jackson moves, talk about their dreams, and find a late-night snack stand with screaming neon colors. What might be the trendiest dish du jour?

Director: Kavich Neang
Producer: Daniel Mattes,
Davy Chou, Hock Doong Ho
Screenplay: Kavich Neang
Cinematography: Douglas Seok
Editing: Kavich Neang
Production Design: Kanitha Tith
Sound: Vincent Villa

Director's filmography:

Last Night I Saw You Smiling (2019), Goodbye Phnom Penh (2015), Three Wheels (2015), Where I Go (2013), A Scale Boy (2011)

Contact:

daniel.mattes@antiarchive.com

BILL DOUGLAS AWARD 3: IN RETROSPECT



ALL MOVEMENTS SHOULD KILL THE WIND

所有动作都应杀死风

France // 2019 // 12m **UK PREMIERE**

Two hundred kilometres from Beijing, men live among rocks waiting to be broken, cut, sanded.

Director: Wang Yuyan
Producer: Le Fresnoy - Studio
national des arts contemporains
Cinematography: Wang Yuyan
Editing: Clara Chapus
Sound: Nicolas Verhaeghe

Director's filmography: First film

Contact:

NTrebik@lefresnov.net



ALL THE FIRES THE FIRE

OLES OLFOTIES LEOTIA

Greece // 2019 // 25m UK PREMIERE

It's the hunting season. Two grieving, estranged brothers try their marksmanship together with their sons. Can a bird's heart stop in the sky with no bullets coming through its body?

Director:

Efthimis Kosemund Sanidis **Producer:** Efthimis Kosemund Sanidis, Michalis Alexakis

Screenplay:

Efthimis Kosemund Sanidis, Elizampetta Ilia Georgiadou

Cinematography:

Christos Voudouris

Editing:

Efthimis Kosemund Sanidis, Lambis Charalambidis **Sound:** Leandros Ntounis

Director's filmography:

Astrometal (2017), Unbuilt Light (2017), Odette (2015), II (2014)

Cantaat.

info@squareeyesfilm.com



DAUGHTER

DCERA

Czech Republic // 2019 // 15m **SCOTTISH PREMIERE**

Should you hide your pain? Close yourself inside your inner world, full of longing for your father's love and its displays? Or should you understand and forgive before it is too late?

Director: Daria Kashcheeva Producer: Martin Vandas, Zuzana Roháčová, FAMU - Film and TV School of the Academy of Performing Arts in Prague Screenplay: Daria Kashcheeva Editing: Alexander Kashcheev Production Design:

Production Design:
Daria Kashcheeva
Music: Petr Vrba
Sound: Daria Kashcheeva
Animation: Daria Kashcheeva

Director's filmography:

Prague. A foreigner's perspective (2017), To Accept (2017), Oasis (2017), In a Dumpster (2017), Before the Wind (2016)

Contact:

laure.goasguen@miyu.fr



FREEZE FRAME

Belgium, Germany, Finland // 2019 // 5m

UK PREMIERE

Freeze frame: the most absurd technique since the invention of the moving image. Through an elaborate process of duplicating the same image over and over again, one creates the illusion of stillness

Director: Soetkin Verstegen Producer: Akademie Schloss Solitude /, Soetkin Verstegen Screenplay: Soetkin Verstegen Sound: Andrea Martignoni, Michal Krajczok

Animation: Soetkin Verstegen

Director's filmography: *Mr Sand* (2016)

Contact:

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TRAPPED GHOST

地縛靈

Taiwan // 2019 // 10m **UK PREMIERE**

The original materials for this film include 35mm and super 8 mm films. By decomposing the gelatin emulsion, incredible images appear. Therefore I edit this film as a farewell to 'the imagination of images'.

Director: Hui-Ying Hsieh **Editing:** Cheng-En Wu **Sound:** Yi-Lin Wu

Director's filmography: First film

Contact:

hannyhsieh0624@gmail.com



DUMMY

ATKŪRIMAS

Lithuania // 2020 // 13m **UK PREMIERE**

Using a faceless doll a criminal reenacts his brutal crime.
Surprisingly he is not the one being judged.

Director: Laurynas Bareiša Producer: Klementina Remeikaite Screenplay: Laurynas Bareiša

Cinematography: Laurynas Bareiša

Editing: Laurynas Bareiša **Sound:** Julius Grigelionis

Director's filmography: Caucasus (2018), By the Pool (2017), The Camel (2016), Dembava (2014)

Contact:

hypervan@gmail.com

BILL DOUGLAS AWARD 4: POWER UP



LITTLE LOWER THAN THE ANGELS

Germany // 2019 // 13m **SCOTTISH PREMIERE**

A collage of Youtube clips exploring creationism and the idea that man is the undisputed pinnacle of creation. The film moves between old and new worlds of images of religious clients and questions the reasonableness of anthropocentric beliefs.

Director: Neozoon Screenplay: Neozoon Editing: Neozoon Music: Jochen Jezussek Sound: Jochen Jezussek

Director's filmography:

fragMANts (2019), Love Goes Through the Stomach (2017), Call of the Wild (2016), Shake Shake Shake (2016), MY BBY 8L3W (2014), Big Game (2013), Unboxing Eden (2013), Buck Fever (2012), Fair Game (2011), Good Boy – Bad Boy (2011), Das Manteltier (2010)

Contact: mail@neozoon.org



BAB SEBTA

France // 2019 // 20m UK PREMIERE

Ceuta, a Spanish enclave on Moroccan soil, is the scene of a traffic of manufactured goods, sold at a discount. Thousands of people work there every day.

Director: Randa Maroufi
Producer: Sophie Penson,
Saïd Hamich, Randa Maroufi
Screenplay: Randa Maroufi
Cinematography: Luca Coassin
Editing: Ismael Joffroy
Chandoutis, Randa Maroufi
Production Design:
Khaled Al Attafi
Sound: Christian Cartier

Director's filmography: The Park (2017), La Grande Safae (2014)

Contact: judith@shortcuts.pro



ALGO-RHYTHM

Austria, Senegal, UK // 2019 // 14m

SCOTTISH PREMIERE

Data analytics is widely used to profile and micro-target consumers and to predict behaviour. The ultimate goal, apparently, is to outsource all decision-making to machine intelligence. What is at stake within the political realm?

Director: Manu Luksch Producer: Manu Luksch Screenplay: Manu Luksch, Mukul Patel

Cinematography: Malick Sy Editing: Manu Luksch Production Design: Baila Sy Music: Mukul Patel Animation: Georgi Stamenov

Director's filmography:

(selected) Third Quarterly Report (2016), Dreams Rewired (feature, 2015), Unknown Territories (2014), Sympathetic Nervous System (2009), Faceless (2007), Broadbandit Highway (2001), Virtual Borders (feature, 2001), So Oder Anders (1996)

Contact:

office@sixpackfilm.com



HOW TO DISAPPEAR

Austria // 2020 // 21m **UK PREMIERE**

An anti-war movie in the true sense of the word, searching for possibilities for peace in the most unlikely place of a war game. It's a tribute to disobedience and desertion – in both digital and real warfare.

Director: Robin Klengel, Leonhard Müllner, Michael Stumpf Producer: Total Refusal Screenplay: Michael Stumpf, Robin Klengel

Cinematography: Michael Stumpf Editing: Leonhard Müllner Music: Adina Camhy Sound: Bernhard Zorzi, Blautöne

Director's filmography:

Robin Klengel: Operation Jane Walk (2018) | Leonhard Müllner: Operation Jane Walk (2018), Schönberg op. A13 (2015), Halosis (2011), Schachteln (2010), Das Westbahnprojekt (2010) | Michael Stumpf: First film

Contact:

marija@refreshingfilms.com



FRIENDS

Germany // 2019 // 8m SCOTTISH PREMIERE

The 'small' one is, well, small, and the 'big' one definitely very very big. They are friends.

Director: Florian Grolig Producer: Florian Grolig Screenplay: Florian Grolig Editing: Florian Grolig

Production Design: Florian Grolig

Music: Thomas Hoehl **Sound:** Christian Wittmoser,

Tobias Boehm

Animation: Dina Velikovskaya, Florian Grolig, Julian Vavrovsky, Nadya Fedotova

Director's filmography:

In The Distance (2015), Sisyphos (2014), MS. Found in a Bottle (2010), Weiss (2007)

Contact:

fgrolig@gmail.com

BILL DOUGLAS AWARD 5: TOP HEAVY



DEAR BABYLON

UK // 2019 // 21m SCOTTISH PREMIERE

The future of social housing is threatened by the AC30 Housing Bill. A trio of London art students are eager to raise awareness about their East End neighbourhood.

Director: Ayo Akingbade Producer: Lewis Taylor, Ayo Akingbade

Screenplay: Ayo Akingbade

Cinematography: Emma Dalesman Editing: Tom Chick Production Design: Phoebe Darling Music: Oliver Palfreyman Sound: Bálint Csáki

Director's filmography:

Hella Trees (2020). Claudette's Star (2019). So They Say (2019). A is for Artist (2018), Street 66 (2018), Tower XYZ (2016), In Ur Eye (2015)

Contact:

avoeakingbade@gmail.com



SH_T HAPPENS

Czech Republic, Slovakia, France // 2019 // 13m

UK PREMIERE

An exhausted caretaker his frustrated wife and one totally depressed deer. Mutual despair leads them to absurd events. because... shit happens all the time.

Director: David Štumpf, Michaela Mihalvi Producer: Peter Badač.

Patrick Hernandez Véronique Siegel

Screenplay: David Štumpf, Michaela Mihalvi

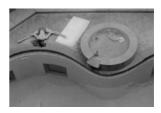
Editing: Katarina Pavelková Music: Olivier de Palma Sound: Damien Perrollaz Francesco Porcellana

Director's filmography:

Michaela Mihálvi: A Date (2018). FOOD (2017), Here and Here (2017), Feelings (2017) David Štumpf: WooHoo (2017), Cowboyland (2015)

Contact:

peter@bfilm.sk



ELECTRIC SWAN

France, Greece, Argentina // 2019 // 40m

UK PREMIERE

A building moves causing a strange nausea that devours its residents.

Director: Konstantina Kotzamani Producer: Maria Dandraki.

Victoria Marotta Screenplay:

Konstantina Kotzamani

Cinematography: Roman Kasseroller

Editing: Smaro Papaevangelou

Sound: Persefoni Miliou, Simon Apostolou

Director's filmography:

Limbo (2016), Yellow Fieber (2015), Washingtonia (2014), Morning Prayers (2013), Arundel (2012), Zodiac (2012), Pigs (2011)

Contact:

distribution@eccefilms.com



GRANDAD WAS A ROMANTIC.

UK // 2019 // 5m

My grandad first fell in love with my granny when he saw a picture of her. It sounds just like a fairy tale. All it needs is a happy ending really.

Director: Maryam Mohajer Producer: Maryam Mohajer Screenplay: Maryam Mohajer Music: Tanera Dawkins Sound: Barnaby Templer Animation: Maryam Mohajer

Director's filmography: Red Dress No Straps (2018)

Contact:

mmplondon@yahoo.co.uk

BILL DOUGLAS AWARD 6: AFTER WE LEFT



3 LOGICAL EXITS

Denmark, UK, Lebanon // 2020 // 15m

UK PREMIERE

A sociological meditation on the different 'exits' that young Palestinians choose, in order to cope with life in the refugee camps.

Director: Mahdi Fleifel Producer: Mahdi Fleifel Cinematography: Mahdi Fleifel, Talal Khoury Editing: Michael Aaglund Music: Stefan Smith Sound: Dario Swade

Director's filmography:

I Signed the Petition (2018), A Drowning Man (2017), A Man Returned (2016), 20 Handshakes for Peace (2015), Xenos (2014), A World Not Ours (2012)

Contact:

info@squareeyesfilm.com



CLOUD FOREST

The Netherlands // 2019 // 18m

Five girls take the viewer on a journey through their parents' experiences of the war in the former Yugoslavia, a war which the girls didn't physically experience themselves.

Director: Eliane Bots Producer: Manon Bovenkerk Cinematography: Daniel Donato, Herman van den Bosch

Editing: Eliane Bots **Sound:** Sergio Gonzalez Cuervo

Director's filmography:

The Brick House (2017),
We can't come from nothing
(2015), Conversations (2014),
The Dome and the Cone of Silence
(2012), The Captain and the
Boy (2012), Gulo (2011)

Contact:

hello@nearbyfilm.com



THE HEAVY BURDEN

BARÊ GIRAN

Turkey // 2019 // 17m

Taking refuge in the city of Mardin, Turkey, a young Syrian Kurd returns to his country to retrieve his young donkey, after his uncle's donkey is officially retired by the municipality.

Director: Yilmaz Özdil
Producer: Yilmaz Özdil
Screenplay: Yilmaz Özdil
Cinematography: Dilşad Canan
Editing: Doruk Kaya, Yilmaz Özdil
Production Design: Zeynep Öztap
Music: Lawje, Xebat Aşmi
Sound: Ahmet Burak Gürbüz,
Neşet Ufuk Özdemir, Ömer Gürbüz

Director's filmography:

First film

Contact:

yilmazozdilpro@gmail.com



THE PHYSICS OF SORROW

Canada // 2019 // 27m SCOTTISH PREMIERE

An anonymous man sifts through memories of his youth in Bulgaria through to his increasingly rootless and melancholic adulthood in Canada.

Director: Theodore Ushev Producer: Marc Bertrand, Julie Roy Screenplay: Theodore Ushev, Georgi Gospodinov (story) Sound: Olivier Calvert

Director's filmography:

Naked Island – Blood (2017), Blind Vaysha (2016), Blood Manifesto (2015), Third Page from the Sun (2014), Gloria Victoria (2012), Lipsett Diaries (2010), Yannick Nézet-Séguin: No Intermission (2010), Drux Flux (2008), Tzaritza (2006), Tower Bawher (2006)

Contact:

festivals@nfb.ca



SOMETHING TO REMEMBER

NÅGOT ATT MINNAS

Sweden // 2019 // 5m UK PREMIERE

A lullaby before the great disaster. Two pigeons visit a zoo without animals, a snail measures his blood pressure at the doctor, in the CERN laboratory something has gone terribly wrong. Six moments from our age, like memories of the world we leave behind

Director: Niki Lindroth von Bahr Producer: Kalle Wettre Screenplay: Niki Lindroth von Bahr Editing: Niki Lindroth von Bahr Production Design: Niki Lindroth von Bahr Music: Hans Appelqvist Sound: Hans Appelqvist Animation: Anna Mantzaris, Eirik Grønmo Bjørnsen

Director's filmography:

The Burden (2017), Bath House (2014), Tord and Tord (2010), A Night in Moscow (2006)

Contact:

josefina.mothander@sfi.se





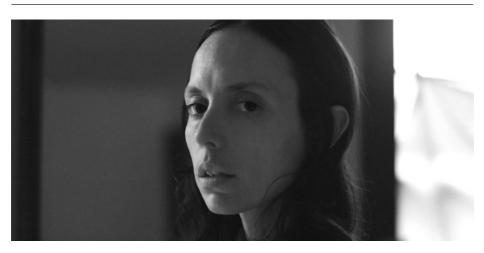
SPECIAL EVENTS



OPENING EVENT: MY FIRST FILM

Wednesday 18 March (20.30)

GFT Cinema 1 // 1h45m // N/C 15+



Director/Performer: Zia Anger **Producer:**

Riel Roch-Decter, MEMORY

Director's filmography:

Always All Ways, Annie Marie (abandoned), My Last Film (2015), I Remember Nothing (2015), Lover Boy (2008), Thanks for Calling, Baby (2005)

Contact:

info@memory.is

USA // 2019

The 13th edition of Glasgow Short Film Festival opens with the Scottish premiere of a unique live expanded cinema performance. My First Film, devised and performed by US filmmaker Zia Anger, tells the story of her first, 'abandoned' feature film, whilst mirroring the fragmented, multi-app experience of being connected to the world in the modern age.

Anger creates the screening live from her laptop, sitting within the audience, narrating and annotating via live typing, YouTube clips and Instagram stories sent straight to the audience's own smartphones. My First Film is at once a film screening, theatre experience, confessional, meditation on failure, and a funny and moving essay on the place of the female filmmaker in the modern industry.

"Challenged my perceptions of what a film could be"
Little White Lies

"Much of the power of the performance comes from its sense of spontaneity. It is in the tension that is inherent to watching someone type out a message in front of you, in the reality of a rephrased sentence or a typo unaddressed, the drama in an ellipsis, or the relief of a well-timed 'lol' after a mutually acknowledged miscue. It is in the intimacy of collectivity and of direct address, the sense of sharing a space and being spoken to, of being involved. It is in reading Anger write 'you can't see it right now, but I'm crying' and looking over to see she actually is."

Matt Turner, Sight & Sound

Supported by Film Hub Scotland, part of the BFI's Film Audience Network, and funded by Screen Scotland and Lottery funding from the BFI.

With drinks courtesy of our friends at Merchant City Brewing and Illicit Spirits.

Friday 20 March (21.00)

Civic House // 1h15m // N/C 15+



Can you be a pacifist participant in online shooter and war games?

Total Refusal – Digital Disarmament Movement is an Austria-based collective exploring the possibilities behind artistic interventions in online gaming spaces, touching on Situationist ideas of *dérive* and disruption of capitalist structures through pacifist and Marxist appropriations of digital battle environments. Their film *Operation Jane Walk* screened at GSFF19, and now they come to Glasgow for an hour-long live performance of the work, taking the audience on a tour through a dystopian vision of New York as seen in the game *Tom Clancy's The Division*. Along with two festival guest participants, Total Refusal avoid combat and act as informative and amusing guides, reflecting on urbanism, New York's architectural history, and our visions and imaginations of city spaces, accompanied by folk and jazz tunes curated for the tour.

Introducing the performance's iteration at Impakt Festival (12/03/19, Utrecht, NL), writer/researcher Martijn de Waal noted *Operation Jane Walk*'s layering of urban images, its questioning of who has the power to come up with those images, and what they determine for our future cities. By appropriating the version of New York as visualised in the game, Total Refusal present a possibility for urban spaces that opposes the domination of corporate interests and exclusionary planning. The game's intent, its commodification of violence as entertainment, is cast aside in favour of a peaceful walk, a reclaiming of city environments and their narratives.

In their newest work *How To Disappear*, Total Refusal employ a similar approach, this time set within *Battlefield*. An essay film around desertion and disobedience in war games, it balances comic spoilsport moments with unsettling reflections on military and nationalism. The film screens in **Bill Douglas Award 4: Power Up** (p35).

Total Refusal are Robin Klengel, Leonhard Müllner, and Michael Stumpf.

FELIX IN WONDERLAND

Saturday 21 March (20.45)

GFT Cinema 2 // 1h30m // N/C 15+



Director: Marie Losier
Producer: Mathilde Delaunay
Cinematography: Marie Losier
Editing: Ael Dallier Vega
Sound: Lucas Héberlé,
Ael Dallier Vega, Marie Losier,
Janis Grossmann
Music: Felix Kubin

Contact: distribution@eccefilms.fr

A programme of Marie Losier's short films screens on Sunday 22 March (p72). France, Germany // 2019 // 51m

Glasgow Short Film Festival presents the UK premiere of Felix in Wonderland, a joyous collaboration between German experimental musician Felix Kubin and French filmmaker Marie Losier. Hamburg-based Kubin's boundless energies have embraced composition, radio-playwriting, curation, media art, Dadaist interventions, punk and experimental noise. He claims to be guided by Yuri Gagarin who, contrary to what we've been told, never returned to Earth. In fact he remains in orbit, transmitting signals that only Kubin himself can hear.

Best known for her eccentric film portraits of avant-garde artists ranging from Genesis P-Orridge to Peaches, Losier inscribes her own carnivalesque aesthetic into every frame as she captures Kubin's public, private and imaginary worlds, resulting in a synchronous celebration of sound, film, and the visionary few who sculpt their potential. Experience fifty minutes inside a blissful audiovisual collaboration, featuring the challenge of feeding a microphone to a Slovakian dog, bathtub audio experiments and a trumpet-playing ventriloquist's dummy.

Also featuring Marie's short film tribute to George Kuchar Hellooo George from Wherever You Are! A Wink to the Sky (USA // 2011 // 2m).

After the screening, Felix Kubin will perform a live show at the Glue Factory, supported by Glasgow R&B-disco-house-dreampop-infused outfit Babe, one of Scotland's most unclassifiable music acts.

This UK Premiere screening and live show has been made possible thanks to a Franco-German collaboration between the Alliance française de Glasgow and the Goethe-Institut Glasgow.





SPECIAL PROGRAMMES



BARBED WIRE LOVE: ARTISTS AND THEIR NORTH OF IRELAND TROUBLES

Fifty-two years since the commencement of Northern Ireland's Troubles, Barbed Wire Love presents intimate tales from those who stayed, those who left and those who passed through. Sisters and brothers, those who danced at raves, those who had good intentions and those who did not. Chance encounters, intimate first-person cinema and the unreliability of history and biography create space for wry humour and tiny ecstasies.

Barbed Wire Love gleefully steals its title from a 1979 Stiff Little Fingers song... "I met you in No Man's Land, Across the wire we were holding hands, Hearts a-bubble in the rubble, It was love at bomb site". The lyrics are well worn and slightly grubby but there's a sincerity in their double entendre and playful deconstruction of an abjectness that the North of Ireland has come to be represented by.

Like the artists and filmmakers whose work we're so honoured to present, we're all caught up and completely entangled in that Barbed Wire Love. And though Barbed Wire Love is neither a 1980s arena rock lament nor a sticky club floor banger, we wish to acknowledge our pleasure in having this collective opportunity to cry on the dance floor together. In doing so, maybe we can scramble over limits set by given positions or identities we are close to or have experienced ourselves.

As well as Stiff Little Fingers we'd like to acknowledge a debt to Anna Burns' masterful novel *Milkman*, particularly its Somebody McSomebodies and beyond-the-pales. Through the films of Barbed Wire Love we're made welcome behind closed doors, ushered into domestic spaces and trusted with the minutiae of sometimes difficult relationships. Rather than upholding grand narratives or a zero-sum teleological history these films suggest multi-layered and sometimes ambivalent versions of events that seem honest to us. They demolish what we think we knew to represent lived experiences, whether these are working class, rural ones or suburban ones.

Barbed Wire Love is not in any sense a panorama of artists' and independent film production in the North of Ireland but it offers a myriad of productive jumping off points. With clear glimpses into, around and beyond acts of violence proximal and peripheral to the North of Ireland, these films begin to describe a contested place and its social politics. Crossing genders, cruising lock-ins; moving from Tyrone to Vienna to Derry to Los Angeles and returning home to the cul-de-sacs of Eden, Co. Antrim, Barbed Wire Love creates new possibilities for connection.

Myrid Carten and Peter Taylor

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Myrid Carten (Derry, 1991) is an artist and filmmaker

Peter Taylor (Belfast, 1974) is a film curator and the Director of Berwick Film & Media Arts Festival



Director: Mariah Garnett Producer: Manal Laginaf Cinematography: Kevin Treacy, Simon Mills, Mariah Garnett Editor: Mariah Garnett

Director's filmography:

Other & Father (2016), Open Letter (2016), Full Burn (2014), Mexercize (2013), Life Is Torture (2013), Signal (2012), Encounters I May Or May Not Have Had With Peter Berlin (2012), Picaresques (2011), Garbage, The City, And Death (2010), You Will Never Ever Be A Woman. You Must Live The Rest Of Your Days Entirely As A Man And Only Grow More Masculine With Every Passing Year. There Is No Way Out. (2008)

Contact:

mariahgarnett.com

USA. UK // 2019 // 1h23m

Trouble begins in Vienna when filmmaker Mariah Garnett meets her father, David, whom she hasn't seen since the age of two. Their faltering relationship leads us on an odyssey tracing a radical civil rights centred politics and nuance that has long since fallen out of media accounts and representations of Northern Ireland. Connecting with David through re-enactments of the BBC news feature that drove him out of town, Garnett queers history and makes it new again. Through this gesture, she presences those absences both personally and into the political space of Belfast.

The film offers a candid lens through which to encounter the engaging and scurrilous street humour of Belfast's residents, the rapturous thud of marchers, VICE cameramen flying in for 12th of July bonfires and drag-queens throwing shade on politicians' endlessly divisive power playing. How do histories seep into culture, how does culture influence histories and what is represented? Garnett plays her role as a game outsider with insights gained from her deep, open and long-durational emersion in Belfast – gained through the many years spent in preparing and producing *Trouble* – to create a disarmingly unjudgmental and generous film. Watching it we encounter this overly seen yet still unknowable place anew again but like a parent who slips from your frame, none of the complexity nor the fragility of the relationship is lost.

We are delighted to welcome Mariah Garnett to Glasgow Short Film Festival for the Scottish premiere of *Trouble*.

BARBED WIRE LOVE 2: ANCESTRAL HOMES

Barbed Wire Love 2 features short films that share agency and a vital lo-fi pulsing energy. Deep curiosity, first person point of views and direct cinema allow both filmmakers and audience to break through given ideas on identity to forge shared interests in the body, community and dwelling. Each of the six artists' unique voices trouble relationships between place and subject and how the North of Ireland is more commonly depicted. An organising principle was asking how cinematic vocabularies of the fragment, interruption, code and glitch best give form to a place and its specificities? These films lead the way working from the psyche of the street, the home and the forced edit.

Shot on her iPhone within the solitude of a studio, dancer Oona Doherty's intimate practice piece Strength in the Hope Hunt unlocks emotions contained within masculine gestures. Through muscle memory, she recalls what she sees as a divine or saintly existent embodied in Belfast's working-class boys. She slips from one familiar male pose to another, hardening into recognisable forms, before breaking then through repetition, glitching into a handsome flow.

Eden, in Co. Antrim shares few of the qualities of its namesake. It exists next to the perimeter fence of Kilroot, one of Ireland's largest power stations. Simon Aeppli's portrait of his hometown forms the basis of a video that explores a run-down half-forgotten place. Focusing on Eden's residents, the work reveals a townland filled with eccentricity, humour and beauty.

In Apartment Tour with Mary Florence Brown, Julia Fiona Brown's twin sister highlights how we carry our pasts into our present ideals. The film recalls the early work of Vivienne Dick with its migrant conscious, rich cross-pollination between Ireland and America and personal relationship with the female lead felt within the work.

Seamus Harahan won the 2015 Film London Jarman Award. Shot indoors and within close proximity to his subjects, this is a rare opportunity to see one of his longer personal works tessies. Michael Barwise is a filmmaker from Derry. In Legacy he probes at the consciousness of those left behind, creating a new language of image and sound through which to speak about the silence.

Originally conceived as a looping VHS installation, Alex Monteith's economical and direct work drawn from footage shot for her full-length work *Chapter and Verse* renders the politics of the image visible. "I felt experimental film practice could bring viewers to the Troubles in ways that had not been seen before, quoting Laura Marks, allowing '...inconceivable events to remain inconceivable, while insisting that they must be conceived of.'"

The programme ends with a second work by Simon Aeppli, a personal essay, shot over five years and exploring the abandoned houses of the filmmaker's hometown and the stories contained within. Simon will be expanding on his work and process in a talk on Sunday 22 March (p56).

Saturday 21 March (15.15)

CCA Cinema // 1h45m // N/C 15+



STRENGTH IN THE HOPE HUNT

UK // 2016 // 3m

An elusive premiere of an intimate practice piece from Oona Doherty in the lead up to Hard to be Soft – A Belfast Prayer, The Guardian's number 1 dance show of 2019. Northern Ireland Yes by Derry band Strength N.I.A. plays under Oona's breathing. She exhales lion's breath as Rory's deep voice sings 'God is a catholic man from Creegan. God is a marching band from The Fountain. It's getting out of hand'

Director/Artist: Oona Doherty



EDEN

UK // 2004 // 15m

Eden, in Northern Ireland, shares few of the qualities of its namesake. It exists around the perimeter fence of one of Ireland's largest power stations. This portrait of my hometown forms the basis of a video that explores a run down half forgotten place. Focusing on Eden's residents, the work reveals a place filled with eccentricity, humour and beauty.

Director: Simon Aeppli

Director's filmography:

This was told to me (2017), Ancestral houses (2017), In case I disappear (2008), secondhand daylight (2007), The Grand Prix Priest (2005)

Contact:

info@simonaeppli.co.uk



APARTMENT TOUR WITH MARY FLORENCE BROWN

UK // 2019 // 4m

Mary is an art director from Northern Ireland who now lives in Hollywood, LA. Here she takes us on a tour of her apartment. How does a southern Californian aesthetic meet a Northern Irish one? Sunshine lights up young boys playing hoods in a West Belfast poster.

Director: Julia Fiona Brown

Director's filmography: It's my Birthday (2018), Never Never Land (2016)

Contact:

juliafionabrown410@gmail.com



TESSIES

Ireland, UK // 2001 // 16m

A film shot in a Tessie Dorman's shebeen in east Tyrone, a place of exile for thinker and escapist since before living memory, since redeveloped, legally licenced, now closed down.

Director: Seamus Harahan

Director's filmography:

Your Silent Face (fucking finland series) (2014), Cold Open (2012). Auftakt (2011), Murder Inc (2011), The Fox Chase (2011), Archipelago (2010), Blue Eyes (2010), Brendan's Test (2010). Fitter Happier II (2010), Fitter Happier I (2010). John B. Keane Talks About Drink (2010), Stay Here a While (2008), Valley of Jehosephat/ Version - In Your Mind (2008). Free as a Bird (2006), samurai (2006), picking up change in the kung fu theatre (2004). East of the River Nile (2002), Il Mercenario (2001), The Criminal Inside of Me (1999), citygas (1999), Frankie was a good girl (1998)

Contact:

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LEGACY

UK // 2019 // 4m

A journey into the collective gut of cats and Northern Ireland, exploring the lasting impact of violence and the domestication of trauma. It suggests that we all carry the virus.

Director: Michael Barwise **Cinematography:** Sean Mullan **Sound:** John Macedo

Director's filmography: Billy Willy (2019), Afterwards (2015), Magpie (2012), Wall (2011)

Contact:

michaelbarwise@yahoo.co.uk

BARBED WIRE LOVE 2: ANCESTRAL HOMES

(CONTINUED)



CHAPTER AND VERSE; 16MM FILM RECORDED ON THE MELMOUNT ROAD, STRABANE, CO. TYRONE, NORTHERN IRELAND, 11TH JULY 2001 WITH FAST FORWARD AND SLOW MOTION SPEED CHANGES AUTHORED TO VHS BY THE ROYAL ULSTER CONSTABULARY FOR THE PURPOSES OF PROSECUTION

UK // 2012 // 2m

The footage was originally shot on 16mm film as part of *Chapter and Verse*, Alex Monteith, 90min, 2005. The 16mm film canister was confiscated from Alex Monteith in Strabane by the then R.U.C (now Police Service of Northern Ireland) immediately following the shot of the blue and white R.U.C land rover, 11th July 2001. A plain clothed police woman was injured when the rear window of the blue sedan was smashed in. The R.U.C. had the 16mm film processed and transferred to VHS. Alex Monteith worked through Castlederg (Co. Tyrone) politicians to have the footage returned for *Chapter and Verse*. The 16mm can, plus a VHS dupe were returned in November 2001. The artwork consists of the VHS dupe supplied by the R.U.C. of the 16mm.

Director: Alex Montieth

Director's filmography:

2.5 Kilometre Mono Action for a Mirage (2011), Swine Fever (2008), Sonic Pixel and the Blockbuster (2006), Chapter & Verse (2005), Pause the Rising Tide (2001), Definitive Quantifier (2000), Mensa (2000), Blueprint for a car-chase (2000), Field of Vision (2000), Unaria (2000), Clouds, Three and Me (1999), Red Winged (1999), Art for Dummies (1998)

Contact:

al.monteith@auckland.ac.nz



ANCESTRAL HOUSES

UK // 2017 // 15m

A personal essay film, which was shot over five years and explores the abandoned houses of the filmmaker's hometown and the stories contained within.

Director: Simon Aeppli

Director's filmography:

This was told to me (2017), In case I disappear (2008), secondhand daylight (2007), The Grand Prix Priest (2005), Eden (2004)

Contact:

info@simonaeppli.co.uk



Director: Pat Murphy, John Davies Producer: Kate McManus, John Davies, Alastair Herron, Pat Murphy, Robert Smith Screenplay: Pat Murphy Cinematography: Robert Smith, Jane Clark Editor: John Davies

Sound: Chris Renty, Colin Martin

Director's filmography:

Pat Murphy: Nora (2000), Reflections from the Roof of the World (1993), Sean Macbride Remembers (1989), Rituals of Memory (1977) | John Davies: Disabling World: Behind the Eye (1992), Behind the Eye (1991), Ursula and Glenys (1985), Acceptable Levels (1983), City Farm (1979), My Favourite from the South (1977)

Contact:

bookings.films@bfi.org.uk

UK // 1981 // 1h50m

Asserting that 'Men's relationship to women is just like England's relationship to Ireland' Maeve is a heart-renderingly smart and dissident feminist film, shot at the height of the troubles when the only other film crews in Belfast were chasing ambulances.

"Don't tell me how I'm supposed to be!" Maeve's sharp retort to her boyfriend still resonates. Influenced by Brecht and Godard, it was co-directed by Pat Murphy and John Davies. Murphy was a founder member of feminist film and video distribution network Circles during her time in London. Maeve gleefully utilises radical discourses and a non-linear structure to relate the story of a young woman going home to Belfast after years in London.

A cast member of Lizzie Borden's *Born in Flames*, Murphy made an equally explosive film in *Maeve* – and one that comes close to home sparking an interesting dialogue with the strand's opening film, Mariah Garnett's 2019 film *Trouble*.

Maeve will be introduced by Dr. Isobel Harbison an Irish art critic, art historian and Lecturer in the Art Department of Goldsmiths, London.



A talk and screening with filmmaker Simon Aeppli.

With a stop off in Eden, Co. Antrim, Simon Aeppli leads us on a wander through a tactile and reflective decade-long filmmaking practice that suggests artist John Smith's maxim that "If you look hard enough all meanings can be found or produced close to home".

Employing personal and subjective forms of documentary, Simon's filmmaking manifests itself through a hybrid of photography, note-taking and chance encounters. He uses his experience of walking and scrapbooking to let the street seep into his subconscious and allows place to become a tactile entity within the work.

During this screening and talk, he will share his process which begins with knocking on strangers' doors, gathering anecdotes and weaving together an oral fiction which pivots around landscape. Eden here is a place that shifts through the spaces in between village gossip and myth. The characters in Simon's films are eccentric and thoughtful, they share their stories with this curious neighbour, wistful and willing, feeling the generosity of his attentive lens.

The films salvage lost legends and offer snapshots of the extraordinary found on almost any doorstep or within any personal history. This screening and talk will give Simon's perspective on filmmaking around place and memory that incorporates a particularly wry Northern Irish accent and a generous filmic voice.

Formally this event will share strategies for finding stories, ways to create an embedded research process in order to craft a film, and how to consider an edit and tone when creating a world of texture enriched by sound design.

Personally, it will allow us to reflect on the rich joy of engaging with our neighbours and surroundings.



DUSTY BLUEBELLS

UK // 1973 // 25m

Director: Bernard Tomey Producer: David Hammond Cinematography: Eric Pollen Editing: Bill Miskelly Sound: Frank Gray

DANCING ON NARROW GROUND

UK // 1995 // 60m

Director: Desmond Bell
Producer: Desmond Bell
Screenplay: Desmond Bell
Cinematography:
Jonathan Woods, John Mairs
Sound: Mervyn McKay,
Kevin McCarron, David Bogie,
William McConnell
Editing: Steve Sprung

The duo of works in Barbed Wire Love's final programme weave a philosophical commentary through the tactile material of street culture and experience. Here is a mix of poetry and existentialism that leaves room for its subjects' voice, ideals and hardships to co-exist, two films that accommodate both lived experience and transcendental potential. Dusty Bluebells, a remarkable 1970s portrait of children's street songs and games, is paired with Dancing on Narrow Ground: a highly entertaining and insightful tale of teenage Belfast ravers.

Dusty Bluebells is formed from the traditional songs and hand games performed by pupils of St Mary's Primary School Belfast in 1971. This film contrasts the escapism of street games with the changing environment which surrounds the children. The charged political situation of the early seventies and the area's redevelopment are indelibly changing the area and communities formed over generations.

Seamus Heaney describes director Davy Hammond as: "a natural force for good in Irish life with a gift for television filmmaking and song. His films were distinguished by a sense of responsibility for the preservation of all that was distinctive in local life. His documentaries always managed to retain a celebratory quality, none more so than the award-winning Dusty Bluebells, a vision of prelapsarian Belfast in which he recorded children's street rhymes and playground games with all the brio of a Breughel."

Dancing on Narrow Ground was commissioned by Channel 4 in 1995 but never aired on television, as it trod on too many toes. Des Bell's film is part mission impossible, part rain-sodden Grecian tragedy as two groups of young ravers from Belfast try to reach rave heaven in a legendary nightclub on Northern Ireland's North Atlantic coast. The landscape of the North of Ireland's coastal towns is rendered in remarkable video footage, and the teenage protagonists are respected enough to relay their lives with thoughtfulness and depth.

We are delighted to welcome Des to introduce and take questions about the film.

SORAYOS PRAPAPAN

"When I talk about serious problems in a funny tone it appears less dangerous than an angry tone, even though I'm really angry about those powerful people who always drag my country backwards."

In the self-reflexive work of Thai filmmaker Sorayos Prapapan, independent film production and culture provide a foundation on which Prapapan builds quietly savage and funny social critiques. He sets his sights on the corrupt, hierarchical structure of Thai society, but also on the clout of the West, seen through the prism of the film festival circuit.

Working with a loose script, but encouraging his cast to use their own words, he draws on his own life and on the lives of friends and colleagues to create narratives which slip between dramatized documentary and deadpan comedy. Consequently, each film bleeds into the next. Karuna Luktumtong, a supporting actor in *Boonrerm*, Prapapan's first professional short, appears as the titular lead of his following film *Auntie Maam Has Never Had a Passport*, a foot masseuse who also acts. On the wall of her studio is a still from *Boorerm*.

Prapapan's own day job as a sound recordist features in arguably his masterpiece to date, Death of a Sound Man. We get a sense here of the frustrations of the unfunded artist, a theme which develops in Dossier of the Dossier, a comic indictment of the spoilt trust fund kids towards whom the scales of film production are inevitably tipped. Despite his limited resources, Prapapan's films are frequently selected by international festivals, which in turn inspires new subject matter. In A Souvenir from Switzerland he pokes fun at the festival circuit, but also takes the opportunity to explore issues of migration and the precarious existence of filmmakers who might be invited to wealthy European festivals but for whom the act of crossing a border is never straightforward.

In Fat Boy Never Slim and Friend With Benefits, Without Benefits Prapapan addresses military service and the #MeToo movement in typically oblique manner, whilst his most recent work Prelude of the Moving Zoo is an understated observational documentary, marking the final day of Bangkok's Dusit Zoo before it is moved to a new site away from the city. Prapapan approaches the subject in a reflective tone, revisiting Uncle Thomas the camel who appeared in Death of a Sound Man – though he can't help but slip in an aside that the zoo's closure is due to the King's desire to extend his own palace grounds.

We are thrilled to welcome Sorayos to Glasgow to introduce his work.

Matt Lloyd

SORAYOS PRAPAPAN 1



AUNTIE MAAM HAS NEVER HAD A PASSPORT

DAO INDIE

Thailand // 2014 // 14m

Auntie Maam is a foot masseuse. She is also a freelance actress in Thai independent films. When one of her films is selected by a film festival in Europe, the director invites her to accompany him to the premiere. But Auntie Maam has never had a passport. She asks her nephew Kaen how to get one.

Director: Sorayos Prapapan **Producer:** Sorayos Prapapan Screenplay: Sorayos Prapapan Cinematography:

Weeranuch Laometakone Editing: Sorayos Prapapan **Production Design:**

Sitthirat Pongsinpornrak Music: Mocca Garden Sound: Sorayos Prapapan

Director's filmography:

Prelude of the Moving Zoo (2020), Dossier of the Dossier (2019). Friend with Benefits without Benefits (2018) Mono Mono Rail (2017), Death of the Sound Man (2017), Fat Boy Never Slim (2016), 325B (2015), A Souvenir from Switzerland (2015), Auntie Maam Has Never Had a Passport (2014), Boonrerm (2013). Noumena Scene (2013), Missing 13 Film Lab (2012)

Contact:

yossyoss@hotmail.com



A SOUVENIR FROM SWITZERLAND

Thailand // 2015 // 13m

Sorayos catches up with a friend on returning to Thailand after a festival screening in Switzerland. He recounts the story of an Afghanistan filmmaker acquaintance he coincidentally met there, who had become a refugee since their previous meeting.

Director: Sorayos Prapapan **Producer:**

Donsaron Kovitvanitcha, Sorayos Prapapan



DEATH OF THE SOUND MAN

AWASARN SOUND MAN

Thailand // 2017 // 16m

Two sound recordists are working hard on the sound mixing for a film. But will anyone really pay attention to the sound of a film?

Director: Sorayos Prapapan Producer: Sorayos Prapapan Screenplay: Sorayos Prapapan Cinematography: Vijaktre Thirapatana

Editing: Sorayos Prapapan
Production Design:

Sorayos Prapapan

Music: The Paradise Bangkok **Sound:**

Chalermrat Kaweewattana, Sorayos Prapapan



DOSSIER OF THE DOSSIER

Thailand // 2019 // 18m

A director and producer are working on the dossier of their film.

Director: Sorayos Prapapan **Producer:** Sorayos Prapapan **Screenplay:** Sorayos Prapapan

Screenplay: Sorayos Prapapa **Cinematography:** Vijaktre Thirapatana

Editing: Sorayos Prapapan Production Design: Thanissorn Taopayung

Music: Adisak Poungok
Sound:

Journa:

Chalermrat Kaweewattana



BOONRERM

Thailand // 2013 // 17m

Boonrerm is at her mistress's beck and call 24/7. She finds herself doing the strangest things. Such as lying in a pen like a dog. A subtly formulated indictment of the treatment of maids in Thailand.

Director: Sorayos Prapapan
Producer: Maenum Chagasik
Screenplay: Sorayos Prapapan
Cinematography:
Weeranuch Laometakone
Editing: Sorayos Prapapan
Production Design:
Chulayarnnon Siriphol,
Withit Chantamarit
Sound: Sorayos Prapapan



FAT BOY NEVER SLIM

RAKSA DINDAEN

Thailand // 2016 // 14m

Two fat Thai schoolboys don't want to serve in the military when they turn 21. They'd prefer to take the territorial defence course instead. But if they want to get in, they will have to pass a physical test. This proves to be quite difficult, so the big boys discuss alternative options over a meal.

Director: Sorayos Prapapan Producer: Sorayos Prapapan, Donsaron Kovitvanitcha Screenplay: Sorayos Prapapan Cinematography: Vijaktre Thirapatana Editing: Sorayos Prapapan

Production Design:Nattawoot Nimitchaikosol **Sound:** Sorayos Prapapan



MONO, MONORAIL

Thailand // 2017 // 1m

Sorayos records the sound of men cleaning a train at Hualumpong Station, Bangkok in September 2017.

Director: Sorayos Prapapan



FRIEND WITH BENEFITS, WITHOUT BENEFITS

PUEN LEN LEN PUEN

Thailand // 2018 // 15m

Nicky asks his friend Koi to be the model for a photoshoot, in which she has to wear a costume that conceals her face. Later, while having dinner together, they talk about relationship, jobs and #MeToo.

Director: Sorayos Prapapan Producer: Sorayos Prapapan Screenplay: Sorayos Prapapan Cinematography:

Vijaktre Thirapatana
Editing: Sorayos Prapapan
Sound: Sorayos Prapapan



PRELUDE OF THE MOVING ZOO

Thailand // 2020 // 17m

Dusit Zoo closed to the public in 2018. The iconic, popular spot began life as Thai King Rama V's private garden. The filmmaker records the zoo's last day in his own idiosyncratic way. This is not without setbacks.

Director: Sorayos Prapapan Producer: Sorayos Prapapan Cinematography: Ong-art Wiseschotikul, Sorayos Prapapan,

Vijaktre Thirapatana Editing: Sorayos Prapapan Sound: Sorayos Prapapan

BY THESE PRESENTS: FIRST NATIONS PERFORMANCE SHORTS

This programme contains a varied selection of performance-based short films by First Nations Indigenous People of Canada. Employing experimental formats which are often satirical, characters are created through costume and the utilisation of props to communicate stories that speak of Indigenous identities and experiences. What does it mean to perform and what freedom does performance give?

The extremely short but striking opening film Say It's Ok (Dana Claxton) is a precursor to the underlying theme that serves as the motivation for creating this programme. When the young boy exclaims 'they say that I don't exist' over and over again, it can be viewed as reminder of the contributions made by Indigenous peoples, and in this particular context, the work of Indigenous artists and performers.

Filmmaker Thirza Cuthand's 2 Spirit Dream Catcher Dot Com pokes fun at the advertisements on dating sites/apps by "queering and indigenising" them. The film highlights the experience of trying to date within your race/culture, while also drawing attention to the difficulties of dating as a non-white and/or queer person. Cuthand's mixed Plains Cree and Scottish heritage draw together an important relationship between the countries.

By These Presents was presented at the 2019 Toronto Biennale as part of a wider installation of work by the Talking Treaties project. It combines traditions of community storytelling with visual art and is performed by an all Indigenous cast.

Kent Monkman adopts his regular gender-fluid alter ego Miss Chief Eagle Testickle in Casualties of Modernity. Paying homage to modern and contemporary art history, Miss Chief plays a nurse tending to the tragic victims of Europe's Modern Art movement.

Choosing to perform as a character can provide an element of freedom to communicate stories that an artist may otherwise feel is challenging to discuss. By appearing as fictional and often satirical, these stories can become much more digestible for an audience by being spoken about in ways that play around with characterisation, costume and props.

I would like to thank Vtape Distribution's Aboriginal Access Project for introducing me to the work of so many great Indigenous Canadian filmmakers.

Natasha Ruwona



We are pleased that the High Commission of Canada is supporting a drinks reception in Civic House preceding this screening, as part of their #CanadaGoesGlasgow programme. Please join us in Civic House at 17.30.





SAY IT'S OK

Canada // 2006 // 2m

A young aboriginal boy ponders the representation of self in the context of survival and shapeshifting.

Director: Dana Claxton Screenplay: Neil Eustache Editing: Winston Xin Music: Os Twelve R. Harris Sound: Mark Pitkethly

Director's filmography:

He Who Dreams (2013). Her Sugar Is? (2009), Hope (2007), Gunplay 2 (2007), The Patient Storm (2006), Anwolek Regatta City (2006), Gun Play (2004). The Hill (2004), 10 (2003), The People Dance (2001), Untitled (2001), Look Honey... A Guerilla Girl! (1997) Buffalo Bone China (1997), The Red Paper (1996). The Shirt (1994). I Want To Know Why (1994). Tree Of Consumption (1993)

Contact:

distribution@vtape.org



2 SPIRIT DREAM CATCHER DOT COM

Canada // 2017 // 5m

Queering and indigenizing traditional dating site advertisements, this work examines the forces of capitalism through envisioning a 'financially unfeasible' service for a small minority community.

Director: Thirza Cuthand Producer: Thirza Cuthand, Riki Yandt

Screenplay: Thirza Cuthand Cinematography: Thirza Cuthand Editing: Thirza Cuthand Sound: Riki Yandt. Thirza Cuthand

Director's filmography:

(selected) Reclamation (2018). Thirza Cuthand Is an Indian Within the Meaning of the Indian Act (2017), The Longform Lesbian Census (2017), 2 Spirit Introductory Special \$19.99 (2015), Just Dandy (2013). Boi Oh Boi (2012), Sight (2012), Homelands (2010), You Are A Lesbian Vampire (2008), Madness in Four Actions (2008), Love & Numbers (2004). Anhedonia (2001), Helpless Maiden Makes an "I" Statement (1999), Thirza Cuthand's Through the Looking Glass (1999), Manipulation/Dictation (1999), Untouchable (1998)

Contact:

distribution@vtape.org



BY THESE PRESENTS: 'PURCHASING' **TORONTO**

Canada // 2019 // 30m

An episode in the Talking Treaties Suite of works, produced by Jumblies Theatre and Arts. Historic text, petitions, and oral memory are brought to life through a vibrant all-indigenous cast.

Director: Ange Loft Producer: Jumblies Theatre and Arts, Ruth Howard, Ange Loft Screenplay: Ange Loft, Ashley Bomberry, Victoria Freeman Editing: Adrienne Marcus Raja, Amy Segal

Production Design: Aj McLauchlin, Ange Loft, Caroline Hollway, Karis Jones Pard, Marianne Alas, Oshan Starreveld, Sonia Rainev Music: Alaska B. Gather Round Singers, Martin van de Van, Melody McKlver, Rosary Spence, Vania Chan Sound: Alaska B.

Director's filmography: All You Can Hold (2015)

Stephan Hannigan

Contact:

ange.loft@gmail.com



CASUALTIES OF MODERNITY

Canada // 2015 // 14m

Celebrity artist and humanitarian Miss Chief Eagle Testickle tours a hospital specializing in the treatment of conditions afflicting Modern and Contemporary Art.

Director: Kent Monkman Screenplay: Kent Monkman Cinematography: Jared Raab Music: Dustin Peters Sound: Brad Tinmouth, Jamie Chirico, Paolo Di Teodoro

Director's filmography:

Miss Chief's Praying Hands (2019), Another Feather in Her Bonnet (2017), Sisters & Brothers (2015), The Human Zoo (2015), The Immoral Woman (2015), The Symposium (2015), The Transfiguration (2015), Mary (2011), Dance to Miss Chief (2010), Robin's Hood (2007), Shooting Geronimo (2007), Group of Seven Inches (2005), Future Nation (2005), Blood River (2000), A Nation Is Coming (1996)

Contact:

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BLACK SPATIAL IMAGINARIES

"...alternately invisible and too prominent.
So I walk caught between memory and forgetting,
between memory and forgiveness."

Garnette Cadogan, Walking While Black

The essay Walking While Black examines the conflicted idea of the public space.

adjective: public {communal, collective, shared, joint, universal}

But public for whom?

Cadogan's descriptions of the experience of walking as a Black man could be described as an act of imposed performance where marginalised bodies must create their own survival tactics (or routines) to minimise acts of scrutinisation|threat|death.

Black Spatial Imaginaries re/considers the relationship of space within the natural and built environments towards the Black body through the period of now, defined as the afterlife of slavery (as described by Saidiya Hartman) and post-colonialism. It highlights the spacial hierarchy that exists that leads to bodies occupying/being occupied themselves.

The first programme focuses on the natural environment and how land, sea + sky work to push and pull Black bodies within geographical landscapes. Included within the program are two films by Alberta Whittle, which make visible the current effects of climate change within the Caribbean, centring the unspoken Black experience within the climate conversation.

The second programme asks how we begin to think about the physicality of bodies within spaces and places. Who gets to occupy a space and how? Afro-Futurism/Surrealism can be deployed as methods to interrogate the boundaries of a given spatial location through the reimagining of its capabilities through a collective Blackness.

In 1974, Afro-Futurist legend Sun Ra posed the idea of a planet existing solely for Black people, bringing them together through music, to see how they do 'without white people'. In a similar way, the film When I Get Home (Solange) shows the beauty of a collective Blackness.

adjective: collective

{common, shared, joint, combined, mutual, communal, united, allied, cooperative, collaborative, undivided}

On the other hand, Welcome To Africville, a docufiction style film by Dana Inkster deals with the environmental racism and the enforced demolition of a Black community from Nova Scotia, Canada. Inkster's choice of characters who are given the role of the fictional residents of Africville, offer us a queer perspective that speaks of those destroyed and lost (hi)stories, set to archival footage of the real Africville being destructed.

Part of a larger interdisciplinary project Black Geographies: Bodies of Spatial Purpose, the Black Spatial Imaginaries programme offers the possibility to think about our surrounding environment as one that shapes identities and histories in ways that can often be unintentional thus go unnoticed.

Natasha Ruwona

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Prior to the first programme there will be a free mapping workshop open to Black people only. For details see page 127.

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Immediately following the first programme there will be a live performance by rapper Nova Scotia The Truth.

Nova Scotia The Truth is Shaheeda Sinckler, a multi-faceted artist based in Edinburgh. Emerging from Glasgow's DIY art scene, she has taken over the music scene, with different projects such as DJ Scotia, Nova, and Nova Scotia sample production and performance project. January 25th 2020, marked the release of Shaheeda Sinckler's first solo album *RE-UP. RE-UP* exists to replenish the underground and remind them what Nova is really about. DIY written all over the album's DNA, Nova offers her unfiltered truth on crime, clubs, afters and getting money and self-growth.





UNTITLED, **A MEDITATION**

USA // 2017 // 6m

An experimental short film that gives a glimpse into the divinity of African-descended women. Featuring the words of New Orleans poet Sunni Patterson and visuals of African and African diasporic spiritual traditions, dances and art practices.

Director:

Shylah Pacheco Hamilton

Director's filmography:

(selected) Love/Amor (2017). Abracabraafrika (2017). Ancestress, Fire (2016), A Little Bit Colored, A Little Bit White (2011). A Good Education (2010)

Contact:

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WELCOME **TO AFRICVILLE**

Canada // 1999 // 15m

1999 marked the 30th anniversary of the destruction of the Halifax community known as Africville. In this short fiction film made that year we catch a glimpse into the hearts and minds of four Africville residents on the eye of destruction of their community.

Director: Dana Inkster Cinematography: Duraid Munajin Music: MeShell Ndégeocello

Director's filmography:

The Art of Autobiography: Redux I (2001), 24 Days in Brooks (2007)

Contact:

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CLAY

UK // 2015 // 9m

A performance by Jade Montserrat, developed from a project called The Rainbow Tribe. The Rainbow Tribe is a set, a scene, located in a space interrupted by borders. The Rainbow Tribe consciously interrogates enclosures without risk of damage.

Director: Webb-Ellis. Jade Montserrat Cinematography: Webb-Ellis

Director's filmography:

Webb-Ellis: (selected) For One Who Is Exhausted (2019). For the First Baby Born in Space (2019), Inheritors (2018), An Empty Vessel (2016), Parlor Walls (2016), Go and See (2015), hmmmmm (2015-), Mother. I am Going (2014). Many Moons (2013-). In Search of Silent Landscapes (2012), Clinging (2011)

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BETWEEN A WHISPER AND A CRY

UK, Barbados, Senegal // 2019 // 40m

Seeking to challenge conditions of racialised abjection and find new methods for refusal, this work speaks of memory, trauma, tensions between the land, the sea and the weather, which reveal the precarity and privilege of geography.

Director: Alberta Whittle
Cinematography: Alberta Whittle,
Bashart Khan, Faridah Folawiyo,
Matthew Arthur Williams
Editing: Alberta Whittle
Music: Yves B. Golden
Sound: Richy Carey,
Yves B. Golden

Director's filmography:

What Sound Does The Black Atlantic Make? (2019), Mammmmmmmywata Presents Life Solution (2018), A Study in Vocal Intonation (2018), You Can't Stand in the Same Water Twice (2017)

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FROM THE FOREST TO THE CONCRETE (TO THE FOREST)

UK, Barbados // 2019 // 10m

The urgency of climate suicide is the unstable foundation upon which this work attempts to gain a toehold. Produced whilst the disaster of Hurricane Dorian was unfolding in the news, the film connects ideas centring on memory, mourning, history and place with the anticipated endurance of the Global South, of BPoC in the multiple and impending encounters of loss due to the catastrophe of the weather.

Director: Alberta Whittle Cinematography: Alberta Whittle, Matthew Arthur Williams Editing: Alberta Whittle

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TOWARDS A BLACK TESTIMONY

UK // 2019 // 37m

Drawing on archival imagery, Black geographies, and the dying declarations of Black Martyrs. the 40-minute film examines Black Testimony as obscured, ignored and undermined.

Director: Languid Hands: Rabz Lansiquot, Imani Robinson Sound: Abbey Lincoln, Felix Taylor, Max Roach

Director's filmography:

Rabz Lansiquot: where did we land (2019), Nyansapo (2017), These Walls (2016), Palimpsest (2014) | Imani Robinson: Ditto + Ditto Take A Trip To Port Authority (2018)

Contact:

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SPIT ON THE BROOM

USA // 2019 // 11m

A surrealist documentary that plays in the margins of the history of the African American women's group the United Order of Tents.

Director: Madeleine Hunt-Ehrlich Producer: Krystal Tingle Cinematography: Jon-Sesrie Goff Production Design: Keke Powers. Madeleine Hunt-Ehrlich

Director's filmography:

A Quality of Light (2019), Dear Julia (2019), Farewell America (2019), It Was a Race Riot (2018), McKavla (2015). A Gentleman's War (2013)

Contact:

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WHEN I GET HOME

USA // 2019 // 41m

An exploration of origin, asking the question how much of ourselves do we bring with us versus leave behind in our evolution.

Director: Solange Knowles Co-Director: Alan Ferguson, Terence Nance, Jacobly Satterwhite, Ray Tintori Producer: Solange Knowles Music: Solange Knowles

Contact:

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MARIE LOSIER IN REVUE

A festival dedicated to short-form cinema by artists is perhaps the ideal context to survey Marie Losier's deeply inventive and imaginative work, spanning two decades. Indeed, for a maker dedicated to 16mm filmmaking in the digital age – whose projects begin with artistic friendships rather than a shooting script, and are often filmed over the course of years – every frame carries heft in both beauty and impact.

Losier arrived in New York City from her native France in 1994 to study painting, and quickly found a creative home in the city's alternative scene, designing props for Richard Foreman; learning to use a film camera with Mike Kuchar at the Millennium Film Workshop; and curating screenings around town. Her now-signature film portraits of avant-garde filmmakers and musicians – showcased in the 2006 Whitney Biennial and film festivals internationally – flourished in this period. In the early *Bird Bath and Beyond* (2003), a floating Kuchar recounts the memory of being born moments before his twin (and fellow underground film legend) George; a decade later, Losier films life at home with Alan Vega, lovingly recorded with his family at his side. The half-dozen works made in this spirit are fuelled equally by intimacy and composition. Losier's in-camera editing and ingenious stagings channel her subjects in lyrical, often dreamlike, filmic environments.

The stylish exuberance of Losier's oeuvre is at times described as playful, but it would be more accurate to link it to performance. Losier's film shoots often amount to live events or shared experiences in which the artist, handheld Bolex in tow, is both participant and creator. Adding in a voracious knowledge of music and cinema, Losier balances her remarkable ambition with a great ability to create fantasy with the simplest ingredients. Flying Saucey (2006) is a B-movie riff centred on celestial voyagers descending on the Manhattan skyline in a giant pot of spaghetti. In the Jack Smith-inspired Slap the Gondola! (2009), Tony Conrad and Genesis P-Orridge appear as mermaids who lure a cast of friends and collaborators onto a docked freighter, which comes alive in polymorphous bacchanalia through masterful choreography by the chorus of dozens in handmade costumes.

Performance of other kinds are evoked throughout the program, sampled through stop-motion object theatre in Korean artist Chong Gon Byun's studio and evident in a pair of music videos ranging from a Scopitone-style boxing gym romp with Genesis P-Orridge to an ethereal, mod-inflected number with April March. Losier's *Lunch Break on the Xerox Machine* (2003) reminds the viewer that each film arguably has an element of self-portraiture, reflecting the artist's curiosity, inventiveness, and boundless urge to make art with others. Losier tapped into elements of fiction and closed studio shoots for the first time in her collaboration with Felix Kubin. Kubin closes the program in a dazzling, air piano finale resplendent in the new formal and expressive heights Losier has accomplished in GSFF premiere *Felix in Wonderland* (2019).

Sophie Cavoulacos

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Sophie Cavoulacos is Assistant Curator in the Department of Film at The Museum of Modern Art, New York, where she organised Marie Losier's first mid-career survey in 2018.



LUNCH BREAK ON THE XEROX MACHINE

USA // 2003 // 3m

For three months, every day at 1pm I would hide in the copy room at work and lay my face on the xerox machine. The result: an animation of my face eating my fist.

Director: Marie Losier



BIRD, BATH AND BEYOND

France, USA // 2003 // 13m

"I don't put myself into my movies because that would be too much – my pictures reflect my own feelings. So hopefully it's entertaining. Otherwise I can't bear looking at them, ha ha!" – Mike Kuchar. In this dream-portrait of Mike Kuchar, he floats through his memories as the sea, space and sky drift past. Wrapped in odd costumes, he frolics with the imaginary creatures surrounding him, and recalls the creatures of his own imagination.

Director: Marie Losier



FLYING SAUCEY!

USA // 2006 // 11m

A giant pot is descending from the sky. Twenty winsome damsels land on planet Earth, emerging from the pot filled with 280 pounds of spaghetti. A battle for sauce and survival ensues.

Director: Marie Losier **Music:** Lanthe Jackson

Director's filmography:

Felix in Wonderland (2019), Cassandro, The Exotico! (2018), Waltz me trust me (2016), Masha Natasha (2015), L'Oiseau de la nuit (2015), Alan Vega, just a million dreams (2014), Peaches and Jesper are on a boat, who stays afloat? (2014), Bim Bam Boom Las Luchas Morenas (2013), Byun, Objet trouvé (2012), Hellooo George from Wherever You Are! A Wink to the Sky (2011), The Ballad of Genesis and Lady Jane (2011), How to Fold a Green Screen (2010), Cet air là (2010), Slap the Gondola! (2010), Orlan meets Genesis (2009), Papal Brokendance (2008), Tony Conrad, DreaMinimalist (2008), Snowbeard (2008), Manuelle Labor (2007), Draw Me Now (2007), Flying Saucey! (2006), Eat my Makeup! (2005), The Ontological Cowboy (2005), Electrocute your Stars (2004), Bird, Bath and Beyond (2003), Blessing of the Animals (2003), Lunch Break on the Xerox Machine (2003), The Passion of Joan of Arc (2001)

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BYUN, OBJET TROUVÉ

USA // 2012 // 7m

Acclaimed mixed-media artist Chong Gon Byun uses found and discarded objects to create intricate sculptures that explore the clash between post-industrial civilization and the present consumerist culture in his surrealist oeuvre.

Director: Marie Losier **Producer:** Marie Losier, Alliance Française



ALAN VEGA, JUST A MILLION DREAMS

USA // 2014 // 16m

This intimate portrait depicts the moving and rebellious soul of groundbreaking visual artist and pioneer of minimalist electronic rock, Alan Vega, vocalist and composer for 1970s and 80s punk/post punk duo Suicide. Alan plays with the camera while loving, fighting and living with his family - Liz Lamere, his wife and collaborator, and their prodigal son Dante, young replica of Alan. Traces of joy, eccentricity, illumination, the rock-n-roll Alan Vega is still very alive, funny and rebellious!

Director: Marie Losier **Screenplay:** Marie Losier, Valérie Massadian **Music:** Alan Vega

Sound: Clément Chassaing



CET AIR LÀ

USA // 2010 // 3m

Cet air là is a famous French song from 1963, sung live by NY singer April March in acapela with Julien Gasc. The couple sings while flying over a superimposed 16mm projection of a stop motion animation of a series of clouds, birds, bubbles, smoke machines and glitters... the song has the texture of a dream.

Director: Marie Losier



PAPAL BROKEN-DANCE

USA // 2009 // 6m

A campy music video in the style of a scopitone from the early 1960s, with a wonderful cast of ten boys in sexy red singlets and girls in red tutus, all dancing with joy with Genesis P-Orridge in a boxing ring... all the ingredients for a slapstick boxing match in music.

Director: Marie Losier **Music:** Psychic TV



SLAP THE GONDOLA!

Germany, USA // 2010 // 15m

On a giant ferry, two mermaids play violins to lure the fish when suddenly a giant fish lands on board, joined by thirty dancers and a great singer. A fish fight musical ensues.

Director: Marie Losier Producer: Arsenal – Institut für Film und Videokunst Music: April March, Bertrand Burgalat



WALTZ ME TRUST ME

USA // 2019 // 3m

Musical performance by Felix Kubin at the piano, but not any piano... an AIR PIANO!

Director: Marie Losier

MATCHBOX CINECLUB PRESENTS NOBUHIKO ÔBAYASHI

"We started calling ourselves 'film artists' because that sounded cooler than a movie director."

For someone who has been referred to as Japan's Steven Spielberg, Nobuhiko Ôbayashi is wildly undervalued in the West. Even House (1977), Ôbayashi's first and best-known feature and Japan's answer to the blockbuster popularity of Jaws, is not widely known outside of the cult cinema networks it circulated in following its 2010 re-release. Before House, and even before a prolific stint as a commercial yet innovative advertising director, Ôbayashi cut his teeth on a series of striking 8mm and 16mm films.

Arriving in Tokyo from his hometown of Onomichi near Hiroshima in the late 1950s, Ôbayashi joined the growing experimental filmmaking community there, becoming a member of the Japan Filmmaker's Cooperative in the early 1960s. Working independently on 8mm and 16mm films, this loose collective and others like it would come together to screen their works in various pop-up events. Approached following such a screening in Shinjuku's Kinokuniya Hall, Ôbayashi was the only one to accept the offer from Japan's largest advertising firm Dentsu to turn his hand to filming advertisements.

Rationalising that the products he'd be selling would become the theme of his work, Ôbayashi took full advantage of access to better filming equipment, bringing his experimental style to bear on over 2,000 commercials. He created colourful, fast-paced, striking spectacles – an aesthetic of Japanese adverts still recognisable today – making for himself a playground to develop his characteristic style. Another feature of his commercial work was his use of cameos from western stars like Charles Bronson, Catherine Deneuve and Kirk Douglas, working, as generations following would, in the safe knowledge their ads would only air in Japan. House's Auntie, Yōko Minamida, also appeared in his ad work, from which Ôbayashi recruited much of the young cast for his mainstream debut.

Ôbayashi's ability to employ experimental film techniques in commercial contexts has resulted in a rich and lengthy filmography which remains sadly underscreened in the West. Since he was diagnosed with terminal cancer in 2016 and given three months to live, he's filmed two of the most acclaimed films of his long career. He remains a "cinematic magician", an artist whose fascination with youth, family and ripping convention to shreds has made him an icon of Japanese independent cinema.

Megan Mitchell and Sean Welsh





THE GIRL IN THE PICTURE

E NO NAKA NO SHÔJO. 絵の中の少女

Japan // 1960 // 32m

A man reminisces about a girl in his past (played by Obayashi's soon-to-be wife Kyôko).

Director: Nobuhiko Ôbayashi



THURSDAY

MOKUYÔBI, 木曜日

Japan // 1961 // 19m

A young couple go on a picnic in the forest, where the woman reveals that she is pregnant.

Director: Nobuhiko Ôbayashi Producer: Kyôko Ôbayashi Screenplay: Kyôko Hanyû, Nobuhiko Ôbavashi



EMOTION

Japan // 1966 // 39m

A young woman travels to a city where she falls in love with a vampire.

Director: Nobuhiko Ôbayashi Producer: Kyôko Ôbayashi Screenplay: Kvôko Hanvû. Nobuhiko Ôbayashi Music: Naoshi Miyazaki

Director's filmography:

Labyrinth of Cinema (2019), Hanagatami (2017), Seven Weeks (2014), Casting Blossoms to the Sky (2012), Before That Day (2008), Exchange Students - Goodbye to You (2007), Song of Goodbye (2006), The Reason (2004), The Last Snow (2002), One Summer's Day (1999), I Want to Hear the Wind's Song (1998), Sada (1998), Tom Cat Holmes' Deduction (1996), Goodbye for Tomorrow (1995), A Mature Woman (1994), Samurai Kids (1993), Haruka, Nosutarujii (1993), The Rocking Horsemen (1992), Chizuko's Younger Sister (1991), The Reason She Doesn't Get Married (1990), Beijing Watermelon (1989), Watashi no Kokoro wa Papa no Mono (1988), The Discarnates (1988), The Strange Couple (1988), The Drifting Classroom (1987), Bound for the Fields, the Mountains, and the Seacoast (1986), April Fish (1986), His Motorbike, Her Island (1986), Four Sisters (1985), Lonely Heart (1985), The Island Closest to Heaven (1984), Kenya Boy (1984), The Deserted City (1984), Shinjuro (1984), The Girl Who Leapt Through Time (1983), Exchange Students (1982), School in the Crosshairs (1981), The Adventures of Kosuke Kindaichi (1979), Furimukeba Ai (1978), The Eye's Visitor (1977), House (1977), Confession (1968), Emotion (1966), Complex (1964), Nakasendô (1963), Onomichi (1963), Remembrance (1963), Mokuyôbi (1961), Dandanko (1960), The Girl in the Picture (1960)

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Director:

Nobuhiko Ôbavashi

Producer:

Tomoyuki Tanaka, Yorihiko Yamada, Nobuhiko Ôbayashi

Screenplay:

Chigumi Ôbayashi, Chiho Katsura

Cinematography: Yoshitaka Sakamoto

Editing: Nobuo Ogawa

Production Design:

Kazuo Satsuya

Music: Asei Kobayashi,

Mickie Yoshino

Sound: Shôhei Hayashi

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Japan // 1977 // 1h28m

Distressed by her widowed father's plans to remarry, schoolgirl Gorgeous sets off with six of her friends in tow for a summer getaway in her aunt's isolated mansion.

No synopsis can truly capture the mania of Nobuhiko Ôbayashi's feature debut. When the by-then successful commercial director was invited to make his full-length debut, Japan's answer to the blockbuster success of Jaws, he turned to his young daughter for inspiration. This formally deranged, phantasmagoric melodrama-horror hybrid, from a story by 13-year-old Chigumi, was the result.

"Ultimately it is self-awareness that makes this candy-coated horror so delightfully entertaining. By combining predictable scares, childish concepts and silly special effects, Obayashi managed to create something totally unique and massively influential. Not many films are brave enough to quite literally call out the genre to which they belong for being outdated, but Hausu made sure to say it loud and proud."

Taryn McCabe, Little White Lies

SECOND SIGHT

The Black Film Workshop Movement developed throughout the 1980s, a pivotal decade in UK culture and society. Against a backdrop of divisive national politics and civil unrest, a series of radical filmmaking collectives sprung up. Their films explored the Black community's relationship to Britain's colonial past; whilst also looking to the Civil Rights movement in America, Black feminism, Pan-Africanism, the struggle of apartheid, and the emergent fields of postcolonial and cultural studies.

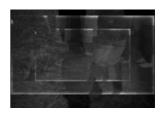
The Second Sight tour is intended to celebrate the legacy of the Black Film Workshop Movement and to start a conversation between the present and the past, both in terms of artistic practice and thematic, cultural context and concerns. The parallels between the cultural and political contexts then and now are striking – a conservative government, austerity and poverty, anti-immigrant rhetoric and an explosion of moving image creativity and collectivism on the margins, in spaces outside of institutions.

It has been a privilege to work with the artists who have made this collection of fantastic new films and we are grateful for the care and thoughtfulness with which they have been produced. Commissioning new work has brought another dimension to our practice and seeing the enthusiasm of audiences for the juxtaposition of these new films with older titles has encouraged us to think that this is a very useful conversation to have.

The ICO would like to thank the BFI Audience Fund and Arts Council England for supporting this project and to all the curators, historians, contributors and filmmakers who have taken the time to have conversations with us. We are especially grateful to LUX who partnered with us on Second Sight.

Catharine Des Forges Director, Independent Cinema Office

SECOND SIGHT: NEW COMMISSIONS



COLLECTIVE HUM

UK // 2019 // 7m SCOTTISH PREMIERE

Exploring the polyphony of collectivity in the desires, motivations and stories that foreground the histories and present(s) of Black British sound.

Director: B.O.S.S. Collective Cinematography: Deborah Findlater, Evan Ifekoya, Onyeka Igwe Editing: Deborah Findlater, Evan Ifekoya, Onyeka Igwe Sound: Kiera Coward Deyell, Shenece Oretha

Director's filmography:

Onyeka Igwe: the names have changed, including my own and truths have been altered (2019), Specialised Technique (2018), Sitting on a Man (2018), Her Name in My Mouth (2017), We Need New Names (2015)

Contact for all films:

bookings@ independentcinemaoffice.org.uk





YOUR ECSTATIC SELF

UK // 2019 // 32m **SCOTTISH PREMIERE**

A conversation unfolding in a car with Saiid, the artist's brother. As the journey progresses Sajid discusses his engagement with the philosophy and practice of Tantra

Director: Rehana Zaman

Director's filmography:

How Does an Invisible Boy Disappear? (2018), Lourdes (2018), Tell me the story Of all these things (2017), Sharla Shabana Soiourner Selena (2016). 5 (2014), Some Women Other Women and all the Bitterman (2014), I, I, I and I (2013). Netball (2013)



CLAUDETTE'S STAR

UK // 2019 // 6m **SCOTTISH PREMIERE**

Acting as part ode and through a series of interpretations. young artists consider with sheer wonder who is given a voice.

Director: Ayo Akingbade Producer: Ayo Akingbade Editing: Ayo Akingbade

Director's filmography:

Hella Trees (2020), So They Say (2019), Dear Babylon (2019), A is for Artist (2018), Street 66 (2018), Tower XYZ (2016), In Ur Eye (2015)



SOUTH

UK // 2019 // 28m SCOTTISH PREMIERE

What kind of power is accessible through the discovery of a voice? Looking at personal and communal empowerment, South also explores what happens when speech is ignored and the voice fades.

Director: Morgan Quaintance Screenplay: Morgan Quaintance

Cinematography: Morgan Quaintance

Editing: Morgan Quaintance

Director's filmography:

Missing Time (2019), Bataaxalu Ndakaaru (2019), Early Years (2019), Anne, Richard & Paul (2018), Another Decade (2018), Letter from Tokyo (2018)



YOU KNOW IT BUT IT DON'T KNOW YOU

UK // 2017 // 7m

Filmed in the Gambia shortly after the 2016 Presidential election. Images of students from the Gambia Hospitality and Tourism Institute are paired with a commentary of Mandinka words and their English translations taken from a list written by the filmmaker's grandmother in 1986.

Director: Tako Taal

Director's filmography:

Table d'hôte (2017), I fa mo ketta (It's been a long time) (2017)

Contact:

tako.taal@gmail.com



HALO NEVUS

UK // 2018 // 13m

Named after a birthmark that forms a ring of depigmentation, Halo Nevus explores a yearning for a home country in a moment for civic rupture. Borrowing from Gambian folklore the work looks to matrilineal relationships and the boundaries that shape national identities.

Director: Tako Taal **Producer:** Tako Taal **Editing:** Tako Taal

Contact:

tako.taal@gmail.com



DREAMING RIVERS

UK // 1988 // 30m

An illustration of the spirit of modern families touched by the experience of migration, evocatively weaving together the ambition-fuelled dreams and memories of Caribbean-born Miss T and her family.

Image credit: Roderick Hart, Nimmy March, Angela Wynter in Dreaming Rivers (1988) by Martina Attille for Sankofa Film and Video. Photo Credit Christine Parry

Director: Martina Attille Screenplay: Martina Attille Cinematography: Nina Kellgren Production Design: Sonia Boyce Music: Shirley Thompson

Contact:

bookings@

independentcinemaoffice.org.uk

URBAN PALIMPSESTS

When the realities and futures of urban spaces are largely determined by capitalist motives and commodification, how can we reclaim them for collective life and community, reconsider cities as co-created environments that belong to everyone, and find space for our own visions and imaginations of the city?

To accompany the explorations of urbanism, architecture and dérive found in Total Refusal's live performance of *Operation Jane Walk* (p44), we are screening their original short film in context of other works that look at our ideas of and our right to the city, and how urban transitions and generations of citizens shape infinite layers, both material and imagined.

Daniel Nehm's MUES (Skinnings) traces the transformation of a Paris banlieue through those that move within it. Mirrored in a shift from 16mm to digital renderings, young generations and immigrant communities' dreams conflict with impending prestigious real estate plans that will wipe out the area's myths and histories. This critique of who controls urban spaces and who for also drives the city tour narrative of Operation Jane Walk, an intervention in the online shooter game Tom Clancy's The Division, with its protagonists acting as peaceful tourists exploring a dystopian New York.

Psychogeography demands interrogation of landscapes and their pasts, of which echoes and memories are left in our environments. Set in Beirut, Manon Nammour's Barakat – the only narrative fiction work in this programme – does just that, through touching on the impact of urban transformation and modernisation on older generations. While the practice of dérive asks us to deliberately get lost in a city, what if the shifting spaces around us take that agency away and uproot us? Ana Vaz' Entre Temps is driven by similar conflict. Looking at the demolition of France's ZUP buildings – a controversial housing project – it is a meditative reflection on the city, architecture, and on our relationship to it, rooted in the filmmaker's recent arrival in a Europe marked by turmoil.

Closing this programme is *RISE* by Bárbara Wagner and Benjamin de Burca, an experimental documentary musical set in a new Toronto subway extension connecting downtown to the periphery. Musicians and poets, all first and second generation Canadians of African and Caribbean descent, perform and engage in cultural dialogue that layers these transit spaces with history and presence, their narratives of marginalised communities intersecting with physical reminders of movement and ideas of belonging.

Our experiences of cities are individual and collective, our reflections on urban spaces shaped by materiality as well as memory and history. Rooted in this programme is the conviction that we should all have right to the city, right to determine and be its futures. To shape them as open platforms for co-existence.

Sanne Jehoul



SKINNINGS

MUES

France // 2017 // 20m

A no man's land in the the outskirts of Paris, abandoned for years, has been chosen as one of the prestige real estate projects of the future 'Grand Paris'.

Director: Daniel Nehm

Director's filmography:

Bleu, blanc, rouge (2016)

Contact:

lightcone@lightcone.org



OPERATION JANE WALK

Austria // 2018 // 16m

A city tour through the architecture of an online multiplayer shooter. A digital war zone is reappropriated for urban flâneurs, peaceful tourists of a digital world who avoid combat whenever possible.

Director: Leonhard Müllner,

Robin Klengel

Producer: Leonhard Müllner,

Robin Klengel

Screenplay: Leonhard Müllner,

Robin Klengel

Cinematography:

Leonhard Müllner

Editing: Leonhard Müllner,

Robin Klengel

Sound: Robin Klengel

Director's filmography:

Canicula (2017), Halosis (2011), Vertreibung (2011), Lass die Sorgen zu Haus (2011), Expertise (2010), Das Westbahnprojekt (2010), Schachteln (2010)

Contact:

leonhard.muellner@ufg.at



BARAKAT

Lebanon // 2019 // 14m

People hold the memory of their cities, and vice versa. Post-war modern Beirut and its people have lost their anchors, forming a memoryless relationship. Vacant luxury stores and overpriced unoccupied apartments have made the rebuilt city a costly monument of vanity, commodified heritage, and social-delusion.

Director: Manon Nammour Producer: Nicolas Khabbaz Screenplay: Manon Nammour Cinematography: Pauline Maroun

Editing: Ornella Maalouf Production Design: Manon Nammour Music: Cedric Kayem Sound: Cedric Kayem

Director's filmography:

Kouz in the Country Side (2018), On the Ropes (2016)

Contact:

hvpervan@gmail.com



ENTRE TEMPS

France // 2012 // 11m

A meditation and a reverie upon a city at once real and imagined, a confrontation with the psychogeography of a contemporary Europe in crisis. A requiem for a city dreamt between its past and present.

Director: Ana Vaz

Director's filmography:

Atomic Garden (2018), Look closely at the mountains (2018), Amazing fantasy (2016-18), Amérika: Bay of Arrows (2016), Há terra! (2016), Un Film, Réclamé (2015), Occidente (2014), A Idade da Pedra (2013), Les mains, negatives (2012), Sacris Pulso (2008)

Contact:

lightcone@lightcone.org



RISE

Canada // 2018 // 21m

A group of artists negotiate their status as first and second generation Torontonians in Toronto Transit Commission's new subway extension.

Director: Bárbara Wagner,

Benjamin de Burca

Cinematography: Pedro Sotero

Editing: Bárbara Wagner, Benjamin de Burca

Sound: Paul Hill

Director's filmography:

Swinguerra (2019), Holy Tremor (2017), Goodbye, Germany! A Life Melody (2017), You are Seeing Things (2016), Set to go (2015)

Contact:

babebau@gmail.com

DRIFTING CINEMAS

This specially curated panel – film showings, interventions, performances, dialogues, artist talks – attempts to rethink what the Situationist International notion of drift (dérive) means today, in terms both of practice and theory. How do we respond to it? Expand it? Speak about it? Use it as a stimulus? Create from it? Critique it? And, of course, reload it for political, ethical and ecological effect(s).

The event is inspired by an AHRC/LABEX project on the Situationist International, which resulted in two special issues of the journals Performance Research (2019) and Théâtre Publique (2019), and three specially commissioned films: Cling Film, Swallet, Drifting with Debord, all of which receive their public World Premiere at this event.

Speakers on the day will include Stephen Sutcliffe, Lee Hassall, Clare Finburgh, Holger Mohaupt, Total Refusal (Leonhard Müllner, Robin Klengel and Michael Stumpf), Deborah Dixon, Minty Donald, Stephen Greer, Simon Murray, David Archibald and Carl Lavery.

This event is funded by the University of Glasgow Chancellor's Fund.



CLING FILM

UK // 2019 // 8m WORLD PREMIERE

Retelling of an anecdote about Ralph Rumney when he lived in Manosque, France.

Director: Stephen Sutcliffe

Director's filmography:

(selected) General Knowledge (2019), I am (For the Birds) (2019). Casting Through and Scenes from Radcliffe (2017). Scenes from the Life of an Impatient Man (2015), The Hidden God (2014), Outwork (2013), Plum (2012), New Numbers (2012), Goose Weather (2011). Writer in Residence (2010). Said The Poet To The Analyst (2009), Delouse un Album (2009), A Policeman Is Walking (2009), We'll Let You Know (2008). The Garden of Proserpine (2008). Cvril Connolly (2008), No Good On Sundays (2008), Vacillation (2008), Transformations (2005), Come to the Edge (2003), Please, Please, Please, Let Me Get What I Want (2001), That Joke Isn't Funny Anymore (2000)

Contact:

stephenjsutcliffe@yahoo.co.uk



SWALLET

UK // 2019 // 26m
WORLD PREMIERE

Swallet (noun British, an underground stream). Dr Steve Hanson, for Manchester Left Writers, has written that in 2018 it is no longer 'beneath the pavement the beach', but 'beneath the pavement the void' (Hanson. 2018). He makes reference to the sinkholes opening up in Manchester, under the Mancunian Way and elsewhere, as the urban landscape succumbs to drastic environmental change. These holes mirror others, diamond mines in Russia, vampiric human cavities observable from space. the holes in space-time and the void left by the complete closure of anything that passes for radicalism outside the comfortable museum of 1960s rebellion.

Director: Lee Hassall

Director's filmography:

The Shepherd's Whistle (2019), Return to Battleship Island (2015), Name (2015), Meddling (2008), From There To Here (2000)

Contact:

leehassall@gmail.com



DRIFTING WITH DEBORD

UK // 2019 // 18m WORLD PREMIERE

Glasgow Glam Rock Dialogues channel the spirits of David Bowie, Suzi Quatro and Karl Marx to debate the life and legacy of Guy Debord, and to explore what a drifting cinema might look and sound like as it drifts from Paris to Glasgow, from present to past, and both with and away from Debord himself.

Director: David Archibald.

Carl Lavery

Screenplay: Carl Lavery,

David Archibald

Cinematography:

Holger Mohaupt

Editing: Holger Mohaupt

Production Design: Sara Alonso

Sound: Ronan Breslin,

Room 8 Studio

Director's filmography:

David Archibald: Govan Young (2017), Joining Up (2015), Mathematics of a Dream (Abridged) (2011)

Contact:

david.archibald@glasgow.ac.uk

CAFÉ FLICKER @ GSFF

Thursday 19 March (19.00)

Civic House // 2h15m // N/C 15+



Whether it's a short film, music video or scene of a feature you'd like to test on a live audience – Café Flicker is the place to go. For filmmakers, actors, and composers it's a great opportunity to show your work, meet other filmmakers and begin collaborations with other creatives. For film enthusiasts, it's a great night packed with short surprises.

The longest running short film open mic night in Scotland, Café Flicker has been going strong for over 30 years. Every month short films are screened from open submissions and the audience votes for their favourite film. All the winning films are screened at the annual showdown, The Big Flick, in December where the film of the year is crowned!

GMAC Film is a vital part of Glasgow's film ecosystem, supporting aspiring filmmakers whatever their background or experience level. GSFF is thrilled to partner with GMAC on this special edition of Café Flicker, showcasing emerging Scottish women filmmakers.

In 2020 GMAC Film has decided to highlight the under-representation of women in film & TV, which is still at a low, despite the conversation about diversity and equality in the screen sector being in the mainstream for a number of years now. The under-representation of women in the sector (particularly in technical roles and in the roles of writer and director) has a massive impact on the mis-representation of women on screen.

FILMS TO BE SCREENED:

CANTON

Ashley Dick | 14m

Bombi is a nonagenarian who accosts everyone she meets of stealing from her fruit trees. Over the course of a day, she reflects on the bigger things in life

DONNA

Lucie Trémolières I 3m

Donna is peacefully visiting a feminist art gallery when beautiful Don Nathaniel starts singing his attraction to her. He's so attractive, why resist?

GLUE

Eleanor Capaldi | 4m

When Agnes meets ex Anna, she has to choose between reigniting the past or moving into the future.

LOOK UP

Ana Songel | 13m

A widow contemplates her late husband's last words. After she throws away his possessions, a homeless man finds them in a bin.

REGRETS

AJ Sykes | 8m

Whilst visiting her husband in hospital, Mary reflects on a life of physical and mental abuse from her childhood to adulthood.

REMEMBER ME

Katie Low | 15m

Anthony Scott, a retired engineer from Aberdeen, is diagnosed with early onset Alzheimer's. His son Josh has to care from him despite his high-pressure job.

SCARE

Sarah Grant I 5m

Caught out after a one night stand, a woman's mind races with all the possibilities and pitfalls that come with accidental pregnancy and asks the question, why are we still ashamed of our own choices?

THE SKINNY: BEST OF THE DECADE

Trying to come up with a programme of the best Scottish films of the last decade is, of course, a foolhardy task. I guarantee at least one of your personal favourites didn't make this list, and anyone with an eye on Scottish short film, I'm sure, could propose a programme of equal quality and diversity. But the impossibility of agreeing on a 90-minute lineup that does justice to the vibrancy, invention and wit of Scotland's short film in the 2010s speaks volumes about the depth and breadth of this scene.

While you may not agree on all the films I've chosen, you'll be nodding along to the names of the filmmakers represented in the lineup, many of whom have been regular fixtures at GSFF over the years. Fondly remembered is Cara Connolly and Martin Clark's Exchange & Mart, the Audience Award winner in 2014, which centres on a young woman at an all-girls' boarding school who has a moment of self-discovery during the school's bizarre self-defence test designed to protect these sequestered teens from the dangers of males from the outside world.

A young woman's coming-of-age is also the subject of another GSFF award-winner: Alia Ghafar's Salt & Sauce (Best Scottish Short, 2017). Ghafar's protagonist finds herself in limbo, serving battered sausage at the local chippy while she works out what she wants to do with her life. She could certainly do with a lesson in self-determination from the anarchic teen at the heart of über stylist Bryan M Ferguson's Rubber Guillotine, who knows exactly where her future lies – chilling in a fridge as a lime green jelly.

Animation has been a particular highlight of Scottish short filmmaking in the 2010s, and makes up a third of this programme. Cat Bruce's spellbinding Brothers Grimm adaptation *The Golden Bird* and Ross Hogg's vibrant *Spectators*, a snapshot of a day at the football focused on faces of the fans in the crowd, show filmmakers making expressive use of traditional animation techniques. By contrast, *Monkey Love Experiments*, a collaboration between digital whiz Will Anderson and analogue devotee Ainslie Henderson, sees the old and new of animation dovetail.

The clash of past and present is also at the heart of Johnny Barrington's wry *Tumult*, which sees a tribe of Norse warriors encounter a less-murderous set of outdoor adventurers in the Highlands. In Rory Alexander Stewart's lo-fi !!! Piping Hot !!!, it's personalities that are clashing, as a brother and sister resurrect a family tradition in the wake of their grandfather's death. Ruth Paxton's impressionistic whirlwind *Pulse*, meanwhile, sees two bodies collide on a night in Glasgow.

Partly responsible for nurturing this decade of creativity in the Scottish scene is the Glasgow Short Film Festival itself. All of the films in this programme have previously screened here, while many of the above filmmakers are back again this year in other areas of the programme with mint fresh work. Great filmmaking can't exist in a vacuum, so this attempt to pay tribute to Scottish short films in the 2010s doubles as a celebration of this indispensable festival too.

Jamie Dunn



MONKEY LOVE EXPERIMENTS

UK // 2014 // 9m

Inspired by love, a misguided monkey believes he is destined for the moon.

Director: Will Anderson, Ainslie Henderson

Producer: Cameron Fraser **Screenplay:** Will Anderson, Ainslie Henderson

Cinematography: Ryan Suess Editing: Neil Jack

Music: Atzi Muramatsu,

Jason Mraz
Sound: John Cobban

Animation: Ainslie Henderson

Director's Filmography:

Will Anderson: Betty (2019), Have Heart (2017), Sweetie and Sunshine (2012), The Making of Longbird (2011) | Ainslie Henderson: Archie (2018), Stems (2015), Moving On (2014), I am Tom Moody (2012), It's About Spending Time Together (2011)

Contact:

will@wanderson.co.uk



EXCHANGE & MART

UK // 2013 // 15m

A remote Scottish boarding school is home to Reg, a lonely and yearning teenage girl.
The handsome chainsaw-wielding tree surgeon, and the sinister and unorthodox self-defence instructor, are the only men in this world. When she is required to fight in the woods, Reg knows what she must do.

Director: Martin Clark, Cara Connolly

Producer: Maeve McMahon,

Phoebe Grigor

Screenplay: Cara Connolly **Cinematography:** Jamie Cairney

Editing: Carmela landoli **Production Design:** Natalie Astridge

Music: Jonnie Wilkes **Sound:** James Savage

Director's filmography:

Martin Clark: Jealous Alan (2019) | Martin Clark and Cara Connolly: Boccia Brothers (2012), The Waltzer Boys (2010)

Contact:

connollyclarkfilms@gmail.com



THE GOLDEN BIRD

UK // 2011 // 12m

When a boy goes in search of a mysterious golden bird, he soon discovers that, in his world, things are not as they seem.

Director: Cat Bruce **Music:** David MacGregor **Animation:** Cat Bruce

Director's filmography:

Message in a Bottle (2020), Birds of Passage (2018), No Place Like Home (2015), Vincent Black Lightening (2013)

Contact:

wee cat@hotmail.com



PULSE

UK // 2014 // 15m

Two strangers share a brief, yet profound exchange that evokes understanding and recognition.

Director: Ruth Paxton Producer: Rosie Crerar Cinematography: David Liddell Music: Dobrinka Tabakova

Director's filmography:

Be Still My Beating Heart (2019), Nevada (2012), Baroque (2011), Paris/Sexy (2010), She Wanted to Be Burnt (2008)

Contact:

ruth@ruthpaxton.com



SPECTATORS

UK // 2013 // 4m

An observational animation that inverts the expected focus of a football match, turning attention to those on the periphery.

Director: Ross Hogg

Director's filmography:

The Last Train (2019), 4:3 (2019), Just Agree Then (2018), Life Cycles (2016), Isabella (2015), Scribbledub (2014), The Man Who Mistook His Wife For A Hat (2013)

Contact:

ross@rosshogg.com



SALT & SAUCE

UK // 2017 // 11m

Stuck in a post-high-school limbo, Tammy works long days in the family chip shop while deciding what to do with her life next.
She soon realises that she can't keep avoiding her future.

Director: Alia Ghafar Producer: Clara Mumford-Turner Screenplay: Alia Ghafar Cinematography: Beth Woodruff Editing: Mario Cruzado

Sound: James Wright

Director's filmography: First film

Contact: aliaghafar@live.co.uk

THE SKINNY: BEST OF THE DECADE

(CONTINUED)



!!! PIPING HOT !!!

UK // 2018 // 5m

Julie wants her brother Duncan to help her create new family memories by recreating their grandparent's ritual of Soupy Sunday. He's not so keen.

Director: Rory Alexander Stewart

Director's filmography:

Wild Horses (2017), In the Grass (2016), Misery Guts (2014), Good Girl (2014), Wyld (2014), The Port (2013)

Contact:

rorystewart89@googlemail.com



TUMULT

UK // 2011 // 14m

A tribe of Norse warriors traipse across a barren land after battle. Bloodied and wounded, their chief is near death. Suddenly an army of a completely different kind descends upon them.

Director: Johnny Barrington Producer: Rhianna Andrews Screenplay: Johnny Barrington Cinematography: Manuel Claro Editing: Maya Maffioli Sound: Chu-Li Shewring

Director's filmography:

Terra Firma (2008), Trout (2007), Trawler (2005)

Contact:

johnnybarrington@ googlemail.com



RUBBER GUILLOTINE

UK // 2016 // 1m

An angsty 17 year old girl sucker punches her parent's hopes for her future by aspiring to donate her skeleton to gelatine.

Director: Bryan M. Ferguson Producer: Bryan M. Ferguson Editing: Bryan M. Ferguson Production Design: Bryan M. Ferguson Music: Halfrican Sound: Bryan M. Ferguson

Director's filmography:

Satanic Panic '87 (2019), Toxic Haircut (2018), Umbilical Glue (2017), Blockhead (2017), Flamingo (2016), Caustic Gulp (2016), Odd Posture (2015), The Misbehaviour of Polly Paper Cut (2013)

Contact:

decaying.shapes@gmail.com

FOR SHORTS AND GIGGLES

Thursday 19 March (21.00) CCA Theatre // 1h30m // N/C 18+

Drawn from the 3 200 submissions received this year, our comedy shorts programme is pure filth. Wall to wall sex orgies, VR, mermaids, strap-ons, bananas... Only it never really works out as planned, does it? Mothers interfere, messages are misread and pots boil over. Still, there are moments of grace to be found amongst the abject humiliation, not to mention a dog that can operate a 3D printer. You can do this. You're a liberated being, not a repressed Rupert. Take a deep breath, slip on your animal onesie and join the party.



MANEATER

Sweden // 2019 // 8m SCOTTISH PREMIERE

The music video shoot is about to begin. How far are the men willing to stretch their boundaries? It's just bananas!

Director: Sandra Isacsson,

Caroline Wallén

Producer: Andreas Nordblom

Cinematography:

Caroline Wallén, Sandra Isacsson

Editing: Sandra Isacsson Music: Nate Harold Sound: Caroline Wallén, Sandra Isacsson

Director's filmography:

Sandra Isacsson: Males (2016) | Caroline Wallén: The Dream of a National Team (2017)

Contact:

info@hjartanikki.com



ARE YOU HUNGRY?

ONKO SULLA NÄLKÄ?

Finland // 2019 // 12m UK PREMIERE

An over-protective single mum tries to guide her son safely to the haven of homosexuality.

Director: Teemu Niukkanen Producer: Daniel Kuitunen Screenplay: Antti Toivonen Cinematography: Aarne Tapola Editing: Joona Louhivuori Production Design:

Production Design:
Maria Hulkkonen
Sound: Pontus Borg

Director's filmography: Fucking Bunnies (2017)

Contact:

otto.suuronen@ses.fi



THIS IS PIG MEAT

Canada, UK // 2019 // 4m

I used to be a vegetarian. Pigs used to be my friends. Now I eat them quite a lot. A film for meat lovers and relapsed vegetarians.

Director: Peter Millard **Producer:** Peter Millard **Editing:** Peter Millard **Sound:** Peter Millard

Director's filmography:

Dogs Minds (2018), Six god alphabet peter (2016), Unhappy Happy (2015), Fruit Fruit (2013), Boogodobiegodongo (2012), Hogan (2011), Custard (2010), Bluuuurgh (2009)

Contact:

hellopetermillard@gmail.com



THE LAST MERMAID

UK // 2019 // 16m SCOTTISH PREMIERE

A whisky-swigging middle-aged Glaswegian mermaid discovers she is the last of her species left alive and has to get pregnant fast to save her race from extinction.

Director: Fi Kelly
Producer: Angela Gourley
Screenplay: Jules Middleton
Cinematography: Jerry Kelly
Editing: Nina Annan
Production Design:
Aimee Meek, Alison Meloy
Music: Donald Shaw,
Eddi Reader, Will Puddle
Sound: Jack Cheetham

Director's filmography:

First film

Contact:

fikelly111@gmail.com



FISHTAIL

UK // 2018 // 4m

A young woman's wildest dream comes true in this tragic tale of psychotic determination and self medication...

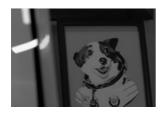
Director: Caity Lougheed Producer: Georgia Harris, Caity Lougheed

Screenplay: Caity Lougheed **Cinematography:** Georgia Harris

Director's filmography: Exposure (2019), How to act Normal (in three simple steps) (2019), Junkball (2018), Ladyparts (2018), Daisyland (2018), Me, Documented (2018), Yellow Paint (2017), Alpha (2016)

Contact:

caitlingreene86@gmail.com



TECHNOLOGY LAKE: MEDITATIONS ON DEATH AND SEX

USA // 2019 // 8m SCOTTISH PREMIERE

A dog and her owner navigate the perils of modern technology.

Director: Brandon Daley
Producer: Ben Gojer
Screenplay: Brandon Daley
Cinematography: Drew Angle
Editing: Brandon Daley
Production Design: Carrie Heckel

Sound: Alison Ho

Director's filmography: Chicken Tuesdays (2017), SAVASANA (2016), High All Day (2013), Fishfucker (2012)

Contact:

coolbrandond@gmail.com



AN ORGY IN JOSHUA TREE

USA // 2019 // 20m SCOTTISH PREMIERE

A nervous guy is invited to a weekend in Joshua Tree with three couples – terrified (and intrigued) that he may have been invited to an orgy...

Director: Josh Zuckerman Producer: Andrew Napier, Cameron Fife, Emma Fitzpatrick, Josh Zuckerman

Screenplay: Andrew Napier, Josh Zuckerman

Cinematography: Yoni Goldberg Editing: Andrew Napier Music: Darren Morze Sound: Shacchar Boussani

Director's filmography: A Real Adventure (2017)

Contact:

lepinenut@amail.com



THE PLUNGE

UK // 2019 // 10m SCOTTISH PREMIERE

After a night of passion Emily tells Jay that she'd like to use a strap-on. Scared of losing a girl he has a connection with, Jay reluctantly agrees.

Director: Simon Ryninks
Producer: Tibo Travers
Screenplay: Omar Khan
Cinematography:
Hamish Anderson
Editing: Simon Ryninks
Production Design:
Collette Creary-Myers
Music: Felix Taylor
Sound: Adam Woodhams,
Justin Dolby

Director's filmography: Contractor 014352 (2017), The Elevator Pitch (2014)

Contact:

tibo@sweetdoh.com

SCARED SHORTLESS

Saturday 21 March (23.00)

CCA Theatre // 1h30m // N/C 18+

It's the return of the darkest most demonic showcase of short sharp shocks around. We've compiled our favourite creepy cuts, chillers and bloodfests from this year's submissions. A massage session takes an unexpected turn, whilst a partygoer finds herself locked in an abandoned mall. We welcome back GSFF favourites Michael Arcos and Bryan M Ferguson with typically unnerving works, and, from Malaysia, meet the Penanggalan, whose head detaches from her human body, entrails dangling beneath it, to search for the blood of newborns



SPIRAL

UK // 2019 // 8m

A working class man finds his sanity at stake when he realises he is caught in a 24 hour timeloop.

Producer: David Brown Screenplay: James Price Cinematography: Gavin Hopkins Editing: Mark Fraser Sound: David McKeitch

Director's filmography:

Director: James Price

Boys Night (2019), Concrete & Flowers (2019), Chibbed (2018), We Are Northern Lights (2012)

Contact:

Jamesprice33@outlook.com



MY LITTLE GOAT

Japan // 2018 // 10m UK PREMIERE

A dark fantasy inspired by Grimm Fairy Tales.

Director: Tomoki Misato Producer: Yuichi Ito Music: Daisuke Kawashima Sound: Kyosuke Nagano, Masumi Adachi

Animation: Tomoki Misato

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Director's filmography: Candy.zip (2017), Look at Me Only (2016), Adashidake o mite (2016)

Contact:

submission@shortshorts.org



FARMLAND

UK // 2019 // 13m

Sibling rivalry takes a deadly turn after the reading of a father's will.

Director: Niamh McKeown
Producer: Alex Porter-Smith
Screenplay: Niamh McKeown
Cinematography:
Kirstin McMahon
Editing: Mark Fraser
Production Design: Caitlin Allen
Music: Simon Toner

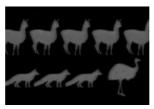
Sound: lida Aino

Director's filmography:

Joy Town (2019), Hame Time (2019), Good Girls (2017), Heartbeat Club (2016)

Contact:

alex@fiercefilms.org



VALERIO'S DAY OUT

USA // 2019 // 9m SCOTTISH PREMIERE

A young jaguar goes on a killing spree when he escapes from his enclosure at a zoo. After he's caught, sedated, and relocated, he makes a video diary for his significant other. Their name is Lula.

Director: Michael Arcos Producer: Daniela Calle Screenplay: Michael Arcos Cinematography: Michael Arcos Editing: Michael Arcos Music: Julius Weissenborn Sound: George Michael Parker

Director's filmography:

This My Favorite Mural (2018), Miedo de Monos (2017), CHECK SURROUNDINGS FOR SAFETY (2016), SMUK (triptych) (2016), Lucas Camry Alex (2016), Biscayne World (2015), Dream Throat (2015), NO PARENTS (2015), Garfield Estate Sale (2011), A Lesson Better Written (2008), Angel Eyes 2: J-Lo's Innermost Secrets (2002)

Contact:

michaelarcosmichael@gmail.com



VINEGAR BATHS

Malaysia // 2018 // 14m UK PREMIERE

In Malaysia is found the
Penanggalan whose head is
capable of detaching itself from
her body. By day she is human,
but by night she flies headless,
with her entrails dangling beneath
her. She searches for the blood
of newborns and bathes in
vinegar after her feast.

Director: Amanda Nell Eu **Producer:** Foo Fei Ling, Audrie Yeo,

Ho Hock Doong

Screenplay: Amanda Nell Eu Cinematography: Mahen Bala Editing: Amanda Nell Eu Production Design:

Sharon Chin

Sound: Luka Kuncevic

Director's filmography: It's Easier to Raise Cattle (2017),

Pasak (2012)
Contact:

nelleu@amail.com



DEEP TISSUE

USA // 2019 // 9m SCOTTISH PREMIERE

A girl orders a special massage.

Director: Meredith Alloway Producer: Rachel Walker, Joshua Wilmott, Meredith Alloway Screenplay: Meredith Alloway Cinematography: Justin Hamilton Editing: Joshua Wilmott

Production Design: Quinn C. Ford

Music: Jason Slack **Sound:** Zach Martin

Director's filmography:Ride (2019), Interior Teresa (2016)

Contact:

atwproductionsnyc@gmail.com



THE LITTLE SOUL

DUSZYCZKA

Poland // 2019 // 9m UK PREMIERE

A human soul leaves its dead body and sets off on a journey through the post-mortem world.

Director: Barbara Rupik
Producer: Agata Golańska
Screenplay: Barbara Rupik
Cinematography: Barbara Rupik
Editing: Barbara Rupik
Music: Maurycy Raczyński
Sound: Barbara Rupik
Animation: Barbara Rupik

Director's filmography:

And A Great Sign Appeared In Heaven (2018), Incarnation (2017)

Contact:

marta.swiatek@kff.com.pl



DEAD MALL

USA // 2019 // 11m
INTERNATIONAL PREMIERE

A modern retelling of the minotaur myth set in a desolate Miami mall.

Director: Olivia West Lloyd
Producer: Lucas Leyva,
Emma Hannaway
Screenplay: Olivia West Lloyd
Cinematography: Matt Clegg
Editing: Olivia West Lloyd
Production Design: Rafi Lorie
Music: Lucy Glaser
Sound: Joel Hernandez

Director's filmography:Omniboat: A Fast Boat

Fantasia (2020)

Contact:

olivia.llovd@gmail.com



SATANIC PANIC '87

UK // 2019 // 4m

It's 1987 and two metalheads open a gateway to hell when following the instructions of a satanic aerobics tape.

Director: Bryan M. Ferguson Producer: Aidan O'Mara Screenplay: Bryan M. Ferguson Cinematography:

George Harwood

Editing: Bryan M. Ferguson Music: Alex Mackay Sound: Bryan M. Ferguson Animation: Vari Ferguson

Director's filmography:

Toxic Haircut (2018), Umbilical Glue (2017), Blockhead (2017), Rubber Guillotine (2016), Flamingo (2016), Caustic Gulp (2015), The Misbehaviour of Polly Paper Cut (2013)

Contact:

decaying.shapes@gmail.com

VISIBLE CINEMA: RCS CURATES DEAF BEATS

Saturday 21 March (13.15)

GFT Cinema 3 // 1h30m // N/C 12+ CC



Visible Cinema: RCS Curates is a quarterly take-over of GFT's Deaf and Hard of Hearing friendly film programme, by students of Royal Conservatoire of Scotland's BA Performance in BSL and English. Big statements, big beats and big hearts fill up this exciting international selection of shorts focusing on or informed by the Deaf experience. Followed by relaxed and accessible post-film chat with integrated BSL and Speech to Text Service.

FAQs: glasgowfilm.org/visiblecinema



WELCOME TO THE BALL

USA // 2019 // 5m

A genderqueer child see a potential friendship with another child, but there is a communication barrier that must be overcome.

Director: Adam Vincent Wright Producer: Christopher McAdoo Screenplay: Adam Vincent Wright Cinematography: Rafael Abreu-Canedo

Editing: Adam Vincent Wright Music: The Sam and Tony Show

Director's filmography:

Timmy Slavs the Talent Show (2018). An Undocumented Salvation (2017)

Contact:

adam.vincent.wright@gmail.com



ACCEPTABLE FACE

UK // 2019 // 6m

How would the 'ideal' respectable queer person look, act, and let people know that they're not "that kind of gay"?

Director: Holly Summerson Sound: Simon Howard **Animation:** Holly Summerson

Director's filmography: Birdwatching (2018)

Contact:

hollysummerson@btinternet.com

VISIBLE CINEMA: RCS CURATES DEAF BEATS

(CONTINUED)



THE STARS WHISPER

South Korea // 2019 // 19m

A hearing-impaired girl transfers to a new school. She wants to hide her sign language from her new friends. However, her classmate Young-jun finds out the truth.

Director: Seonhwa Yeo Producer: Seunghwa Heo Screenplay: Seonhwa Yeo Cinematography: Donghyun Shin

Editing: Seongwon Park,

Yeonhee Kim **Music:** Yelim Kim

Sound: Jiyun Yeo, Taeijin Jeong

Director's filmography: 3min (2018), SAYONARA (2015),

This is War (2012)

Contact:

centralpark.co@gmail.com



A SECOND FAMILY

Democratic Republic of Congo // 2019 // 8m

UK PREMIERE

Goma, Democratic Republic of Congo. A few years ago, Amina's mother couldn't afford a "normal" school for her only daughter. So she took her to a school for deaf children even though Amina could hear perfectly well. That day Amina's life changed forever.

Director: Ramon Sanchez Orense **Producer:** Susanne Krauss

Director's filmography:

First film

Contact:

sanchezorense@gmail.com



SIGNKID - DUMBASS

UK // 2019 // 4m SCOTTISH PREMIERE

Exploring the history of the word dumb and how it has marginalised deaf people.

Director: Alexander Darby **Producer:** Connor O'Hara,

Jamie Gamache

Cinematography: Simon Shen

Editing: Guy Davies Production Design: Josefine Lindmark Music: Kevin Walker

Director's filmography:

Catkins (2016),

The Wishing Horse (2014)

Contact:

connor@lowkeyfilms.co.uk



CODA

USA // 2019 // 22m SCOTTISH PREMIERE

A young dancer struggles with her bi-cultural identity when she meets a confident young Deaf drummer who stirs up old conflicted feelings about growing up hearing in a Deaf family.

Director: Erika Davis-Marsh Producer: Cassandra Jones, Laurie Gardiner, Jevon Whetter Screenplay: Erika Davis-Marsh Cinematography: Ante Cheng

Cinematography: Ante Cl Editing: Lynna Lam Production Design: Ethan Hartman Music: Philip Timofeyev, Sara Mullford Sound: Charles Moody

Director's filmography: Night Play (2015), Count to Twenty (2010)

Contact:

edavismarsh@yahoo.com

EFA SHORTS

EFA SHORTS 1: DISOBEDIENCE

Previously known as Short Matters, EFA Shorts is the European Film Academy's annual short film tour, comprised of films chosen by the juries of twenty European festivals to be sent to the annual EFA Awards. GSFF has selected twelve of those nominees for a three-programme showcase of the most critically acclaimed contemporary European shorts.



THE CHRISTMAS GIFT

CADOUL DE CRĂCIUN

Romania, Spain // 2018 // 23m

On the 20th of December, 1989, a few days after Romanian dictator Nicolae Ceausescu's bloody repression in Timisoara, a father's quiet evening turns to sheer ordeal as he finds out that his little son has mailed a letter of wishes to Santa.

Director: Bogdan Mureşanu
Producer: Bogdan Mureşanu,
Vlad Lorga, Victor Dumitrovici,
Eduardo M Escribano Solera
Screenplay: Bogdan Mureşanu
Cinematography: Tudor Platon
Editing: Andrei Bălășoiu
Production Design:
Ramona Vârtosu
Sound: Sebastian Zsemlye

Director's filmography: Opinci (2019), Spid (2016), Negruzzi 14 (2016), Half Shaved (2013)

Contact:

mailukifilms@gmail.com



EXCESS WILL SAVE US

Sweden, France // 2019 // 14m **UK PREMIERE**

In a small village in the North of France, an attack alert has been set off due to the combination of two events: the beginning of the dove hunting season and an argument between drunk Polish workers.

Director: Morgane Dziurla-Petit **Producer:** Fredrik Lange,

Ami Ekström

Screenplay: Morgane Dziurla-Petit Cinematography: Filip Lyman Editing: Patrik Forsell Sound: Anders Kwarnmark

Director's filmography: Le Jour (2018)

Contact:

josefina.mothander@sfi.se



(FOOL TIME) JOB

France // 2017 // 17m

Pedro has found a job. A rare occurence in this period of crisis. That's good news for him and his family. It's true that the job is rather strange... But the important thing is to have a job... Isn't it?

Director: Gilles Cuvelier Producer: Richard Van Den Boom Screenplay: Gilles Cuvelier Editing: Gilles Cuvelier

Production Design: Gilles Cuvelier **Animation:** Gilles Cuvelier

Director's filmography:

Love Patate (2010), Chahut (2005)

Contact:

rvdboom@papy3d.com



THE MARVELLOUS MISADVENTURES OF THE STONE LADY

LES EXTRAORDINAIRES MÉSAVENTURES DE LA JEUNE FILLE DE PIERRE

Portugal, France // 2019 // 20m

Tired of being a banal architectural ornament, a sculpture runs away from the Louvre to confront real life on the streets of Paris.

Director: Gabriel Abrantes **Producer:** Justin Taurand, Gabriel Abrantes

Screenplay: Gabriel Abrantes

Cinematography:
Kanamé Onoyama
Editing: Margarida Lucas
Production Design:
Aurélien Deseez
Music: Gabriel Abrantes
Sound: Philippe Deschamps

Animation: Carlos Almeida

Director's filmography:

(selected) The Artificial Humors (2017), A Brief History of Princess X (2016), Freud und Friends (2015), Taprobana (2014), Ennui Ennui (2013), Ornithes – Birds (2012), Fratelli (2012), Baby Back Costa Rica (2011), Too Many Daddies, Mommies and Babies (2009), Arabic Hare (2008), Gugg 'N' Tate (2008), Obama Foresident (2008), Dear God Please Save Me (2006), Razor Thin Definition of Punk (2006), Anarchist King (2006)

Contact:

pf@portugalfilm.org



WEIGHTLIFTER

ШТАНГІСТ

Ukraine, Poland // 2018 // 30m

Professional weightlifter Petro is preparing for an important competition when tragic news makes him more than just a mechanical bundle of muscles.

Director:

Dmytro Sukholytkyy-Sobchuk **Producer:** Ewa Jastrzebska, Valentyn Vasyanovych, Konrad Stefanjak

Screenplay:

Dmytro Sukholytkyy-Sobchuk Cinematography: Michał Rvtel-Przełomiec

Editing:

Dmytro Sukholytkyy-Sobchuk **Production Design:**

Ivan Mikhaylov, Olga Lurasova **Sound:** Sergiy Stepansky

Director's filmography:

Intersection (2015), Krasna Malanka (2013), The Beard (2012), Adolescence (2008)

Contact:

marta.swiatek@kff.com.pl



CAVALCADE

Austria // 2019 // 4m **UK PREMIERE**

A specially designed waterwheel interacts with strobe light, synchronized with two 35mm cameras recording the scenery in stereoscopy. Our perception is tricked twice in a single moment: the illusion of the moving image is created in camera, while the illusion of standstill is forced by the strobe light onto the patterns of the waterwheel.

Director: Johann Lurf **Cinematography:** Martin Putz **Sound:** Nora Czamler

Director's filmography:

★ (2017-2019), Capital Cuba (2015), EMBARGO (2014), Twelve Tales Told (2014), Picture Perfect Pyramid (2013), RECONNAISSANCE (2012), A to A (2011), Endeavour (2010), The Quick Brown Fox Jumps Over the Lazy Dog (2009), 12 Explosions (2008), VERTIGO RUSH (2007), pan (2005), (untitled) (2003)

Contact:

office@sixpackfilm.com



WATERMELON JUICE

SUC DE SÍNDRIA

Spain // 2019 // 23m

Barbara and Pol spend a few days on holiday in a house surrounded by nature. Between tears and laughter, Barbara will heal old wounds and redefine her sexuality.

Director: Irene Moray Producer: Miriam Porté Screenplay: Irene Moray Cinematography: Irene Moray

Editing: Ana Pfaff

Production Design: Marina Pérez

Music: Nico Roig Sound: Xavi Saucedo

Director's filmography: Bad Lesbian (2018)

Contact:

info@marvinwayne.com



THE TENT

TELTET

Norway // 2019 // 17m

Putting up a tent becomes a fateful event for a dysfunctional family of four.

Director: Rebecca Figenschau Producer: Frode Søbstad Screenplay: Rebecca Figenschau Cinematography: Marte Vold Editing: Mathilde Fridlund Production Design: Catrine Gormsen Sound: Anna Nilsson

Director's filmography: The Oslo Monologues (2018), Blank Squares (2016), Elephant Skin (2015), Daim (2013)

Contact:

toril.simonsen@nfi.no



BLACK SUN

SİYAH GÜNEŞ

Turkey, Germany // 2019 // 20m **UK PREMIERE**

After the dog days, a coming storm approaches during a sudden road trip to a distant island for a funeral

Producer: Öykü Canlı, Alara Hamamcıoğlu Screenplay: Arda Çiltepe, Julia Tielke Cinematography: Julia Tielke Editing: Arda Çiltepe Production Design: İdris Kaan Akbay Sound: Enis Danabaş

Director: Arda Ciltepe

Director's filmography:

First film

Contact:

info@vigofilm.com



PATISION AVENUE

ΛΕΩΦΟΡΟΣ ΠΑΤΗΣΙΩΝ

Greece // 2018 // 12m

Yanni's mum is on her way to audition for a role as Shakespeare's Viola, when she discovers that her son has been left home alone

Director: Thanasis Neofotistos Producer: Ioanna Bolomyti, Kyveli Short Screenplay: Pavlos Sifakis.

Thanasis Neofotistos, Yorgos Angelopoulos Cinematography: Yannis Fotou Editing: Panos Aggelopoulos Production Design:

Thanasis Neofotistos **Sound:** Alejandro Cabrera

Director's filmography:

Route-3 (2019), Sparkling Candles (2019), Four Dimensions and One Lamp (2017), Pogoniskos (2015), Greek School Prayer (2014), The Sun and the Wind (2013)

Contact:

ben@radiatorsales.eu



RECONSTRUCTION

REKONSTRUKCE

Czech Republic // 2018 // 16m

Olda (17) awaits his trial in a detention centre for juveniles. The monotony of prison life is gradually intertwined with memories of a police reconstruction.

Director: Jiří Havlíček, Ondřei Novák

Producer: Dagmar Sedláčková Screenplay: Jiří Havlíček,

Ondřej Novák

Cinematography: Šimon Dvořáček Editing: Šimon Hájek

Production Design:

Agáta Hrnčířová, Anneta Furdecká

Sound: Jan Richtr

Director's filmography:

Jiří Havlíček: *Captives* (2012), Week (2012) | Ondřej Novak: The Schwarzprior (2017)

Contact:

info@squareeyesfilm.com



FREEDOM OF MOVEMENT

Germany, Italy // 2017 // 30m

Ethiopian Abebe Bikila's 1960 barefoot Olympic marathon, re-contextualised amidst Rome's controversial rationalist architecture as a race in which immigrants stake a claim to "freedom of movement."

Director: Maroan el Sani, Nina Fischer

Producer: Nina Fischer **Screenplay:** Maroan el Sani,

Nina Fischer

Cinematography:

Johannes Praus, Maroan el Sani

Editing: Nina Fischer **Sound:** Bernhard Köpke **Animation:** Jan Gieseking

Director's filmography:

Appropriation Takes You on a Weird Ride (2020), Identity's Rule of Three (2016), Dynamis (2014), Contaminated Home (2014), I Live in Fear After March 11 (2014), Impero dei Segni (2011), Snow Division (2010), Narita Field Trip (2010), The Line (2010), Sayonara Hashima (2008/9)

Contact:

fischerelsani@thing.org

SHORT STUFF & FAMILY SHORTS

Short Stuff returns for an hour and a bit of highlights from across the GSFF20 programme, specially chosen for short film lovers with babies. We guarantee entertaining and thought-provoking films and animations from around the world, but nothing too taxing for sleep-deprived parents. No extreme content or sudden loud noises, and the lights will

remain on low to allow easy movement during the screening.

And our ever-popular family programme once again brings you the most exciting new animation from around the world but this time we've moved to Civic House, By turns daft, silly, sad, spooky and uplifting, this programme will showcase a wide range of stunning animation techniques and take you on journeys you never thought possible. Stick around after the screening for delicious child-friendly vegan food, live music from Robert Sotelo and Mercuro-Chrome and free drop-in animation and fake news workshops led by Kate Burton and Duncan Cowles, suitable for all ages!

SHORT STUFF: PARENT & BABY SCREENING

Thursday 19 March (11.00) CCA Theatre // 1h15m // N/C 12+



EYES ON THE ROAD

The Netherlands // 2019 // 17m SCOTTISH PREMIERE

On a drive back home in a dirty car, three young women talk about other people. Their conversation flows naturally, and takes them into uncharted territory.

Director: Stefanie Kolk Producer: Miel van Welzen, Thomas Den Drijver, Julius Ponten Screenplay: Stefanie Kolk Cinematography: Martjin Melis Editing: Maarten Ernest

Director's filmography: Harbour (2017), Clan (2016)

Contact:

hypervan@gmail.com



FRIENDS

Germany // 2019 // 8m SCOTTISH PREMIERE

The 'small' one is, well, small, and the 'big' one definitely very very big. They are friends.

Director: Florian Grolig Producer: Florian Grolig Screenplay: Florian Grolig Editing: Florian Grolig Production Design: Florian Grolig

Music: Thomas Hoehl
Sound: Christian Wittmoser

Tobias Boehm

Animation: Dina Velikovskaya, Florian Grolig, Julian Vavrovsky,

Nadya Fedotova

Director's filmography:

In The Distance (2015), Sisyphos (2014), MS. Found in a Bottle (2010). Weiss (2007)

Contact:

fgrolig@gmail.com



SUKAR

Morocco // 2019 // 10m UK PREMIERE

On the beach in Casablanca, two teenagers' desire is growing discreetly in view of adults and children. A fight creates a diversion.

Director: Ilias El Faris **Producer:** Sophie Penson, Saïd Hamich

Said Hamich

Screenplay: Ilias El Faris **Cinematography:** Robin Fresson

Editing: Léo Richard
Production Design:
Khalid Al Attafi
Music: Nabil El Amraoui
Sound: Elias Boughedir

Director's filmography: Roujoula (2018), Azayz (2015)

Contact: judith@shortcuts.pro



UNTITLED (BURNED RUBBER ON ASPHALT, 2018)

Finland // 2019 // 20m SCOTTISH PREMIERE

In a remote Norwegian village the mysterious appearances of car skid marks have become the subject of controversy. Winding, looping, curving, the hypnotising patterns reveal unexpected frictions in the village.

Director: Tinja Ruusuvuori Producer: Marja Pihlaja Cinematography: Pietari Peltola Editing: Inka Lahti

Sound: Juuso Oksala

Director's filmography: Friday Child (2015)

Contact: marja@tekele.fi



NEVILLE IS DEAD

UK // 2019 // 15m WORLD PREMIERE

Neville is Magnus's best friend. Neville can't die. This is going to be AMAZING.

Director: Louis Paxton Producer: Louis Paxton Screenplay: Grant O'Rourke, Louis Paxton

Cinematography: David Liddell Music: Tim Matthew

Sound: Nikola Medic

Director's filmography: Satan Has a Bushy Tail (2014), Musical Star! (2013), Dollface (2013), Voodoo Moustache (2013), Pouncer (2011), Choreomania (2009)

Contact:

louispaxton@hotmail.co.uk



THE LAST DAY **OF AUTUMN**

LE DERNIER JOUR D'AUTOMNE

Switzerland, France, Belgium // 2019 // 7m

SCOTTISH PREMIERE

Forest animals secretly collect abandoned bike parts with the intention of building vehicles that fit their size. A great event is approaching: the race on the last day of Autumn.

Director: Marjolaine Perreten Producer: Nicolas Burlet, Arnaud Demuynck, Zoltan Horvath

Screenplay: Marjolaine Perreten

Cinematography: Mariolaine Perreten

Editing: Marjolaine Perreten,

Zoltan Horvath Music: Jonathan Vanneste.

Yan Volsy

Sound: Jonathan Vanneste.

Yan Volsv

Animation: Mariolaine Perreten

Director's filmography:

#DansLaToile (2017). Vent de Fête (2016), Novembre (2015), Super Grand (2014). Balloon Birds (2013)

Contact:

distribution@nadasdyfilm.ch



THE CYCLING WIND

Iran // 2019 // 6m

INTERNATIONAL PREMIERE

The young wind comes into possession of a bicycle. It can blow faster with the bicycle. Without much effort, it freely goes everywhere and enjoys the ride

Director:

Nazanin Sobhansarbandi Screenplay:

Nazanin Sobhansarbandi

Director's filmography:

The Shadow that Turned into Light (2015), Kind Moon (2011). Zero (2010), Address (2005). Union (1989), Footprint (1981), Carpet (1980)

Contact:

intl_affairs@jamejam.net



A WHALE'S TALE

UK // 2018 // 3m

Under the sea a whale tries to help the smaller creatures who are struggling with plastic waste. On land a young boy seeks help to clear the sea in his area. But neither the boy nor the whale can succeed on their own

Director: Giovanna Utichi.

Robin Celebi

Producer: Emma Healing Screenplay: Giovanna Utichi Music: Kamal Kamruddin Sound: James Clark Animation: Izzy Burton

Directors' filmography:

First film together

Contact:

giovanna.utichi@turner.com



MOGU & PEROL

モリモリ島のモーグとペロル

Japan // 2018 // 9m

Whenever Mogu cooks, Perol pops up and eats the yummy meal.

Director: Tsuneo Goda

Producer: Yuriko Okada, Hiroki Itoh

Screenplay: Tsuneo Goda
Cinematography:
Takamitsu Suzuki

Editing: Makoto Hoashi,

Tsuneo Goda

Production Design:

Hitoshi Tachibana Music: Michiru

Animation: Hiro Minegishi, Kenta Shinohara, Yukari Kakiuchi

Director's filmography:

To & Kyo (Piece of Tokyo) (2017), Curious Kitty & Friends (2016), By Your Side (2014), Komaneko, Home Alone (2013), I'm also a bear (2012), PLUG, THe NeW WORLD (2010), Komaneko (feature, 2006), Komaneko (2003)

Contact:

okada.yuriko@dw-f.jp



I CAN DO IT ON MY OWN

DA SOLA

Italy // 2019 // 5m **UK PREMIERE**

Sometimes we try so hard to do something on our own, that we forget it's much more fun to do it together with someone nice...

Director: Christoph Brehme **Producer:** Christoph Brehme **Screenplay:** Christoph Brehme

Cinematography: Christoph Brehme Music: Roberto Villa, Vanni Crociani

Sound: Sebastien Lacheray **Animation:** Christoph Brehme

Director's filmography:

A Chick's Adventure (2018), For Good (2017), Fürk (2017), Good morning Moon (2015), Eye Wide Shot (2009)

Contact:

contact@piopictures.com



MY BROTHER LUCA

MI HERMANO LUCA

Mexico // 2019 // 10m SCOTTISH PREMIERE

When an imaginative little girl discovers that her older brother might have superpowers, she sets out on a quest to make sure everyone else sees him as she does.

Director: Carlos Algara,

Catalina Serna

Producer: Carlos Algara,

Catalina Serna

Screenplay: Carlos Algara, Sofia Garza

Editing: Carlos Algara Music: Camilla Uboldi Sound: Salvador Felix Animation: Llamarada

Director's filmography:

Carlos Algara: Verónica (2017), Perdido (2013), Mi Angel (2012), El Firulete (2011), The Intruder (2010) | Catalina Serna: First film

Contact:

algara.carlos@gmail.com



I AM NOT SCARED OF THE CROCODILE

Spain // 2018 // 4m
UK PREMIERE

Once upon a time there was a crocodile who didn't like to hunt.

Director: Marc Riba, Anna Solanas **Producer:** Anna Solanas

Screenplay:

Anna Solanas, Marc Riba Cinematography: Marc Riba Music: Xavi Lloses

Animation: Marc Riba

Director's filmography:

Candela (2020), The Well (2017), Cockroaches (2017), Dead Horses (2016), The Kid and the Hedgehog (2016), Block and Piled (2014), Canis (2013), Grand Prix (2011), The Twin Girls of Sunset Street (2010), Cabaret Kadne (2008), Violeta (2006), Lupe & Bruno (2005), Black is the Colour of the Gods (2002)

Contact:

info@stopmotion.cat



SATURDAY'S APARTMENT

South Korea // 2018 // 7m **SCOTTISH PREMIERE**

In an apartment building five different family members struggle with the noises between the floors. Can there ever be peace?

Director: Seung-bae Jeon Producer: Seung-bae Jeon Screenplay: Seung-bae Jeon Editing: Seung-bae Jeon Music: Yeryun Jung

Sound: Soohyun Kim **Animation:** Insuk Kang, Seung-bae Jeon

Director's filmography:

The Time Of Two Boys (2015), See You Later (2014), What's Wrong? (2008)

Contact:

kaniseed@naver.com



THE WITCH AND THE BABY

BABA YAGA Y MALYSHKA

Russia // 2020 // 5m SCOTTISH PREMIERE

An ageing witch needs a baby for a spell to make her young again. But when she brings home an infant princess things don't go to plan.

Director: Evgenia Golubeva **Producer:** Boris Mashkovzev,

Yulia Gruvman

Screenplay: Evgenia Golubeva,

Myles McLeod

Music:

Tatiana Shatkovskaya-Aysenberg Sound: Sergey Moshkov Animation: Oleg Sheplyakov

Director's filmography:

I Want to Live in the Zoo (2017), I Am Not a Mouse (2015), Story of 5 Euro (2010), Watermelon (2009). Hold me clothes (2009), Animal (2006)

Contact:

jane.golubeva@gmail.com



DUODROM

Switzerland // 2019 // 9m **UK PREMIERE**

We all have two sides. But if even the tiniest scare splits someone into a timid skin on the one hand and an overconfident skeleton on the other, that person has a lot of work ahead to bring their characteristics back into harmony again.

Director: Basil Vogt
Producer: Saskia von Virág
Screenplay: Basil Vogt
Editing: Mirjam Krakenberger
Music: Hipp Mathis
Sound: Jacques Kieffer,
Thomas Gassmann
Animation: Jesús Pérez,
Jonathan Wuest, Simon Eltz

Director's filmography:

Uwaga (2018), Captain Hu (2011), Northeast (2001), Xenix Dolby Stereo (1999), Stamp Traces (1991), The Little Petrol Station (1989), Fallen by the Wayside (1988)

Contact:

info@trickbuero.ch



GOLDIE

USA // 2019 // 5m SCOTTISH PREMIERE

A giant girl feels out of scale in her colourful little town, only to realise she takes up just the right amount of space.

Director: Emily Brundige Producer: Emily Brundige Screenplay: Emily Brundige Music: Paul Fraser Sound: Paul Fraser Animation: Josh Palmer

Director's filmography: *Pubertina* (2010)

Contact:

tomboycomics@gmail.com



SUNDAY

Switzerland // 2019 // 8m SCOTTISH PREMIERE

A story about a lonely penguin's quest for a refreshment on a hot and sunny South Pole Sunday.

Director: Neil Stubbings Producer: Neil Stubbings Screenplay: Neil Stubbings Music: Federico Bettini Sound: Gregor Rosenberger Animation: Neil Stubbings

Director's filmography:

Truckin' (2016), Stopover (2011), Chicken Experiment No.13 (2010), First Contact (2009), Lost And Found (2008)

Contact:

neil@stubbings.ch





INDUSTRY EVENTS



GSFF FILM SCHOOLS DAY

In partnership with Edinburgh College of Art, Screen Academy Scotland and the UWS Creative Media Academy we are proud to present the third Film Schools Day at Glasgow Short Film Festival. Students of these Scottish institutions will present their work to one another, and to an international industry panel, who will offer immediate feedback and present a handful of awards at the end of the day. With a networking lunch, this will be a unique opportunity for Scottish film students to meet their peers and learn from one another's work.

PANELLISTS:

NICOLAS FEODOROFF

(Programmer, FIDMarseille, France)

Nicolas Feodoroff is an art and film critic, programmer and curator. He has held the role of programmer and member of the selection committee at FIDMarseille since 2006, and has been responsible for the FIDCampus programme since 2013. He also teaches at Marseilles fine art school (ESADMM- Luminy) and regularly contributes to other structures dedicated to cinema and contemporary art, including FRAC-Marseille, MuCEM, BAL-Paris, Mac-Marseille and ENSP-Arles. Nicolas has been a jury member of international film festivals in Kiev, Tetouan, Milan, Tübigen, Belgrade, Tehran and Osnabrück amonast others.

VINCENT LANGOUCHE

(Programme Director, Leuven International Short Film Festival, Belgium)

Vincent is the programme director and coordinator of Leuven International Short Film Festival in Belgium, a post he has held since 2016. Vincent has worked for the festival in all conceivable capacities since 2005, ranging from editor, director, operator and programmer to volunteer. Besides the short film festival, Vincent also works as a programmer for Docville International Documentary Film Festival, serves on the board of the Short Film Conference and freelances as an editor, animator and director. After studying film at RITCS in Brussels, and (astro)physics at KU Leuven, he combined both studies in his feature documentary film *Quantum Revolution* (2015), about the birth of quantum physics in Belgium.

CAROLYNNE SINCLAIR KIDD

(Drama Producer, Hopscotch Films, Scotland)

For the past six years Carolynne has been Executive Producer for the Scottish Film Talent Network. In this role, she has made over forty short films, and developed around thirty feature film screenplays. Carolynne works across many projects on the Hopscotch slate, including artist Rachel Maclean's multi media film *Make Me Up*. In her previous job with STV she produced 18 hours of drama, including the BAFTA and RTS award winning comedy drama series *High Times*. Prior to this, she produced a number of short films, including the Cannes Special Jury Prize winner *Daddy's Girl*. She is currently working with Channel 4 on a new comedy drama series

THE PARTICIPATING INSTITUTIONS:

Edinburgh College of Art BA and MFA Animation

Edinburgh College of Art MFA Film Directing

Screen Academy Scotland MA Film

University of the West of Scotland Creative Media Academy MA Filmmaking

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Full listings of films to be screened on pages 119–123.

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This year prizes have been generously donated by:

Blazing Griffin

One day grade and online

Freakworks

One day vfx

Serious Facilities

Half day grade, half day online and one day dub

—

FILM SCHOOLS DAY 2019 WINNERS:

CANDELINE

Asia Gamzatova // Screen Academy Scotland

LAUNDROMAT

Madeleine Sayers // Edinburgh College of Art Animation

WE JUMP AND PRIXT [WE DISAPPEAR]

Maitane Hernandez-Eyheramonho // UWS Creative Media Academy

Special Mention:

SHORT CHANGED

Zoe Hutber // Edinburgh College of Art Animation

FILM SCHOOLS DAY SESSION 1

Thursday 19 March (12.15) Civic House // 1h45m



THE LOST SOCK

UK // 2019 // 14m

A ten-year-old boy loses his sock in the washing and embarks on a journey to reunite with it.

Director: Alex Starr
Producer: Reece Smith
Screenplay: Alex Starr
Cinematography: Giulia Bragiotto
Editing: Alex Starr
Production Design:
Molly Simmons
Music: Duncan McQueen

Sound: Laura Wiggett
Edinburgh College of Art
Film & TV

Contact:

reece@riskywhisky.scot



BIRDWATCHING

UK // 2019 // 4m

Richly textured animated collage exploring a relationship.

Director: Holly Summerson

Edinburgh College of Art Animation

Contact:

holly summers on @bt internet.com



IS IT ME?

UK // 2019 // 10m

An intimate portrait of a young woman's complicated relationship with her own self image.

Director: Christopher McGill Producer: Valerie Theuns Cinematography: Johnny Belanov Editing: Mahmud Hasan Kayesh

UWS Creative Media Academy

Contact:

christopher.t.mcgill@icloud.com

FILM SCHOOLS DAY SESSION 1 (CONTINUED)



FINCH

UK // 2019 // 8m

Hand drawn examination of a traveller travelling alone.

Director: Jay Sloss

Edinburgh College of Art Animation

Contact:

Jared.Taylor@ed.ac.uk



A SONG HEARD IN THE MOUNTAINS

UK // 2019 // 12m

Trying to come to terms with the potentiality of their sister's death, Ed and Sam go on a hike that will bring them closer than ever.

Director: Lucie Trémolières Producer: Lisa Marie Herbers Screenplay: Lucie Trémolières Cinematography:

Evangelos Lalusis
Editing: Cedric Gall
Production Design:
Gabrielle Lucie Goncalves
Music: Ewan MacColl,
James Patrick Gavin

Screen Academy Scotland

Contact:

Lucie.tremolieres@gmail.com



A THICK BLACK BILE FILLS THE MIND'S EYE

UK // 2019 // 7m

A young man struggles to contain his inner demons when the repercussions of his actions follow him back to the family home.

Director: Matthew Timms Producer: Patrick Powell Screenplay: Matthew Timms Cinematography: Pratik Singh Thakur

Editing: Pauline Gourdon
Music: Andrew Johnstone
Sound: Matthew Timms

Screen Academy Scotland

Contact:

timmsmp@gmail.com



MARY AND THE MONSTER

UK // 2019 // 5m

Puppet based stop frame with a literary theme.

Director: Jennifer Berglund

Edinburgh College of Art Animation

Contact:

Jared.Taylor@ed.ac.uk



LOOK UP

UK // 2019 // 13m

A widow contemplates her late husband's last words. After throwing away his possessions, a homeless man finds them in a hin

Director: Ana Songel **Producer:** Gemma Lucha, Mhairi Henderson **Screenplay:** Ana Songel

Cinematography: Gordon Campbell

Editing: Craig Andrew Robertson

UWS Creative Media Academy

Contact:

hendersonmhairi@gmail.com

FILM SCHOOLS DAY SESSION 3



MARGIN OF TERROR

UK // 2019 // 4m

Stop frame animation about an attempt to create life.

Director: Kieran McLister

Edinburgh College of Art Animation

Contact:

Jared.Taylor@ed.ac.uk



CARAVANS

UK // 2019 // 17m

Two brothers try to communicate whilst each is chained to a caravan.

Director: Thomas Hamill
Producer: Georgia Middlemiss
Screenplay: Thomas Hamill
Cinematography: Sendash Pal
Editing: Kitty McMurdoschad
Production Design:
Molly Victoria Firmin
Music: Daniel McKenna
Sound: Johanna Sutherland

Edinburgh College of Art Film & TV

Contact:

s1615564@sms.ed.ac.uk



THE PUNISHMENT

UK // 2019 // 12m

A grief-stricken father hunts down the boy responsible for the events that led to his son's murder but finds himself unable to escape the consequences of his own violent actions.

Director: Chris Sexton Fletcher Producer: Reece Cargan Screenplay: Chris Sexton Fletcher Cinematography: Alkistis Terzi Editing: Alex Dunford Production Design:

Production Design: Ana Cristina Santos Music: Marc Carlton Sound: Petros Tsaftaridos

Screen Academy Scotland

Contact:

christopherafletcher@gmail.com



FLIT

UK // 2019 // 11m

A professional fly killer finds a fly that refuses to die...

Director: Jack Allen
Producer: Margarita
Papathanasiou, Jack Allen
Screenplay: Jack Allen
Cinematography: Elias Nader
Editing: Laurence Jenkins
Production Design: Ina Morken
Sound: Jack Allen

Edinburgh College of Art Film & TV

Contact: jack.allen.film@gmail.com



THE HORROR IN SCREEN 1!

UK // 2019 // 4m

An innocent cineaste's trip to the pictures is jeopardised by a fellow film-goer intent on violating all the unspoken rules of the theatre.

Director: Gavin Blackhurst **Producer:** Gavin Blackhurst **Screenplay:** Gavin Blackhurst

Edinburgh College of Art Animation

Contact:

gavinblackhurstdesign@gmail.com



UFO

UK // 2020 // 17m

After years of estrangement, two brothers encounter their father living in a mysterious Scottish community. How far will they go to reconnect with someone they barely know?

Director: Harvey Gardner Producer: Reece Steel Screenplay: Harvey Gardner Cinematography: Luca Michelli

Editing: Martin Alison
Production Design: Nathan Elliot

Music: Mark Cairns

Sound: Jon Youell, Thomas Penny **Animation:** Mark Zamlinsky

UWS Creative Media Academy

Contact:

harveygardner14@gmail.com

MEET THE FESTIVALS

Friday 20 March (10.45)

Civic House Upstairs // 1h45m

A rare opportunity to catch several international festival programmers in one room! Hear from representatives of some of the leading short film festivals in Europe about what they look for when trawling through the thousands of submissions they receive, then meet them one-to-one to learn more and pitch your own projects. You'll gain fascinating insights into how best to get your work to the audience it deserves.

PANELLISTS INCLUDE:

Lucile Bourliaud

(Flatpack Festival, UK)

Rimante Daugelaite-Cegelskiene

(Vilnius International Short Film Festival, Lithuania)

Nicolas Feodoroff

(FIDMarseille, France)

Mick Hannigan

(Indiecork Film Festival, Ireland)

Delphine Jeanneret

(Kurzfilmtage Winterthur, Switzerland)

Agnese Krastkalne

(Riga International Short Film Festival 2ANNAS, Latvia)

Vincent Langouche

(Leuven International Short Film Festival, Belgium)

Vanja Ødegård

(Norwegian Short Film Festival, Grimstad, Norway)

Christoffer Olofsson

(Uppsala International Short Film Festival, Sweden)

Supported by Creative Europe Desk UK

- Scotland MEDIA Office

Free entry

SUPERLUX: READING GROUP WITH ONYEKA IGWE

Friday 20 March (11.00)

CCA Clubroom // 2h

"I know that the archive is problematic; it misses a lot, it lies, it tells the story of the powerful in their own words and purports to be truth. And specifically looking at the colonial moving image archives is often visual trauma. So there is a tension in my exploration in the archive – pleasure at the same time as political and social concerns. I guess it's important this tension is evident in the work, that the archive cannot just be re-represented or reimagined without context, without manipulation; that the images are in some way or can be too dangerous to be left alone."

Onyeka Igwe, a-n interview, 2018

Join artist Onyeka Igwe for this SUPERLUX reading group, with a focus on her current research that questions the use of physical archival material, thinking how to move beyond specific images that are held within colonial archives, while continuing to contend with issues at stake there. Onyeka is developing new strategies for addressing ideas around politics, meaning and history, considering how working with sound, physical space or movement might offer opportunities for sensuous work and ethical archival practice.

What are the ethical restraints and questions that arise when using archives? How to make work that contends with these issues without reproducing physical archive material? How to address audiences going beyond meaning making and cognition? Onyeka will introduce some of her own past video works, research and methods that have involved periods of archival research, outlining how she has arrived at this current stage in her thinking.

This reading group will involve some group reading of a chapter of writer Julietta Singh's book *No Archive will Restore You* (Punctum Books, 2018). Participants will be sent a PDF of this text when they book their place.

Presented by LUX Scotland as part of the programme for SUPERLUX, LUX Scotland's membership scheme: membership.luxscotland.org.uk

Free for SUPERLUX members, booking via LUX Scotland website.

PROGRAMMING ETHICS

Two micro panels addressing key ethical issues in short film curation and programming. Speakers will kick off by framing the debate and allow for an organic, free conversation with filmmakers and festival professionals in the audience. Without expecting conclusive arguments, we hope to encourage reconsideration and understanding of different viewpoints originating from different cultural and working contexts.

Each session will be chaired by journalist Gail Tolley.

1. VALUES: SCREENING AND SPEAKER FEES

Friday 20 March (13.45)

Civic House Upstairs // 1h

Ayo Akingbade (filmmaker)
Christoffer Olofsson (Uppsala International
Short Film Festival)

In the tangled mess of budget concerns, varied production contexts, (un)fairly compensated and undervalued labour, and very limited resources for most in our industry, it isn't always easy getting things right when it comes to screening and speaker fees. Opinions and principles diverge greatly among filmmakers as well as festival organisers, so how can we better understand one another's position and meet each other halfway?

2. POSITIONALITY IN CURATION

Friday 20 March (15.00)

Civic House Upstairs // 1h

Marcus Jack (Transit Arts)

Myriam Mouflih (Africa in Motion Film Festival)

As much as we have to ask of films who is telling these stories, why, and who for, we also have to ask how we as curators and programmers frame the works we select, what our justifications are of putting works in dialogue with each other, and who has the validity to do so when focusing on identity, socio-political and cultural contexts. Without compromising our own and each other's practice, how do we collaborate and hand over agency in programming?

Free entry

DO THE RIGHT THING

Friday 20 March (16.15)

Civic House Upstairs // 1h30m

How to tell your story without "becoming the story". A discussion led by Madeleine Molyneaux, focused on the practical, legal and ethical issues of independent filmmaking, including the relationship to real-life subjects; acquiring story and life rights; clearing and licensing music; incorporating archival/historical material; fair use/fair dealing, copyright, and intellectual property.

Madeleine Molyneaux is an independent producer and curator based in NY & LA. Through Picture Palace Pictures, founded in 2004, she works with emerging and established international filmmakers and artists to develop, produce and represent films and curatorial initiatives that often defy easy categorization and co-exist within creative documentary, artist moving image, hybrid storytelling and narrative fiction. She also works as a music supervisor and archival researcher.

Chaired by Murray Buchanan, Chair of Glasgow Short Film Festival.

Murray is an experienced commercial lawyer with a passion for film. He previously served as in-house counsel for Warner Bros, Bertelsmann and Virgin Group before starting his own media law practice. He has taught media law at University of Glasgow and Screen Academy Scotland and has served as a trustee of Scottish Opera, Citizens Theatre, Scottish Book Trust, Scottish Music Centre and Glasgow Media Access Centre.

Free entry

PRODUCTION ATTIC SHORT FILM PITCH

Friday 20 March (15.30)

Civic House // 2h

In partnership with Production Attic and Glasgow Film Festival Industry Focus, Glasgow Short Film Festival presents the fourth Short Film Pitch. Each year we invite five emerging filmmakers to pitch for in kind equipment hire and a small cash bursary to experiment and realise their ideas.

We're looking for fresh, sincere ideas which cross boundaries and experiment with form, narrative or genre. We believe short film is an opportunity to experiment with form and narrative, unfettered by commercial constraints. We celebrate heroic failures – those films with creative ambitions that sometimes outrun their technical abilities.

From open application, GSFF and Production Attic have invited the filmmakers behind the most exciting five treatments received to pitch their projects in an open session, to a panel of filmmakers and industry professionals. The panel will offer full and frank feedback. They will select one project to receive seven consecutive days' free hire of equipment courtesy of Production Attic, plus a cash bursary courtesy of GFF and GSFF.

SHORTLISTED PROJECTS:

Mark Briggs

AFTER BEFORE AGAIN

Matthew Dunsmore

FREQUENCIES

Harvey Gardner and Reece Steel STAN

Charlotte Henderickx and Reece Cargan MONOCHROME

Laura McBride and Levla Josephine

GROOM

PITCH PANELLISTS

Patrick Buhr (animator)

Matthew Cowan (Creative Director, Production Attic)

Vanja Ødegård (Norwegian Short Film Festival, Grimstad, Norway)

Free entry

STORY STRUCTURE FILM CHALLENGE

Saturday 21 March (11.00)

Civic House Upstairs // 2h

Join Glasgow Film Crew as we explore some of the fundamentals of story structure with a fun practical filmmaking challenge! Based on Dan Harmon's (Community, Rick & Morty) Story Circle – you will be tasked with telling a story in a set amount of shots. Each shot will reflect a specific part of the structure of a story. We'll go over the story circle format and what it means, how it works and how it translates to so many films. Then we will break up into teams and go out and make something! Teams will hand in the specific shots – which will be put together and shown at the end of the session.

Open to all, you can bring a camera or use your phone. Good for newbies looking to learn more about writing, and good for veterans just needing a challenge. We will set teams on the day so don't be afraid about coming solo!

Free entry

FESTIVAL NETWORKS IN A TIME OF CRISIS

Saturday 21 March (11.30)

Civic House // 1h15m

Against the shifting backdrops of climate crisis, coronavirus and political upheaval, the current model for film festivals is looking increasingly unsustainable. How can festivals of differing scales, resources and socio-political contexts find ways in common to address these challenges? What existing models for festival networks can we learn from? Should festivals take a more radical activist role in a time of crisis? An open forum for an exchange of ideas and experiences.

Supported by Creative Europe Desk UK

Scotland MEDIA Office

Free entry

BLACK SPATIAL IMAGINARIES WORKSHOP

Saturday 21 March (14.15)

Civic House // 2h

What does it mean to document a place and/in time and space? What are the ways we can push the boundaries of what is 'mapped,' what is included in our depictions of space? In this map-making workshop, we'll use a variety of techniques – drawing, collage, poetry – to design cartographies of places and spaces that mean something to us. Challenging the conventional boundaries of what is included in documents, we'll imagine towards more expansive boundaries, and engage with the environments we inhabit through experimental mapping practices.

Curated by arts educators Fatima Seck and Tanatsei Gambura, and delivered by Tanatsei.

Tanatsei Gambura is a social entrepreneur and cultural producer from Harare, Zimbabwe. Based in Scotland, she is an Intermedia Art student at the University of Edinburgh. She is also an alumnus of the African Leadership Academy (ALA) in South Africa where she was awarded the Patrice Lumumba Award for Pan-Africanism in 2018. In 2017, Tanatsei founded the 25 May Movement, a pan-African organisation employing the power of creative arts for social change on the African continent.

Free but ticketed, open to Black* people only.

Register for a place at glasgowshort.org/shows/black-spatial-imaginaries-workshop

*Not prescribing to political Blackness.

'ONE SCREENING AWAY FROM DISASTER'? LABOUR OF LOVE 3: FESTIVAL WORKERS DISCUSSION

Saturday 21 March (17.15)

CCA Clubroom // 1h15m

Labour of Love is a series of events that aims to bring together film festival workers to discuss causes and challenges of precarity and models for sustainability. Started by Alexandra Colta in 2018 as part of the Radical Film Network Scotland celebration of the spirit of 1968 and as an outcome of a PhD research on politics and practices of human rights film festivals, followed-up by another get-together in October 2019 during Document Human Rights Film Festival, these events provide a platform for festival workers at any stage in their career to share their struggles as well as ideas for improvement.

Alexandra Colta completed her PhD at the University of Glasgow in partnership with the University of St Andrews and Document Human Rights Film Festival, a collaborative framework for the interdisciplinary study of human rights film festivals. She is also involved in film distribution and curation, working with the Scottish Documentary Institute, Document Human Rights Film Festival and Glasgow Refugee Asylum and Migration Network (GRAMNet)/BEMIS Film Series.

Free entry

SCALARAMA MEET-UP

Sunday 22 March (14.00)

CCA Clubroom // 2h

Scalarama is a DIY celebration of cinema that takes place every September while championing alternative film culture all year round. Inspired by the eclectic programming of the legendary Scala Cinema, over the last decade groups and individuals who have a passion for movies have united to celebrate and encourage watching films together. Join a mix of local exhibitors, festival producers, Scalarama coordinators from across the UK and fellow newbies to discuss 2020 plans and how to get involved.

Free entry





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