GLASGOW = SHORT FESTIVAL

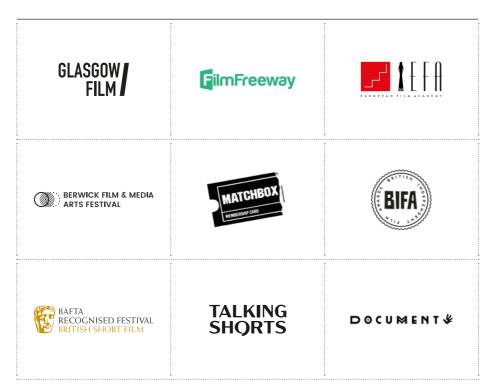
FUNDERS



MEDIA PARTNER

THE SKINNY

SUPPORTERS AND PARTNERS



CONTENTS

Director's Introduction	5
Credits	6
Thanks	7
Awards	10
Competitions Introduction	11
Scottish Competition Jury	12
Scottish Competition	13
Bill Douglas Award Jury	22
Bill Douglas Award	23
Barbed Wire Love: Artists, Filmmakers and their North of Ireland Troubles	55
Black Spatial Imaginaries	65
No New Normal	69
Bill Douglas Award 10th Anniversary	79
Matchbox Cineclub presents The Three Worlds of Nick	84
Locked Down	87
Big Dog Energy	91
Late Nights Introduction	101
For Shorts & Giggles	102
Scared Shortless	106
Bangers & Mosh	110
EFA Shorts	114
Family Shorts	118
Index by Title	126
Index by Director	128

DIRECTOR'S INTRODUCTION

Jessica McGoff's new video essay *Screening Room* makes the case for festival curation as a solution not only to the problem of a saturated marketplace of online images but also to the mundanity of lockdown living. Festivals, she argues, challenge the monocultures in our homes and on our screens. Commissioned by GSFF for our second online festival in half a year, an affirmation of this sort is exactly what we needed to get the fourteenth edition over the line. *Screening Room* will proudly open the festival on Monday 22 March.

This was however our first event devised and curated under lockdown conditions. That naturally entailed the team working under considerable pressure, whether living alone or cheek by jowl with family, and I want to express my deep-felt personal gratitude to all of them, particularly for picking up the slack of my necessarily reduced working hours. On the other hand it gave us the opportunity to put together a programme responding directly to its own online context as well as to the wider conversations and collective needs that have come into focus over the pandemic.

My co-director Sanne Jehoul has curated **No New Normal**, a strand exploring how the pandemic has made plain the absurdity of our working lives and the ways in which we are observed and measured, whilst offering speculations on alternative futures and existences. Natasha Thembiso Ruwona returns with another chapter in her **Black Spatial Imaginaries** project, asking the question who is allowed to inhabit the land, move freely, tell stories, speak truths, survive and thrive? Elsewhere we offer filmic therapy in the form of dogs and vicarious sweaty nights out.

A year ago we had planned to present a strand considering the ghosts of Northern Ireland's Troubles in **Barbed Wire Love**, curated by Myrid Carten and Peter Taylor. If anything, the rescheduled programme is more timely in 2021, one hundred years after the partition of Ireland, as the Irish border becomes a key (entirely predictable) diplomatic battleground between the UK and the EU.

Whilst we really really don't want to deliver a third exclusively online festival, we recognise the myriad advantages it has afforded us in terms of offering greater access to our programme. Once again the whole programme is captioned for D/deaf and Hard of Hearing viewers. Public passes are offered on a low Pay What You Can basis, whilst this year our family programmes are entirely free of charge. We have also been able to feature additional content such as exclusive interviews with every filmmaker in international competition, and specially commissioned podcasts to accompany various programme strands. We have learnt many lessons from this experience, all of which will feed into the festival as it evolves post-COVID.

Thanks to our hugely supportive board of trustees, to our core funders Screen Scotland for their unwavering commitment, and to Film Hub Scotland for their support and flexibility. There are many individuals and organisations we would normally expect to be working with in March – we send you all our love and solidarity, and hope to see you again very soon. In the meantime, let's go smash the monoculture!

Matt Lloyd GSFF Director

CREDITS

BOARD OF TRUSTEES

Chair: Murray Buchanan Treasurer: Elspeth McLachlan Trustees: Rosie Crerar, Charlotte Gross, Matt Lloyd Company Secretary: David Gattens

TEAM

Festival Director: Matt Lloyd Festival Co-Director: Sanne Jehoul Accounts: Anne Thubron Marketing & Communications Officer: Katie Goh Festival Coordinator: Heather Bradshaw Festival Intern: Esmé Haddrill Selman

Q&A Hosts:

Ane Lopez, Dan Guthrie, Heather Bradshaw, Manon Euler, Michael Lee Richardson, Moira Salt, Natasha Thembiso Ruwona, Oisín Kealy, Oriana Franceschi, Ren Scateni, Trent Kim

Submission Viewers:

Ane Lopez, Charlotte Ashcroft, Dan Guthrie, Heather Bradshaw, Jessica McGoff, Joe McFarlane, Katie Goh, Manon Euler, Michael Lee Richardson, Moira Salt, Natasha Thembiso Ruwona, Oisín Kealy, Oriana Franceschi, Sara Shaarawi, Ren Scateni, Sigrid Hadenius, Stuart Elliott GSFF21 Trailer: James Price GSFF21 Opening Ceremony: Will Anderson Designer: Martin Baillie Festival Database: Dennis Pasveer, Filmchief Film Control & Live-streaming: Polona Kuzman, Green DCP Podcast Production: Halina Rifai, Glasgow Podcart Podcast Music: Lewis den Hertog Video Editing: Chris Ward Captions: Matchbox Cinesub Live captions: Louisa McDaid, Eilis Murray, Amanda Bavin

GUEST CURATORS

Barbed Wire Love: Myrid Carten and Peter Taylor

Black Spatial Imaginaries: Natasha Thembiso Ruwona

Big Dog Energy: Jessica McGoff

The Three Worlds of Nick: Megan Mitchell and Sean Welsh, Matchbox Cineclub

GUEST INTERVIEWERS

Caroline Sascha Cogez, Daniel Ebner, Ian Sellar, Laura Rantanen, Ohna Falby, Pamela Pianezza, Sarah Adam, Tara Judah



Glasgow Short Film Festival is a Scottish Charitable Incorporated Organisation (SCIO), charity number SC049556.

THANKS

Sambrooke Scott and Jennifer Armitage at Screen Scotland

Nicola Kettlewood, Georgia Stride and Charlotte Ashcroft at Film Hub Scotland

Beth Allan, Oscar Sansom, Michael Sherrington and all at Forest of Black

Alex Misick at CCA

Rob Morrison and Abigale Neate Wilson at Civic House

Allison Gardner and David Gattens at Glasgow Film

Rebecca McSheaffrey and Emma McDonald at GFT Learning

Jamie Dunn and Tom McCarthy at The Skinny

Jonathan Watson and the crew of the GSFF21 trailer

Niels Putman and Enrico Vannucci at Talking Shorts

Alice Whittemore and Laura Lawson at Short Circuit

Daniel Ebner and all at Vienna Shorts

Sven Schwarz and all at Hamburg International Short Film Festival

Peter Taylor, Claire Hills and Hamish Young at Berwick Film and Media Arts Festival

Rich Warren and all at Encounters Film Festival

Michael Pattison and Rachael Disbury at Alchemy Film & Arts

Christoffer Ode, Niclas Due Gillberg and Sigrid Hadenius at Uppsala International Short Film Festival

Alexandra Colta and Sam Kenyon at Document Film Festival

Justine Atkinson at Africa in Motion Film Festival

Helen Wright at Scottish Queer International Film Festival

John Canciani at Internationale Kurzfilmtage Winterthur

Anne Gaschütz at Dresden Film Festival

Kitty Anderson and all at LUX Scotland

Lauren Lamarr at Blazing Griffin

Emily Munro

Peter Jewell

All our sponsors, filmmakers, speakers, jury members and all the friends and partners we would normally expect to host or work with in March.





COMPETITIONS



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 $\pounds1,000$.

PREVIOUS WINNERS

2020: 3 Logical Exits | Mahdi Fleifel | Denmark, UK, Lebanon

2019: Liminality & Communitas | Laura Rantanen | Finland

2018: Strange Says the Angel | Shalimar Preuss | France

INTERNATIONAL AUDIENCE AWARD

Decided by audience vote.

PREVIOUS WINNERS

2020: Daughter | Daria Kashcheeva | Czech Republic

2019: Tungrus | Rishi Chandna | India

```
2018: The Burden | Niki Lindroth von Bahr | 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 £1,000.

PREVIOUS WINNERS

2020: Betty Will Anderson UK
2019: Mum's Cards Luke Fowler UK
2018: Salt & Sauce Alia Ghafar UK

SCOTTISH AUDIENCE AWARD

Decided by audience vote, the winner of this award will receive a commission to make the 2022 festival trailer.

PREVIOUS WINNERS

2020: Boys Night | James Price | UK

2019: We Are All Here | Hannah Currie | UK

2018: Tony and the Bull | John McFarlane | UK

COMPETITIONS INTRODUCTION

Last year we were taken aback by the steep increase in submissions we received. So when we opened our GSFF21 call for submissions in the early months of the pandemic, we tempered expectations. Considering the difficulties of filmmaking in lockdown, coupled with festival peers experiencing a drop in their numbers, we assumed we would see a significant decrease. By September, we realised we had maybe been too pessimistic. By October, we realised we had been very, very wrong – hastily recruiting additional viewers for the second year in a row – and by mid-November our final tally stood at 4,450, an increase of 40%.

Deep breaths. At the same time, we democratised our selection process, with a fresh viewing team bringing their own areas of expertise and interest. Having to do this all via group video calls was less than ideal, but we weathered it, and cannot wait to meet our team – several for the first time in person – to give them a big thank you hug.

The results are two beautiful competition selections. Twenty-eight titles were selected for the 2021 Bill Douglas Award for International Short Film, representing twenty-one countries. They include fifteen UK premieres and two world premieres. There are films that have picked up significant awards – a touching portrait of a man's quest for reunion and closure in Cannes Palme d'Or winner *I am Afraid to Forget Your Face* (Sameh Alaa), and a sci-fi social realism hybrid set in the Atlas Mountains in Sofia Alaoui's Sundance Grand Prix winner *So What If The Goats Die* – alongside humble gems such as Baran Sarmad's beautifully peculiar *Spotted Yellow* and the tender reflection on complex family dynamics as told through animated sloths in María Cristina Pérez' *It's All the Salt's Fault*. We are delighted to welcome back several GSFF alumni, including Ismaël Joffroy Chandoutis, Wang Yuyan and Anastasia Kratidi.

The Scottish competition consists of twenty-two titles, six of which have their world premiere at GSFF. It's a particularly strong year for fiction filmmaking, from the social commentary of Laura Carreira's prize-winning *The Shift* to the genre thrills of Owen Gower's *Burn on Arrival* and self-reflexive humour of Tom Nicoll's *Lighting Tests*. Several works seem to hark back to a time when we could get up close and sweaty on the dance floor, including those of previous GSFF award winners Alia Ghafar and Luke Fowler (for more in that vein, check out our special programme Bangers & Mosh, page 110). However, it's been a relatively quiet year for Scottish animation. Arguably the drop in larger-scale production is yet to impact our screens; we anticipate a comparative increase in animation and personal filmmaking in 2022.

Matt Lloyd & Sanne Jehoul

SCOTTISH SHORT FILM AWARD JURY



FELIPE BUSTOS SIERRA

A Chilean-Belgian filmmaker based in Glasgow, Felipe Bustos Sierra founded Debasers Filums in 2012. His short film *Three-Legged Horses* was the first Kickstarter short film in Scotland; it premiered at GSFF12 and has screened on every continent since. His short fiction and documentary films have been selected at Tribeca, DOK Leipzig, Clermont-Ferrand and many more. In 2018 his first feature *Nae Pasaran* was the first documentary to win the BAFTA Scotland Award for Best Film and went on to become the highest-grossing Scottish documentary in UK cinemas. He's an alumnus of the Berlinale Talents and the EIFF Talent Lab.



RIMANTĖ DAUGĖLAITĖ

Rimanté Daugélaité has been the managing director of the Lithuanian Short Film Agency, Lithuanian Shorts, since 2012 and the head of the Vilnius International Short Film Festival since 2009. Rimanté has been working in the audiovisual sector for nearly ten years and has coordinated multiple culture and film promotion projects, and also produced several Lithuanian short films. She graduated from Lithuanian Academy of Music and Theatre in Film Production (BA) and Vilnius University in Political Science (BA), also did an academic exchange at the Baltic Film and Media School in Tallinn, Estonia. Rimanté is an alumna of the Berlinale Talents, MAIA Workshops.



SVEN SCHWARZ

Since 2011 Sven Schwarz has been the managing director of the Hamburg International Short Film Festival (Kurzfilm Festival Hamburg), where he also sometimes curates special programs and thematic screenings. He has been working with film festivals since the early 2000s and is also a member of the Hamburg-based and worldwide travelling mobile-cinema group A Wall is a Screen. Sven likes to talk a lot about film festivals which comes quite handy when giving lectures and workshops about festivals. He's an expert in unnecessary pop-culture trivia and can sometimes be caught playing records at parties or other social gatherings.

SCOTTISH SHORT FILM AWARD SCREENINGS

All programmes available on demand for the duration of the festival. A live Q&A with the filmmakers in each programme will be broadcast on the hub at the following times:

SCOTTISH COMPETITION 1: HOUSE OF MIRRORS

SCOTTISH COMPETITION 3: CARE TO EXPRESS

Tuesday 23 March 19:15

SCOTTISH COMPETITION 2: A WORLD TO WIN

Thursday 25 March 19:15

Friday 26 March 19:15

SCOTTISH COMPETITION 4: UNDER THE VOLCANO

Saturday 27 March 19:15

SCOTTISH COMPETITION 1: HOUSE OF MIRRORS



ZATVARANJE

UK // 2020 // 6 min WORLD PREMIERE

An empty city. A population in hiding. An invisible enemy who surrounds you. Everywhere is the front line. A testimony of fear, survival, hope.

Director: Chris Leslie Sound: Samir Mrsevic

Director's filmography:

(Re)Imagining Glasgow (2016), The Legacy (2015), Lights Out (2015), The Bird Man of Red Road (2014), Finding Family (2014), Market (2011)

Contact: chris@chrisleslie.co.uk



EXPENSIVE SHIT

UK // 2020 // 16 min

Tolu, a Nigerian toilet attendant in a Glasgow nightclub, manipulates unsuspecting women for men behind the mirrors. Tonight, she is forced to choose between saving herself or harming a punter.

Director: Adura Onashile Producer: Rosie Crerar Screenplay: Adura Onashile Cinematography: Sarah Cunningham Editing: Stella Heath Keir Production Design: Jamie Lapsley Music: Ré Olunuga Sound: William Aikman

Director's filmography: First film

Contact: hello@barrycrerar.com



EVERYMAN

UK // 2020 // 11 min

A personal, visual essay about gender transition – focusing on the social context and implications and exploring how the world is different living as female compared to being perceived as male.

Director: Jack Goessens Producer: Reece Cargan Cinematography: David Liddell Editing: Jack Goessens Production Design: Cara Roxburgh, Kirstin Rodger Music: Alex Mackay Sound: Sean McGee

Director's filmography:

Juniper (2019), Bouba & Kiki (2018), Flake (2017), Gender Twister (2014)

Contact: alexandra@ scottishdocinstitute.com



CONSUMED

UK // 2020 // 15 min WORLD PREMIERE

Grieving after miscarrying, Faye preserves the embryo in a jar of oil. When her husband responds negatively, Faye must act to keep the embryo safe.

Director: Karen Lamond Producer: Penny Davies Screenplay: Simone Pereira Hind Cinematography: Simon Hawken Editing: Gigi Cone Welch Production Design: Alice Cousins Sound: Philip Pinsky

Director's filmography: First film

Contact: penny_31@me.com



LIGHTING TESTS

UK // 2020 // 10 min UK PREMIERE

A struggling actor. A good opportunity. Or is it?

Director: Tom Nicoll Producer: Tom Nicoll Screenplay: Tom Nicoll Cinematography: Ben Westaway Production Design: Alice Cousins Sound: Dom Storrs-Fox

Director's filmography: Educated (2019), The Cost Of Living (2018), Retreat (2017)

Contact: tpbnicoll@gmail.com



BURN ON ARRIVAL

UK // 2020 // 19 min WORLD PREMIERE

Christmas, 1995. Two strangers become trapped in an escalating nightmare when they are forced to follow instructions from a series of red envelopes. To escape, they must confront past demons – but they soon discover their secrets are closely connected.

Director: Owen Gower Producer: Mark Lacey, Sinead Kirwan, Roisin Kelly Screenplay: Owen Gower Cinematography: Steve Cardno Editing: Roddy McDonald Production Design: Gail Bowman Music: Richard Cananvan Sound: Enos Desjardins

Director's filmography:

Innocence (2019), Still the Enemy Within (2014)

Contact: mark@enemyfilms.org

SCOTTISH COMPETITION 2: A WORLD TO WIN



THE SHIFT

UK, Portugal // 2020 // 9 min SCOTTISH PREMIERE

Anna, an agency worker, takes her dog for a morning walk before doing her shopping. Searching through the discounted items, Anna wanders through the supermarket trying to find the most affordable necessities. As her groceries edge towards the checkout, her agency calls; she has lost her shift.

Director: Laura Carreira Producer: Maeve McMahon Screenplay: Laura Carreira Cinematography: Karl Kürten Editing: Florian Nonnenmacher Production Design: Kara Ramsay Sound: John Cobban

Director's filmography: *Red Hill* (2018)

Contact: pf@portugalfilm.org



AGAINST THE TIDE

UK // 2021 // 13 min

A small community on a remote Scottish island lives in deep connection with the land and the weather. This film follows a woman, Gill, during the final stages of her trial period. Will she be accepted and become a full-time member of the community?

Director: Giulia Candussi Producer: Julia Moon Cinematography: Giulia Candussi, Luis Maurizzio Editing: Drew Gibson Sound: Mike Struthers

Director's filmography:

The Victoria Road Project (2019), Hogar (2018), Upstream (2017)

Contact:

alexandra@ scottishdocinstitute.com



LUPI LUPI LU

UK // 2019 // 5 min

An absurd yet serious musical about medical diagnosis and the illness lupus. Dressed in animal costumes, two people in an empty theatre switch between the roles of illness and patient, actor and audience, wolf and butterfly. The animals are associated with the illness that the director has: lupus means wolf in Latin, whilst patients often have a 'butterfly rash.' Commissioned by BBC/LUX Scotland.

Director: Adam Castle Screenplay: Adam Castle Cinematography: Daniel Cook Editing: Nathan Satin Silver Music: Aidan Teplitzky Sound: Nikita Gaidakov

Director's filmography:

Tonight Tonight No More (2018), Entertainment (2017), To Me You Mean The Most, with Ed Twaddle and Hong Anh Nguyen (2017), Partnership (2016), Right Now (2016)

Contact:

adam.jc.castle@gmail.com



12TH MAN

UK // 2020 // 12 min SCOTTISH PREMIERE

In the ultra-masculine environment of Scottish grassroots football, star players Angus and Charlie struggle to come to terms with their relationship, sexuality and place within the team.

Director: Caitlin Black Producer: Aidan O'Mara, Caitlin Black, Jack Gemmell Screenplay: Jack Gemmell Cinematography: Sean McDonald Editing: Mark Fraser Production Design: Nathan Elliott Music: Rory Cairnduff Sound: Matt Murphy

Director's filmography:

Age Mates (2019), Middle Passage (2016), Luna Waters (2015)

Contact:

caitlin.studioblack@gmail.com



ISLE OF US

UK // 2020 // 18 min SCOTTISH PREMIERE

Haunted by the ghost of war, a stoic Syrian barber is trying to build a home for himself and his family on a remote Scottish island. He must find a way to survive this new unfamiliar life and protect the memory of Syria for his young children.

Director: Laura Wadha Producer: Laura Wadha Editing: Jan Schroeder Music: Harry Brokensha Sound: Ruth Knight

Director's filmography:

Journey to Achill Island (2019), What Happened to Baghdad (2018), Flight (2017), Saved By Shrapnel (2014)

Contact:

laurawadha@live.co.uk



DO NO HARM

UK // 2020 // 15 min SCOTTISH PREMIERE

OCD-sufferer Beth risks losing everything to save a colleague from an out-of-date sandwich.

Director: Douglas King Producer: Alysia Maciejowska Screenplay: Rosy Barnes Cinematography: Andrew O'Connor Editing: Florian Nonnenmacher, Martin Allison Production Design: Nazia Mohammad Music: Alexandra Hamilton-Avres

Director's filmography:

Super November (2018), Romance & Adventure (2013), Let's Go Swimming (2012), Data Entry (2010), A Good Mate (2009)

Contact:

douglas@14cstudio.com

SCOTTISH COMPETITION 3: CARE TO EXPRESS



PATRICK

UK // 2020 // 21 min

Made entirely from 16mm film and sound recordings produced during a residency at Headlands Centre for the Arts, Marin County. The film focuses on the life and work of Patrick Cowley, a singular producer of dance music who pioneered the hi-NRG "San Francisco Sound" in the late 1970s.

Director: Luke Fowler

Director's filmography

(selected): Houses (For Margaret) (2019), Cézanne (2019), Mum's Cards (2018), Enceindre (2018), Electro-Pythagoras (a portrait of Martin Bartlett) (2017), Depositions (2014), The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott (2012), All Divided Selves (2011), A Grammar for Listening, Parts 1-3 (2009), David (2009), Bogman Palmjaguar (2008), Pilgrimage from Scattered Points (2006). The Way Out (2003), What You See is Where You're At (2001)

Contact:

lukecfowler@gmail.com



FOREST FLOOR

UK // 2019 // 5 min

Shot in Abernethy Forest in the Cairngorms, *Forest Floor* considers different bodies and physical access challenges in a rural location. Close friends Julie and Robbie sit quietly together on the ground, a simple idea requiring a novel approach. Created for Now & Next, in partnership with BBC Arts, Creative Scotland and LUX Scotland, 2019.

Director: Robbie Synge Producer: Robbie Synge Cinematography: Emma Dove Editing: Robbie Synge Sound: Jonathon McLoone

Director's filmography: First film

Contact: robbie.synge@gmail.com



GREEN THOUGHTS

UK, China // 2020 // 28 min

Somewhere in the world there is a remote island. The sea. Lush hills. The impenetrable forest. The constantly changing weather. In a lodge by the sea, a Chinese writer, immersing herself in reading and writing, encounters a Japanese girl who is in a melancholic mood. What has actually happened and what the two girls are feeling, imagining or remembering starts to overlap.

Director: William Hong-xiao Wei Music: Alan Špiljak, Terry Peng Sound: Andres Vasco, Marianna Brown, Ting-An Lin

Director's filmography: First film

Contact: s1681746@ed.ac.uk



KEITH WATER

UK // 2020 // 5 min

A small film about a small river. A stop-motion story made from found materials, mostly wood from the river itself, during the 2020 lockdown. It is to accompany a tune, written and performed by my father, about Keith Water which runs nearby the house in which I grew up.

Director: Izzy Gibbs **Music:** Jonathan Gibbs

Director's filmography:

10 Little Men (2017), These Foolish Things (2016)

Contact:

isabellagibbs@outlook.com



HARMONIC SPECTRUM

UK // 2020 // 17 min

Sean uses the piano to navigate life on the Autistic Spectrum. Drawn into a new musical collaboration, he must learn to balance his enthusiasm and compulsive energy with understanding and compromise, redefining his perspective as he enters adulthood.

Director:

Austen McCowan, Will Hewitt Editing: Will Hewitt Music: Anthony Ravelo, Sean Logan

Directors' filmography:

Sink or Skim (2019), Instruments in the Architecture: Building the Pianodrome (2019)

Contact:

alexandra@ scottishdocinstitute.com

SCOTTISH COMPETITION 4: UNDER THE VOLCANO



SCUZZ

UK // 2020 // 14 min SCOTTISH PREMIERE

On a Saturday night in Glasgow, we meet bassist Kim, who longs for an escape from the shallow scene she finds herself in. When she is forced to chase a teenager through the streets for a stolen guitar, Kim is surprised to find what she really needs – a sincere human connection.

Director: Alia Ghafar Producer: Laura McBride Screenplay: Alia Ghafar Cinematography: Andrew O'Connor Editing: Martin Allison Production Design: Meghan Grieve Music: Haydn Park-Patterson, Amelia Sinclair Kidd Sound: William Aikman

Director's filmography: Salt and Sauce (2017)

Contact: aliaghafar@live.co.uk



RARE CREATURES

UK // 2020 // 20 min WORLD PREMIERE

It may be hard to believe that the wild coastline of Kintyre is home to mysterious cat-like beasts, but a few lucky individuals know exactly what they saw.

Director: Cameron Nicoll Producer: Cameron Nicoll, Connor Bardsley-Hodgkiess Cinematography: Cameron Nicoll, Connor Bardsley-Hodgkiess Editing: Cameron Nicoll Music: Jack Guariento Sound: Nicky Green

Director's filmography: First film

Contact: cam.nicoll@gmail.com



OPAL UK // 2020 // 13 min

A teenage boxer tries to fill her idolised and abusive father's space in the family, after his sudden passing.

Director: Kirsty McLean Producer: Hannah Adey Screenplay: Kirsty McLean Cinematography: Carmen Pellon Sound: Peter Gummerson

Director's filmography: Tom Cat (2021), Sylvie (2018)

Contact: kirstymcleanfilm@gmail.com



SUDDEN DEATH

UK // 2020 // 9 min WORLD PREMIERE

Set in a nature management zone, the video investigates the outdated romantic notions of wilderness and nature.

Director: Rhona Mühlebach Producer: William Aikman, Holly Mclean, Rhona Mühlebach Music: William Aikman Sound: William Aikman

Director's filmography:

Ode to Chainsaw (2020), The Lousiest Spy Ever (2019), To get in touch with Crows (2016), Off the Highway (2014)

Contact:

rhona.muehlebach@gmail.com



THE MAD SHAGGER

UK // 2020 // 17 min WORLD PREMIERE

A woman searches for a missing loved one who, unknown to her, has turned into a monster.

Director: Ciaran Lyons Producer: Jack Cowhig, Beth Allan Screenplay: Ciaran Lyons Cinematography: David Liddell Music: Chris Lyons Sound: William Aikman

Director's filmography: The Motorist (2020)

Contact: seaoflyons@gmail.com

BILL DOUGLAS AWARD JURY



MAHDI FLEIFEL

Mahdi Fleifel's debut feature *A World Not Ours* (2012) received 30 awards, including the Berlinale Peace Prize, the Edinburgh, Yamagata and DOC:NYC Grand Jury Prizes. He was named Best New Nordic Voice at Nordisk Panorama, and received the New Talent Award at CPH:DOX in 2013. In 2016 Fleifel won the Silver Bear for *A Man Returned*. *A Drowning Man* was selected at Cannes and nominated for a BAFTA. *I Signed the Petition* won Best Documentary Short at IDFA and was nominated for the 2018 European Film Awards. *3 Logical Exits* received the Bill Douglas Award at GSFF in 2020.



ÉMILIE POIRIER

Émilie Poirier's current practice revolves around art history/cultural studies, film festival curating and how the two intersect and interact. She is head of the short film and student competition (RPCE) and a feature film programmer at the Montreal Festival du nouveau cinéma (FNC). She is currently writing her master thesis in Art History at Université de Montréal, where her academic research examines collaborations between pop culture and contemporary art and on the blurred boundaries between different types of cultural production. Poirier holds a BA in Political Science (international relations) from UQAM (2010) and a certificate in Art History from Université de Montréal (2014).



MARGARIDA MOZ

Back in her university days, Margarida Moz lived in Glasgow as an Erasmus exchange student. Later she Mastered in Social Anthropology, and she has worked in films for the past 20 years, both in documentary research and production, and in collaboration with several film festivals in Portugal. Currently she lectures in Anthropology at university, works as a short film programmer at IndieLisboa International Film Festival and is the Director of Portugal Film, Portuguese Film Agency, which represents Portuguese films worldwide.

BILL DOUGLAS AWARD SCREENINGS

All programmes available on demand for 48 hours after their initial screening. Short pre-recorded Q&As with the filmmaker play after each film.

BILL DOUGLAS AWARD 1: EVERYTHING WE KNEW

Tuesday 23 March 17:00

BILL DOUGLAS AWARD 2: HIDDEN WOUNDS

Wednesday 24 March 14:45

BILL DOUGLAS AWARD 3: YOUR LOVE

Wednesday 24 March 17:00

BILL DOUGLAS AWARD 4: AGAINST THE GRAIN

Thursday 25 March 14:45

BILL DOUGLAS AWARD 5: CONNECTION SIGNALS

Thursday 25 March 17:00

BILL DOUGLAS AWARD 6: BLOODLINES

Friday 26 March 14:45



PLACES

MIEGAMASIS RAJONAS

Lithuania // 2020 // 12 min UK PREMIERE

Two childhood friends are spending their last days in the places where they grew up, trying to postpone their farewell to the district, which is changing.

Director: Vytautas Katkus Producer: Klementina Remeikaite Screenplay: Vytautas Katkus Cinematography: Vytautas Katkus Editing: Laurynas Bareiša Production Design: Juste Vazgyte Sound: Julius Grigelionis

Director's filmography: Community Gardens (2019)

Contact: hypervan@gmail.com In his sophomore short as director, cinematographer Vytautas Katkus evokes the freewheeling sensibility of Richard Linklater's *Slacker*. Two friends take a walk through the woods of their childhood games, soon to be changed irrevocably by the creation of a new airport. This vast infrastructural project has already devoured the local zoo, which employed one of them, whilst the other is helping his parents move out of the district altogether.

Places is a film about transition and stasis. Everyone is on the move through the frame, shy of stopping to make contact, and yet no one is really going anywhere. The airport, a sign of Lithuania's growing international standing, threatens to obliterate a district and the memories of its inhabitants, memories that are embodied in the two small boys who may or may not be the childhood selves of our protagonists. The camera repeatedly zooms beyond the characters in frame, peering into an ominous middle distance, searching out – what exactly?

It is also a film about the unspoken familiarity between friends. One greets the other with a lengthy and emotive bear hug. And yet when they make their final goodbye, he is mildly annoyed at his friend tickling him, and they part without ceremony. Will they meet again? Who? We have already moved on.

Matt Lloyd



UNDER THE NORTH SEA

UK // 2020 // 18 min SCOTTISH PREMIERE

One kilometre underneath the North Yorkshire coast, salt miners and research scientists work side by side at the edge of the biosphere. A young woman finds a new future in the darkness of this extreme environment.

Director: Federico Barni, Alberto Allica Producer: Alberto Allica Screenplay: Federico Barni Cinematography: Alberto Allica Editing: Federico Barni Sound: Federico Barni

Directors' filmography:

Federico Barni: Ontogency (2019), Stream (2019), Molten Service (2018), Red Zones (2016) | Alberto Allica: Delma (2020), Red Zones (2016)

Contact:

federicobarni@me.com

Maybe it's just because I've been stuck inside for so long, but the urge to go somewhere new is overwhelming. Not just a place that I've not been to before, or somewhere that I've seen only in magazines, but to a place where few have ventured.

In Under the North Sea, we descend below the English coast to a world where the old and the new converge, inhabited by dark matter researchers and salt miners. Dingy caverns sit alongside the sterile white walls of laboratories; the heaving noise of industrial machinery shares a wavelength with the low hum of research experiments; the excavation of the known unfolds alongside the exploration of the unknown.

There's a tension underground. Both camps are friendly with each other – "Have you found any dark matter yet?" is a recurring joke – but you can tell there's a disconnect. As we hear from the workers, we learn that the scientists are optimistic, dreaming of future Mars colonies, but there's a fear of obsolescence praying on the minds of the miners.

The film ends above ground with footage of the well-eroded Yorkshire coastline, appearing almost alien when uninhabited. The North Sea sparkles in the early morning light.

Dan Guthrie

BILL DOUGLAS AWARD 1: EVERYTHING WE KNEW (CONTINUED)



PEOPLE ON SUNDAY

Thailand // 2020 // 21 min SCOTTISH PREMIERE

A reinterpretation, a response and a homage to a 1930 German silent film *Menschen Am Sonntag*; however, this response is done from a different context, a different country, different era and different working conditions. This reinterpretation tells episodic stories of moving-image-related workers who are employed in the same performance-art-video project about free time.

Director: Tulapop Saenjaroen Producer: Maenum Chagasik Screenplay: Tulapop Saenjaroen Cinematography: Parinee Buthrasri Editing: Tulapop Saenjaroen Animation: Warinda Thepkunchone

Director's filmography:

A Room with a Coconut View (2018), Nightfall (2016), Distinction (2011), The Return (2008)

Contact: tulapop@gmail.com Menschen am Sonntag (People on Sunday) is a 1930 German film dubbed "a film without actors," shot exclusively on Sundays. The story goes that its cast of non-actors were amateurs with regular jobs. So what were they doing on Sundays? Chilling in the park or actually working an extra day?

In People on Sunday, a Thai response to the German original, the homage is just a pretext for writer and director Tulapop Saenjaroen to interrogate the capitalist dynamics of labour in the moving image industry, and deep dive into our asphyxiating lives that constantly demand productivity. From Thai actors playfully framed recreating scenes from Menschen am Sonntag to an incisive monologue dissecting the state of mind that "a person's value is determined by their work," People on Sunday embraces a metacinematic look while blurring the lines between fiction and documentary. And when we can't cope with interpreting images anymore, there's a deluge of pop-inflected video clips to give our brains a rest.

Ren Scateni



HEAVEN REACHES DOWN TO EARTH

South Africa // 2020 // 10 min UK PREMIERE

Tau, a Mountain. Tumelo, a Fire. They approach each other.

Director: Tebogo Malebogo Producer: Petrus van Staden Screenplay: Tebogo Malebogo Cinematography: Jason Prins Editing: Petrus van Staden Music: Elu Eboka, Evan Roth

Director's filmography: Mthunzi (2019)

Contact: festival@travellingdistribution.com In this hybrid work, Tebogo Malebogo intersperses understated and familiar personal interactions with poetic, dreamlike sequences centred around the elements, most importantly a crackling fire – a fire that the two male characters refuse to extinguish, lighting glistening skin and evoking desire. After the focus on racial tensions and profiling of Black people in South Africa in his film *Mthunzi*, Malebogo here considers queerness and masculinity for that community, through a portrait of two men on a mountain hike.

The comfort in sharing a smoke, the ease of being around someone familiar blended with tension and longing, the phone call which is left incomplete, the playful swim: while the wide, beautiful landscapes offer space for these men to explore their dynamic and sexuality, these grounded, personal moments are the film's core, emphasised by its pivots to 4:3 framing. *Heaven Reaches Down to Earth* might start solemn and contemplative, but the environment roars and rumbles to reflect where the trip will take them. They set up camp above the clouds, close to the mountaintops. What is underneath is concealed, but they are visible. Where heaven reaches down to earth is where they need to go for self-discovery, acknowledgement and liberation.

The film moves from contemplation to yearning to awakening. Fire isn't meant to be put out, we hear. It spreads and claims more space, which is an important assertion for Black men in a country that often still doesn't afford them just that.

Sanne Jehoul



SO WHAT IF THE GOATS DIE

QU'IMPORTE SI LES BÊTES MEURENT

France // 2019 // 23 min SCOTTISH PREMIERE

In the Atlas Mountains, Abdellah and his father are hemmed in by snow at their goat pen. Their animals are wasting away. Abdellah must go to find supplies at a market village. He finds the village abandoned due to a strange event that has wreaked havoc on the lives of all believers.

Director: Sofia Alaoui Producer: Margaux Lorier, Frédéric Dubreuil Screenplay: Sofia Alaoui Cinematography: Noé Bach

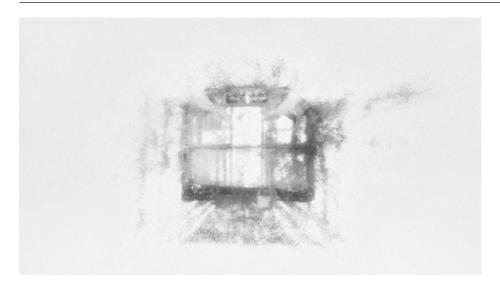
Director's filmography: The Lake (2020), Ghost Mode (2018), Children of Nablus (2015)

Contact: contact@enviedetempete.com When young shepherd Abdellah leaves his goat pen in the Atlas Mountain to buy supplies in the nearest village, what he encounters is a scenario now familiar to us all: a deserted town. Word has it that strange creatures will soon be descending from the sky, causing all the troubled believers to run to the mosque for protection. Trapped between his father's traditionalist teachings and the unexpected thrill of the unknown, Abdellah's own beliefs start to waver. What if we really are not alone in the universe? What if we can snap out of the strict prescriptions of cultural mores?

Writer and director Sofia Alaoui crafts a fine and intelligent work looking at the convergence of traditions and modernity through a sci-fi lens. Abdellah and his father's abode in the remote, breathtaking wilderness of Morocco eventually stands as a solitary outpost against the unstoppable tide of change. Female empowerment and the calm acceptance that things cannot stay the same will lead the way.

Ren Scateni

BILL DOUGLAS AWARD 2: HIDDEN WOUNDS



MAALBEEK

France // 2020 // 16 min UK PREMIERE

Survivor but amnesiac of the attack at Maalbeek metro station on 22 March 2016 in Brussels, Sabine is looking for the missing image of an over-mediatised event of which she has no memory.

Director: Ismael Joffroy Chandoutis Producer: Lionel Massol, Maxence Voiseux, Pauline Seigland, Ismael Joffroy Chandoutis Screenplay: Ismael Joffroy Chandoutis, Perrine Prost

Cinematography: Bérengère Gimenez, Ismael Joffroy Chandoutis, Maël Delorme, Nicolas Forero, Pierre De Wurstemberger Editing: Ismael Joffroy Chandoutis, Maël Delorme, Marianna Romano Music: Sergio Baietta Sound: Lucas Masson, Martin Delzescaux Animation: Dorian Rigal, Ismael Joffroy Chandoutis, Léon Denise, Maël Delorme, William Houel

Director's filmography:

Swatted (2018), Ondes noires / Dark Waves (2017), Noir Plaisir (2016), Sous couleur de l'oubli / Digital Memories (2015)

Contact: info@squareeyesfilm.com On waking from a coma three months after the terrorist attack on Maalbeek station, Sabine finds she has no memory of the incident. *Maalbeek* documents her attempt to recuperate her memory through the images created during and after the event.

The film is presented as a collage of distinct types of images: animation, still photography, desktop documentary, iPhone footage, CCTV. Sabine acts as investigator, searching for visual evidence of her presence, but also seeking to make sense of her trauma. This process is reflected by the pointillist animation style, which relies on our ability to visually blend disparate points into a coherent image.

However, the void of Sabine's memory is not easily permeated, suggesting that our ever-quickening economy of images does not comfortably accommodate trauma. As the cumulative effect of Sabine's research becomes visually overwhelming, the film raises questions around the ways knowing and remembering can collide with the limits of images.

Jessica McGoff



HAVE A NICE DOG!

Germany // 2020 // 13 min UK PREMIERE

Trapped in Damascus, surrounded by war, a lonely man becomes increasingly lost in his fantasies of fleeing and the inner dialogues with his dog.

Director: Jalal Maghout Producer: Karsten Matern Screenplay: Jalal Maghout Music: Dascha Dauenhauer Sound: Oscar Zöllner Animation: Jalal Maghout

Director's filmography:

Hier oben, bei den weißen Göttern (2020), Suleima (2014), Canvas on Mixed Media (2013), Creatures of Inexistence (2010)

Contact: jalalmaghout@yahoo.com Confined to a nightmarish Damascus, a man and his dog anticipate their escape from the war-torn city. As time crumbles around him, the man's lonely existence slips somewhere between the realms of fact and fantasy. Littered with surrealist dimensions and cubist aesthetics, director Jalal Maghout's gripping animation explores the tragic consequence of an existential mind. Dingy cityscapes, sunken faces and grim interiors layer the man's imagination, with his dog, Baroud, a guide through his twisted internal reality. The film's mixture of styles and unbalanced temporality evokes a visual journey; one which seeps with solitude, social media and toilet paper.

In a time of confinement and frustration, *Have a Nice Dog!* emanates the same secluded vexation of our new normal within an ambiguous context, drawing upon imagery of the refugee crisis through its unique animation style and sound design. Alongside the film's poetic narration, Maghout's visually perplexing characters distil a familiar feeling of isolation that convincingly reflects the intricacies of internal confrontation.

Heather Bradshaw



MY OWN LANDSCAPES

France // 2020 // 19 min SCOTTISH PREMIERE

Before going to war, a former military game designer made video game scenarios that prepared soldiers for cultural shocks and healed trauma. Once back from war, his relationship with his identity, life and the video game is changed.

Director: Antoine Chapon

Director's filmography: First film

Contact: chapon.a@gmail.com A few years back, a video game competition was organised by the French army, offering the best player a contract to come work for them. The winner, Cyril, was hired to create virtual reality scenarios to prepare soldiers for the battlefield and help them deal with the aftermath.

But what about his own traumatic experience of war? When the virtual reality "scripts" he created to heal others' PTSD fail to cure his own, Cyril decides to make his own virtual world, nature-filled and devoid of painful memories. There, and only there, can he find respite and solace.

Using video editing software footage – Harun Farocki's Serious Games installations come to mind – My Own Landscapes takes the viewer for a deep dive into Cyril's carefully engineered map of rocks and trees, sea effects and bird noises. His words, uttered by a monotonous, somewhat clashing female voice, are punctuated by lines of code and clicking sounds, as we explore the lush and serene landscapes in which he spends endless hours escaping reality and creating new images to focus his gaze on, away from the horror. The experience is hypnotic and soothing in spite of the harrowing nature of the subject.

Manon Euler



SALVIA AT NINE

아홉 살의 사루비아

South Korea // 2020 // 7 min UK PREMIERE

A nine-year-old girl lives in the same neighbourhood as a father who watches erotic videos next to his child and an old man who habitually molests his neighbourhood's elementary school kids.

Director: Nari Jang Music: Dong-wook Kim Sound: Dong-wook Kim

Director's filmography:

The Black Crocodile (2017), I'm Sorry I'm Pathetic (2017), My Father's Room (2016), Home Sweet Home (2012), Twinkling (2011)

Contact: kaniseed@kiafa.org Salvia at Nine finds beauty and ease in a harrowing subject, portraying the interior and exterior struggles of a young girl living adjacent to sexual molestation and neglect. This animation is expertly composed, flooded with dynamic transitions, perspective shifts and transformations of form. We are visually transposed into the mind, eye and skin of its subjects, and further embedded into their psyche through an adept mixing of sound that permeates three-dimensional space.

Jang asks us to sit uncomfortably with sexual abuse, but also conveys that such acts don't define or eclipse everyday occurrences of childhood. Victimhood is eschewed for a more evocative depiction of humanity, and how, regardless of age, we all grapple with belonging, self-worth and friendship.

Moira Salt



STORE POLICY

L'EFFORT COMMERCIAL

France // 2020 // 17 min UK PREMIERE

Lea begins a summer job as a cashier in a large supermarket chain. In an empty and cold environment, she soon discovers the underlying violence of the work place.

Director: Sarah Arnold Producer: Helen Olive, Martin Bertier, Stéphanie Douet, Sabine Bally Cinematography: Pascale Marin Editing: Pascale Marin Music: Jan Vysocky

Director's filmography:

Parades / Fabula Rasa (2017), Totems (2014), Leçon de ténèbres / The Quartet (2010)

Contact: anais@manifest.pictures The customers are invisible but it's the cashiers who take measures not to disappear. Against their uniforms they wear large, bright earrings that tell us – better than their name tags do – that they are Clara, Fatoutamata, Aline, Virginie, Nour. On the supermarket floor a pair of earrings can look like an act of rebellion, as can a laugh, a knowing glance, a misplaced stool and any deviation from the script.

Lea is the new girl and has the diligent air of an overachiever who's only passing through. When the team supervisor, Eric, calls her name, Lea jumps. Eric is a man most comfortable teaching and preaching in slogans, even when not wishing customers a "great day" on behalf of Store Plus: "The sun is shining," he tells the women as they don their lilac tunics, "the birds are singing."

When a pool of dark ominous red spreads across the icing-white floor of Store Plus, Eric can only call first for a cleaner, second for an ambulance and to the waiting line of customers chirrup, "Please go to another till. And have a wonderful day."

Oriana Franceschi



IT'S ALRIGHT

VISKAS GERAI

Lithuania // 2020 // 17 min UK PREMIERE

Two middle-aged people are going on a date in a secret place beside a river.

Director: Jorūnė Greičiūtė Producer: Zbigniev Bartoševič, Viktorija Akavickaitė Screenplay: Jorūnė Greičiūtė Cinematography: Zbigniev Bartoševič Editing: Jorūnė Greičiūtė, Zbigniev Bartoševič Sound: Rūta Girnytė

Director's filmography:

The Witcher (2019), The Feast (2019), Concert of My Life (2018), Awakenings (2018)

Contact: zbigas@gmail.com A summer day in a suburb of Vilnius, Lithuania. The camera slowly pans down the sun-soaked walls of a grey tower block, revealing the silhouette of a woman hurrying towards the car park. Halfway through she stops, takes off her shoes and puts on a pair of heels, her gait now stiffer. This change of footwear sets the tone for what ensues: a painfully uncomfortable first date between two middle-aged people, peppered with awkward small talk, shifty gazes and constant interruptions – from the phone calls of a smothering mother to a herd of goats crashing the couple's picnic.

The protagonists are clearly out of practice when it comes to romance as well as burdened by past failures. The man's inept attempts at seduction are cringe-inducing, and the woman's palpable malaise is contagious, thanks to the actors' impeccable sense of timing and body language.

It's Alright is an astute observation of the difficulty of connecting with one another, and how physical, psychological and verbal boundaries often come in the way of our search for love.

Manon Euler



NATSUKO

Japan // 2020 // 16 min WORLD PREMIERE

Natsuko lives with her husband in the countryside. A few times a year, her husband goes away for two days to meet his daughter. While waiting for his return, Natsuko deals with an emotional struggle.

Director: Shuna lijima Producer: Shuna lijima Screenplay: Shuna lijima Cinematography: Sam King Editing: Rim Fyend Music: Sam King Sound: Rob Mayes, Steven LeFever

Director's filmography: First film

Contact: contact.shuna49@gmail.com "When you are on [a bicycle] you feel like you can go anywhere." To Natsuko, who is often left alone at home when her husband is off to meet his daughter from his previous marriage, these words sound like permission to let go. It's okay to feel unease. It's okay to let your emotions run wild. And yet, Natsuko has never learned how to ride a bicycle.

In her first short film as a director, actress Shuna lijima shows impeccable care framing Natsuko's measured gestures and little quirks, like her toes rhythmically tapping on the wooden floor. Making gentle use of natural light, especially in the scenes sizing up the woman's modest apartment, lijima evokes Natsuko's suffering through snippets of phone conversations and expressive close-ups. The Japanese countryside offers the perfect backdrop for this story of bottled-up feelings. While dark clouds invade the summer sky promising rain to ease the suffocating damp weather, solace can be found on the straight road running alongside ripe fields.

Ren Scateni



BELLA

Greece // 2020 // 25 min SCOTTISH PREMIERE

Greece 1986-1987, a little before the fall of State Socialism and just at the end of the Cold War. In front of Anthi's eyes the country is changing, the world is changing and, with them, Christos seems to be changing too.

Director: Thelyia Petraki Producer: Kostas Tagalakis Screenplay: Thelyia Petraki Cinematography: Manu Tilinski Editing: Myrto Karra Music: Nassos Sopilis Sound: Valia Tserou

Director's filmography:

HELGA ÄR I LUND (2017), Me And The Others (2015), Pray (2012)

Contact: costastagalakis@gmail.com Based on real letters found by director Thelyia Petraki, Bella excavates an affective history that is both enriched and impoverished by the ideals which guide its characters through the late eighties in Athens and Moscow.

Weathering this world in flux are Anthi and Christos. Elena Topalidou brings a stoic flame to the character of Anthi, with warmth enough to keep the home fires burning, but features weighed upon by the structural exhaustion of maintaining a family alone, and as money grows thin. Nikos Kouris plays Christos as rather more stony, unknowable and longed for. Seen only through the letters addressed to him, he is their negative image; a phantom projection of desire and principals.

These two captivating central performances inhabit an assiduously recreated eighties, so convincing as to feel like a message in a bottle, washed-up on the shore. Weaving together domestic affairs with global events, this epistolary time capsule offers a sensuous and stirring narrative of the embodied realities of commitment – to a lover, to a family and to a political cause. *Bella* is a stunningly crafted testimony of living through the beginning of the 'end of history,' with a world to win.

Oisín Kealy



I AM AFRAID TO FORGET YOUR FACE

رشاتس Egypt, France, Belgium, Qatar // 2020 // 15 min SCOTTISH PREMIERE

After being separated for 82 days, Adam travels down a rough road to be reunited with the one he loves, whatever it takes.

Director: Sameh Alaa Producer: Martin Jerome, Muhammad Taymour, Mark Lotfy Screenplay: Sameh Alaa Cinematography: Giorgos Valsamis Editing: Yasser Azmy Production Design: Shaimaa Magdy Sound: Moataz Al Qammari

Director's filmography: *Fifteen* (2017)

Contact: info@squareeyesfilm.com It's the boy's face we almost forget. We never really get the chance to study it in the first place: it is a sorrowful profile, a head bent with the weight of sadness, a glance over the shoulder at something we cannot see. And then it is hidden. It's not only the niqab that makes us forget, at times, just for a moment; it is also the hand bag over his shoulder and his slim gloved hands. It is the way he blends so perfectly into a room of mourning women.

When he leaves we hear their grief as it pours out of them in wails, but the boy is silent. He is silent as he makes his way down the dusty staircase and as he moves before a trembling camera through the narrow streets outside. He sits, composed, as the streetlight slips over him on his long bus journey home. It will be a shock when he removes the niqab, to see the stark line of short hair against his neck and the tears below his eyes.

Oriana Franceschi



HOW TO DIE YOUNG IN MANILA

Philippines // 2020 // 12 min EUROPEAN PREMIERE

A teenage boy trails a group of hustlers on the streets, thinking one of them may be his anonymous hook-up for the night. One by one, the young men inexplicably turn up as dead bodies.

Director: Petersen Vargas Producer: Jade Francis Castro, Alemberg Ang Screenplay: Jade Francis Castro, Kaj Palanca, Petersen Vargas Cinematography: Pong Ignacio Editing: Benjamin Tolentino Production Design: Remton Siega Zuasola Music: Alyana Cabral Sound: Corinne de San Jose

Director's filmography: 2 Cool 2 Be 4gotten (2016), Swirl (2014), Geography Lessons (2014)

Contact: ang.alem@gmail.com In his essay on the queer reclamation of Saint Sebastian, Richard A. Kaye writes, "Contemporary gay men have seen in Sebastian at once a stunning advertisement for homosexual desire (indeed, a homoerotic ideal), and a prototypical portrait of a tortured closet case." The early Christian saint and martyr, often depicted shirtless and bound and shot through with arrows, has become synonymous with the dichotomy of gay male desire, a sort of rapturous pain.

How to Die Young in Manila is shot through with Sebastian, not just in Kokoy de Santos's depiction of the saint, but in its story, as a young gay man (Elijah Canlas) roams the dense and dangerous underworld of the capital city at night in search of an anonymous hookup. As other – nameless – young queer men turn up dead, the city and its people turn a blind eye to their deaths. And yet, our protagonist continues to seek out – and find – the sex he desires.

This is a stunning and lyrical short from Petersen Vargas, a neat and poetic allegory for the dangerous lengths young queer men are forced to put themselves through in order to live fully and fulfil their desires.

Michael Lee Richardson



LETTER TO MY MOTHER

مردام ەب ىا ەمان

Germany, Iran, Malaysia // 2019 // 20 min **UK PREMIERE**

A heartfelt letter to tell the most painful of secrets. Amina, who in 2002 was the small protagonist of *Ten* by Kiarostami, is now a transgender director who tries to make her voice heard and understood.

Director: Amina Maher

Cinematography: David Simon Groß **Sound:** Alex Feldman, Benedikt Ludwig

Director's filmography:

Narges (2021), One Window Will Suffice (2016), Orange (2015), Sweet Gin and Cold Wine (2014)

Contact: aminmaher.studio@gmail.com Amina Maher's relationship with her mother has already been captured on film: she starred as the memorable child passenger driven by her mother (the filmmaker Mania Akbari) in Abbas Kiarostami's *Ten* (2002). Almost two decades later, Maher turns her own camera on this relationship, addressing what was not, or could not be said between them on that drive through Tehran.

Letter to My Mother is a deeply personal exploration of gender identity and childhood trauma. In revisiting the familiar image of herself in *Ten*, Maher presents a dual reckoning with the established narratives of both personal memory and cinematic history. She also introduces her own radical aesthetic: bold images of a distinct punk sensibility contrasted with a softer, affective focus on intimate materials such as skin and hair.

The film plays with the notion of authority, presenting disparate sources of testimony that are fraught with contradictions. However, the epistolary nature of the film ensures that Maher's is the ultimate authorial voice: she is the writer of her own story. In *Ten*, Maher stated "I am only a child, I cannot belong to myself." *Letter to My Mother* suggests that perhaps she now does.

Jessica McGoff

BILL DOUGLAS AWARD 4: AGAINST THE GRAIN (CONTINUED)



SPOTTED YELLOW

رادل|خ درز |ran // 2020 // 12 min **UK PREMIERE**

Roya, a young girl with a yellow spot on her face, suddenly feels the signs of a change in her life.

Director: Baran Sarmad Producer: Baran Sarmad, Mohammadreza Mayghani Screenplay: Mohammadreza Mayghani Cinematography: Hamed Hosseini Sangari Editing: Pooyan Sholevar Music: Mona Matbou Riahi

Director's filmography: Cleaner (2018), Dar (2017), Must Black (2014)

Contact: mohammadrezamayghani@yahoo.com Roya doesn't just think she's a giraffe, she is a giraffe. The deep-rooted spirit of the animal inhabits her body and embosses her skin, specifically with a yellow spot on her face. As she comes to terms with her changing inner self, Roya's animalistic soul trickles into her everyday life. Her overtly conceptualised world, tinged with the unmellow yellow of perfect madness.

Written and directed by Iranian filmmaker Baran Sarmad, Spotted Yellow explores female mental health with compassion and zeal. Her slow build from natural colour palettes to pure fantasy is seamless, focusing always on the fundamental innocence that is often forgotten in cinematic portrayals of mental illness. Encased by poetic composition and sound design, the presentation of Roya's inner perceptions is visually rich and expressive. Her journey is strange and mesmerising, altogether portraying the girl's perplexing psyche with a child-like charm.

Heather Bradshaw



RED ANINSRI; OR, TIPTOEING ON THE STILL TREMBLING BERLIN WALL

อนินทรีย์แดง

Thailand // 2020 // 30 min UK PREMIERE

Ang, a transgender prostitute, is assigned to her job as an undercover spy. She disguises herself as a cis-masculine man to form a romantic relationship with Jit, a belligerent yet idealistic student activist.

Director: Ratchapoom Boonbunchachoke Producer: Chonlasit Upanigkit, Kamonlak Jirahitapat, Ratchapoom Boonbunchachoke Screenplay: Ratchapoom Boonbunchachoke Cinematography:

Jiraphat Vinagupta, Pakorn Yooin Editing: Aekaphong Saransate, Ratchapoom Boonbunchachoke Music: Theerapat Wongpaisarnkit

Director's filmography:

Anna and the Prince (2014), La Double Vie de Maniejan (2013), Dites Lui que je ne veux pas etre Sous-titre (2011), Bodily Fluid is So Revolutionary (2009)

Contact: ouioui40@hotmail.com Queer love and an intelligent political commentary meet in Ratchapoom Boonbunchachoke's hyper stylistic work that references "Thai cinema from the past." Ang is a blonde transgender prostitute who doubles as spy, ordered to disguise herself as a cisgender man to spy on Jit, a student and activist, considered an enemy of the state.

Riffing on the popular dubbed films of Cold War Thailand, *Red Aninsri* unfolds like a suspenseful espionage film playing with the modes of a bygone era to comment on the anachronistic fixtures of the present. Stripped of their real voices, Ang and Jit are boxed inside predetermined roles, their lives confined to the limitations of a script. Embracing one's real identity equals treason and genuine sentiments are simply discouraged. A blonde wig, sunglasses and a beige trenchcoat conjure up Wong Kar-Wai's *Chungking Express. Red Aninsri* throws the viewer into an idiosyncratic world conflating reality and cinematic references.

Ren Scateni



IN HER STEPS

STA VIMATA TIS

Greece // 2020 // 25 min UK PREMIERE

Lena is in a reintegration program. When she finds a job that gives her access to the minors rural jail, she has to deal with her past.

Director: Anastasia Kratidi Producer: Thanos Anastopoulos Screenplay: Anastasia Kratidi Cinematography: Giorgos Valsamis Editing: Ioanna Pogiantzi Sound: Persefoni Miliou

Director's filmography:

Vassileia (2018), On the threshold (2013), Homo Sacer (2010)

Contact: kratidi@gmail.com In the latest of her series of portraits of women fighting to escape the margins of society, Anastasia Kratidi employs a social realist style that is richly authentic in every detail. And yet the world portrayed seems dystopian and surreal. Devoid of the structure and rigidity usually seen in the prison genre, this farm penitentiary is chaotic, its inmates bedding down in fly-ridden sheds.

The film opens on protagonist Lena feeding a calf from a bottle. The sense of nurture and maternal love that is traditionally conveyed in such an image is undercut by the rough actions of both woman and animal. This feed is a tug of war. Lena first pulls the calf closer by grabbing its throat, then thrusts it away when it gulps too quickly. Thus Kratidi presents the core question of the film in her first shot: how is maternal love expressed in an environment that suppresses feelings of care and vulnerability?

The film doesn't surrender its narrative easily. Echoing her protagonist's taciturn single-mindedness, Kratidi makes her viewers collect clues as to characters' connections and motivations. But her austere, uncompromising vision rewards repeated viewings.

Matt Lloyd



SIGNS

UK // 2020 // 7 min WORLD PREMIERE

An unprecedented look at how written and signed languages filter the emotional response to iconic artworks. Cutting edge technology merges with the physicality of 35mm into an acute interrogation of medium, environment and articulation.

Director: Louise Stern Producer: Chi Thai

Director's filmography: *Boat* (2018)

Contact: chithai@me.com In front of the camera, an old woman is miming the tender embrace of Rodin's lovers from *The Kiss*. Cut to two women, waving and whirling their arms, imitating the swirling brushstrokes of Van Gogh's *Starry Night*. The paintings and sculptures in question, shot on 35mm film by the director, are juxtaposed with sweet wrappers, dry leaves, notes jotted down on bits of paper and other familiar keepsakes of a day at the museum. The subjects of *Signs* use written and signed language to describe iconic artworks, inviting the viewers to actively look, read and think of their own emotional response to the works in question. Some interpretations are literal and direct, others more abstract and personal. One man's hilarious reading of Yves Klein's *Leap Into The Void* goes as far as imagining the chain of events that led the man to jump.

Watching Signs after months of lockdown and undiscerning binge-watching, I found myself emerging from a slump, engaged and alert for the first time in a while, trying to decipher the notes and think of how I myself would react and depict my favourite paintings. I was reminded of how art is the best antidote to sensorial and intellectual torpor.

Manon Euler

BILL DOUGLAS AWARD 5: CONNECTION SIGNALS

(CONTINUED)



MASS

UK // 2020 // 13 min SCOTTISH PREMIERE

As we follow The Seeker, who moves between the city and the sanctuary, MASS carves out the intimate communal spaces and intangible signals that characterise the contemporary Black experience.

Director: Nadeem Din-Gabisi Producer: Leah McGurk Screenplay: Nadeem Din-Gabisi Cinematography: Shivani Hassard Editing: Rhea Storr Production Design: Ava Asaadi Music: Coby Sey Sound: Rhea Storr

Director's filmography:

Whilst You Archive Me (2016), blk boy flight (me & my cousins) (2015), kings&queens&darkmattathings (2015), w1mn (2015), God is a Place Where Some Holy Spectacle Lies (2013), frogfreedom (2013)

Contact: leah@fvu.co.uk Director Nadeem Din-Gabisi positions MASS within Tina Campt's Black visual frequency through the glitchy storytelling that layers contrasting sounds, voices and images. Cutting between two different worlds, we are transmitted on a rhythmic journey between solitude and community.

One of the voices asks:

What am I doing here? Why is this city trying to kill me?

But we are later reminded of the sanctuary found in alternative worlds when a soft voice states:

There are other lands.

The visual frequency of Black life as hovering between the sonic and visual – a collage of sensorial signals where images move and speak to us – hum, overlap. It is the refusal of the limited duality provided by the status quo, that instead looks to and utilises the precarity of the Black experience to inform itself.

The film plays around with the given experiences of watching, hearing and feeling – in the world of MASS hands that touch then emanate radio waves, giving literal energy to the act of Black intimacy. Hands guide the radio through different stations, jumping between noises, and perhaps time – a metaphor for Blackness as it flows, constantly in flux.

Natasha Thembiso Ruwona



ONE THOUSAND AND ONE ATTEMPTS TO BE AN OCEAN

France // 2020 // 12 min UK PREMIERE

If you don't want to drown, be an ocean.

Director: Wang Yuyan Sound: Raphaël Hénard

Director's filmography:

All movements should kill the wind (2019)

Contact: wangyuyan518@gmail.com For example you can be a wave. You can be a wave alone when your stomach churns at the sight of water crashing over a keyboard, or a person throwing themselves from a plane, tumbling towards land.

Though it works best in a crowd of people: as a tangle in the street or packed together in rubber rings, as a ripple at a football game and as a swell of arms raised in protest; those same arms can be flung towards the stage in messy unison at a gig or can thrust umbrellas towards police officers. In the end we all fall like dominoes, a crush of people no different to a flock of birds.

Sometimes we fail to be the ocean and we are in conflict with it. We dredge it up and we toss our meaty bodies into it, leaving a trail of bubbling disruption in our wake; and it retaliates, swatting at us with giant mythical tales and forcing our pink limbs further up the beach. Here we see it blast into a pristine office, throwing the chairs around like toys. There we watch it as a molten, rolling thing that could turn us all to statues.

Oriana Franceschi



HUNTSVILLE STATION

United States // 2020 // 14 min **UK PREMIERE**

Every weekday, inmates are released from Huntsville State Penitentiary in Texas, taking in their first moments of freedom with phone calls, cigarettes and quiet reflection at the Greyhound station up the block.

Director: Chris Filippone, Jamie Meltzer Cinematography: Chris Filippone Editing: Chris Filippone, Jamie Meltzer Sound: Dan Olmsted

Directors' filmography:

Chris Filippone: How to Breathe in Kern County (2019), A View from the Window (2018), Scrap (2017) | Jamie Meltzer: True Conviction (2017), Informant (2012), La Caminata (2009), Welcome to Nollywood (2007), Off the Charts: The Song-Poem Story (2003)

Contact:

chris.a.filippone@gmail.com

This is routine for the men who work in Huntsville Station. Every day they stock their shop, work the tills and clean up discarded items – among them the odd Bible whose corners are grey and bent – left on the metal benches by the road outside. They are the orderlies facilitating the first day of a new life for men who will arrive wearing clean shirts over bright white vests and carrying netted bags with their few possessions: shoes, shampoo, a bottle of baby powder.

When men are released from Hunstville penitentiary they are given a ticket for the Greyhound bus that leaves from this station and \$100 to make their way. You can spend the first dollar of your hundred on five squirts of aftershave to smell sweet for the person who missed you. You can purchase a lottery ticket, if you're feeling lucky. You can try a pair of jeans against your waist, a waist that may have grown or shrunk over the years you spent inside. You have time, after all the bus isn't for another three hours – as one man says, he has the patience to sit and wait. He's had the patience for six years.

Oriana Franceschi



WHERE TO LAND

Finland // 2020 // 15 min SCOTTISH PREMIERE

An elderly mute woman finds herself on a remote island, where she meets a young man who longs to visit his mother.

Director: Sawandi Groskind Cinematography: Karl Henrik Edlund Sound: Quynh Tran, Klosse J.Wistbacka

Director's filmography: How to Approach a Giant Hole (2018)

Contact: sawandi.groskind@gmail.com Sawandi Groskind immerses us in an unspecified island's evocative natural environment, with visual and sonic textures that build an atmosphere of anticipation. It comes with the rushing waves and rustling leaves, with music that implies impending shifts, maybe danger, yet little happens. *Where To Land* oozes a sense of eeriness and the supernatural, but it is about the most grounded of ideas: a search for belonging.

The natural environment dominates, but our protagonists connect with those dearest to them through that which some might find at odds with nature: the online world. Paths to family roots are framed by a live flight map and a YouTube interview. The latter is how the mute female protagonist first heard her son speak, the son who she gave up for adoption at a young age. Through hearing his voice she claims she lost hers, but it is partly through the mother-son bond developed between her and the young stranger that she regains a voice, one that resembles an animalistic growl. Considering the film's teasing atmosphere building, it's maybe no surprise that this stylistic choice does not feel discordant.

The ambiguity and loose threads in this gorgeously layered work reflect the ever not-knowing of our own searches for belonging, origin and where we should grow new roots. Knowing the woman is played by the director's own mother only lends the film more weight in its reflection on the importance of valuing connection even if we cannot fully grasp what we need that to be.

Sanne Jehoul



IT'S ALL THE SALT'S FAULT

TODO ES CULPA DE LA SAL

Colombia // 2020 // 10 min UK PREMIERE

The youngest daughter of a family of sloths rebuilds her parents' and three siblings' story.

Director: María Cristina Pérez Producer: Mauricio Cuervo Screenplay: María Cristina Pérez Music: Daniel Jones Cozzarelli Sound: Daniel Jones Cozzarelli Animation: María Cristina Pérez

Director's filmography: Coffee Break (2018), Añejo (2014)

Contact: andressuarez@proimagenescolombia.com The sloth is one of the oldest mammals inhabiting the earth today. Living in the rainforests of the Amazon, Brazil and Central America, the sloth has become synonymous with its relaxed and comfortable nature, and its pursuit of life's small pleasures; symbolic of a balanced and peaceful approach to life.

There's something soft and poignant to the sloths in *It's All the Salt's Fault*, an animated short written and directed by Colombian filmmaker María Cristina Pérez. With their expressions and physical characteristics so similar to humans, these sloths feel like the perfect medium with which to deliver this story of things left unsaid, lulling us into a false sense of security until it's too late.

As a projector clicks and whirrs through disparate, fragmented images from family life – a mother, a father, a marriage, their children – the youngest daughter reconstructs their story. At turns salty and desperately sad, the protagonist recounts the tiny details of their lives as her father begins to unravel and retreat back to his original, wild nature.

Michael Lee Richardson



LIFE ON THE HORN

Somalia, Austria, Germany // 2020 // 25 min **SCOTTISH PREMIERE**

For decades, toxic waste has been illegally deposited on the coast of Somalia. The tsunami earthquake in 2004 damaged the poisoned containers, which led to the spread of disease. Many local people had to leave their villages, but some stayed and lived with the aftermath.

Director: Mo Harawe

Producer: Deko Adano Ali, Alexander von Piechowski Screenplay: Mo Harawe Cinematography: Mo Harawe Sound: Maxamed Maxamuud Jamac, Alexander von Piechowski

Director's filmography:

The Story Of The Polar Bear That Wanted To Go To Africa (2019)

Contact: gerald@sixpackfilm.com This builds into something profound. Set along the coastline of Somalia, in a land struck by environmental disaster, a father commits a selfless final act so that his son may choose to live.

We follow a young man and his bed-ridden father, through acts of care and labour within and outside the wasteland. Decades of illegal toxic waste dumping, combined with waste spillages set off by the 2004 earthquake and tsunami, have caused wide-spread disease and land infertility. This is carefully woven into the narrative, unveiled through circumstantial evidence, dialogue and background details.

As the young man watches his neighbours leave the village, escaping in over-burdened cars into the desert, we understand the immense weight of choice on his shoulders: to stay and continue caring for his father and be condemned to death and disease, or to leave and find life elsewhere. The insurmountability of such a decision is poeticised as he loads sand into a large pick-up truck; each hole he digs instantly filling with more sand; each attempt to dig in immediately countered by an unseen force. Subtle performances all around, building into a moving climax of a father's love and what one is willing to sacrifice.

Moira Salt



KKUM

South Korea // 2020 // 9 min UK PREMIERE

My mother's dreams have always been strong premonitions for important moments in my life. I rely on her dreams more than any religion.

Director: Kim Kang-min Producer: David Braun, Jason Milov, Kim Ki-jin

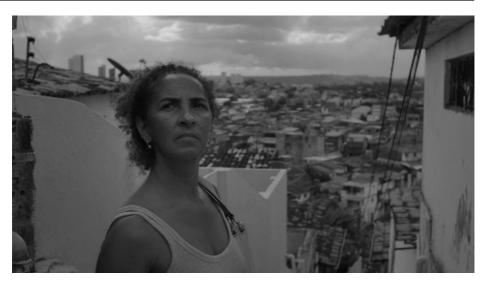
Director's filmography:

JEOM (2017), Deer Flower (2015), 38-39°C (2011)

Contact: kaniseed@kiafa.org Deep in the deviated depths of motherhood lies a Styrofoam dreamworld; the glistening monochrome cocoon of *KKUM*. Seoul-born, Los Angeles-based filmmaker Kim Kang-min's textured stop-motion is immersive and hypnotic. Through its distinctive visuals and fluid transitions, Kim's animation examines the intrinsic power of dreams passed between a mother and son.

A tribute to his own mother, *KKUM* explores motherly care through projections of Kim's own experiences, walking the boundary between experimental and emotional filmmaking. With each new stage of the son's life, there is a dream to predict and a mother to explain it. From fire, to insect, to pumpkin, each dream plays out with a distinct rhythmic poise and ingrained motherly insight. Much like the eternal counsel of a loving mother, the unconscious influence of dreams quietly guides our everyday life. As such, Kim puts to us the dominion of maternal love, where a mother can build a child's future in her hopeful dreaming; their superhuman devotion a force to be reckoned with.

Heather Bradshaw



UNLIVEABLE

INABITÁVEL

Brazil // 2020 // 20 min SCOTTISH PREMIERE

In Brazil, where a transgender person is murdered every three days, Marilene searches for her daughter Roberta, a transgender woman who went missing. While running out of time, she discovers a hope for the future.

Director: Matheus Farias, Enock Carvalho Producer: Matheus Farias, Enock Carvalho, Amanda Guimarães Screenplay: Enock Carvalho, Matheus Farias Cinematography: Gustavo Pessoa Sound: Nicolau Domingues

Directors' filmography: The King Crab (2018), Room for rent (2016)

Contact: gatopardofilmes@gmail.com The normalisation of everyday violence in Brazil is compounded by the necropolitics of a state which at best neglects, and at worst inflicts, violence on its most marginalised citizens. Marilene's search for her missing daughter Roberta in this context blends sci-fi and horror with naturalism, mirroring the stoicism life demands of so many in the face of the incomprehensible.

The genre-creep of Unliveable works masterfully, taking this omnipresent possibility of violence and making it – as it should be – strange once more. It subtly makes the case that our subject positions in society have everything to do with whether we inhabit a rom-com, or a thriller. As a Black transgender woman, Roberta occupies one of the most dangerous intersections of Brazilian society, and it is communicated in both overt and covert ways that hers is a case among many.

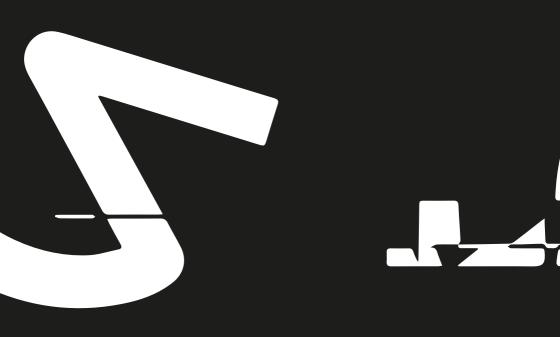
This intersection is also, however, a place of resilience, resistance and strength. The undercurrent of sci-fi doesn't just amplify the sense of threat; the mode also provides a respite, and a space to imagine a better future. A piece which begins with cries of fire and brimstone closes hopefully, by imagining neither damnation nor abduction, but something closer to a holy assumption – or ascension.

Oisín Kealy





CURRENTS



BARBED WIRE LOVE: ARTISTS, FILMMAKERS AND THEIR NORTH OF IRELAND TROUBLES

Fifty-three 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. There's no place like home. 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

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

A discussion between Peter, Myrid and some of the featured filmmakers, led by writer and curator Sara Greavu, is available on GSFF's podcast, produced by Halina Rifai.

BARBED WIRE LOVE 1: TROUBLE



TROUBLE USA, UK // 2019 // 1hr 23 min

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

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, but like a parent who slips from your frame, none of the complexity nor the fragility of the relationship is lost.

BARBED WIRE LOVE 2: ANCESTRAL HOMES

Barbed Wire Love 2: Ancestral Homes 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.

A live Q&A with the filmmakers in this programme will be broadcast on the hub on Wednesday 24 March at 19:15.

BARBED WIRE LOVE 2: ANCESTRAL HOMES

Tuesday 23 March (20:30) Available on demand for 48 hours



STRENGTH IN THE HOPE HUNT

UK // 2016 // 3 min

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 one 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

Contact: oonadohertyweb.com



EDEN UK // 2004 // 15 min

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 rundown 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 // 4 min

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 // 16 min

A film shot in 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:

distribution@lux.org.uk



LEGACY

UK // 2019 // 4 min

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 Screenplay: 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 // 2 min

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 RUC (now Police Service of Northern Ireland) immediately following the shot of the blue and white RUC Land Rover, 11 July 2001. A plain clothed police woman was injured when the rear window of the blue sedan was smashed in. The RUC 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 RUC 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 // 15 min

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

BARBED WIRE LOVE 3: HUSH-A-BYE BABY



HUSH-A-BYE BABY

Ireland, UK // 1990 // 1 hr 20 min

Director: Margo Harkin Producer: Tom Collins Cinematography: Breffni Byrne Editing: Martin Duffy Music: Sinéad O'Connor

Director's filmography:

The Return of Colmcille (2013), The Legenderrys (2013), The Far Side of Revenge (2012), Bloody Sunday - A Derry Diary (2007), Ocras (2006), The Hunger Strike (2006), You Looking at Me? (2003), Young @ Heart (2001), Looking for Lundy (2000), A Plague On Both Your Houses (1999), Clear the Stage (1998), 12 Days in July (1997), Songs & Sounds By Leaps & Bounds (with Jo Ann Kaplan, 1996), NYPD Nude (1995), Reviewing the Landscape (1994), The Bloody Sunday Murders (1991)

Contact:

margo@besomproductions.co.uk

Goretti, Majella, Sinead and Dinky are four school friends living in the catholic ghettos of the Bogside and Creggan estates in Derry, Northern Ireland in 1984. At the age of 15 they are full of youthful exuberance and boys feature largely in their interests. When Goretti meets Ciarán at an Irish language class a romance begins.

Hush-A-Bye Baby is a heart-renderingly smart and pertinent feminist film, the directorial debut of Margo Harkin. The film was produced under unique conditions by Derry Film & Video Workshop (DFVW), against a backdrop of state censorship and violence which saw Margo and her family's flat raided by the army and police.

"Convened around a set of methods that included collective structures and self-representation, DFVW produced a number of films as well as enacting various forms of community cultural education. Working to counteract the epistemic violence of depictions of the north of Ireland, its conflict and its people by British TV news and cinema, members of DFVW sought to tell a different story about their lived political and social realities." — It's not for you we did it #1, Sara Grevau and Ciara Philips, Eva International Biennial of Visual Art, 2020-21

The script bristles with microscopically accurate and embodied observations of late 1980s Derry, Northern Irish discos and acidly depreciative Northern Irish humour. Razor sharp edits, very precise framing and a stellar cast (including Sinéad O'Connor) allow *Hush-A-Bye Baby* to soar while remaining disarmingly true to its characters and the hostile environment they lived through.

A truly remarkable film.

BARBED WIRE LOVE 4: THE GARDEN OF EDEN IS A CUL DE SAC



A talk by 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.

Simon 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.



DANCING ON NARROW GROUND UK // 1995 // 60 min

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

Director's filmography:

The Enigma of Frank Ryan (2014), Child of the Dead End (2009), Rebel Frontier (2004)

Contact: belld@staff.ncad.ie 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 working-class ravers from Belfast, one Catholic and one Protestant, try to reach rave heaven in legendary nightclub Kellys 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 see the teenage contributors at work within their communities and in the domestic spaces of their respective Lenadoon and Orangefield. However, the places they find themselves in are backdrops to their ultimate passion. They dance around outside gospel tents and talk of their lives devoted to the weekend. Desmond Bell documents his quest to bring them together with humour and sincerity. The teenagers themselves seem curious to meet one another at Kellys. Yet Northern Ireland's traditional tensions ramble on.

Dancing on Narrow Ground boldly asks can love of dance and music unify beyond the great divides of Northern Irish identity?

BLACK SPATIAL IMAGINARIES

Following on from the first iteration of the programme in 2020, Black Spatial Imaginaries Pt.2 continues the conversation of space as it relates to the Black experience and asks – who is allowed to inhabit the land, move freely, tell stories, speak truths, survive, thrive?

We are always (re)tracing the steps of those who have walked before us, many forgotten, lost in history. As we inevitably turn into memories ourselves, we are tasked with becoming the archivists of the past, present and future – storytellers within our own right.

Black Spatial Imaginaries itself inhabits the merge of fact and fiction often found within storytelling methods, as mapped through the geography of each film. We journey to the English countryside, find the secret routes of the Underground Railroad in the US, get a glimpse into the colonial history of Brazil, while hearing from those who are part of its Black Queer community. We see evidence of Edinburgh's Black history that often bubbles just under the surface of Scottish history, and observe Senegalese farming practices. The citizens of these spaces are (dis)located through dance, labour, poetics, whispers, silence, glares, myth and mystery. We are reminded of the non-homogeneity of the Black experience, yet there is a solace that can be found in recognising that our stories of desire, kinship, lostness, displacement, can be traced across and through lands.

A continuation of the themes present within the Black Spatial Imaginaries program can be found in MASS, directed by Nadeem Din-Gabisi, which sits within the Bill Douglas Award selection.

Black Spatial Imaginaries is one of a larger ongoing project *Black Geographies, Ecologies and Spatial Practice* which spans across moving-image, performance lecture, essay and poetry. Outcomes from the project are available to view here: natasharuwona.com

Natasha Thembiso Ruwona

The screening will be followed by a live set by Glasgow-based DJ Plantainchipps.

BLACK SPATIAL IMAGINARIES

Wednesday 24 March (20:30) Available on demand for 48 hours



THE UNINHABITABLE ONES

INABITÁVEIS

Brazil // 2020 // 25 min **UK PREMIERE**

A Brazilian contemporary dance company is about to debut *The Uninhabitable Ones* (*Inabitáveis*), its newest performance that addresses Black homosexuality as its theme. Running parallel to the rehearsals, the choreographer builds a friendship with Pedro, a Black boy who doesn't identify as a boy.

Director: Anderson Bardot Producer: Anderson Bardot, Paulo Gois, Juane Vailant Screenplay: Anderson Bardot Cinematography: Igor Pontini Editing: Carol Covre Production Design: Khalil Rodor Music: Marcus Neves Sound: Marcus Neves

Director's filmography:

Caliber Camera (2017), xxTAPE (2016)

Contact: andersonbardot@gmail.com



SPIT ON THE BROOM

USA // 2019 // 11 min

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 Screenplay: Madeleine Hunt-Ehrlich 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), McKayla (2015), A Gentleman's War (2013)

Contact:

madeleine.hunt.ehrlich@ gmail.com



CLAY UK // 2015 // 9 min

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

Directors' filmography:

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)

Contact:

studiojademontserrat@gmail.com



A TERRIBLE FICTION

UK // 2019 // 12 min

The first part of an ambitious new body of works by Larry Achiampong and David Blandy, exploring race and identity in an age of avatars, video games and DNA ancestry testing. The artists attempt to address this complex history of classification and segregation.

Director:

Larry Achiampong, David Blandy

Directors' filmography:

FF Gaiden: Legacy (2017), FF Gaiden: Escape (2016-17), FF Gaiden: Control (2016), FF Gaiden: Alternative (2016), FF Gaiden: Delete (2016), Finding Fanon Part 3 (2016), Finding Fanon Part 2 (2015), Finding Fanon Part 1 (2015)

Contact:

david@davidblandy.co.uk



LAND LOT S7

PARCELLES S7

Senegal, Iran, France // 2020 // 28 min **UK PREMIERE**

Burning entrails of the fields suddenly appeared at dawn. Here man is alone. In this loneliness, the shadow of sugar cane flows into eternity.

Director: Abtin Sarabi Producer: Dominique Olier, Abtin Sarabi Cinematography: Abtin Sarabi Editing: Abtin Sarabi Music: Christophe Rezai Sound: Trent Hedayati

Director's filmography:

Parcelles S7 (2020), Absolution (2016), Ahlé Hava (The People Of The Wind) (2015), Un autre jour (2011)

Contact:

abtinsarabi.festival@gmail.com

NO NEW NORMAL

WFH FTW!

Not really though, but while everyone in makeshift office set-ups at home, navigating family, flatmates and/or loneliness, will have had a hard time over the last year, it is nothing compared to the many who were forced to go into work in unsafe conditions due to the UK government's failures and warped priorities, or those who were in precarious positions and made redundant in the middle of a global health crisis. While concerns around workers' rights and work-life balance were high before this pandemic, the current maelstrom made many pause to reflect on their own conditions, employment practices, responsibilities and care for others, while those without the luxury to do so were often risking their own wellbeing.

In response to the above, we present No New Normal's first programme Absurdity of Labour, with the first three films dealing with ideas of competition, productivity, control and environment, from Adrian Melis' "production process based on destruction" in *Surplus Production Line* to a look at the history of the office cubicle and the insidiousness of work spaces as designed with control and anonymity in mind. The latter three films look at non-traditional ideas of labour, creation and production, in relation to value, consumption and the digital sphere, touching on domestic vloggers in Gabrielle Stemmer's desktop doc *Clean With Me (After Dark)* as well as a satirical critique of slacktivism and a portrait of copyist painters in Shenzhen, China.

Speaking of the digital sphere, the last year has resulted in near-uninterrupted screen time for most of us working from home. Glued to our monitors, mobiles and televisions, we have often been unable to distinguish where work ends and free time begins, while trying to make up for a lack of social contact by finding perceived connections on our feeds. Our digital footprints grew larger and the pandemic went hand in hand with a drastic increase in digital surveillance. And so we present Monitored, a programme that gives you a self-aware comedic drone in *Fly Away With Me* (Maude Maton, Amina Mohamed, Nikki Shaffeeullah), meditations on social and information control mechanisms in Stefan Kruse Jørgensen's *A Lack of Clarity* and Maxime Martinot's *Antelopes*, and the peculiarity of finding fact through fiction in a totalitarian society in Maija Blåfield's half-hour documentary *The Fantastic*.

Finally, we ourselves use sci-fi to find truths and potential, and modestly deal with our desires to escape. In Alt Worlds we offer reimaginings of and speculations on a future earth and other worlds; from the romantic Vonnegut inversion of Jacqueline Lentzou's *The End of Suffering* to the Shabazz Palaces-scored Afrofuturism of Kordae Jatafa Henry's *Earth Mother, Sky Father.* Find an amusing alien excursion told through collage animation, as well as a sci-fi love triangle musical by GSFF favourite Jennifer Reeder; and, in a centrepiece that proved essential to the shaping of this entire strand, Graeme Arnfield's *The Phantom Menace* is an ambitious, experimental 36-minute speculative climate fiction largely constructed from computer-generated visuals – ideal for laptop viewing...

Sanne Jehoul

All three programmes are available on demand for the duration of the festival.

NO NEW NORMAL: ABSURDITY OF LABOUR



SURPLUS PRODUCTION LINE

LINEA DE PRODUCCIÓN POR EXCEDENTE

Spain // 2014 // 10 min UK PREMIERE

Surplus Production Line explores the shifting politics of labour within the framework of neoliberalism, in which employees and jobseekers are forced into harsh competition with each other, alienating them from their personal feelings.

Director: Adrian Melis Producer: Adn Galeria

Director's filmography:

Terra Asciutta (2020), Engagement Rate Formula (2019), The New Man And My Father (2015), Glories of Forgotten Future (2015), The Making of Forty Rectangular Pieces For A Floor Construction (2008), How To Build A Warehouse (2007), Here, Everybody Takes Care Of Me (2007), Night Watch (2005)

Contact:

info@adrianmelis.com



THREE WALLS

Canada // 2011 // 26 min

Capturing the melancholic absurdity and shifting nature of the modern day office, *Three Walls* traces the development of the office cubicle from its inception in the late 1960s to its current status as the dominant form of office furniture in North America.

Director: Zaheed Mawani Producer: Zaheed Mawani, Andrea Bussmann Cinematography: Maya Bankovic, Jared Raab Editing: Zaheed Mawani Music: Damian Valles

Director's filmography: Harvest Moon (2018)

Contact: zmawani@gmail.com



STORE POLICY

L'EFFORT COMMERCIAL

France // 2020 // 17 min **UK PREMIERE**

Lea begins a summer job as a cashier in a large supermarket chain. In an empty and cold environment, she soon discovers the underlying violence of the work place.

Director: Sarah Arnold Producer: Helen Olive, Martin Bertier, Stéphanie Douet, Sabine Bally Screenplay: Sarah Arnold Cinematography: Pascale Marin Editing: Pascale Marin Music: Jan Vysocky

Director's filmography:

Parades / Fabula Rasa (2017), Totems (2014), Leçon de ténèbres / The Quartet (2010)

Contact:

anais@manifest.pictures



CLEAN WITH ME (AFTER DARK)

France // 2020 // 21 min SCOTTISH PREMIERE

On YouTube, hundreds of women film themselves cleaning their homes.

Director: Gabrielle Stemmer Producer: Eliott Khayat Screenplay: Gabrielle Stemmer Editing: Gabrielle Stemmer Sound: Emma Zimmy

Director's filmography: Nullipara (2020)

Contact: j.robinson@femis.fr



SHĀNZHÀI SCREENS

France // 2020 // 23 min UK PREMIERE

Shenzhen at night; copyist painters recount their daily lives and their craft. Their acts shift alternately between an artistic and blue-collar imagery, from new technology to classical techniques. Here, another history of painting is being drawn.

Director: Paul Heintz Producer: Julien Graff, Thomas Hakim Screenplay: Paul Heintz Cinematography: Paul Heintz Editing: Jeanne Sarfati Sound: Corvo Lepesant-Lamari, Grégoire Chauvot

Director's filmography: Foyers / Hearths (2018), Non contractuel / Non contractual (2015)

Contact: info@squareeyesfilm.com



ENGAGEMENT RATE FORMULA

Spain // 2019 // 10 min UK PREMIERE

Adrian Melis sets up a non-profit initiative that is dedicated to transforming likes, the thumb-up 'reaction' symbols used on social media platforms, into 'real' likes made of plaster. The initiative focuses specifically on likes expressed for posts depicting the struggles and inhumane treatment of refugees.

Director: Adrian Melis Producer: Adn Galeria Cinematography: Adrián Melis, Alejandro Fonseca

Director's filmography:

Terra Asciutta (2020), The New Man And My Father (2015), Glories of Forgotten Future (2015), Surplus Production Line (2014), The Making of Forty Rectangular Pieces For A Floor Construction (2008), How To Build A Warehouse (2007), Here, Everybody Takes Care Of Me (2007), Night Watch (2005)

Contact: info@adrianmelis.com

NO NEW NORMAL: MONITORED



MY BBY 8L3W

France, Germany // 2014 // 3 min

MY BBY 8L3W is a video collage about women who present their pets on YouTube. The women speak simultaneously the same phrases, which swells to a joint song.

Director: Neozoon

Directors' filmography:

fragMANts (2019), Little Lower Than The Angels (2019), Love Goes Through The Stomach (2017), Call Of The Wild (2016), Shake Shake Sake (2016), Big Game (2013), Unboxing Eden (2013), Buck Fever (2012), Fair Game (2011), Good Boy-Bad Boy (2011), Das Manteltier (2010)

Contact:

mail@neozoon.org



A LACK OF CLARITY

Denmark // 2020 // 23 min UK PREMIERE

A nocturnal journey through a strongly lit and populated city as a filmmaker reflects upon the increase of new surveillance technologies around him. The film draws a fragmentary connection between Paris at the end of the 17th century and the potential surveillance of the filmmaker's own dreams.

Director: Stefan Kruse Jørgensen Music: Asbjørn Derdau Sound: Asbjørn Derdau

Director's filmography:

The Migrating Image (2018), Excessive Bulk (2017), Codex (2013)

Contact:

stefankruse87@gmail.com



FLY AWAY WITH ME

Canada // 2021 // 10 min WORLD PREMIERE

A humble servant of surveillance obediently monitors the activity of a prison enclosure. Track the path and life lessons of a young drone fumbling to do right by her lineage.

Director: Maude Matton, Amina Mohamed, Nikki Shaffeeullah Producer: Maude Matton Screenplay: Nikki Shaffeeullah Cinematography: Casper Wolski, Maude Matton Editing: Jadis Dumas, Maude Matton Production Design: Lolo Sirois Sound: Vjosana Shkurti

Directors' filmography:

Maude Matton: Swarm of Selenium (2017) | Amina Mohamed: First film | Nikki Shaffeeullah: First film

Contact:

maude.matton@gmail.com



THE FANTASTIC

Finland // 2020 // 30 min **SCOTTISH PREMIERE**

A film about imagination and encountering the unknown. North Korean exiles describe their experiences of watching forbidden foreign films. What did they imagine the world outside to be like on the basis of smuggled fiction films?

Director: Maija Blafield Music: Tuomo Puranen Sound: Olli Huhtanen

Director's filmography:

On Destruction and Preservation (2018), Golden Age (2015), Saving the World (2005)

Contact: info@maijablafield.com



ANTELOPES

LES ANTILOPES France // 2020 // 8 min UK PREMIERE

One day, 150 years ago, thousands of antelopes threw themselves into the sea together.

Director: Maxime Martinot Producer: Yannick Beauquis, Quentin Brayer Music: Chocolat Billy Sound: Victor Praud

Director's filmography:

Histoire de la révolution (2019), La Disparition (2018), Return to Providence (2016), Trois contes de Borges (2014)

Contact: contact@donquichottefilms.com



BBQ

France // 2019 // 20 min

Alexis never left the suburban area he grew up in. A world under supervision, where boredom numbs the hearts of the young. Yet, a new horizon exists. Thanks to Aïssatou, who shares the same anger, Alexis will gather enough courage to leave. But here, love and freedom come at a certain price...

Director: Jeanne Mayer Producer: Inès Daïen Dasi Screenplay: Jeanne Mayer Cinematography: Evgenia Alexandrova Editing: Noémie Fy Sound: Benjamin Silvestre

Director's filmography: First film

Contact: ines@smacproductions.fr

NO NEW NORMAL: ALT WORLDS



EARTH MOTHER, SKY FATHER

USA // 2019 // 8 min

The Congo: 2030. Welcome to this new and mind-bending sci-fi future where the Central African nation is no longer shipping its unrefined rare earth minerals out to sea but is keeping its wealth for itself – buried deep within the ground.

Director: Kordae Jatafa Henry Producer: Liam Young Cinematography: Alan Torres Sound: Aneek Thapar

Director's filmography:

Delicate Limbs (2021), Understand Yourself (2020)

Contact: kordae.j.h@gmail.com



THE PHANTOM MENACE

UK // 2019 // 37 min SCOTTISH PREMIERE

Welcome to the age of cosmic radiation! Compiling stories from the recent past of interaction with cosmic rays at ever descending altitudes, *The Phantom Menace* is a techno-driven stroboscopic climate fiction film written in conversation with various Amazon warehouse workers. Planes crashing, computers malfunctioning and elections going haywire, these were just the prequel to the future.

Director: Graeme Arnfield

Director's filmography:

Pedigree (2018), Shouting at the Ground (2017), Asbestos (2016), Colossal Cave (2016), Sitting in Darkness (2015)

Contact: grey12@magrathean.org



ZORG II

Estonia // 2019 // 22 min

An alien travels to Earth in hopes of starring in a sci-fi blockbuster.

Director: Auden Lincoln-Vogel Screenplay: Auden Lincoln-Vogel Music: Rasmus Lill, Michael McClean, Cannonball Statman

Director's filmography:

Pies z głową (2020), No Exit (2019), looklooklooklook...(2018) Y-Prime (2017), Catalog (2016), Some Things I Can't (2015), The Kettle (2014), [[] (2013), La Source (2012)

Contact:

alincolnvogel@gmail.com



VESAK

China, USA // 2020 // 8 min UK PREMIERE

Set in an alternative history, a Buddhist monk at The Quantum Temple channels memories and blessings from thousands of prayers during *Vesak*, the biggest Techno-Buddhism Festival.

Director: Ina Chen Producer: Liam Young Screenplay: Calvin Sin Music: Santiago Amézquita

Director's filmography: First film

Contact: inasuyangchen@gmail.com



THE END OF SUFFERING (A PROPOSAL)

Greece // 2020 // 14 min SCOTTISH PREMIERE

Sofia is panicky, again. The Universe decides to contact her. An other-wordly dialogue. A planet symphony for Mars, where people dream awake and fight for love.

Director: Jacqueline Lentzou Producer: Fenia Cossovitsa Screenplay: Jacqueline Lentzou Cinematography: Konstantinos Koukoulios Editing: Smaro Papaevaneglou Sound: Leandros Ntounis

Director's filmography:

Hector Malot: The Last Day of the Year (2018), Hiwa (2017), Fox / Alepou (2016), Thirteen Blue (2013)

Contact: info@squareeyesfilm.com



I LIKE TOMORROW

USA // 2021 // 11 min INTERNATIONAL PREMIERE

A sci-fi comedy musical that combines live action and animation, set in an orbiting space station where a lonely lady astronaut works out a love triangle between her past, present and future self.

Director:

Jennifer Reeder, Nancy Andrews Cinematography: Christopher Rejano Editing: Charlie Kessler Music: Nancy Andrews Sound: Jason Culver Animation: Nancy Andrews

Directors' filmography:

Jennifer Reeder: Blood Below the skin (2015) | Nancy Andrews: On a Phantom limb (2013)

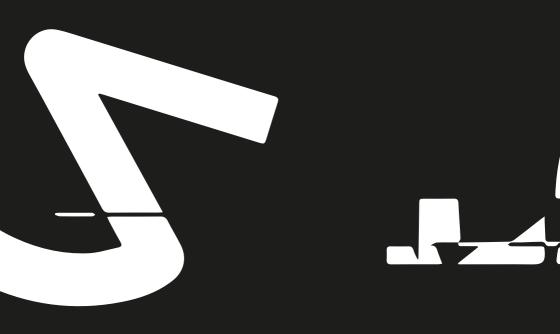
Contact:

thejenniferreeder@gmail.com





SPOTLIGHT



BILL DOUGLAS AWARD 10TH ANNIVERSARY

The Bill Douglas Award for International Short Film turns 10 this year. In 2012, with the blessing of Bill's longterm companion and collaborator Peter Jewell, we renamed our international competition in honour of one of Scotland's greatest filmmakers. Since then, every year at GSFF an international jury has awarded a film that they feel best reflects the qualities found in the work of Bill Douglas: honesty, formal innovation and the supremacy of image and sound in cinematic storytelling.

Bill Douglas was excluded from the Scottish canon for many years, because he didn't fit easily into any preconceived category of Scottish cinema. Nor indeed did his films fit into commercial exhibition schedules. Bill died in June 1991, and it was only twenty years later that his work really received the wide recognition it deserved, after reissues of his *Trilogy* (1972-78) and *Comrades* (1986) in 2008-9.

In this tenth year of the award, we revisit the previous nine winning films. They are not intended to be watched in a single sitting, however it's fascinating to see whether any common themes or traits can be found. The intimate, observational documentary approach of 2012 winner *Fini* (Jacob Schulsinger, Denmark) finds a small echo in the most recent winner *3 Logical Exits* (Mahdi Fleifel, Lebanon, Denmark, UK) – although the latter is a more politically ambitious work, both films hinge on their maker's close personal relationship with their subject.

Documentary is the predominant form here. Even a scripted drama such as A Short Guide to Re-Entry (Anwar Boulifa, UK) employs documentary techniques, whilst the semi-fantastical narrative of Strange Says the Angel (Shalimar Preuss, France) is constructed as a collaboration between the filmmaker and her subjects, three generations of a real family drawing on their own lives and experiences. Documentary is perhaps the most open of cinematic forms, it allows accident to bleed into a narrative construction. Successive juries have found an honesty and poetry in the diverse, hybrid works showcased here.

The nine films are presented alongside new interviews between each filmmaker and a member of the jury that selected their film. These interviews are available on Glasgow Short Film Festival's brand-new podcast, produced by Halina Rifai (Glasgow Podcart, A Sonic Hug).

Matt Lloyd

All films are available on demand for the duration of the festival.

BILL DOUGLAS AWARD 10TH ANNIVERSARY



FINI

Denmark // 2010 // 29 min

Fini is in his bed. It is dark outside and he doesn't want to get up. Fini is 85 years old. He has Alzheimer's disease and therefore no short-term memory. Fini likes to say, "Yes", and that leads him on to a series of small adventures all reminding us about living in the moment.

Director:

Jacob Secher Schulsinger **Sound:** Bo Rande

Director's filmography: *Killing Strangers* (2013)

Contact: schulsinger@hotmail.com



ENRAGED PIGS PORCOS RAIVOSOS Brazil // 2012 // 10 min

After they find out that their husbands have mysteriously transformed into raging pigs the women of the village decide to take action. The camera is witness to an enchanting story told by native women of different generations, all with jet-black hair and identical bangs.

Director: Leonardo Sette, Isabel Penoni Producer: Carlos Fausto, Takumā Kuikuro Screenplay: Aunalu Kuikuro, Isabel Penoni, Leonardo Sette Cinematography: Leonardo Sette Editing: Leonardo Sette Sound: Leonardo Sette

Directors' filmography: Leonardo Sette: Hunter (2018), The Hyperwoman (2011) | Isabel Penoni: Abigail (2016)

Contact: leonardosette@gmail.com



THE QUESTIONING

CHA FANG China // 2013 // 22 min

The filmmaker's own experience of an encounter with the police while visiting his human-rights activist friends in Xinyu, Jiangxi Province. He turned on his camera when the police knocked on the door of his hotel room.

Director: Rikun Zhu Editing: Yu Xiaochuan

Director's filmography:

Welcome (2016), Dust (2014), The Dossier (2014)

Contact:

primo.mazzoni@gmail.com



SHIPWRECK

The Netherlands // 2014 // 15 min

On 3 October 2013, a boat carrying 500 Eritrean refugees sank off the coast of the Italian island Lampedusa. 360 of them drowned While survivor Abraham walks through a graveyard of shipwrecks remembering the experience, chaos breaks loose at the harbour when hundreds of coffins are loaded onto a military ship.

Director: Morgan Knibbe Producer: Morgan Knibbe, Jos De Putter Cinematography:

Morgan Knibbe Editing: Morgan Knibbe Music: Carlos Dalla-Fiore Sound: Noah Pepper, Taco Drijfhout, Vincent Sinceretti

Director's filmography:

What Does a Nuclear Bomb Explosion Feel Like? (2018), The Atomic Soldiers (2017), Those Who Feel the Fire Burning (2014). A Twist in the Fabric of Space (2012)

Contact:

mork@workofmork.nl



A SHORT GUIDE TO RE-ENTRY

UK // 2015 // 16 min

Khalid is released from prison. He's told he needs a job and a place in the community, but fitting in isn't always that easy.

Director: Anwar Boulifa Producer: Anwar Boulifa Screenplay: Anwar Boulifa Cinematography: Tasha Back Editing: Anwar Boulifa, Fvzal Boulifa Production Design: Robin Stuart

Sound: Ben Metzer, Jon Newell Director's filmography:

Templates (2015), Majnun (2014),

In All the Bars (2006)

Contact: anwarboulifa@hotmail.com



GREEN SCREEN GRINGO

Netherlands, Brazil // 2016 // 16 min

Behind a green screen, a foreigner finds his way in an enchanting yet turbulent Brazil. Where the streets are a stage for politics, art and affection, a gringo can only watch. The result is a mixtape-portrait of modern day Brazil seen through the eyes of the visitor.

Director: Douwe Dijkstra

Director's filmography:

Voor Film / Supporting Film (2015), Démontable (2014)

Contact: info@squareeyesfilm.com

BILL DOUGLAS AWARD 10TH ANNIVERSARY (CONTINUED)



STRANGE SAYS THE ANGEL

ÉTRANGE DIT L'ANGE

France // 2017 // 18 min

Seven-year-old Nina cannot be her aunt's daughter. Nor can she be her father's lover. In this world threatened by contamination, what then is Nina's place?

Director: Shalimar Preuss Producer: Emmanuel Chaumet Screenplay: Shalimar Preuss Editing: Mauricio Lleras Music: Matthieu Schmittel Sound: Olivier Touche

Director's filmography:

My Blue-Eyed Kid (2012), Rendez-Vous In Stella-Plage (2009), Fade Far Away (2008), Self to Self (2005)

Contact: distribution@eccefilms.fr



LIMINALITY & COMMUNITAS

LIMINAALI & COMMUNITAS

Finland // 2018 // 10 min

After sundown, a man walks the motorway verges, gathering roadkill. An investigation of the border between life and death, and the edges of the man-made world.

Director: Laura Rantanen Producer: Mikko Asikainen Cinematography: Tomi Rislakki Editing: Vilja Harjamäki Music: Tuomas Kettunen Sound: Joonatan Turkki

Director's filmography: Fourth Wall (2018)

Contact: laura.s.rantanen@aalto.fi



3 LOGICAL EXITS

Denmark, UK, Lebanon // 2020 // 15 min

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 Screenplay: 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

MATCHBOX CINECLUB PRESENTS THE THREE WORLDS OF NICK

40 years ago, in January 1981, cult Canadian auteur John Paizs debuted his seminal short *Springtime in Greenland*. His seventh, it was the opening salvo of an intended trilogy paving the way for Paizs' crowning achievement, his 1985 feature debut *Crime Wave*. The loosely connected sequence, completed with *Oak, Ivy and other Dead Elms* (1982) and *The International Style* (1984) stars writer/director Paizs himself as Nick, the mute protagonist, always deadpan if not strictly impassive, the inscrutable centre of a highly stylised world, inspired equally by Disney and Devo.

Conceived as three pieces of a whole, though rarely screened together, The Three Worlds of Nick developed the style formally established by Paizs with 1980's *The Obsession of Billy Botski*. In that short, Paizs placed his titular character amongst the "controlled artificiality" of classical Hollywood, mixing the highly constructed sound design of vintage radio dramas with the knowing, pop punch of New Wave music. Indeed, Paizs wanted his films to be "shorter, snappier, brighter and edgier," envisaging them as a cinematic counterpart to the music of Devo, The B-52s and Elvis Costello. In The Three Worlds of Nick, Paizs worked towards that goal with the wit and poise later celebrated in the work of Roy Andersson and something of the compromised sincerity of *Blue Velvet*-era Lynch.

Paizs' "Silent Man" figure, who would find his apotheosis in *Crime Wave*'s Steven Penny, was key to that development. While Botski had been merely laconic, Nick is entirely silent, a steadfast counterpoint to his frequently grandiloquent friends and antagonists. The self-casting was expedient, since Paizs' films were made on a shoestring, with a non-professional cast and crew (the modest budgets primarily went to film stock and processing). It's also emblematic of the inventiveness permeating the three shorts, which make a distinct virtue of Paizs' lack of faith in his own oratorical prowess, while allowing him frequent opportunities to flirt, poker-faced, with his camera's objectifying gaze.

Sean Welsh

The Three Worlds of Nick followed after my short film *The Obsession of Billy Botski*. After *Botski*, I very much wanted to try a feature but was daunted by the scale of it, a challenge I overcame by conceiving of one in three more easily fundable and doable parts. In terms of giving the three parts unity, I developed the silent-man Nick character, to be played by me, who would appear in each. Nick was essentially who I played in *Botski*, though now he was completely silent; in *Botski* he provided voiceover narration. The three storylines for the three worlds came out very different from one another, going from sort of semi-autobiography in *Springtime in Greenland* to more like escapist fantasy and romance in *The International Style*, with a stop in between at college in *Oak, Ivy and other Dead Elms* for Nick to possibly learn a thing or three about a charismatic WASP establishment student on campus and his right-wing politics! All in all, The Three Worlds of Nick offered, at the time of its completion, and still offers today, I believe, a completely unique movie watching experience. One that I guarantee still holds something special for everyone!

John Paizs



SPRINGTIME IN GREENLAND

Canada // 1981 // 24 min

Meet Nick. He's silent, aloof and straining against suburban values, in a story about the sophomoric inhabitants of a fictional utopia.

Director: John Paizs Music: John McCulloch Sound: Clive Perry, Gerry Klym

Director's filmography:

Top of the Food Chain (1999), Crime Wave (1985), The Obsession of Billy Botski (1980), Ed Zorax of the Future City (1979), Highway 61 Revisited (1976), Ho Down (1976), The Dreamer (1976), The Nine to Five Crack (1975)

Contact:

distribution@ winnipegfilmgroup.com



OAK, IVY AND OTHER DEAD ELMS

Canada // 1982 // 33 min

Nick sets off for college, where he becomes involved in an attempt to restore the campus hangout, and in a dirty and hard-fought student election.

Director: John Paizs Music: John McCulloch Sound: Clive Perry, Gerry Klym



THE INTERNATIONAL STYLE

Canada // 1984 // 38 min

Super-secret agent Nick attempts to liberate a top-secret microchip from the clutches of multimillionaire Quinton Frost.

Director: John Paizs Music: John McCulloch Sound: Clive Perry, Gerry Klym

LOCKED DOWN

We arguably haven't seen the full impact of COVID-19 on film production yet. GSFF received its highest number of submissions to date this year. Amongst these were films shot in 2019 and completed in lockdown, whilst other filmmakers may have held back their films from festival submission at the beginning of the pandemic, only to accept the inevitable and submit to festivals later in the year.

However, we also received vast numbers of films made entirely under lockdown conditions. These ranged from inventive Zoom-based dramas to playful animations utilising household objects. Many were made by time-rich beginners, experiencing a burst of creativity under severe restrictions. Watching them in succession, one gets a sense of a bizarre, global Dogme 95-style filmic experiment.

Adding to this developing homebrew production landscape are the theatre companies who have turned to filmmaking. Theatre under lockdown is exploring a similar visual language to low-budget filmmaking. The difference is that they can more easily access big name actors and writers. Whether or not this focus on performance and dialogue successfully translates to moving image, the theatre world has brought vast new audiences to online short film viewing.

This selection of five films takes a different direction. Made under lockdown conditions, these films also directly address the experience of lockdown in undeniably cinematic ways. British experimental filmmaker John Smith could be said to be the master of lockdown filmmaking – he has already produced a whole series of films under voluntary confinement, the *Hotel Diaries*. New work *CITADEL* addresses the gulf between economic power and public health. Next, usually known for his intimate portraits of sexual fetishes, Jan Soldat plays out a repeated act of frustration and unfocused defiance in his apartment block in *It must be* worse *till it becomes better*.

Philippe Prouff's ABC is a marvellous example of a fantastical world woven from the mundane objects of one man's Paris apartment, whilst on the streets outside we meet those for whom lockdown means *Locked Out*. Finally, a Saturday night we can all recognise in *The Last Stand*, in which a Brazilian artist grapples with an emergency funding application.

Matt Lloyd

LOCKED DOWN

Friday 26 March (17:00) Available on demand for 48 hours



CITADEL

UK // 2020 // 16 min

Filmed from the artist's window during the COVID-19 lockdown, *CITADEL* combines short fragments from British Prime Minister Boris Johnson's speeches with views of the London skyline. Shifting focus from the City of London's gleaming skyscrapers to the inhabitants of the dense urban housing that lies in their shadow, *CITADEL* contrasts faceless corporate power with individual lived experience.

Director: John Smith

Director's filmography

(selected): Covid Messages (2020), A State of Grace (2019) Jour de Fête (2017), Song for Europe (2017), Who Are We? (2016). Steve Hates Fish (2015). White Hole (2014), Dad's Stick (2012), Unusual Red Cardigan (2011), Flag Mountain (2010), Hotel Diaries (2001-7), Worst Case Scenario (2001-3). Lost Sound (2001). Blight (1996). Home Suite (1993-4), Gargantuan (1992), Slow Glass (1988-91), The Black Tower (1985-7), Om (1986), The Girl Chewing Gum (1976), Associations (1975)

Contact:

info@johnsmithfilms.com



IT MUST BE WORSE TILL IT BECOMES BETTER

ES MUSS SCHLIMMER WERDEN BIS ES BESSER WIRD

Germany, Austria // 2020 // 6 min WORLD PREMIERE

It must be worse till it becomes better.

Director: Jan Soldat

Director's filmography:

Expectations (2020), Erwin (2020), For Fuck's Sake, Christian, We're Making a Porn Film (2020), Protocols (2017), Coming of Age (2016), Prison System 4614 (2015), The Incomplete (2013), A Weekend in Germany (2012), Crazy Dennis Tiger (2012), Law and Order (2012), Be Loved (2010)

Contact:

info@jansoldat.com



PHILIPPE PROUFF'S ABC

L'ABECEDAIRE DE PHILIPPE PROUFF

France // 2020 // 22 min SCOTTISH PREMIERE

For 26 days, between 6 April and 1 May 2020, Philippe Prouff stayed on his imaginary island. There, he composed this poetic and quirky alphabet, sharing each of its letters to help you travel in his own way.

Director: Philippe Prouff

Director's filmography:

Matchstick Man (2019), The Island At Noon (2015), Other People's Money (2013), 75 Canaries (2012), Waster (2011), The Perfect Photograph (2008), The Dance Lesson (2006)

Contact:

phprouff@gmail.com



LOCKED OUT

CONFINÉS DEHORS

France // 2020 // 24 min UK PREMIERE

April 2020, a global pandemic hits humanity. In an empty and silent Paris, there remain "urban ghosts," Sarah, Nelson and Katia, who have no other choice but to be locked out. These people forgotten by the health crisis ask us: how to continue to survive in a world at a standstill?

Director: Julien Goudichaud Producer: Baptiste Baudin Cinematography: Julien Goudichaud Editing: Julien Goudichaud Sound: Thierry Ducos

Director's filmography: *Jacques* (2021)

Contact: contactmonballon@gmail.com



THE LAST STAND

Brazil // 2020 // 7 min UK PREMIERE

Everything is alright on a Saturday night.

Director: Duda Gambogii **Sound:** André Pádua

Director's filmography: Endless Love (2020)

Contact: mariagambogi@id.uff.br I sort of love this. It's a bit tongue in cheek, silly, referential, but also well executed in terms o

atmosp

ooming end (1 b Agreev ORDER:

spooky and has good dogs, I'm predisposed to like it.

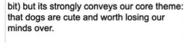
the dog puts in an excellent performance here

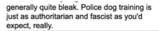


play, that sounds amazing. I think a dog themed program is what the world needs. If you are in need of any MORE dog films, I also have

something that is just kind of baffling too - it's like 'dog...but make it esoteric' Howled at this (pun not intended)









Mutt ado about nothing Pupcorn Picture show dogs The last picture show dog <u>Pawiections</u> <u>Ultimutt</u> cinema Walkie talkies Kino canines Descended from wolves Canis <u>amiliaris</u> Outsic e the pack

support group? However I do think the human perfomances just aren't as good as the dog.

Great! I'll keep my eyes peeled and am happy to be in the mix, woof woof! Led pooches Hollywoof Big dog energy Dog cinema Paw-teur theory Citizen Canine



BIG DOG ENERGY

Nietzsche once said that "the world exists through the understanding of dogs." Well, they're good dogs, Nietzsche. This programme celebrates dogs in all their complex simplicity, providing you a virtual canine lockdown companion.

Avoiding the grim or the grisly, the programme instead looks to both the sublime and the ridiculous. The dogs on show are multifarious: they act as philosophers, spirit guides, models, labourers and metaphors. The programme explores the myriad ways we humans relate to dogs, and as such, exposes our own set of absurdities.

Jessica McGoff and Sanne Jehoul

All films are available on demand for the duration of the festival.

BIG DOG ENERGY



PAWSEA (OR: THE MELANCHOLY RUMINATIONS OF A SOLITARY FRENCH BULLDOG)

UK // 2020 // 3 min

Rocky certainly has a lot on his mind – questioning his purpose and attempting to fortify himself against existential angst as he searches for meaning. Quite a lot for a French Bulldog to master.

Director:

Tom Gentle, Rupert Clague **Producer:** Tom Gentle, Rupert Clague **Cinematography:** Alan McLaughlin **Editing:** Mark Fraser **Production Design:** Andy Drummond **Music:** Erwann Kermorvant **Sound:** Kyle Allan

Directors' filmography:

Tom Gentle: In the Fall (2018), Blindsided (2017), Lost Girl (2016), Uhuru (2016), April fool (2011) | Rupert Clague: Tell Me (2020), Jacob's Ladder (2020)

Contact: tomgentle8@gmail.com



MUTTS CLEBS Canada // 2019 // 18 min UK PREMIERE

In a stray-dog refuge in Morocco, time seems to stand still for the 750 animals waiting to be adopted, their lives following a precise, monotonous routine.

Director: Halima Ouardiri Producer: Halima Ouardiri Screenplay: Halima Ouardiri Cinematography: Anna Cooley Editing: Xi Feng Sound: Bruno Pucella

Director's filmography:

Berberian Wedding (2013), Mokhtar (2010), La robe (2009)

Contact: serge@ladistributrice.ca



IN DOG YEARS

Canada // 2019 // 11 min **EUROPEAN PREMIERE**

Senior dogs are celebrated in 10 short stories about love, loss and letting go.

Director: Sophy Romvari Cinematography: Devan Scott Editing: Sophy Romvari, Will Ross Sound: Will Ross

Director's filmography:

Remembrance of József Romvári (2020), Still Processing (2020), Norman Norman (2018), Pumpkin Movie (2018), It's Him (2017), Nine Behind (2016)

Contact:

sophyromvari@gmail.com



ZERO

Brazil // 2019 // 6 min

A story told through a science fiction lens of a Shiba lnu dog traveling alone on a sumptuous airplane, flying over a desert Earth.

Director: Luiz Roque Producer: Aiham Al Subaihi Screenplay: Luiz Roque Cinematography: Glauco Firpo Editing: Laura Futuro, Luiz Roque Sound: Clube Tormenta

Director's filmography:

Urubu (2021), República (2020), Rio de Janeiro (2017), S (2017), HEAVEN (2016), Ancestral (2016), MODERN (2014), O Novo Monumento (2013), Ano Branco (2013), Descriptive Geometry (2012), The Triumph (2011), The Golden Film (2010), DAS MONSTER (2009), Greenhouse (with Letícia Ramos. 2004)

Contact:

kamylacb@gmail.com



WINNERS BITCH

USA // 2018 // 7 min

Who knows us best? Family, friends, peers, actors and a pet psychic provide insight into the truth of the noted all breed American Kennel Club judge, Virginia Hampton. Inspired by a found archive, *Winners Bitch* explores the subjective nature of reality through show dogs and ribbons. A woman ahead of her time sacrificed herself for her profession, arguably at a cost but definitely for the glory.

Director: Sam Gurry Music: John Andrews Sound: Cooper Babbes, Daniel Crook

Director's filmography:

Untitled (Touch, Taste) (2020), Jim (2017), The Biggest Wad is Mine (2016), Gutterball (2016), Reddish Brown and Blueish Green (2011)

Contact:

samgurry@gmail.com

BIG DOG ENERGY (CONTINUED)



THE INTERIOR

USA // 2016 // 22 min

January, the Alaskan Interior, 56 dogs, four humans, five hours of sunlight. This observational work – shot on both 16mm and digital video – is a sensory journey that follows Brent Sass, an award-winning dog musher, and his community of dogs living in isolation in the rural inland of Alaska.

Director: Jonathan Rattner **Sound:** Sebastian Rogers

Director's filmography:

Grey Seals (2020), Southern Refuge (2019), The Interior (2016), Further In (2016), Wheatfields and The Sea: or how to feel deprived of sensation (2016), Driftless (2016), 3am (2014), Confessions to the Greenland Seas (2014), The Untitled Bombsite Project (2013), End, End, End (2013), For Issa (2012)

Contact:

jlrattner@gmail.com



HUMANS

USA // 2020 // 2 min WORLD PREMIERE

Surrounded by the absurd world of humans, dogs struggle against their instincts to comply with their owners' wishes.

Director: Laura Tejero Sound: Barna Szasz

Director's filmography:

Frida (2021), Meet Me Half Way (2020), Kiligivak / Mammoth (2020)

Contact:

lauratejeronunez@gmail.com



THURSDAY NIGHT

Portugal // 2017 // 8 min

An elusive stranger pays Bimbo a visit in the middle of the night to deliver a vital message.

Director: Gonçalo Almeida Producer: Tiago Rosa-Rosso Screenplay: Gonçalo Almeida Cinematography: JP Garcia Editing: Ricardo Saraiva Music: Gonçalo Almeida Sound: Ania Przygoda

Director's filmography:

Phantom (2017), Condrong (2016), Severed Garden (2015), Hum (2015), Mooncup (2015), The Quiet Time (2015), Birthdays (2015), O.C.D.Y.C.S.F (2015), Fireworks (2014), Sacred River (2013), Homebound (2012), To Be Honest (2012), The Sound of Silence (2011)

Contact:

emanuel@curtas.pt



DOG OF MY DREAMS

UK // 2001 // 12 min

This contemporary bestiary is a subversive investigation into the relationships between girls and dogs. It's a love poem to the dog as told by a medley of images, texts and voices, from Piero di Cosimo, to Joan Baez, to Enid Blyton, to Virginia Woolf, to the girl next door.

Director: Roz Mortimer Cinematography: Michael Miles Sound: Jon Wilkinson

Director's filmography:

The Deathless Woman (2019), It's Going to Rain (2018), This is History (2014), The flayed Horse (2011), Passages (2007), Invisible (2006), Tales from the Arctic Circle (2005), Safety Tips for Kids (2003), Gender Trouble (2002), Neverland (2000), Airshow (1999), Wormcharmer (1998), Bloodsports for Girls (1995)

Contact:

rozmortimer@gmail.com



SVONNI VS THE SWEDISH TAX AGENCY

SVONNI VS SKATTEVERKET

Sweden // 2020 // 4 min UK PREMIERE

A Sámi woman tries to convince the Swedish Tax Agency that she has the right to make a tax deduction for the purchase of a dog. Why doesn't the Swedish authority understand that Rikke is a herding tool and not a pet? A humorous short documentary about cultural clashes and the struggle to practice Sámi culture in today's Sweden.

Director: Maria Fredriksson Screenplay: Maria Fredriksson Cinematography: Pia Lehto Editing: Fredrik V Thelander, Maria Fredriksson Music: Crille Olsson Sound: Arvid Lind Animation: Fredrik V Thelander

Director's filmography:

A goddamn Paradise (2018), Afternoon Tea (2015), Coffee Time (2013), I wish I lived in a caravan (2011), Time is Now (2007)

Contact: josefina.mothander@sfi.se



ARCHIE

UK // 2018 // 5 min

Archie is devastated to learn of the death of his beloved aunt. He makes the long journey to the home she's left him in the Outer Hebrides. Saddened by all the memories, the storm soon passes and a new day brings new hope for Archie and his dog.

Director: Ainslie Henderson Producer: Christopher Young Screenplay:

Domenica More Gordon Cinematography: John Duffy Editing: Tim Owen Music: Rachel Portman Sound: Keith Duncan

Director's filmography:

Stems (2015), Moving On (2014), Monkey Love Experiments (2014), I am Tom Moody (2012), It's About Spending Time Together (2011)

Contact:

laura@youngfilms.co.uk

BIG DOG ENERGY





GOOD BOY - BAD BOY

France, Germany // 2011 // 3 min

A composition of dog owner amateur recordings from YouTube. The found-footage video focuses on the unabashed display of human interaction with domestic animals on the internet and the big community behind those videos.

Director: Neozoon

Directors' filmography:

fragMANts (2019), Little Lower Than The Angels (2019), Love Goes Through The Stomach (2017), Call Of The Wild (2016), Shake Shake Sake (2016), MY BBY 8L3W (2014) Big Game (2013), Unboxing Eden (2013), Buck Fever (2012), Fair Game (2011), Das Manteltier (2010)

Contact:

mail@neozoon.org



DOGS AT POLLING STATIONS

UK // 2017 // 8 min

Inspired by the

#dogsatpollingstations social media phenomenon and shot on the day of the UK snap general election in 2017, this film surveys the fractured UK political landscape through lush 16mm images of loveable hounds waiting at polling places, accompanied by audio vox pops of London voters giving their different takes on their votes.

Director: lan Mantgani

Director's filmography:

Weeks in the West End (2018), In Cleveland (2016), Corrina's Hair (2016), Day of the Referendum (2015), Crime of Fashion (2012), This Film Was Shot on Digital (2012), Kong in 60 Seconds (2010)

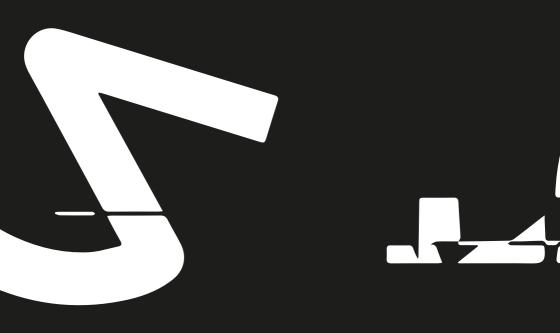
Contact:

ian@sligofilm.com





LATE NIGHTS



LATE NIGHTS

With almost 4,500 submissions, there are plenty of films we love each year that don't make it into competition. Our annual comedy and horror programmes give us a chance to showcase some of our favourites. Not going to sugarcoat it, the pandemic has infiltrated even this corner of the programme. Feelings of dread and impending apocalypse run through For Shorts & Giggles, from the plight of a man who can only retain 37 memories, to a society hooked on self-administered anti-anxiety shots direct to the brain in the event of any remotely troubling incident. We meet a helpline operator during a zombie rising, three over-qualified contenders for last human alive and an advocate for 'open leaking,' of which, the less said in advance the better.

Anxiety and dread are the more common currency of Scared Shortless, from the feminist horror of two adolescent girls receiving lessons from the sea on how to protect themselves to a mysterious eye exam which may not be what it (fuzzily) appears. But there are also evocations of the horror of solitary lockdown. A young woman receives a mirror in her small apartment, and can't escape the reflections she glimpses. GSFF regular Bryan M. Ferguson brings his unique visual style to a tale of obsessive fear of contagion.

Reacting against this creeping terror we devised a third late night programme, drawn from new submissions and retrospective classics, to offer viewers some much needed visceral thrills. Evoking the sweaty, physical intimacy of a messy night out, Bangers & Mosh drags us through clubs, drug dens and after parties, from an astonishingly pitch-perfect recreation of a 1991 illegal warehouse rave to the nihilistic hedonism of Bogota. We get a brief history of UK dance culture and the world premiere of the latest film by James Price (director of the GSFF21 trailer). Commissioned by Michael Imperioli's band Zopa to direct a music video for new song *Diamonds into Dust*, James updates *Bonnie & Clyde* for a romp through Glasgow's underworld.

Matt Lloyd

FOR SHORTS & GIGGLES

Tuesday 23 March (22:00) Available on demand for 48 hours



PAWSEA (OR: THE MELANCHOLY RUMINATIONS OF A SOLITARY FRENCH BULLDOG)

UK // 2020 // 3 min

Rocky certainly has a lot on his mind – questioning his purpose and attempting to fortify himself against existential angst as he searches for meaning. Quite a lot for a French Bulldog to master.

Director:

Tom Gentle, Rupert Clague **Producer:** Tom Gentle, Rupert Clague **Cinematography:** Alan McLaughlin **Editing:** Mark Fraser **Production Design:** Andy Drummond **Music:** Erwann Kermorvant **Sound:** Kyle Allan

Director's filmography:

Tom Gentle: In the Fall (2018), Blindsided (2017), Lost Girl (2016), Uhuru (2016), April fool (2011) | Rupert Clague: Tell Me (2020), Jacob's Ladder (2020)

Contact: tomgentle8@gmail.com



37 THINGS

Australia // 2019 // 15 min

A man with a brain condition that prevents him from ever knowing more than 37 things must fight to retain his most precious memory in our information-dense world.

Director: Zane Roach Producer: Adam Lemmey, Debra Liang Screenplay: Zane Roach Cinematography: David Gregan Editing: Daniel Vink Music: Benjamin Speed, Leigh Marsh Sound: Duncan Campbell

Director's filmography:

Ted and Johnny (2014), Steak Knife (2012)

Contact: zaneroach@gmail.com



COCKPERA

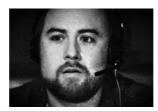
Croatia // 2020 // 4 min

Just a regular cock fight.

Director: Kata Gugić Producer: Tomislav Buntak, Vinko Brešan Screenplay: Kata Gugić Animation: Kata Gugić

Director's filmography: First film

Contact: vanja@bonobostudio.hr



OPERATOR

Ireland // 2020 // 11 min

A self-obsessed call centre worker deals with a heartbreak... as a zombie apocalypse rages outside.

Director: Jonathan Hughes

Director's filmography: First film

Contact: 01jonathan.hughes@gmail.com



KATHARSIS OY

Finland // 2020 // 16 min UK PREMIERE

They were surrounded with anxiety, until one day they weren't.

Director: Siiri Halko Producer: Aino Niemi Screenplay: Ossi Hakala Cinematography: Aake Kivalo Editing: Nikke Bagge Production Design: Annika Arminen Music: Emil Sana Sound: Samppa Hirvonen, Kalle Lehto, Ossi Oikari, Konsta Verta

Director's filmography: HAIKARA (Nesting) (2020)

Contact: saara.toivanen@aalto.fi

FOR SHORTS & GIGGLES (CONTINUED)



SURVIVERS

Spain // 2020 // 7 min UK PREMIERE

Natural selection says that only those who adapt will survive. What if humans have become stupid?

Director: Carlos Gómez-Trigo Producer: Carlos Gómez-Trigo Screenplay: Carlos Gómez-Trigo Cinematography: Marino Pardo Editing: David Castro González Music: Christian Azuaje Sound: Alex Marais

Director's filmography: Maelstrøm (2017), Clase de baile (2009)

Contact: cgtrigo@hotmail.com



EER

USA // 2021 // 9 min

A short film based on real events.

Director: Kristoffer Borgli Producer: Andy Ruse Screenplay: Kristoffer Borgli Cinematography: Ben Mullen Editing: Kristoffer Borgli Sound: Chase Everett

Director's filmography:

The Altruist (2021), Softcore (2020), Former Cult Member Hears Music For The First Time (2020), It's Not a Phase (2019), The Loser (2019), A Place We Call Reality (2018), DRIB (2017), Internet Famous (2014), Whateverest (2013), Real Life Exp. (2013), Molo (2011)

Contact:

post@kristofferborgli.com



BOUND UK // 2020 // 13 min

UK PREMIERE

When a single mum from Leith and a middle-class English geek wake up handcuffed together, the differences in their lifestyles are put to one side as they attempt to break free in this farcical dark comedy.

Director: Joe Carter Producer: Olivia Gifford Screenplay: Joe Carter Cinematography: Steve Cardno Editing: Edd Maggs Production Design: Nazia Mohammad Sound: Bartek Baranowski, Paul Hartmann

Director's filmography:

Scare Crow (2018), I Was Here (2018), Chance (2014), FunTimes (2011)

Contact:

ochgifford@gmail.com

SCARED SHORTLESS

Thursday 25 March (22:15) Available on demand for 48 hours



EYE EXAM

UK // 2020 // 3 min

A woman regrets attending a free eye exam when she begins to suspect that her optometrist has nefarious intentions.

Director: Aislinn Clarke Producer: Jack Tarling Screenplay: Jack Tarling Cinematography: David Liddell Editing: Karel Dolak Production Design: Alice Walker

Director's filmography: The Devil's Doorway (2018)

Contact: luis.adam.garcia@gmail.com



MENARCA

Brazil // 2020 // 22 min

In a Brazilian village infested with piranhas, Nañā and Mel are fast growing into adolescence as they dream of ways of protecting themselves against a seemingly inescapable violence. When a mysterious body appears tangled in a fisherman's net, the two girls begin to learn what might be their ultimate protection.

Director: Lillah Halla Producer: Gustavo Aguiar Screenplay: Lillah Halla Cinematography: Wilssa Esser Editing: Eva Randolph Music: Karina Buhr, Zé Nigro Sound: Rubén Valdes

Director's filmography:

If I can't dance, this is not my Revolution (2014), Pincers (2014)

Contact: gustavohaguiar1@gmail.com



A(U)NTIE EMPIRE

UK // 2020 // 6 min

Auntie Empire wants to regale you with tales of the good old days of the British Empire but unfortunately, she is gradually bleeding to death.

Director: Julia Taudevin, Niamh McKeown Producer: Jana Robert Screenplay: Julia Taudevin Cinematography: Kirstin McMahon Production Design: Sònia Gardés Sound: Iida Aino

Directors' filmography:

Niamh McKeown: Farmland (2019), Good Girls (2017) | Julia Taudevin: First film

Contact: janarobert@gmail.com



BUBBLE

气泡 China // 2020 // 14 min IIK PREMIERE

This is an urban tale of love and sacrifice set in a mysterious restaurant hidden in an alleyway. On an ordinary night, a man eats a lot of herbal plants in front of a woman, transforming himself into her food.

Director: Haonan Wang Producer: Sol Ye Screenplay: Haonan Wang Cinematography: Gianpaolo Lupori Lupori Editing: Haonan Wang, Muhe Chen Production Design: Luyue Meng Music: Haonan Wang Sound: Bobo Lau

Director's filmography: Improvised Installation (2019)

Contact:

jazzpistol@rocketmail.com



LOVE IS JUST A DEATH AWAY

Czech Republic // 2020 // 11 min **UK PREMIERE**

A tender story about finding love even amid utter decay.

Director: Bára Anna Stejskalová Producer: Jakub Kostal Screenplay: Bára Anna Stejskalová Cinematography: Václav Tlapák Editing: Ilona Malá Music: Daniel Patras, Miroslav Chaloupka Sound: Miroslav Chaloupka

Director's filmography: The Fishermen (2016)

Contact: festival@ travellingdistribution.com



INSECTICIDE

UK // 2020 // 5 min

A visual manifestation of anxiety disorder and lockdown-induced paranoia with music from Alex Mackay of Mogwai.

Director: Bryan M. Ferguson **Music:** Alex Mackay

Director's filmography:

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

Contact:

decaying.shapes@gmail.com

SCARED SHORTLESS (CONTINUED)



JULIA

Belgium, Luxembourg // 2020 // 16 min

Julia takes delivery of an antique mirror. She gradually realizes something living inside the mirror is trying to take hold of her reflection.

Director: Vincent Smitz Producer: Nicolas George Music: Yves Gourmeur

Director's filmography: *Ice Scream* (2016), *Babysitting Story* (2014)

Contact:

fanny@agenceducourt.be



SPECIAL DELIVERY

UK // 2020 // 3 min

While out on a delivery job, a driver is given a strange box and a simple command. DO. NOT. OPEN.

Director: John McPhail Producer: Jack Tarling Screenplay: Luis Adam Garcia Cinematography: David Liddell Editing: Scott Johnson Production Design: Alice Walker Music: Roddy Hart, Tommy Reilly Sound: Douglas Kerr

Director's filmography:

Anna and the Apocalypse (2017), Where Do We Go from Here? (2015)

Contact:

luis.adam.garcia@gmail.com

BANGERS & MOSH

Friday 26 March (22:15) Available on demand for 48 hours



CHASE & STATUS - BLIND FAITH

UK // 2010 // 6 min

Daniel Wolfe's music video for this 2011 Chase & Status release recreates a illegal warehouse rave circa 1991.

Director: Daniel Wolfe Producer: Tim Francis Cinematography: Lol Crawley Editing: Dominic Leung Production Design: Sami Khan Costume Design: Hannah Edwards

Director's filmography:

Catch Me Daddy (2014), 93 til Infinity (2002)



FIORUCCI MADE ME HARDCORE

UK // 1999 // 15 min

A compilation of found footage from dance floors chronicling Britain's underground club scene, from Northern Soul in the 1970s to the Rave scene of the early 1990s. Crowds of devotees abandon their everyday lives to lose themselves to the music on the dance floor.

Director: Mark Leckey

Director's filmography: Dream English Kid, 1964 - 1999 AD (2015), Drunken Bakers (2006), Made in 'Eaven (2004)

Contact: art@cabinet.uk.com



SON OF SODOM

Colombia // 2020 // 15 min

In August 2017, I chose Camilo Najar, known as Son of Sodom in the social networks, to be the main character of my first feature film. That casting delved around his life, his sexuality, the future he saw for himself and drugs. A week later, aged 21, he died from a heroin overdose. Who was Son of Sodom?

Director: Theo Montoya Producer: Juan Pablo Castrillón Screenplay: Theo Montoya Cinematography: Theo Montoya Editing: Mario Durrieu Sound: Mercedes Gaviria

Director's filmography: First film

Contact: andressuarez@ proimagenescolombia.com



ZOPA - DIAMONDS INTO DUST

UK // 2021 // 8 min

A dark but energetic Glaswegian take on *Bonnie & Clyde* for a track by New York band Zopa.

Director: James Price Producer: Joss Kelly Cinematography: Alan McLaughlin Editing: Tim Currie

Director's filmography: Boys Night (2019), Concrete & Flowers (2019), Spiral (2019), Chibbed (2017)

Contact: Jamesprice33@outlook.com



DUSTIN

France // 2020 // 20 min

In an abandoned warehouse, a crowd is dancing as one to 145 BPM techno music. Among them is Dustin, a young transgender and her crew: Felix, Raya and Juan. As the night draws on, collective hysteria morphs into sweet melancholy and euphoria into yearning for tenderness.

Director: Naïla Guiguet Producer: Jean-Etienne Brat, Lou Chicoteau Screenplay: Naïla Guiguet Cinematography: Claire Mathon Editing: Nathan Jacquard, Vincent Tricon Production Design: Pauline Thomas Sound: Jean-Charles Bastion

Director's filmography: *La Peau Dure* (2019)

Contact: info@squareeyesfilm.com



BLACK AND WHITE TRYPPS NUMBER THREE

USA // 2007 // 12 min

Shot during a performance by Rhode Island noise band Lightning Bolt, this film documents the transformation of a rock audience's collective freak-out into a trance ritual of the highest spiritual order.

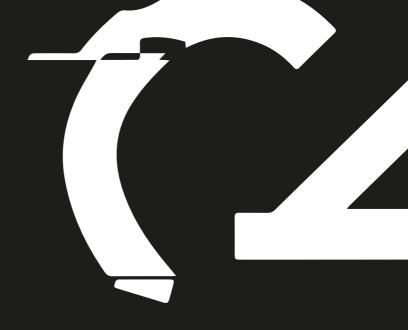
Director: Ben Russell Music: Lightning Bolt

Director's filmography

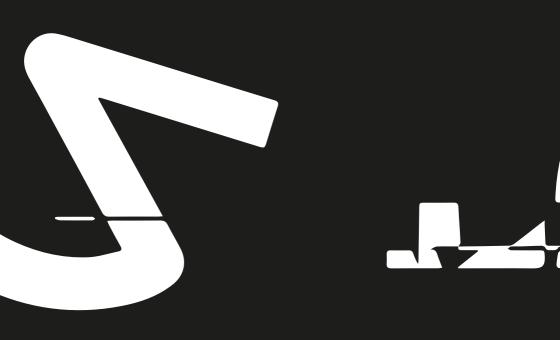
(selected): Color-Blind (2019), The Rare Event (2018). Good Luck (2017). He Who Eats Children (2016), YOLO (2015), Greetings to the Ancestors (2015), Atlantis (2014), A Spell to Ward Off the Darkness (2013), Let Us Persevere... (2013), River Rites (2011). Trypps #7 (Badlands) (2010), Trypps #6 (Malobi) (2009), Let Each One Go Where He May (2009), Workers Leaving the Factory (Dubai) (2008), Trypps #5 (Dubai) (2008). Black and White Trypps Number Four (2008), Tiúba Tén / The Wet Season (2008), Black and White Trypps Number Two (2006), Black and White Trypps Number One (2005). The Twenty-One Lives of Billy the Kid (2005). Terra Incognita (2002). The Death of Abraham Lincoln (1998)

Contact: rentals@lightcone.org





REGULARS





12 K. MARX STREET

MARKSIS KUCHA 12 Georgia // 2019 // 15 min

The woman pours herself a cup of coffee and sits in the same place, at the same time, every day, calling the same number on her phone. One day, her call is unexpectedly answered.

Director: Irine Jordania Producer: Suliko Tsulukidze Screenplay: Irine Jordania Cinematography: Tato Kotetishvili, Gigi Samsonadze Editing: Levan Butkhuzi, Nodar Nozadze

Director's filmography: First film

Contact: contact@millimeterfilm.com



NHA MILA

Portugal // 2020 // 19 min

After 14 years away from her homeland, Salomé is forced to return to Cape Verde to see her dying brother. During her stopover at Lisbon airport, Águeda a cleaning lady, recognizes Salomé as "Mila", her childhood friend. Águeda invites Salomé to leave the airport and spend the stopover at her home, with the women of her family. The neighborhood transports her on a spiritual journey, whose destination unfurls a painful bond with her homeland.

Director: Denise Fernandes Producer: Elda Guidinetti, Luís Urbano e Sandro Aguilar Screenplay: Denise Fernandes Cinematography: Marta Simões Editing: Pedro Marques Sound: Miguel Moraes Cabral, António Porém Pires

Director's filmography:

Idyllium (2013), Pan Sin Mermelada (2012), Una Notte (2011)

Contact:

emanuel@curtas.pt



GENIUS LOCI

France // 2020 // 16 min

One night, Reine, a young loner, sees within the urban chaos a mystical oneness that seems alive, like some sort of guide.

Director: Adrien Mérigeau Producer: Amaury Ovise, Jean-Christophe Reymond Screenplay: Adrien Mérigeau, Nicolas Pleskof Music: Théo Mérigeau, Le Quan Ninh Sound: Laurent Sassi Animation: Rui Chang, Camille Chao, Hippolyte Cupillard, Céline Devaux, Vaiana Gautier, Alan Holly, Liza Matuszak, Camille Mounier, Hefang Wei

Director's filmography: *Old Fangs* (2010)

Contact:

festival@kazakproductions.fr



IN BETWEEN

NË MES

Kosovo // 2019 // 13 min

Brothers and sons who live abroad build identical houses to express the equality and unity in family. An empathetic portrait of the families that, by economic necessity, need to live much of their lives separated and living in cultures not their own.

Director: Samir Karahoda Producer: Eroll Bilibani Cinematography: Samir Karahoda Editing: Enis Saraçi Sound: Memli Kelmendi

Director's filmography: *Table Stories* (2021)

Contact: ben@radiatorsales.eu



COMMUNITY GARDENS

KOLEKTYVINIAI SODAI

Lithuania // 2019 // 15 min

Patriarchal masculinity seems to catch its last breath in the sun. A story about a cold relationship between a father and his son. Their bond, plagued by indifference, disintegrates completely.

Director: Vytautas Katkus Producer: Viktorija Seniut Screenplay: Vytautas Katkus Cinematography: Vytautas Katkus Editing: Laurynas Bareisa Production Design: Juste Vazgyte Sound: Julius Grigelionis

Director's filmography: *Places* (2020)

Contact: lightsonteam@gmail.com



ALL CATS ARE GREY IN THE DARK

Switzerland // 2019 // 18 min

Christian lives with his two cats Marmelade and Katjuscha. As he is yearning to become a father, he decides to match his beloved cat Marmelade with an exquisite tomcat from abroad.

Director: Lasse Linder Producer: Edith Flückiger Screenplay: Lasse Linder Cinematography: Robin Angst Editing: Michèle Flury Sound: Daniel Bleuer, Beni Mosele

Director's filmography: Bashkimi United (2018)

Contact: info@squareeyesfilm.com



UNCLE THOMAS ACCOUNTING FOR THE DAYS

TIO TOMÁS, A CONTABILIDADE DOS DIAS

Portugal, France, Canada // 2019 // 13 min

From Regina's personal and visual memories, a tribute to her uncle Thomas, a humble man with a simple and anonymous life. The film is an acknowledgement that one does not have to be "somebody" to become exceptional in life.

Director: Regina Pessoa Producer: Phil Davies Screenplay: Regina Pessoa Editing: Abi Feijó Music: Normand Roger Sound: Normand Roger Animation: Regina Pessoa

Director's filmography:

Kali O Pequeno Vampiro (2012), História Trágica Com Final Feliz (2005), Odisseia Nas Imagens (2001), A Noite (1999)

Contact:

agencia@curtas.pt



PAST PERFECT

Portugal // 2019 // 23 min

Many cities or countries have a distinct malaise. There are places that could be Portugal, so sunk in a painful longing of the past, and where each tension of the present is only the tip of an iceberg. This feeling common to many latitudes is often presented as a diagnosis, a denial of a painful present as opposed to the desire to return to a glorious past.

Director: Jorge Jácome Producer: Jorge Jácome Screenplay: Jorge Jácome Cinematography: Jorge Jácome, Marta Simões Editing: Jorge Jácome Music: Rui Lima, Sérgio Martins, Shugo Tekina Sound: Tiago Matos, Shugo Tekina

Director's filmography:

Flores (2017), Fiesta Forever (2016), A Guest + Host = A Ghost (2015), Plutão (2013)

Contact:

pf@portugalfilm.org



PEOPLE ON SATURDAY

MENSCHEN AM SAMSTAG

Switzerland // 2020 // 10 min

A sunny Saturday afternoon in Zurich. Ten tableaux of everyday situations in the city. The people in it are confronted with small or big problems; each one of them is a Sisyphus, endlessly rolling the little stones of daily life up the mountain.

Director: Jonas Ulrich Producer: Nicole Boner Screenplay: Jonas Ulrich Cinematography: Andi Widmer Editing: Jonas Ulrich Sound: Kurt Human, Julian Joseph

Director's filmography: *Thin Air* (2018), *Stuck* (2017)

Contact: philipp.ritler@dynamic-frame.ch



SUN DOG

Belgium // 2019 // 20 min

Fedor is a young locksmith in Murmansk, a frozen city in the obscurity of the Russian Arctic. Visiting client after client, he roams through the alleys of concrete animated by a fantasy that isolates him from the city and its population. His dreams corrode his relation to reality and open the door to a phantasmagoric universe; a second sun is rising above the Russian Arctic.

Director: Dorian Jespers Screenplay: Dorian Jespers Cinematography: Arnaud Alberola, Dorian Jespers Editing: Julie Daems, Charles Dhondt, Omar Guzman Sound: Thomas Becka, Enckels Raf

Director's filmography: First film

Contact: info@squareeyesfilm.com

FAMILY SHORTS

Every year GSFF presents a selection of the most exciting new animation from around the world, suitable for families. By turns daft, silly, sad, spooky and uplifting, our programme showcases a wide range of stunning animation techniques and takes you on journeys you never thought possible.

This year we are presenting two programmes. The first is suitable for all ages. The second is suitable for children of seven or above, as it contains some subtitles and some challenging subjects such as dementia and environmental degradation.

We are delighted to be collaborating with Glasgow Film Theatre's Learning and Engagement team who have developed activity sheets for each film in the programme. We are making both programmes freely available to schools across Glasgow and elsewhere during the course of the festival week.

All films are available on demand for the duration of the festival.

FAMILY SHORTS 1



TWIN TREES

France // 2020 // 4 min

A brother and sister walk along, each carrying a tree in a small pot. When they come across a parrot and a fallen statue, they each have to choose their own journey.

Director: Emmanuel Ollivier Producer: Scarlett Hostein Screenplay: Emmanuel Ollivier Cinematography: Antoine Pateau Music: Jean-Baptiste Deucher Sound: Jean-Baptiste Deucher Animation: Antoine Pateau

Director's filmography:

Je Suis Un Doudou (2019), The Parking (2017), William Wilson (2015)

Contact: emmanuel@fiacrebleu.com



BE BIG

South Korea // 2019 // 4 min WORLD PREMIERE

The story of a tiny monster named Geomdaeng struggling to succeed in checking school attendance.

Director: Han Seo-a, Jeon Da-young, Kim Min-gyung

Director's filmography: First film

Contact: kaniseed@kiafa.org

FAMILY SHORTS 1 (CONTINUED)



GOLDILOCKS AND THE THREE FAMILIES OF BEARS

UK // 2020 // 2 min

A film for children accompanying an original song based on the story of *Goldilocks and the Three Bears*. This song introduces three new bear families to represent family life today. One with two mums, one with two dads and one with a mum and dad.

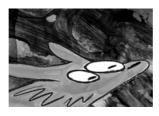
Director: Ed Hartwell Music: Gemma Storr Sound: Steve Pretty, Ed Hartwell

Director's filmography:

Jingle Bells (2020), Five Little Ducks (2020), Wind The Bobbin Up (2020), Round and Round the Garden (2020), Five Little Monkeys Jumping on the Bed (2020), Ten in the Bed (2020), Hickory Dickory Dock (2020), The Adventures of Woollyfoot and Friends (2017), The Hidden Tragedy of Sprout Farming (2014), Spin (2013), Cosplayers UK: The Movie (2011), The Day the Robots Woke Up (2009), Don't Be a Dinosaur (2007), Tumbleweed in London (2007), Bus Kong (2006), Time Looters (2005)

Contact:

edhartwell@edhartwell.co.uk



FRONT DOOR

South Korea // 2019 // 3 min UK PREMIERE

There is a small puppy among the people. The dog reacts to everything, but no one is concerned about the dog.

Director: Lee Ye-jin Sound: Lee Ye-lim

Director's filmography: First film

Contact: kaniseed@kiafa.org



THE LITTLE HEDGEHOG

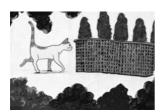
Taiwan, USA // 2020 // 4 min

A story about a hedgehog who doesn't have spikes, but tries to fit in with the other normal hedgehogs. The animation attempts to describe what it's like to have a highly sensitive personality.

Director: Wen Ju Chow Music: Wenh-Sing Wang Sound: Wenh-Sing Wang

Director's filmography: First film

Contact: wen.j.chow@gmail.com



THE CAT IN THE ART PARK

예술공원의 고양이 South Korea // 2020 // 5 min **UK PREMIERE**

A cat living in an art park suddenly gains superpowers, growing to the size of a house. The cat takes a walk through the park and meets people passing by.

Director: Herian Kim Producer: Herian Kim Screenplay: Herian Kim Editing: Ingee Hong Sound: Sert Jimmy

Director's filmography:

Forest Dental Clinic (2019), The Walkman (2016)

Contact:

kaniseed@kiafa.org



BENCH

UK // 2020 // 2 min

A short film about sharing...

Director: Rich Webber

Director's filmography: DC's World's Funnest (2011-2014), Shaun the Sheep (2007-2010), Purple and Brown (2007)

Contact: richwebber@hotmail.co.uk



BLACK & WHITE

Switzerland, Germany // 2020 // 5 min

An animated short film for children about tolerance towards strangers. The proverbial 'black sheep' is bullied out of the herd, but only the brave outsider can protect them from harm.

Director:

Gerd Gockell, Jesús Pérez **Producer:** Gerd Gockell, Ute Heuer **Cinematography:** Gerd Gockell **Screenplay:** Gerd Gockell **Music:** David Hohl **Sound:** Thomas Gassmann, Dieter Hebben **Animation:** Jesús Pérez

Directors' filmography:

Jesús Pérez: Cats and Dogs (2015), Der Grosse Bruder (2011), Caminar En Democracia (2006-08), Ich Und Die Anderen (2006), Punkt & Striche (2005), Miteinander (2000) | Gerd Gockell: Not My Type (2017), Cats and Dogs (2015), Patch (2015), Optical Percussion (2008), Restored Weekend (2004), Muratti & Sarotti (2000), Tossing Pies (1995), Miles, So What! (1993), Crofton Road SE 5 (1990)

Contact:

gerd.gockell@anigraf.org



WILD LEA

LEA SALVAJE Colombia // 2020 // 9 min UK PREMIERE

Lea, a strong and lonely feral cat, finds out the complexity and perks of friendship. After falling from a tree and being taken care of by Ciro, a very caring ragdoll, she is introduced to his family of fixed broken things.

Director:

María Teresa Salcedo Montero Producer: Juan Camilo González Screenplay: María Teresa Salcedo Montero Cinematography: Gonzalo Perea Chacón Editing: Carlos Serna Music: Manuel Borda

Director's filmography: Dos Golpes/Two Knocks (2010)

Contact: filmagency@bogoshorts.com



FANCY A CUPPA?

UK // 2020 // 3 min

Forgetfulness is a normal part of ageing. Memories come and go in no particular order. My grandma tells us her childhood memories over a cup of tea.

Director: Lotte Cassidy

Director's filmography:

Morning Lockdown (2021), Strange Seaside (2019), Nice Sausages (2019), No Vacancies (2019), Pies in the Skies (2017)

Contact:

lottecassidy@hotmail.co.uk



THE PLASTIC TURTLE

LA TORTUGA DE PLÁSTICO

Colombia // 2020 // 10 min UK PREMIERE

A turtle lives peacefully at the bottom of the sea, until an accident forces him to fight to survive and undergo the physical and environmental changes that human unconsciousness has produced.

Director:

Claudia Osejo, Miguel León Producer: Claudia Osejo Screenplay: Miguel León

Directors' filmography: First film

Contact: filmagency@bogoshorts.com



A TINY TALE LATITUDE DU PRINTEMPS France // 2020 // 8 min

A dog gets abandoned on the side of the road. Attached to a street light, he stays alone until he meets a young wannabe astronaut and a professional cyclist, who keeps on trying to beat her highest score.

Director: Zijing Ye, Théophile Coursimault, Sylvain Cuvillier, Noémie Halberstam, Maŷlis Mosny, Chloé Bourdic Screenplay: Chloé Bourdic, Maŷlis Mosny, Noémie Halberstam, Sylvain Cuvillier, Théophile Coursimault, Zijing Ye Producer: Philippe Meis Music: Romain Camiolo Sound: Théophile Coursimault Animation: Chloé Bourdic, Théophile Coursimault

Directors' filmography: First film

Contact: patrick2carvalho@gmail.com



PICCOLINO. AN ADVENTURE IN THE CITY

PICCOLINO. UNA AVENTURA EN LA CIUDAD

Spain // 2020 // 13 min

Piccolino is a worm that lives happily inside an apple in the countryside. One day he discovers that his apple is no longer hanging from a tree, but pounded and thrown away in the alley of a large city.

Director: Giovanni Maccelli Producer: Carlota Coronado, Giovanni Maccelli Screenplay: Carlota Coronado, Penélope Coronado

Director's filmography:

Escoria (2015), Cuestiones Planetarias (2014), Juan and the Cloud (2014), Sólo un detalle (2010), Perder el tiempo (2009), El misterio del pez (2008), El mueble de las fotos (2008), Svegliati Pezzettino (2005), El puesto de los sueños (2004), Ilusiones (2002)

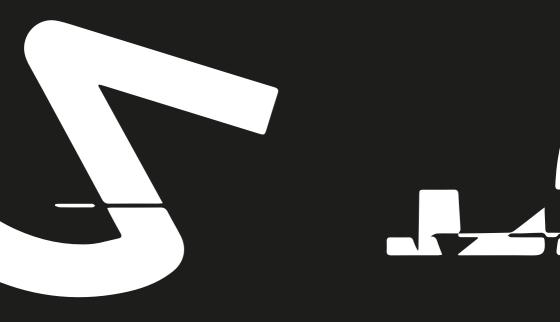
Contact:

alicia@yaqdistribucion.com





INDEX



INDEX BY TITLE

12 K. Marx Street	114
12th Man	17
3 Logical Exits	82
37 Things	102
A(u)ntie Empire	106
Against the Tide	16
All Cats Are Grey in the Dark	116
Ancestral houses	60
Antelopes	73
Apartment Tour with Mary Florence Brown	59
Archie	95
BBQ	73
Be Big	119
Bella	36
Bench	121
Black & White	122
Black and White Trypps Number Three	111
Bound	104
Bubble	107
Burn on Arrival	15
Cat in the Art Park, The	121
Chapter and Verse	60
Chase & Status – Blind Faith	110
CITADEL	88
Clay	66
Clean With Me (After Dark)	71
Cockpera	103
Community Gardens	115
Consumed	15
Dancing on Narrow Ground	63
Diamonds into Dust (Zopa)	111
Do No Harm	17
Dog of My Dreams	95

Dogs at Polling Stations	96
Dustin	111
Earth Mother, Sky Father	74
Eden	58
Eer	104
End of Suffering (a proposal), The	75
Engagement Rate Formula	71
Enraged Pigs	80
Everyman	14
Expensive Shit	14
Eye Exam	106
Fancy A Cuppa?	122
Fantastic, The	73
Fini	80
Fiorucci Made Me Hardcore	110
Fly Away With Me	72
Forest Floor	18
Front Door	120
Genius Loci	114
Goldilocks and the Three Families of Bears	120
Good Boy – Bad Boy	96
Green Screen Gringo	81
Green Thoughts	18
Harmonic Spectrum	19
Have a Nice Dog!	30
Heaven Reaches Down to Earth	27
How to Die Young in Manila	38
Humans	94
Huntsville Station	46
Hush-A-Bye Baby	61
I am Afraid to Forget Your Face	37
I Like Tomorrow	75
In Between	115

In Dog Years	93
In Her Steps	42
Insecticide	107
Interior, The	94
International Style, The	85
Isle of Us	17
It must be worse till it becomes better	88
It's All the Salt's Fault	48
lt's Alright	34
Julia	108
Katharsis Oy	103
Keith Water	19
KKUM	50
Lack of Clarity, A	72
Land Lot S7	67
Last Stand, The	89
Legacy	59
Letter to my mother	39
Life on the Horn	49
Lighting Tests	15
Liminality & Communitas	82
Little Hedgehog, The	120
Locked Out	89
Love is Just a Death Away	107
Lupi Lupi Lu	16
Maalbeek	29
Mad Shagger, The	21
MASS	44
Menarca	106
Mutts	92
MY BBY 8L3W	72
My Own Landscapes	31
Natsuko	35

Nha Mila	114
Oak, Ivy and other Dead Elms	85
One Thousand and One	45
Attempts to Be an Ocean	10
Opal	20
Operator	103
Past Perfect	116
Patrick	18
	,102
of a Solitary French Bulldog)	
People on Saturday	117
People on Sunday	26
Phantom Menace, The	74
Philippe Prouff's ABC	88
Piccolino. An adventure in the city	123
Places	24
Plastic Turtle, The	123
Questioning, The	80
Rare Creatures	20
Red Aninsri; or, Tiptoeing	41
on the Still Trembling Berlin Wall	
Salvia at Nine	32
SCUZZ	20
Shānzhài Screens	71
Shift, The	16
Shipwreck	81
Short Guide to Re-Entry, A	81
Signs	43
So What If The Goats Die	28
Son of Sodom	110
Special Delivery	108
Spit on the Broom	66
Spotted Yellow	40
Springtime in Greenland	85

Store Policy	33,70
Strange Says the Angel	82
Strength in the Hope Hunt	58
Sudden Death	21
Sun Dog	117
Surplus Production Line	70
Survivers	104
Svonni vs the Swedish Tax Agency	95
Terrible Fiction, A	67
tessies	59
Three Walls	70
Thursday Night	94
Tiny Tale, A	123
Trouble	56
Twin Trees	119
Uncle Thomas Accounting For The Days	116
Under the North Sea	25
Uninhabitable Ones, The	66
Unliveable	51
Vesak	75
Where to Land	47
Wild Lea	122
Winners Bitch	93
Zatvaranje	14
Zero	93
Zorg II	74

INDEX BY DIRECTOR

Larry Achiampong	67
Simon Appeli	58,60
Sameh Alaa	37
Sofia Alaoui	28
Alberto Allica	25
Gonçalo Almeida	94
Nancy Andrews	75
Graeme Arnfield	74
Sarah Arnold	33, 70
Anderson Bardot	66
Federico Barni	25
Michael Barwise	59
Desmond Bell	63
Caitlin Black	17
Maija Blafield	73
David Blandy	67
Ratchapoom Boonbunchach	
Kristoffer Borgli	104
Anwar Boulifa	81
Chloé Bourdic	123
Julia Fiona Brown	59
Giulia Candussi	16
Laura Carreira	16
Joe Carter	104
Enock Carvalho	51
Lotte Cassidy	122
Adam Castle	16
Ismael Joffroy Chandoutis	29
Antoine Chapon	31
Ina Chen	75
Rupert Clague	92, 102
Aislinn Clarke	106
Théophile Coursimault	123
Sylvain Cuvillier	123

Douwe Dijkstra	81
Nadeem Din-Gabisi	44
Oona Doherty	58
Matheus Farias	51
Bryan M. Ferguson	107
Denise Fernandes	114
Chris Filippone	46
Mahdi Fleifel	82
Luke Fowler	18
Maria Fredriksson	95
Duda Gambogi	89
Mariah Garnett	56
Tom Gentle 9	2,102
Alia Ghafar	20
lzzy Gibbs	19
Gerd Gockell	122
Jack Goessens	14
Carlos Gómez-Trigo	104
Julien Goudichaud	89
Owen Gower	15
Jorūnė Greičiūtė	34
Sawandi Groskind	47
Kata Gugić	103
Naïla Guiguet	111
Sam Gurry	93
Noémie Halberstam	123
Siiri Halko	103
Lillah Halla	106
Han Seo-a	119
Seamus Harahan	59
Mo Harawe	49
Margo Harkin	61
Ed Hartwell	120
Paul Heintz	71
	•••••

Ainslie Henderson	95
Kordae Jatafa Henry	74
Will Hewitt	19
Jonathan Hughes	103
Madeleine Hunt-Ehrlich	66
Shuna lijima	35
Jorge Jácome	116
Jang Nari	32
Jeon Da-young	119
Dorian Jespers	117
Irine Jordania	114
Samir Karahoda	115
Vytautas Katkus 24,	115
Kim Min-gyung	119
Kim Herian	121
Kim Kang-min	50
Douglas King	17
Morgan Knibbe	81
Anastasia Kratidi	42
Stefan Kruse Jørgensen	72
Karen Lamond	15
Mark Leckey	110
Lee Ye-jin	120
Jacqueline Lentzou	75
Miguel León	123
Chris Leslie	14
Auden Lincoln-Vogel	74
Lasse Linder	116
Ciaran Lyons	21
Giovanni Maccelli	123
Jalal Maghout	30
Amina Maher	39
Tebogo Malebogo	27
lan Mantgani	96
•••••••••••••••••••••••••••••••••••••••	• • • • • • • • • • •

	·····
Maxime Martinot	73
Maude Matton	72
Zaheed Mawani	70
Jeanne Mayer	73
Austen McCowan	19
Niamh McKeown	106
Kirsty McLean	20
John McPhail	108
Adrian Melis	70, 71
Jamie Meltzer	46
Adrien Mérigeau	114
Amina Mohamed	72
María Teresa Salcedo Montero	
Alex Monteith	60
Theo Montoya	110
Jade Montserrat	66
Roz Mortimer	95
Maŷlis Mosny	123
Rhona Mühlebach	21
Neozoon	72,96
Tom Nicoll	15
Cameron Nicoll	20
Emmanuel Ollivier	119
Adura Onashile	14
Claudia Osejo	123
Halima Ouardiri	92
John Paizs	85
Isabel Penoni	80
Jesús Pérez	122
María Cristina Pérez	48
Regina Pessoa	116
Thelyia Petraki	36
Shalimar Preuss	82
James Price	111
	••••••

Philippe Prouff	88
Laura Rantanen	82
Jonathan Rattner	94
Jennifer Reeder	75
Zane Roach	102
Sophy Romvari	93
Luiz Roque	93
Ben Russell	111
Tulapop Saenjaroen	26
Abtin Sarabi	67
Baran Sarmad	40
Jacob Secher Schulsinger	80
Leonardo Sette	80
Nikki Shaffeeullah	72
John Smith	88
Vincent Smitz	108
Jan Soldat	88
Bára Anna Stejskalová	107
Gabrielle Stemmer	71
Louise Stern	43
Robbie Synge	18
Julia Taudevin	106
Laura Tejero	94
Jonas Ulrich	117
Petersen Vargas	38
Laura Wadha	17
Wang Haonan	107
Wang Yuyan	45
Webb-Ellis	66
Rich Webber	121
William Hong-xiao Wei	18
Wen Ju Chow	120
Daniel Wolfe	110
Ye Zijing	123

Zhu Rikun 80

glasgowshort.org/online

#GSFF21



