GLASGOW ESHORT FESTIVAL

22-26 MARCH 2023



THE CLYDESIDE DISTILLERY

GLASGOW

GLASGOW'S ULTIMATE SINGLE MALT WHISKY EXPERIENCE

BOOK YOUR TOUR THECLYDESIDE.COM



TOURS | SHOP | CAFE

Open Daily 10.00-17.00 First tour 10.00. Last tour 16.00

info@theclydeside.com | -44 (0) 141 212 1401 🛛 Find us on: 🔯 💆 🙀



CONTENTS

Director's Introduction	5
Credits	6
 Thanks	7
Schedule	8
Venue Map	10
Tickets, Accessibility and Delegates Info	11
Opening Gala: OMOS	14
Hello Dankness	15
Awards	18
Scottish Competition Jury	20
Scottish Competition Award	21
Young Scottish Filmmaker Prize	39
Bill Douglas Award Jury	44
Bill Douglas Award	45
Wagner & de Burca	77
Lebanese Focus	83
Right of Way	93
Alchemy Presents: Islands that Come and Go	96
Camino to COP26	100
Rise of the Empathy Machines	103
Spatial Hunger	111
Welcome to the Multiverse	117
Festival Faves	125
GMAC Film Presents: Café Flicker	130
For Shorts & Giggles	134
Scared Shortless	137
Visible Cinema	140
Family Shorts	142
Industry Events	148
Index by Title	156
Index by Director	158

glasgowshort.org #GSFF23

f 🎔 🖸 @glasgowshort

ERS		SCREEN SCOTLA SGRÌN ALBA	ND	R	Film Hub Scotland	B FAN CHINAL
FUNDERS	●● BF ●● Sci	RITISH COUNCIL otland			PEC M GLASG	PLE AKE OW
VENUE PARTNERS	GLASGOW Film	CCA: Centre	9 for nporary Arts	ک ۲	1 V C 0 M 5 E	NICE B C SUSAUS
RS	ibis BURGE	FILMCITYGLASGOW	P Sol Serv	RO IND VICES	OVERTONE BREWING CO	ILLICIT
SUPPORTERS AND PARTNERS	glasgow film office	FilmFreeway	I N Cikema	DY GROUP	C THE CLYDESIDE DISTILLERY GLASGOW	THE SKINNY
SU		RATTA OLIALIFVING FESTIVAL BRITISH SHORT FILM	BI	FA	ABAE	
	B E I R U T SHORTS	ALCHEMY FILM&ARTS	A Ki	LT No		
PROGRAMME PARTNERS	Mental Health Foundation	SCOTTISH MENTAL HEALTH ARTS FESTIVAL	Scottish Docum Institute	entary	SHOR CT IRCU	GMAC FILM 🃭
-		TALKING SHQRTS			JCO	

DIRECTOR'S INTRODUCTION

The increasing presence and potential of artificial intelligence in creative sectors has become apparent even to a technological idiot like me. Most of us have played around with entry-level online tools, or come across Instagram accounts like *This Person Does Not Exist* or *Sy the A.I. Photo Guy.* We think we can recognise the signs, identify the fakes. Debates about ethics rage on. Does A.I. content creation really constitute theft of others' craft? Is it sidestepping the years of training required to develop that craft? Surely similar arguments were made about sampling, or computer-generated image-making. Isn't this just another creative tool for artists to master?

And yet... something feels different this time. Something about the sheer ease, accessibility and reach of A.I. resources. Sci-fi magazine *Clarkesworld* was forced to close a call for submissions last month after being bombarded with A.I.-generated stories. The practice has been likened to colonisation: "show up with tech in an ecosystem you know nothing about. Appropriate, mine and drain its resources. Then sell what you've stolen for profit with no care for who and what you are destroying," argued Twitter user @sillysyntax. At a time when the arts feel under siege and job security non-existent, this is no small complaint.

We're dipping a critical toe into this (cess)pool, in our festival creative, developed using A.I. tools by our designer Martin Baillie, in our trailer, conceived by Lewis den Hertog, and in our programme collaboration **Rise of the Empathy Machines** with Ben Nicholson of ALT/ KINO. But the notion of colonisation, of who has the right to enter certain physical, social or creative spaces, runs throughout the strands of this edition of the festival, drawn together by Programme Director Sanne Jehoul. From opener **OMOS** to **Right of Way** and **Camino to COP23**, we consider different perspectives on British landscape, historical and contemporary, asking who the land belongs to, who can truly express themselves in different spaces. Similar questions are asked in the Brazilian and international films of artist duo **Wagner & de Burca**, whilst **Spatial Hunger** showcases films that attempt to sensitively tackle the personal and collective trauma of colonisation, imperialist violence and abuse. And **Soda Jerk**'s sampling strategies can be seen as a radical resistance to Hollywood hegemony.

And as a demonstration of our cautious scepticism towards the rise of the machines, we bring you real live performances by cabaret performer Rhys' Pieces, mezzo soprano Andrea Baker and Lebanese belly dancer Khansa (the latter in support of our **Lebanese Focus**), as well as DJ sets from Hiba, How Bizarre, Round Earth Theory and our friends Hannah Currie (Milk) and Ronan Leonard (Dead Cool).

Thanks as ever to our funders Screen Scotland, and to loyal supporters Film Hub Scotland and Film City Glasgow. This is a challenging time for arts funding, so we're particularly thrilled and grateful that the British Council and Glasgow Life have chosen to support the festival for the first time this year. We're fiercely proud of our city; it means so much to be formally acknowledged in return at this point in our journey. Thanks also to our friends at ibis and Novotel, Pro Sound, Overtone Brewing and Illicit Spirits, to all our programme partners, and of course to our regular venue partners Glasgow Film Theatre, CCA and Civic House. This sixteenth edition sees us finally embracing an exclusively in-person event for the first time since March 2019 and we look forward to welcoming (human) friends and short film lovers from around the world to Glasgow.

Matt Lloyd

CREDITS

BOARD OF TRUSTEES

Lee Brazier Fiona Carr Euan Duncan Charlotte Gross Matt Lloyd Violette Martin David Parkhill **Company Secretary:** David Gattens **Accounts:** Anne Thubron

TEAM

Festival Director: Matt Lloyd Programme Director: Sanne Jehoul Festival Coordinator: Grace Coletta Feinmann Marketing Manager: Natalie Peteranna Marketing Assistants: Celeste John-Wood, Nancy Holt Films Assistant: Milda Valiulytė Technicians: Josh Egan, Claire Bryan Volunteer Coordinator: Annah Wright Box Office Coordinator: Sarah Harbison Box Office Assistants: Jasmine Lindemann, Goda Bujaviciute Venue Coordinators: Iris Došen, Tony Harris, Rose Manson, Myriam Mouflih, Callum O'Neill

INTERNATIONAL COMPETITION SELECTION TEAM

Selection Lead: Matt Lloyd Heather Bradshaw, Manon Euler, Grace Coletta Feinmann, Oriana Franceschi, Sanne Jehoul, Oisín Kealy, Aleksandra Ławska, Emilia Mazik, Jessica McGoff, Balenji Mwiche, Milda Valiulytė

SCOTTISH COMPETITION SELECTION TEAM

Selection Lead: Sanne Jehoul Heather Bradshaw, Michael Lee Richardson, Matt Lloyd

PRESELECTORS

Hannah Campbell, Lauren Clarke, Dan Guthrie, Marcus Jack, Sam Kenyon, Ane Lopez, Natasha Ruwona

YOUNG SCOTTISH FILMMAKER PRIZE SELECTION TEAM

Coordinators: Rosa Cato, Olivia Learmonth, Glasgow Film Theatre First round judges: Grace Coletta Feinmann, Christopher Kumar, Milda Valiulytė, Drew Tremlett Second round judges: Jack Allen, Ciara Flint, Joe Osborn, Iria Pizania, Sean Saul, Ana Songel

Designer: Martin Baillie

Festival Database: Dennis Pasveer, Filmchief DCP Creation: Polona Kuzman, Green DCP GSFF23 Trailer: Lewis den Hertog Captions: Matchbox Cinesub BSL Interpreters: Morag Donnelly, Janice Murdoch Photographers: Ingrid Mur, Erika Stevenson Driver: Billy Barr

GUEST CURATORS AND PROGRAMMING PARTNERS

Café Flicker: Gary Hewitt, GMAC Film Camino to COP26: Ane Lopez Islands that Come and Go: Rachael Disbury, Michael Pattison, Alchemy Film & Arts Lebanese Focus: Nicolas Khabbaz, Beirut Shorts Right of Way: LUX, Independent Cinema Office Rise of the Empathy Machines: Ben Nicholson, ALT/KINO Spatial Hunger – Everything I Saw:

Heather Bradshaw, Rob Dickie, Scottish Mental Health Arts Festival Welcome to the Multiverse: Heather Bradshaw



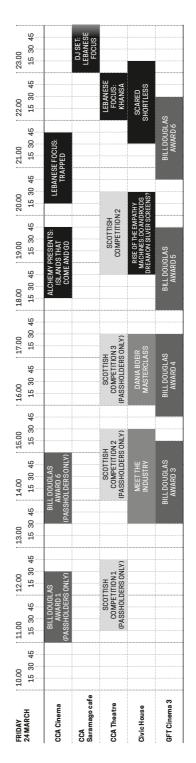
Glasgow Short Film Festival is a Scottish Charitable Incorporated Organisation (SCIO), charity number SC049556.

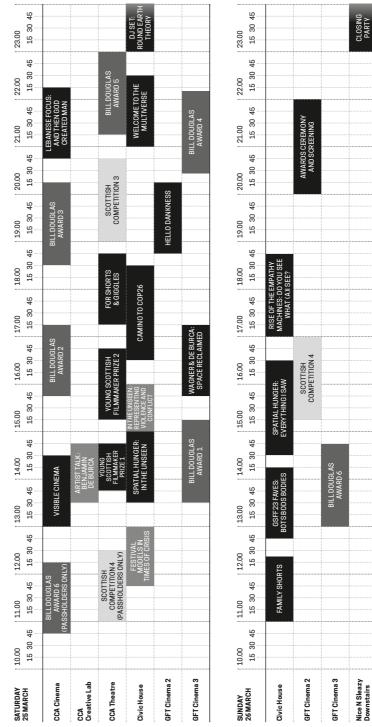
THANKS

The GSEE volunteers Sambrooke Scott and Katharine Simpson at Screen Scotland Nicola Kettlewood, Hanne Wyllie and Anna Ireland at Film Hub Scotland Norah Campbell and Dom Hastings at British Council Laura Matheson and Natalie Boyle at Glasgow Life Nicole Fryns at Goethe Institut Glasgow Debbie Aitken, Malcolm Brown, Angela Freeman, Paul Gallagher, Laura Lawson, Lee MacPherson, Nicola Scott and all at Glasgow Film Rob Morrison, Clarry Mowforth, Katie O'Grady, Grace Winteringham and all at Civic House Fariva and Sahar at Parveen Kenny Christie, Annie Hazelwood, Jessica McGoff and all at CCA Fraser Edmond and Mark Tweddle at Indy Cinema Group Niell Patton and all at Cinemor77 Beth Allan, Oscar Sansom, Michael Sherrington and Josefin Bagge at Forest of Black Jamie Dunn and Tom McCarthy at The Skinny Iria Pizania, Miriam Newman and Rachel Wilson at Short Circuit Kitty Anderson, David Upton and all at LUX Scotland Flore Cosquer and Alexandra Colta at Scottish Documentary Institute Paul Smith, Dee Clark and the staff of Saramago Cafe Bar Tiernan Kelly at Film City Glasgow James Kidd at Overtone Brewing Darran Edmond at Illicit Spirits Duncan McCormick at Pro Sound Services Anthony Aitchison at ibis and Novotel Glasgow Jennifer Reynolds at Glasgow Film Office Becky Marshall and Rhona Young at The Clydeside Distillery Sam De Santis at Glasgow School of Art Niels Putman and all at Talking Shorts Anne Gaschütz at Dresden Film Festival Michael Pattison and Rachael Disbury at Alchemy Film & Arts Sven Schwarz and all at Hamburg International Short Film Festival Daniel Ebner, Doris Bauer, Marija Milovanovic and all at Vienna Shorts Oana Ghera at Bucharest International Experimental Film Festival Rich Warren and Ren Scateni at Encounters Film Festival Christoffer Ode, Niclas Due Gillberg and Sigrid Hadenius at Uppsala International Short Film Festival John Canciani and all at Internationale Kurzfilmtage Winterthur Enrico Vannucci and all at Torino Talents and Short Film Market Philip Ilson and Charlotte Ashcroft at London Short Film Festival Julie Rousson and Calmin Borel at Clermont-Ferrand International Short Film Festival Peter Taylor, Elisa Kay and Hamish Young at Berwick Film and Media Arts Festival Michał Matuszewski and all at Short Wayes Festival Kate Gerova and Mandy Kean at Mustard Studio Wouter Jansen at Square Eyes Emilv Munro Peter Jewell All our sponsors, filmmakers, speakers, jury members, audiences and supporters

	0 45		
23.00	15 30		
ñ			
	45		
8	8		
22.00	15		
	42	LA:	
0		G GA IOS	
21.00	15 30	OM	
	45	dO	
	30 4		
20.00	12		
~~~			
19.00	15 30		
19	-		
	42		
2	8		
18.00	15		
	42		
_	30 4		
17.00			
	0 45		
16.00	  		
16	15		
	42		
8	15 30		
15.00	H		
	42		
_	8		
14.00			
	30 45		
13.00	15 3		
<del>.</del>			
12.00	15 30		
12	4		
	42		
Q	8		
11.00			
	цо 		
	15 30 45		
10.00	15		
WEDNESDAY	22 MARCH	GFT Cinema 1	

THURSDAY 23 MARCH	10.00 15 30 45	11.00 15 30 45	12.00 15 30 45	13.00 15 30 45	14.00 15 30 45	14.00 15.00 15.30 45 15.30 45	16.00 15 30 45	17.00 15 30 45	18.00 15 30 45	19.00 15 30 45	20.00 15 30 45	21.00 15 30 45	22.00 15 30 45	23.00 15 30 45
	2 2	2 		2 2	2 3 	2 	2 2 2	2 	2 3 	ç ç	2 2	2 	2 2 2 2 2	ç
CCA Cinema		BILL DOU AWAR (PASSHOLDE	IOUGLAS ARD 3 LDERS ONLY)		BILL DOUGLAS AWARD 5 (PASSHOLDERS ONLY)	GLAS D 5 RS ONLY )	BILL D AW (PASSHOL	BILL DOUGLAS AWARD 2 ASSHOLDERS ONLY)		BILL DOUGLAS AWARD 1		RIGHT OF WAY		
CCA Theatre		SC( COMP (PASSHO	SCOTTISH MPETITION 3 HOLDERS ONLY)		SC( COMP (PASSHOL	SCOTTISH COMPETITION 4 ASSHOLDERS ONLY)				GSFF23 FAVES: FIND YOUR WAY	ES: IAY	SCOTTISH COMPETITION 1	SH FION 1	
Civic House							LITTLE PICTURES SHOWCASE (PASSHOLDERS ONLY)	CTURES CASE ERS ONLY )		GMAC FILM PRESENTS CAFÉ FLICKER	SENTS ER	FOR SHORTS & GIGGLES	r GIGGLES	
GFT Cinema 3									WAGN PERFO	AGNER & DE BURCA: ERFORMING LABOUR		BILL DOUGLAS AWARD 2		





# Nice N Sleazy Downstairs

# **VENUE MAP**

# **CIVIC HOUSE** BURNS ST ST GARSCUBERD

FARNELL ST

26 Civic St. G4 9RH civic-house.com

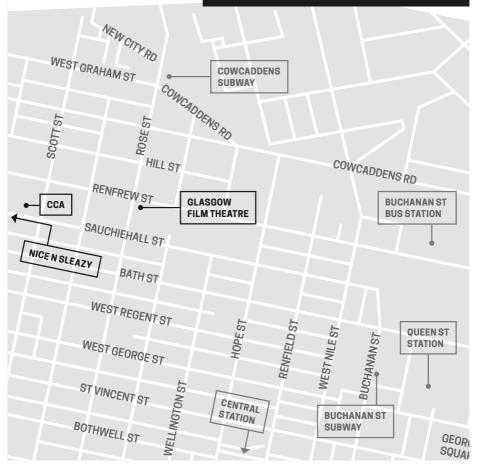
CCA 350 Sauchiehall St. G2 3JD cca-glasgow.com 0141 352 4900

#### GLASGOW FILM THEATRE

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

#### NICE N SLEAZY (downstairs)

421 Sauchiehall St. Glasgow G2 3LG (We regret that this space is not wheelchair accessible.)



# TICKETS, ACCESSIBILITY AND DELEGATES INFO

# TICKETS

Ticket prices at GSFF are set according to a **Pay What You Can sliding scale**, in order to make our events more accessible. Sliding scale tiers for most events are £2 - £4 - £6 - £8. Note that Gala events are priced £4 - £6 - £8 - £10.

Please refer to the guide at **glasgowshort.org** and choose your price category according to your circumstances. No proof/ID required, but we ask you to please be honest in order to keep this model sustainable for a small independent charity.

# **HOW TO BUY**

Advance tickets can be purchased online from **glasgowshort.org** any time before the screening.

Between Wednesday 22 March and Sunday 26 March, tickets for any GSFF event can be purchased or collected at the relevant screening venue.

We are operating a paperless ticketing system this year. When booking online, you will receive a QR code for your screening. Please show this QR code at the venue, either on your device or by printing at home. If neither is possible, please speak to the box office on arrival.

If buying a ticket in person, we would prefer to email you a QR code. If you do not wish to provide an email address, we will print out the QR code for you.

We do not want to turn anyone away for lack of funds. Therefore a limited number of free tickets is available for any event. Please email **tickets@glasgowshort.org** if you would like to make use of this provision.

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

### ACCESSIBILITY AND CERTIFICATION

The films screened at GSFF are not formally certified by the British Board of Film Classification (BBFC). We have given them an age recommendation e.g. 15+ (suitable for ages 15 and older; no one under 15 will be admitted).

All venues for public events are wheelchair accessible. If you require a wheelchair space, please request this in advance by emailing **access@glasgowshort.org**.

Captions for D/deaf and Hard-of-Hearing audiences are available for all public screenings, with the exception of *Hello Dankness*.

The Scottish Competition Q&As will be BSL-interpreted. Other events and discussions may be BSL-interpreted. Please visit **glasgowshort.org** for up-to-date information.

If you require additional access needs or require travel support, please email access@glasgowshort.org.

## **DELEGATE INFORMATION**

The GSFF Guest Desk is situated in Civic House, and is open from 13:00 until 19:00 on Wednesday 22 March, from 10:00 until 22:00 on Thursday 23 to Saturday 25 March, and from 10:30 until 19:00 on Sunday 26 March.

Guests and delegates are welcome to attend any public screening or event, subject to availability. Please book your tickets online – once logged in using the account with which you requested accreditation, you are given the option of selecting a free reservation. You will receive a QR code for your screening. Please show this QR code, or your general delegate QR code, at the venue.

If you no longer wish to use a reservation, please return it for sale, via your delegate account.

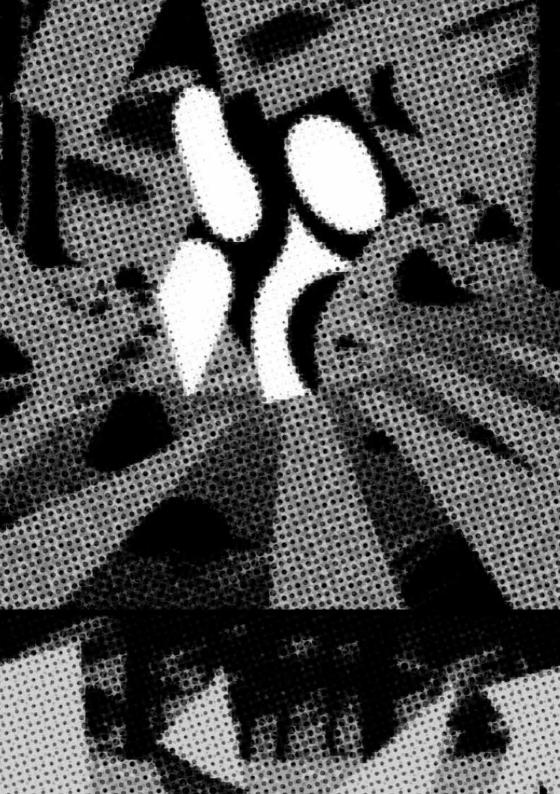
There are several delegate-only screenings of international and Scottish competition programmes – see Schedule (pages 8–9). No ticket required, just show your delegate QR code for entry.

### **INTERNET ACCESS**

There is free Wi-Fi throughout CCA, Civic House and GFT.

# **VIDEO LIBRARY**

There is no physical video library this year, but guests and delegates have access to online screening rooms of all competition films and some additional out-of-competition programmes via their delegate account. Access is available for one month following the festival.



# GALAS

00.00

## OPENING EVENT: OMOS



Wednesday 22 March (20:30) GFT Cinema 1 // 1h40m // 18+

#### United Kingdom // 2022

Filmed in Puck's Glen and Stirling Castle, a group of award-winning performers pay homage to Scotland's untold Black history.

Director: Rhys Hollis Producer: Adam Castle Cinematography: Ambroise Leclerc Sound: Xana

**Director filmography:** First film

Contact: adam.jc.castle@gmail.com A collaborative artistic film that pays homage to Scotland's untold Black history, and celebrates Black excellence and LGBTQ performance in Scotland. Created by a group of award-winning performers, and filmed in Puck's Glen and Stirling Castle, *OMOS* features each artist occupying space as they draw on the past and look to the future.

*OMOS* is inspired by connections between Puck's Glen, Stirling Castle and Shakespeare's *A Midsummer Night's Dream*, which is also connected to a historical performance given to King James VI of Scotland. At Stirling Castle in 1594, a feared lion was replaced by an unnamed Black man, who pulled a chariot through the castle's Great Hall. He was one of a number of Black people who appeared in performances at the Scottish court throughout Scottish history. This film is an homage to those people and a celebration of Black performance in Scotland today.

The name OMOS was originally an acronym for the phrase '0 monstrous! O strange!', a quote from A Midsummer Night's Dream. As the project developed, this phrase has been morphed to stand for '0ur Movement, Our Stories'. The film has an ambiguous title of solely OMOS.

To open this year's festival we are delighted to welcome the film's stars to introduce the film and discuss the ideas it explores: cabaret performer Rhys Hollis, mezzo soprano Andrea Baker, dancer Divine Tasinda and pole artist Kheanna Walker, as well as cinematographer Ambroise Leclerc. Conversation will be hosted by Briana Pegado. Rhys and Andrea will also perform live after the screening.

## **HELLO DANKNESS**



#### Saturday 25 March (18:45) GFT Cinema 2 // 1h10m // 15+

#### Australia // 2022 SCOTTISH PREMIERE

Constructed using hundreds of film samples, this suburban stoner musical tells a political fable of the psychotropic spectacle of American politics from 2016 to 2021, and the mythologies and lore that took root around it.

Director: Soda Jerk Screenplay: Soda Jerk Editing: Soda Jerk Production Design: Sam Smith, Soda Jerk Sound: Sam Smith, Soda Jerk

#### Director filmography:

TERROR NULLIUS (2018), The Was (2016), The Time that Remains (2012), After the Rainbow (2009), Astro Black (2007-2010), Hollywood Burn (2006), The Phoenix Portal (2005)

#### Contact:

emailsodajerk@gmail.com

Australian artist duo Soda Jerk first came to GSFF in 2019 with their riot of a remix masterpiece *TERROR NULLIUS* – a roaring festival success. We're now thrilled to present the Scottish premiere of their newest feature, mere weeks after its international premiere at Berlinale.

Just like *TERROR NULLIUS*, *Hello Dankness* samples from a broad canon of pop culture. Whereas its predecessor focused on Australian works, this one rummages through the last decades of American film and TV darlings to construct a narrative about a Trumpian post-truth society in free-fall, set between 2016 and 2021. Agreement, or even agreeing to disagree, has gone down the drain along with any other sense of reality, so a deconstruction of our own memory and nostalgia – sprinkled with plenty of dread and brain-melting lols – feels like an appropriate way of coping. Think Charlie Brooker's *Screenwipe*, delivered through a collage of your childhood faves, on crack.

It's 2023 and most of us have lost the capacity to process the ongoing downward spiral of recent years, yet *Hello Dankness* might be one of the only expressions of the period that manages to capture it and make some sense of the chaos.

#### Sanne Jehoul

We're excited to welcome Soda Jerk back to Glasgow for a post-screening Q&A.



# COMPETITIONS

TO YOY

DATE

#### SCOTTISH SHORT FILM AWARD

The Scottish Short Film Award at GSFF, the largest annual showcase of its kind, honours inspiration and innovation in new Scottish cinema. This year the award carries a cash prize of £1,000.

#### **PREVIOUS WINNERS**

2022: The Bayview | Daniel Cook | UK

2021: Expensive Shit | Adura Onashile | UK

2020: Betty | Will Anderson | UK

#### SCOTTISH AUDIENCE AWARD, SPONSORED BY FILM CITY GLASGOW

Decided by audience vote, the award carries a cash prize of  $\pounds1,000.$ 

#### **PREVIOUS WINNERS**

2022: Too Rough | Sean Lìonadh | UK

2021: Expensive Shit | Adura Onashile | UK

2020: Boys Night | James Price | UK

#### YOUNG SCOTTISH FILMMAKER PRIZE

In partnership with Glasgow Short Film Festival, Glasgow Film Theatre and Eden Court Highlands deliver the Young Scottish Filmmaker Prize, supported by the BFI Film Academy (awarding funds from the National Lottery) and in association with BFI Film Academy SCENE. The prize is delivered in consultation with Short Circuit and GMAC Film. The competition is open to young filmmakers aged 18-25, and judged by festival programmers and a jury of young people.

#### **PREVIOUS WINNERS**

2022: Silvering | Eilidh Nicoll | UK Fart Car | Fraser Scott | UK

# 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 cinematic storytelling that places sound and image centre stage. The award carries a cash prize of £1,000.

#### PREVIOUS WINNERS

2022: Handbook | Pavel Mozhar | Belarus, Germany

- 2021: Red Aninsri; or, Tiptoeing on the Still Trembling Berlin Wall | Ratchapoom Boonbunchachoke | Thailand
- 2020: **3 Logical Exits** | Mahdi Fleifel | Denmark, UK, Lebanon

#### INTERNATIONAL AUDIENCE AWARD

Decided by audience vote.

#### PREVIOUS WINNERS

- 2022: Love, Dad | Diana Cam Van Nguyen | Czech Republic
- 2021: Store Policy | Sarah Arnold | France
- 2020: Daughter | Daria Kashcheeva | Czech Republic

## AWARDS CEREMONY AND SCREENING



#### Sunday 26 March (20.00) GFT Cinema 2 // 2h // 18+

Join us for the closing event of GSFF23, where we announce the Jury and Audience Award winners across our Bill Douglas Award and Scottish Competitions, as well as the winners of the Young Scottish Filmmaker Prize. We will screen as many of the winning films as time allows. Expect tears, laughter and surprises.

#### The Scottish Audience Award is sponsored by Film City Glasgow.

Before the ceremony ticket holders will be offered a free drink courtesy of our partners Illicit Spirits and Overtone Brewing Co.

After the event, join GSFF resident DJs Hannah Currie (MILK) and Ronan Leonard (Dead Cool) for a dance downstairs at Nice N Sleazy, 421 Sauchiehall Street, G2 3LG (we regret that this venue is not wheelchair accessible), 23:00–03:00.

# **SCOTTISH COMPETITION JURY**



#### **ADURA ONASHILE**

Adura Onashile is an award-winning Glasgow based theatre artist and filmmaker. She has directed productions with The Unicorn Theatre, The Place, Contact Theatre, Fuel Theatre and the National Theatre of Scotland.

In 2020, she wrote and directed her screen debut, *Expensive Shit*, which won both Scottish jury and audience awards at GSFF 2021. Her debut feature, *Girl*, premiered at Sundance Festival 2023 as part of the World Dramatic Competition, and opened Glasgow Film Festival 2023.



#### **ANNE GASCHÜTZ**

Anne Gaschütz grew up in Dresden, Germany and later studied film in the UK. Upon returning to Dresden she worked in film production at the Dresden-based production company filoufilm and later as a production manager on numerous short films. She joined the selection committee for the International Competition of FILMFEST DRESDEN in 2013 and became the festival's co-director in 2020. She is one of the initiators of the online platform Talking Shorts and joined Locarno Film Festival's Pardi di Domani section in 2021.



#### **JULIE ROUSSON**

Julie Rousson holds a Masters degree in cultural project production, completing her master's thesis on the impact of Internet and numeric revolution on the short film industry. In 2015, she permanently joined Sauve Qui Peut le Court Métrage, the association behind the Clermont-Ferrand Int' Short Film Festival, after several years working on punctual missions.

Julie is a member of the International competition selection committee, she coordinates the Pop-Up & #SHORT program dedicated to new fiction models, the industry events at the Short Film Market (including co-production forum Euro Connection) and the relation with administrative institutions. She is also a board member of the Short Film Conference.

# SCOTTISH COMPETITION SCREENINGS

#### SCOTTISH COMPETITION 1: (UN)TETHERED

Thursday 23 March (21:00) CCA Theatre // 1h45m // 18+

Friday 24 March (11:15) passholders only CCA Theatre // 1h30m // 18+

#### SCOTTISH COMPETITION 2: DIG DEEP

Friday 24 March (14:00) passholders only CCA Theatre // 1h30m // 12+

Friday 24 March (18:45) CCA Theatre // 1h45m // 12+

#### SCOTTISH COMPETITION 3: FROM EARTH

Thursday 23 March (11:15) passholders only CCA Theatre // 1h30m // 12+

Friday 24 March (16:00) passholders only CCA Theatre // 1h30m // 12+

Saturday 25 March (19:00) CCA Theatre // 1h45m // 12+

#### SCOTTISH COMPETITION 4: NAVIGATIONS

Thursday 23 March (14:15) passholders only CCA Theatre // 1h30m // 12+

Saturday 25 March (11:00) passholders only CCA Theatre // 1h30m // 12+

Sunday 26 March (15:15) GFT Cinema 2 // 1h45m // 12+

# SCOTTISH COMPETITION 1: (UN)TETHERED

Bound by place, repetition and substance, some things can remain trapped within hopelessness; others, find their place in the world once more. To become untethered is to escape, but can it ever truly leave you?

The films in this programme deal with the intrinsic pull of identity, both national and otherwise. They draw an ethereal rein between their subjects and a powerful longing, inducing a limbo of their own making.

A passage into Scotland's weary past, 1815 follows two men in search of what was taken from them, beholden to the weathered milieu of their troubled home. The Highlands bear witness to Clearance atrocities, as do the wandering men; aggrieved by the ferocity of their once great land. These visual histories of violence are continued in *The Cities I Live In*, which moves through recollections of lost dwellings, as a father imparts memories upon his children.

To be tied to a place no longer enduring, is to live forever in its ghostly traces. A remembered limbo of our time exists in *Bellsmyre Caledonia*, where writer Tommy Lusk muses to the social silence of pandemic Scotland. In this time of universal panic, deep within tedious repetition and daily exercise lays space for peace; space which has allowed time for necessary self-reflection. Correspondingly trapped in a routine of anguish, *One Shot* offers an irate rush of dark, Scottish humour. A single, static camera-shot appraises its namesake with nightmarish tension, which draws internal opacity to what is tangible and what is imagined.

Sometimes even the sharpest judgements leave the most ambiguous of endings.

In both *Clean* and *Floored*, we see minds at war with themselves. Governed by synthetic joy, *Clean* follows a woman's dwindling relationship with heroin, as she cuts addictive ties in pursuit of an uncertain future. In *Floored*, we watch as one young man supports another, intoxicated by party drugs and vulnerability. The bond we see here is too one of past and present, tying two men in their difference, their grief and that which they share. To become untethered may be an escape, but the past is never far behind.

#### Heather Bradshaw

#### SCOTTISH COMPETITION 1: (UN)TETHERED



#### 1815

United Kingdom // 2022 // 21 mins

During the 1815 Highland Clearances, a stubborn tenant farmer and a Waterloo veteran strike up a reluctant and uneasy bond as they relentlessly search the highlands, glimpsing the human costs of the Clearances as they go.

Director: Neil Boyle Producer: Toria Cassidy Screenplay: Neil Boyle Cinematography: Kasparas Vidunas Editing: Eric J. Liddle Production Design: Urtė Rusteikaitė Sound: Scott Walker

#### Director filmography:

The Coffin Walk (2019), Inverkin or Nowhere (2018)

**Contact:** 1815film@gmail.com



#### THE CITIES I LIVE IN

United Kingdom // 2022 // 11 mins

Newly settled in Belfast, a filmmaker tells his infant twins about his life journey of travelling from one violent place to another, hoping that his children will not carry his curse.

Director: Rabie Mustapha Producer: Michael Hewitt

**Director filmography:** The Actor (2018)

Contact: festivals@scotdoc.com



#### BELLSMYRE CALEDONIA

United Kingdom // 2022 // 6 mins

Dumbarton-based writer Tommy Lusk wanders around the hills above his scheme, ruminating on work, leisure, and housing during the pandemic.

**Director:** Jack Guariento **Screenplay:** Tommy Lusk

Director filmography: Marjorie's Story (2022), The Sun Up & Down Like a Yo-Yo (2021), My Grandmother Sits in the Garden (2019)

#### Contact:

jack.guariento@gmail.com



#### CLEAN

United Kingdom // 2022 // 19 mins

A love letter to heroin: in this documentary about addiction and recovery, a woman says her final goodbye to heroin as she attempts to come off the synthetic opiates that have kept her clean for the past six years.

**Director:** Miranda Stern **Producer:** Reece Cargan

**Director filmography:** *Revert* (2023)

#### Contact: festivals@scotdoc.com



#### FLOORED

United Kingdom // 2022 // 15 mins **WORLD PREMIERE** 

In the medical tent at a techno rave, an unusual bond is struck between a raver and the steward that looks after him.

Director: Fin Bain Producer: Annie Cohrs Screenplay: Fin Bain Cinematography: A. M. Wells Editing: Mark Beishuizen Production Design: Morven McLeod Music: Amelia Sinclair Kidd Sound: Jack Coen-Doyle

**Director filmography:** USB (2022)

**Contact:** fin.bain@googlemail.com



#### **ONE SHOT**

United Kingdom // 2022 // 9 mins WORLD PREMIERE

Shot in one take, an actor must do multiple versions of the same action until he finds dark perfection.

Director: Zam Salim Producer: Zam Salim, Incidental Pictures Cinematography: Leon Brehony

#### Director filmography:

The Break (2016), Dropping Off Michael (2014), Up There (2012), Black and White (2007), Is It Just Me (2006), Mashed (2006), Laid Off (2006)

Contact:

zpsalim@gmail.com

# SCOTTISH COMPETITION 2: DIG DEEP

Whether it's celebrating the life and work of a pioneering artist, pillorying the self-improvement industry or exploring the complex relationship between our ancestors and ourselves, these reflective films from Scotland offer a poignant exploration of memory, grief, and legacy.

In Embers from Yesterday, Aflame, artist William Hong-xiao Wei explores the tension between transience and continuity. All of human life is here in this expansive assault on the senses, a hallucinatory and evocative piece made using celluloid films, emulsions broken down by hydroalcoholic gel to create new and unusual configurations, withering trees and the minutiae of everyday life.

Natasha Thembiso Ruwona's *maud.* is a call to celebrate the life and work of Maud Sulter, a Scottish-Ghanaian artist who grew up in the Gorbals. A prolific artist in various fields, her contributions have remained largely uncelebrated until recently. The film makes space for the intersections of Sutler's identity – Black Scottish, Black British, African, Ghanaian, queer, working class, a woman, an artist – and highlights her significant impact, challenging art world politics and building communities. But this isn't just a straightforward biography, as Ruwona reflects on Sutler's legacy in conversations with other Black artists – Adebusola Ramsay, Zoë Zo, Zoë Tumika & Zoë Guthrie, Camara Taylor and Sekai Machache – working in Scotland today.

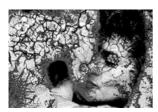
Saul Pankhurst's *To Do* is a wry, contemplative animation, taking a critical look at the self-improvement industry and the relentless pressure to be productive. A pastiche of modern mindfulness exercises, the film explores the challenges of finding inner peace and contentment in a world that values achievement above all else, with a dry sense of humour that belies hidden depths.

Using documentary, reenactment, and theatrical tableau, George Finlay Ramsay's *Family Fugue* is an epic journey through time that explores the complex relationship between our ancestors and ourselves. Members of the Ramsay family – including a 13th century wizard, a pioneering female MP, and a polymath prankster whose life was cut short during World War II – navigate the difficult task of telling their family's story. *Family Fugue* plays with these histories as a score to be interpreted, and asks whether we are haunted by our ancestors – or whether we haunt them.

Rounding out the programme is *Outlets*, Duncan Cowles' moving exploration of the grieving process as seen through the eyes of a filmmaker struggling to come to terms with the death of his grandmother – but determined not to make a 'dead granny' film. In Cowles' typical dry, wry style, our filmmaker presents his ideas – excavating his own personal histories through photos, film, images – but keeps finding himself drawn back to his own memories of his grandmother.

#### **Michael Lee Richardson**

#### SCOTTISH COMPETITION 2: DIG DEEP



#### EMBERS FROM YESTERDAY, AFLAME.

United Kingdom // 2022 // 11 mins **UK PREMIERE** 

Evoking the tension between transience and continuity by mediating on hallucinatory images of withering trees, trivial occurrences of daily life and the physical intimacy of celluloid films.

Director: William Hong-xiao Wei Cinematography: William Hong-xiao Wei Editing: William Hong-xiao Wei Sound: Alexey Yakovlev, Marianna Brown. Sylvine

**Director filmography:** Green Thoughts (2020)

Contact: s1681746@ed.ac.uk



#### MAUD.

United Kingdom // 2022 // 16 mins

A celebration of the work of Scottish-Ghanaian artist, Maud Sutler. Featuring conversations with Black artists making art today as they consider her memory and reflect on her contributions to excavating history, challenging world politics, and community-building.

#### Director:

Natasha Thembiso Ruwona Producer: Tomiwa Folorunso Cinematography: Xavier LaCroix Editing: Xavier LaCroix Sound: Chizu Anucha

**Director filmography:** First film

Contact:

folorunso.ruwona@gmail.com



#### TO DO

United Kingdom // 2022 // 4 mins

A reflection on productivity and the self-improvement industry, explored through attempts to participate in a modern mindfulness exercise.

Director: Saul Pankhurst

#### Director filmography:

Touch Type (2023), To Do (2022), Unknown Hand (2021), Rush (2020), Hikikomori (2017)

#### Contact:

pankhurst.saul@googlemail.com



#### **FAMILY FUGUE**

United Kingdom // 2022 // 35 mins **UK PREMIERE** 

Spanning across eight centuries, this conceptual film uses family history to tell a story of haunting, disagreement, criticism and self doubt.

Director: George Finlay Ramsay Producer: Annie Crabtree, George Finlay Ramsay Screenplay: George Finlay Ramsay, Gilbert Ramsay Cinematography: Alex Hetherington, George Finlay Ramsay, Luke Fowler Editing: George Finlay Ramsay

**Music:** Rudi Zygadlo **Sound:** Luke Fowler, Rudi Zygadlo

**Director filmography:** *Castrocene* (2021)

Contact: finlayramsay@gmail.com



#### OUTLETS

United Kingdom // 2022 // 19 mins **WORLD PREMIERE** 

Unable to move on from the death of his granny, a filmmaker desperately searches for a film idea that will finally allow him to let go.

Director: Duncan Cowles Producer: Relative Films Ltd Music: Richard Luke Sound: Keith Duncan

#### Director filmography:

Sighscape (2023), In the Company of Insects (2020), Just Agree Then (2018), Taking Stock (2017), Alexithymia (2017), Isabella (2015), Directed by Tweedie (2014), Radio Silence (2013), The Lady with the Lamp (2012)

#### Contact:

info@duncancowles.com

# SCOTTISH COMPETITION 3: FROM EARTH

Rhona Mühlebach weaves together the narratives of a Neanderthal woman, a detective and a murderer in *Excitement Is Not Part Of My Feeling Repertoire*, an epic, experimental short exploring themes of emotional estrangement. As these seemingly disparate people and narrative lines criss-cross, Mühlebach delves deep into the complex inner lives of her characters. Thought-provoking and expansive, the film contrasts these human struggles with the lives of a herd of wild boar, teasing, mocking and unmoved, hell-bent on survival; they might just outlive us all.

Mühlebach asks the question: in the face of extinction, how can we trust what we really feel? Humans grappling with their place within the natural world provides the backdrop for this family of films, which use flora, fauna and the fantastic to explore very human urges.

In Ainslie Henderson's rich, gorgeous stop motion animation *Shackle*, three woodland spirits delve into the contradictory nature of creativity, possessiveness, and the pursuit of status. This deep and resonant short draws on folklore and archetypes to explore its themes, and Henderson's characteristic dark humour allows him to take these beautifully-rendered spirites to surprising places, ending on a hopeful note.

In the frank, personal *There's Not Much We Can Do*, director Erica Monde uses the invasive Japanese knotweed to reflect on her recent diagnosis with endometriosis. This intimate and lyrical ecofeminist essay invites us to examine the contrasting responses to two disruptive forces in nature. While both organisms grow in a way that disturbs their environments, the plant is treated with urgency, while the disease is left to its own devices.

Rounding out the programme, *Stone's Throw From Nowhere* follows musician Stuart Mackillop – who has played with artists like ABBA, Tina Turner and The Stranglers – as he embarks on a quest to locate an ancient Neolithic Standing Stone that has toppled into the River Ruel. Mackillop's natural affinity for storytelling and easy, bright humour make him an unusual subject for this obsessive adventure, and this Henry Coombes documentary handles his story with a deft lightness of touch.

There's a theme of inevitability that thrums through these films, the inevitability of a natural world that will do what it wants, regardless, and a suggestion that only by embracing our own wildness can we find solace in the face of uncertainty.

In a world that is constantly changing, who are we? What will become of us?

#### Michael Lee Richardson

#### SCOTTISH COMPETITION 3: FROM EARTH



#### EXCITEMENT IS NOT PART OF MY FEELING REPERTOIRE

#### United Kingdom // 2021 // 27 mins

A detective, a neanderthal woman and a modern man: linked through extinction they meet in the now. And then there are wild swines, a species that is particularly good at surviving...

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

#### Director filmography:

Excitement Is Not Part Of My Feeling Repertoire (2021), Ode to Chainsaw (2020), Sudden Death (2020), The Lousiest Spy Ever (2019), To get in touch with crows (2016), Abseits der Autobahn (2014)

#### Contact:

rhona.muehlebach@gmail.com



#### SHACKLE

United Kingdom // 2022 // 10 mins SCOTTISH PREMIERE

Three archetypal woodland spirits explore the conflicting human drives of creativity, possessiveness and our desire for status.

Director: Ainslie Henderson Producer: Will Anderson Screenplay: Ainslie Henderson Sound: Keith Duncan Animation: Ainslie Henderson, Cat Bruce, Michael Hughes

#### Director filmography:

Archie (2018), It's About Spending Time Together (2011), I am Tom Moody (2012), Monkey Love Experiments (2014), Moving On (2014), Stems (2015)

#### Contact:

laure@miyu.fr



#### THERE'S NOT MUCH WE CAN DO

United Kingdom // 2022 // 20 mins

In this personal essay documentary, the director reflects on getting diagnosed with endometriosis through a comparative observation of the Japanese knotweed; one is treated with urgency, and the other inaction.

Director: Erica Monde Producer: Clara Harris

#### Director filmography:

i was born in the month of the moon (what my body told me) (2023)

#### Contact:

festivals@scotdoc.com



#### STONE'S THROW FROM NOWHERE

United Kingdom // 2022 // 31 mins **WORLD PREMIERE** 

Musician Stuart Mackillop, who once toured with the likes of ABBA, Tina Turner and the Stranglers, sets off on a journey to find an ancient Neolithic Standing Stone which has fallen into the River Ruel.

Director: Henry Coombes Producer: Henry Coombes Editing: Geri Toth Music: Graeme Neilson

#### Director filmography:

Love and Lithium (2019), Seat in Shadow (2016), I am The Architect (2012), The Bedfords (2009)

#### Contact:

hrhcoombes@gmail.com

# SCOTTISH COMPETITION 4: NAVIGATIONS

There are multiple threads running through this year's festival programme that highlight our personal and collective relationship to the spaces around us, and in this fourth Scottish Competition programme that is no different. In several of these films the focus is on what behaviours and emotions the constraints of a single space evoke, while in others, characters are trying to resolve memories of the past after arriving in new lands. The navigations we consider here are therefore much more about internal searching than about physical movement.

In opener A90, by director Olivia J. Middleton, we never leave the road-side establishment where its lead characters meet – the dynamic between a waitress and customer turns ambiguous, then romantic, but the feeling of anticipation and longing stays suspended in the transient space of the café. GSFF-regular Jack Goessens returns with *Who I Am Now*, made by a majority trans and queer cast and crew. Set in a football locker room, two teammates, both refugees, explore complex memories from home in relation to their identities, with animation segments visualising past recollections. *The Barber* from Dhivya Kate Chetty focuses on a Kurdish woman who, while in the taxing process of claiming asylum, finds kindness in a barbershop, but it proves to unearth past trauma. Its resolution balances between individual resilience, sadness, and anger, and leaves us confronted with how the UK's hostile environment makes these stories invisible.

Physical navigations do happen for the family on their *long* way to a wedding in Simone Smith's *The Möbius Trip*, though we never leave the confines of the car. While the atmosphere is on edge from the start, it has nothing on the descent that's to follow, where family tensions and hallucinations collide. Claustrophobic camera work and intense visual approaches make for an unhinged watch. We finish off with relationship conflict and the mundanity of millennial unrest in Tom Gentle's *Close*, in which a couple in their 30s find themselves stuck in the titular close of a Glasgow tenement, with plenty of time and conversation to reveal what's been left unaddressed after all these years.

#### Sanne Jehoul

#### SCOTTISH COMPETITION 4: NAVIGATIONS



#### A90

United Kingdom // 2022 // 18 mins SCOTTISH PREMIERE

Annette lives a discontented life working in a road-side cafe, until Morgan enters one day and the pair become immediately transfixed by one another.

Director: Olivia J. Middleton Producer: Carys Evans Screenplay: Olivia J. Middleton Cinematography: Leon Brehony Production Design: Kieran McCruden Sound: Heather Andrews

Director filmography: Morning (2023), Rosalyn (2019)

Contact: carys@finiteproductions.co.uk



#### WHO I AM NOW

United Kingdom // 2022 // 12 mins **WORLD PREMIERE** 

When Tariq's older brother arrives from Egypt, he's forced to confront the complicated feelings towards his family with friend and fellow trans refugee Denise.

Director: Jack Goessens Producer: Reece Cargan Screenplay: Michael Lee Richardson Animation: Holly Summerson

Director filmography: Everyman (2021), Bouba & Kiki (2019), Gender Twister (2014)

Contact: jackgoessens@outlook.com



#### THE BARBER

United Kingdom // 2022 // 15 mins

Whilst waiting for her asylum claim to be assessed in Glasgow, a Kurdish refugee's infatuation with a charismatic Turkish barber forces her to confront her past trauma in order to face the future in hope.

Director: Dhivya Kate Chetty Producer: Alysia Maciejowska Cinematography: Jamie Cairney Editing: Mark Fraser Production Design: Alice Cousins Music: Leif Kaner-Lidström Sound: Sam Auguste

#### Director filmography:

When Tina Turner Came to Britain (2022), Bee Whisperer (2022), Glasgow, Love & Apartheid (2018), Burns, My Dad and Me (2016)

#### Contact:

office@alysiamaciejowska.co.uk



# THE MÖBIUS TRIP

United Kingdom // 2023 // 17 mins **WORLD PREMIERE** 

A road trip pushes a dysfunctional family to the brink after their journey descends into a claustrophobic hallucinatory nightmare.

Director: Simone Smith Producer: David Neilson, Lewis Wardrop Screenplay: Simone Smith

#### Director filmography:

Slap (2019), Homage to the Woman (2018), Memoirs of a Female's Existence (2018), XX (2017), Gum Girl Hair (2017), The Rinsing (2014), Red (2012)

#### Contact:

vjsimone@gmail.com



# CLOSE

United Kingdom // 2022 // 16 mins **UK PREMIERE** 

When 30-somethings Sam and Jamie lock themselves out of their flat, they're forced to consider that maybe they aren't as close as they thought.

#### Director: Tom Gentle Producer: Shona Mackenzie Screenplay:

Amy Frances-Matthews, Angus Miller, Conor McLeod, David Rankine, Emma Hindle, Enyi Okoronkwo, Ewan Miller, Jack Stewart, Jade Ogugua, Jess Hardwick, Kirsty Findlay, Ryan Hunter, Saskia Ashdown, Sinead McInnes, Stuart MacPherson, Tom Gentle

#### Director filmography:

Pawsea (or: The Melancholy Ruminations of a Solitary French Bulldog) (2021), In the Fall (2018), Blindsided (2018), Lost Girl (2016)

#### Contact:

tomgentle8@gmail.com

# YOUNG SCOTTISH FILMMAKER PRIZE

Glasgow Film Theatre and Eden Court Highlands have once again joined forces with Glasgow Short Film Festival to deliver the **Young Scottish Filmmakers Prize**, supported by the BFI Film Academy (awarding funds from the National Lottery) and in association with BFI Film Academy SCENE. The prize is delivered in consultation with Short Circuit and GMAC Film.

The competition is open to young filmmakers aged 18-25, and judged by festival programmers and a jury of young people. We present the shortlisted films in two programmes, and the winners will be announced at the closing awards on Sunday 26 March.

The first programme showcases shortlisted films by filmmakers who have not received formal education or training, or funding during the production of their film. The second programme showcases shortlisted films by filmmakers who have completed a film with support, whether from university or college, an organisation like GMAC Film, a programme like BFI Film Academy or who have received funding or technical assistance.

#### YOUNG SCOTTISH Filmmaker Prize 1



# VIEWINGS

# United Kingdom // 2022 // 10 mins **WORLD PREMIERE**

In search of their first flat together, Natalie and Adrian discover that the perfect home is hard to come by.

Director: Oliver Rogers Screenplay: Oliver Rogers Cinematography: Paul Hansen Editing: Paul Hansen Music: Armand Daniaud Sound: Armand Daniaud

**Director filmography:** First film

## Contact:

ollierogers2000@gmail.com



# IF I TOUCH YOU THEN YOU TOUCH ME

United Kingdom // 2022 // 4 mins **UK PREMIERE** 

Through its focus on spider webs, the film explores the interconnectivity of queer knowledge and embodied communication.

Director: Frieda Ford Animation: Frieda Ford

#### Director filmography:

Pearls are the only living gem (2021) Queering the romantic (2021), Beautiful fragments (2020), SHE (2020)

#### Contact:

friedaford5@gmail.com



# PRACTICE

United Kingdom // 2022 // 5 mins **SCOTTISH PREMIERE** 

A man tries to pluck up the courage to get into the dating game, but his nerves get the better of him.

Director: Jack Heydon Screenplay: Jack Heydon Editing: Jack Heydon

Director filmography: Bin Bagged (2023), FlatPack (2022), Me and My Bear (2022)

#### Contact:

jackp.heydon@gmail.com



# ANDY AULD: ARDEER TO AMERICA

United Kingdom // 2022 // 17 mins

How does a Scottish footballer go from fighting at the Battle of the Somme, to Ardeer Thistle, to playing for the USA at the 1930 FIFA World Cup? Discover the story of Andy Auld.

Director: Aidan Lynn Screenplay: Aidan Lynn Editing: Aidan Lynn

#### Director filmography:

A History of...Ardrossan (2021), Saltcoats: The Town by the Sea (2017)

#### Contact:

aidanlynn12@live.co.uk



# SHORT STAFFED

United Kingdom // 2022 // 7 mins **WORLD PREMIERE** 

Charlie has a job interview at a record shop, but unbeknown to the manager she has different intentions.

Director: David McCarrison Cinematography: Andrea A. Leone Editing: Emily Donaldson-Selby

**Director filmography:** First film

Contact: davmcc@hotmail.co.uk

#### YOUNG SCOTTISH FILMMAKER PRIZE 2

Saturday 25 March (15:15) CCA Theatre // 1h30m // 15+



# LIGHTS ACROSS THE SHORE

United Kingdom // 2022 // 10 mins

19 year-old Joseph leaves his home on a Scottish Island for the city of Edinburgh, where after meeting a girl outside the cinema, he falls in love for the first time.

Director: Lewis William Shipley Producer: Lewis William Shipley Screenplay: Lewis William Shipley Cinematography: Lewis William Shipley, Sullivan Russell Editing: Lewis Cranston Sound: Lewis Cranston

**Director filmography:** A Scottish Daydreamer (2022), Border Story (2020)

Contact: Ishipley999@gmail.com



# MOVING

United Kingdom // 2022 // 14 mins SCOTTISH PREMIERE

An adult content creator runs into her subscriber at an apartment viewing with her parents and finds herself in an identity clash at the least expected time.

Director: Seyma Dag Producer: Seyma Dag Screenplay: Seyma Dag Cinematography: Roz McCormick Editing: Seyma Dag

**Director filmography:** Next in Line (2023), Connected (2021)

Contact: seymadilara1@gmail.com



# **ALL UP THERE**

United Kingdom // 2022 // 7 mins

A portrait of youth, womanhood and medical misogyny – 20-something Eilidh goes to a GP, desperately seeking answers for the debilitating pain that is haunting her.

Director: Bonnie MacRae Producer: Holly Jack, Hannah Hunter Screenplay: Bonnie MacRae Cinematography: Nelisa Alcalde Editing: Bonnie MacRae Production Design: Keiss Marshall Music: Kerr Darling Sound: Ryan Kerr

**Director filmography:** Mind Yersel (2020)

Contact: bonniemacrae@msn.com



# **MY NAME IS BETH**

# United Kingdom // 2022 // 13 mins **WORLD PREMIERE**

Beth visits her estranged grandmother Verity in the remote Scottish countryside. To her surprise, Verity mistakes Beth for a council worker.

Director: Sayee Gogate Producer: Ines Serrano de Haro Perez Screenplay: Alice Clark Cinematography: Sean Monroe Editing: Mahesh Raghavan Sound: Matt Part

**Director filmography:** First film

Contact: sayeeg4897@gmail.com



# **SPICY PINK TEA**

United Kingdom // 2022 // 13 mins SCOTTISH PREMIERE

In reverence to the British paintings that watch over her from inside a desolate stately home, a young Pakistani girl aspires to become the perfect upper-class lady.

Director: Aqsa Arif Producer: Joel Hewett, Heather M Brown Screenplay: Aqsa Arif Cinematography: Stephen D Grant Editing: Stephen D Grant Production Design: Christine Ting Huan Urquhart Sound: Ryan Kerr

**Director filmography:** The Mountain of Light (2022)

Contact: spicypinktea@gmail.com



# CANDY

United Kingdom // 2022 // 14 mins SCOTTISH PREMIERE

Plus-size burlesque enthusiast Mandy is practicing for her first public performance, but only when her best friend needs her help does she find the confidence to perform in her full power.

Director: Sarah Grant Producer: Misha McCullagh Screenplay: Sarah Grant Cinematography: Owen Laird Editing: Elizabeth Clutterbuck Production Design: Iveta Smidt Music: David Devereux

**Director filmography:** Scare (2019), The Cyclist (2014)

Contact: mishamccullagh@gmail.com

# BILL DOUGLAS AWARD JURY



# **CATHERINE COLAS**

Catherine Colas studied literature and dramatics at the Sorbonne in Paris. Alongside this, she trained as an actress before leading her own theatre group.

Since 1995, she has worked for ARTE in Paris, mainly for the fictional film department, the Metropolis Magazine and as a production manager for the documentary department. From 2001–2006, she worked as cultural attaché in Germany. Following this, she now works for ZDF/ARTE as editor for short and medium length films, and is in charge of a weekly magazine dedicated to shorts *Kurzschluss*.



## **NICOLAS KHABBAZ**

Born in Lebanon, Nicolas studied filmmaking and holds a PhD in cinema. He has been the director of the Audio-Visual Arts Division at Notre Dame University since 2012. He is the Artistic Director of Beirut Shorts/NDU International Film Festival, and the Program Director of Batroun Mediterranean Film Festival.

He has been engaged in theatre productions since 2005, and has produced 16 plays with KAY Production. He has participated in numerous festivals around the world as a fillmmaker, jury member, curator and industry expert. He has produced several short and feature films, which premiered at the Locarno Film Festival and Toronto International Film Festival.



# **PAVEL MOZHAR**

Born in 1987 in Minsk, Mozhar has lived in and around Berlin since the age of ten. In 2009–2012, he studied at the University of Bayreuth and graduated with a Bachelor's degree in Philosophy & Economics. After studying, he worked in various internships and jobs in the film industry.

Since 2015, Mozhar has studied towards a Master's degree in Directing at the Film University Babelsberg *Konrad Wolf*, majoring in documentary forms. His most recent work, *Handbook*, about the protests in Belarus in August 2020, won the Bill Douglas Award at GSFF 2022.

# BILL DOUGLAS AWARD SCREENINGS

# BILL DOUGLAS AWARD 1: SOON, WHAT REMAINS?

Thursday 23 March (18:30) CCA Cinema // 1h45m // 15+

Friday 24 March (11:00) passholders only CCA Cinema // 1h30m // 15+

**Saturday 25 March (13:30)** GFT Cinema 3 // 1h45m // 15+

# BILL DOUGLAS AWARD 2: WHAT WE LEAVE LINGERING

Thursday 23 March (16:15) passholders only CCA Cinema // 1h30m // 15+

Thursday 23 March (20:45) GFT Cinema 3 // 1h30m // 15+

Saturday 25 March (15:45) CCA Cinema // 1h30m // 15+

# BILL DOUGLAS AWARD 3: WE WILL NOT ACT ACCORDINGLY

Thursday 23 March (11:00) passholders only CCA Cinema // 1h30m // 15+

Friday 24 March (13:30) GFT Cinema 3 // 1h45m// 15+

Saturday 25 March (18:30) CCA Cinema // 1h45m // 15+

# BILL DOUGLAS AWARD 4: ABSURDITY OF LABOUR, PT. 2

Friday 24 March (15:45) GFT Cinema 3 // 1h45m // 15+

**Saturday 25 March (20:25)** GFT Cinema 3 // 1h45m // 15+

# BILL DOUGLAS AWARD 5: HISTORY TEACHES, BUT HAS NO PUPILS

Thursday 23 March (14:00) passholders only CCA Cinema // 1h30m // 15+

Friday 24 March (18:00) GFT Cinema 3 // 1h45m // 15+

Saturday 25 March (21:15) CCA Theatre // 1h45m // 15+

# BILL DOUGLAS AWARD 6: EACH THEIR OWN FRONTIERS

Friday 24 March (13:30) passholders only CCA Cinema // 1h30m // 15+

Friday 24 March (20:45) GFT Cinema 3 // 1h45m // 15+

Saturday 25 March (10:45) passholders only CCA Cinema // 1h30m // 15+

Sunday 26 March (13:00) GFT Cinema 3 // 1h45m // 15+



# WATCH THE FIRE OR BURN INSIDE IT

#### IL FAUT REGARDER LE FEU OU BRÛLER DEDANS

France // 2022 // 18 mins **UK PREMIERE** 

In Corsica, a woman chooses to heal the Earth by burning it.

Director: Jonathan Vinel, Caroline Poggi Producer: Caroline Poggi Screenplay: Caroline Poggi Cinematography: Caroline Poggi

#### **Director filmography:**

Our Holydays will Always Be Better Than Yours (2022), Il faut regarder le feu ou brûler dedans (2022), Bébé Colère (2020), Jessica Forever (2018), Ultra Rêve (2018), After School Knife Fight (2017), Martin Pleure (2017), Notre Héritage (2015), Tant qu'il nous reste des fusils à pompe (2014), Notre amour est assez puissant (2014), Chiens (2012), Prince Puissance Souvenirs (2012), A.B. (2012), Play (2011)

#### Contact:

poggicaroline01@gmail.com

What do you do when your house is on fire? Do you watch it burn? Or do you burn inside it?

Unlike Greta Thunberg, our protagonist is not interested in trying to put the fire out. This fire is inevitable and will burn whether you like it or not. However, allusions to the climate crisis are apparent throughout this film: planes fly overhead sputtering out toxic waste products; newsreaders talk of billowing wildfires; construction sites and unfinished houses destroy the landscape; and at one point, the line of the mountain is filled with flames saving one solitary tree on the horizon.

Despite all this, fire isn't blamed or villainised. Rather, fire becomes a character that takes many shapes. A fire can burn and grow. A fire can dry. A fire can dance and rise. A fire can sing. It is the noise the fire makes that permeates throughout the film in sounds of cacophonous saxophones and electric guitars in feedback loops, "A fire that won't sing is a fire with no future". The purifying ashes are not nihilistic, and the rising flames are not glorified, the fire just is.

The collage of animations, images and sounds in the film constantly change the meaning of fire so that through its multitudinous symbolism, the fire simply exists. Rather than allowing a phenomenon and a word such as 'fire' to become synonymous with violence, the filmmakers ask us either to view or to experience: watch the fire or burn inside it.

Hannah Campbell



# WHITE ANT

United Kingdom, India // 2023 // 16 mins UK PREMIERE

Ashish, a middle-aged businessman, is called back to his now abandoned childhood home, where he is confronted with a colony of termites eating the house from the inside out.

## Director: Shalini Adnani

Producer: Michael Graf, Mrunalini Havaldar, Kaarthekeyen Santhanam, Sara Bonakdar Screenplay: Shalini Adnani Cinematography: Adric Watson Editing: Anna Meller Production Design: Binay Sarkar Music: Hollie Buhagiar Sound: Maiken Hansen

#### Director filmography:

Somebody's Daughter (2018), Algo Más Banal (2017)

#### Contact:

sara@makadam-films.com

A knock on the void foundation of the house. A crunch of the rotten piece of the ragged wooden pole. The clear sound of the crumbling building is getting under your skin.

A middle-aged Mumbai man is investigating the house of his late father in order to stop the termites plague. The worm intruders have not only caused a singular problem but seem to be a bigger disturbance for the whole community in the small Indian village.

However, the centre of the story is the childhood house to which we are constantly invited by slow camera movements, close-ups on its decaying elements or soft light glitters bringing out the thick dust.

The organic touch visible in the texturized, grainy 16mm shots is enhanced by the idea of the house portrayed as a metaphorical prosthetic of death, with punctuated moments of slow decaying and becoming a part of the natural scenery. And yet, the nostalgic atmosphere is intriguingly alternated by the animated parts of the termites and immersive blue lightning that create dreamlike suspension and unearthly breath of restlessness. A film which does not take an easy path to create a sentimental flashback but portrays a complex image of grief and calmness accompanying accepting the inevitable.

#### Aleksandra Ławska



# **2ND PERSON**

#### 2ª PESSOA

Portugal // 2022 // 17 mins UK PREMIERE

An old water pipe causes a ceiling leak. On this ceiling, toxic Polyporales mushrooms grow. Sitting on the toilet, the lady of the house looks up and observes the magical and mysterious fungus, which is not an animal, nor a plant. The mushroom is the future, she thinks.

Director: Rita Barbosa Producer: Luis Urbano, Rita Barbosa, Sandro Aguilar Screenplay: Rita Barbosa Cinematography: Bruno Medeiros, Jorge Quintela, Miguel Ângelo Editing: Sandro Aguilar Sound: Rui Lima

**Director filmography:** À Noite Fazem-Se Amigos (2016)

Contact: emanuel@curtas.pt An opening close-up view of a dump suggests that we are all compost, humus, part of the urban decay mix. Our ears become attuned to the eerie sounds of birds flapping their wings between tired looking tower blocks, which glow under a low sun. An array of strangers appear alienated and obscured by the shadows of their own apartments, but they are also all part of the same one network, like a giant concrete mycelium brain.

"Who could imagine, that from a soft mud seeped by the sun, the marriage of all the species would sprout?" says a crackling voice of an elderly woman, her deep breathing and smearing sounds making us savour every single word. We hear a gritty account of a sexual encounter between strangers, a story perhaps never shared before? But is this woman still with us, or is it a ghostly voice from the past?

At times hopeful ("I think Earth is amazing") and at others deeply dark, 2nd Person offers an invitation to shamelessly stare in close detail with the hope for interconnectedness at the urban ecology beyond the human; a trance-like experience of thirsty desires that gets into your skin.

Ane Lopez



## JUICE

#### SAFT

Germany // 2022 // 5 mins SCOTTISH PREMIERE

Meaty creatures must learn to share their juicy world with the pesky little bugs, before they run dry.

Director: Mona Keil Producer: Isabella Braun Screenplay: Lion Durst, Mona Keil Cinematography: Jan Fabi Editing: Revan Sarikaya Music: Martin Recker Sound: Martin Recker, Stefan Erschig Animation: Mona Keil

#### Director filmography:

Encounters (2020), You knows what Meyou wants (2016)

#### Contact:

festival@ag-animationsfilm.de

Picture this: you're in a dark cave. You hear a squelch and a crackle, and your eyes follow the light towards an amorphous grey-green blob of slime. The slime takes you round the corner and all at once you see what looks like a thousand pink tongues, separate from bodies and existing on their own. Red bugs scuttle around the cave, and the tongues use their tips to squish the bugs and consume them. Suddenly, more green slime begins to pour out of the guts of the tongues. The tongues then coat each-other in the slime and as the angle pans up, we see them all cleaning and caring for one another in harmony.

In this highly original and sometimes grotesque short animation, we are looking at something both human and not human. We sympathise and are repulsed by these tongues. The ASMR quality of the soundtrack further serves to make us shudder but we can't stop listening and we can't look away. On first look, this film might look like a simple spectacle of body-horror cinema but watch again, and you might find a poignant reflection on the human experience.

#### Hannah Campbell

#### BILL DOUGLAS AWARD 1: SOON, WHAT REMAINS? (CONTINUED)



# HAULOUT

United Kingdom // 2022 // 25 mins **SCOTTISH PREMIERE** 

On a remote coastline of the Russian Arctic, in a wind-battered hut, a solitary man waits to witness an ancient gathering. But warming seas and rising temperatures bring an unexpected change and he soon finds himself overwhelmed.

Director: Evgenia Arbugaeva, Maxim Arbugaev Producer: Maxim Arbugaev, Evgenia Arbugaeva Cinematography: Evgenia Arbugaeva, Maxim Arbugaev Editing: Evgenia Arbugaeva, Joshua Chadwick

#### Director filmography:

Maxim Arbugaev: VOY (2019), Genesis 2.0 (2018), The Hunters (2015) | Evgenia Arbugaeva: First film

#### Contact:

anja.dziersk@riseandshine-berlin.de

Sea: grey. Sky: grey. Land: grey. And over it all lies a thick, heavy blanket of fog: the fog is grey. One man is not enough to make a landscape like this look any less empty. Somehow, he makes it look more so. The scientist watches for life in the spotless sea, and among the rocks that surround his wooden hut.

He has only what he needs: a jar of spoons and forks (no knives) used to eat from cans; a book of photos that remind him he is not the first to dine here; those who came before did so with their families around them.

One morning, the grey turns to brown (this is more exciting than it sounds). Blubber heaves and tussles and thwacks, tusks rear up in indignation. The land cannot contain the animals, they push their way into the little hut.

When they return to the easy expanse of the water, some are left ashore. As the snow falls they will be covered in white, an extra few bumps in the landscape. The scientist will board up his hut for another year and carry away that which he brought with him and that which he has learned.

#### Oriana Franceschi



# **CHERRIES**

#### UOGOS

Lithuania // 2022 // 15 mins SCOTTISH PREMIERE

A recently retired father invites his son to help him with cherry picking in the garden.

Director: Vytautas Katkus Producer: Marija Razgutė Screenplay: Vytautas Katkus Cinematography: Simonas Glinskis Editing: Laurynas Bareiša Sound: Julius Grigelionis

**Director filmography:** Places (2020), Community Gardens (2019)

Contact: flavio.armone@lightsonfilm.org On a summer day, a recently retired father invites his son to help him with cherry-picking in the garden. This summer ritual, deeply familiar to most Eastern Europeans, becomes a subtle background for an exploration of their relationship. As the two characters, played by the director and his father, exchange occasional words and many moments of silence, we quickly realise that for Katkus, this relationship is not defined or measured by language. It is in the words unspoken and in the time shared, that we see their connection unfolding on the screen.

Nonetheless, *Cherries* is not just a film about a father and son relationship. It is also a film about growing up and growing old; the passage of time and the ever-unfolding process of becoming. Our constant change as individuals is both reflected on and a reflection of our most important relationships. Katkus gives us reminders of that, just like when we suddenly hear his childhood ramblings recorded over a rap cassette playing in the background at dinner. The past dissolves into the present, reality blurs with fiction, and the day slowly settles into the night. As the son declares that it is time to go, together with him, we are left lingering in the inbetween.

#### Milda Valiulytė

#### BILL DOUGLAS AWARD 2: WHAT WE LEAVE LINGERING (CONTINUED)



# AMOK

Hungary, Romania // 2022 // 15 mins **SCOTTISH PREMIERE** 

After losing both his fiancée and his good looks in a freak accident, Clyde must confront his inner demon.

Director: Balázs Turai Producer: Gábor Osváth, Péter Benjámin Lukács Animation: Balázs Turai

#### Director filmography:

Oligarchia (2021), Kaleidoo (2020), Minimyst: Mailand (2018), Róma bukása (2018), Candide (2018), Mesék rabjai / Prisoners of Tales (2013), Oligarchia (2012), Political Animals (2011), Mirikal (2010)

#### Contact:

zsofi@daazo.com

Trauma takes the form of an evil gnome in this bonkers award-winning psycho-comedy from director Balázs Turai. Drawing as much from kids' cartoons – bright colours, bold patterns, unicorns and rainbows – as it does from horror and the psycho killer genre, this is a rich and evocative animation which packs a smorgasbord of themes into a tight 12 minutes.

After losing his fiancée in a freak accident (caused by the aforementioned gnome) antihero Clyde must regrow his skin and confront his inner demons with the help of a baboon therapist.

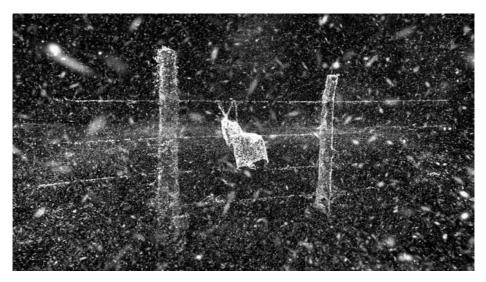
Eventually unearthing his trauma, Clyde becomes possessed by the gnome, rampaging around town in a sequence culminating in an unforgettable hallucination in which Clyde tries to rid himself of his impish sidekick once and for all.

Before reaching its climax, the film takes in a classic horror scene, Clyde drowning in the gnome's blood, an anime-battle between two giant killer gnomes on the roof of a moving train, and a technicolour techno rave for the ages.

These bold images are rendered in a deceptively simple animation style. Benjamin Efrati's soundtrack is a standout star, here, his tense, frenetic songs and deadpan lyrics a perfect fit for Turai's expertly-crafted world.

As witty as it is smart, this is a bright, funny animation with hidden depths from a filmmaker with something to say.

**Michael Lee Richardson** 



# ALL MY SCARS VANISH IN THE WIND

#### TODAS MIS CICATRICES SE DESVANECEN EN EL VIENTO

#### Colombia // 2022 // 15 mins UK PREMIERE

Among intrusive and sought-after memories, a woman hears a disconcerting call from the depths of her being: a cryptic cry for help, becoming intelligible as it guides her to the original wound, to her inner child, to becoming her own protector.

Director: Carlos Velandia, Angélica Restrepo Screenplay: Angélica Restrepo Music: Carlos Velandia Sound: Carlos Velandia Animation: Angélica Restrepo, Carlos Velandia

#### Director filmography:

Woman as Image, Man as Bearer of the Look (2022)

Contact: cdvelandiav@gmail.com In the dark expanse of her mind, the filmmaker imagines memories made up of glowing grains, the sands of time. Like a deep, deep-seabed, they only shimmer into being as we approach: the strange and mysterious wreckage of a life hard-lived.

A voice describes to us the red and orange scenes we see fragments of; these experiences shaped the woman who lived them through breaking and rebuilding, callusing and grinding away.

From time to time an image will swim into view – a dress caught on barbed wire, or discarded on an empty bed – that contains a story we can't be told. They are sick things with pointed teeth which live under rocks, catching and then releasing us before we have looked at them for long enough to know where they came from.

Every now and then, though, we uncover a little treasure. Beautiful green, glinting scenes hint at moments of peace but their secrets never quite reach the surface, they belong in the parts which we don't reach. Perhaps they are stories told by a mother to the daughter who shares her scars, shining only for the two of them to understand.

#### Oriana Franceschi



# THE FRUIT TREE

Belgium // 2022 // 16 mins UK PREMIERE

A young woman, Sharleece, wanders through a house that is available to rent in the sleepy desert town where she lives, California City. As she looks out the window, unexpected memories of her childhood home in Los Angeles resurface.

Director: Isabelle Tollenaere Producer: Bo De Group, Hans Everaert Screenplay: Isabelle Tollenaere Cinematography: Grimm Vandekerckhove, Isabelle Tollenaere Editing: Isabelle Tollenaere Music: Hendrik Lasure Sound: Kwinten Van Laethem

Director filmography: Victoria (2020), The Remembered Film (2018), Battles (2015), Viva Paradis (2011)

#### Contact:

info@squareeyesfilm.com

A beautiful and serene continuation of Tollenaere's feature film Victoria (2020) – also set in the unfinished and crumbling California City – The Fruit Tree is a delicate exercise in psychogeography and daydreaming. With graceful simplicity which echoes Bachelard's Poetics of Space, we travel through the hallways of Sharleece's mind, guided by her tender voice while she visits an empty house for rent.

This bare house in the desert seems to offer a pause in movement; as we observe the outside world spinning through a window, the inside stays in the temporal current, out of sync. Bachelard himself best encapsulates this moment of breach in perception: "after we are in the new house, when memories of other places we have lived in come back to us, we travel to the land of motionless childhood".

Ane Lopez



# WILL YOU LOOK AT ME

#### DANG WO WANG XIANG NI DE SHI HOU

China // 2022 // 21 mins SCOTTISH PREMIERE

As a young Chinese filmmaker returns to his hometown in search of himself, a long overdue conversation with his mother plunges the two of them into a quest for acceptance and love.

Director: Shuli Huang Producer: Shuli Huang Screenplay: Shuli Huang Cinematography: Shuli Huang Editing: Shuli Huang, Yang Yang Sound: Jingxi Guo, Nicolas Verhaeghe

Director filmography: Exposed (2021)

Contact: flavio.armone@lightsonfilm.org "The life you are living now, does it seem normal to you?" the director's mother asks in an accusatory tone. 10 years have passed since she discovered the text messages her son exchanged with a 25 year old man. They haven't spoken about it since.

Now, as he returns to his hometown, it is finally time to lay things bare. Set against Super-8 footage of sunkissed streets and idyllic riversides, a difficult conversation unravels. Unable to question her traditional beliefs and let go of gossip, she slams him with cruel reproaches, tormenting herself with guilt.

But Shuli Huang decidedly brings lightness to this devastating exchange. His camera tenderly lingers on his mother as she cares for her plants, swims gleefully in a lake, and holds her hand out to him, a fruit in her palm like a peace offering. A loving, motherly smile across her face. A stark contrast that speaks of the complexities of this mother/son relationship. And while nothing is resolved in the end, we are left with the hope something might shift. Bit by bit.

#### Manon Euler



# **BY FLÁVIO**

Portugal, France // 2022 // 27 mins **SCOTTISH PREMIERE** 

Wannabe digital influencer, Marcia, lands a date with famous rapper, Da Reel Chullz. When she realises that no one can watch her son, Flávio, she is forced to take him with her.

Director: Pedro Cabeleira Producer: Vasco Esteves, Pedro Fernandes Duarte, Edyta Janczak-Hiriart Screenplay: Ana Vilaça, Diogo Figueira, Pedro Cabeleira Cinematography: Leonor Teles Editing: Kate Saragaço-Gomes, Pedro Cabeleira Sound: Bernardo Theriaga, Tiago Raposinho

#### Director filmography:

Filomena (2019), Damned Summer (2017), Estranhamento (2014)

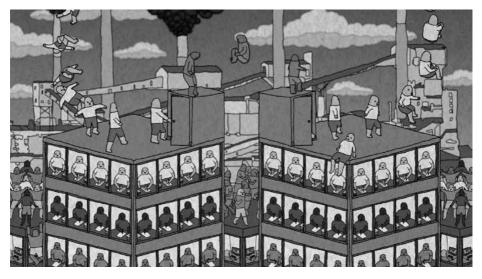
#### Contact:

pf@portugalfilm.org

A GIRL IS A GUN. Navigating motherhood, dating and a demanding career as an influencer is a juggling act that comes with internal pressures and external judgements. In an acute portrayal of modernity – littered with face-masks, fidget spinners and the endless pinging of notifications – *By Flávio* calmly contemplates the tension between the mundane responsibilities of real life and its dissonance with online personas.

Marcia is determined to make her upcoming date with stardom – or rather a local rapper – work. When no-one can look after her adoring sidekick son Flávio, Marcia brings him along. Uncertain if it is a transaction of love or business, a delicate exchange of social currency unfolds. The fantasy of social media and the endless curation of cool seems to wither under the heat of true social interaction. Dynamics of power shift around with veiled negotiations, signalled with a look, a touch, an outburst and an apology. In the humming arcade of the shopping mall, Marcia is perfectly posed. She finds her angle – holding a plastic toy gun up to the camera then pressing it against chiselled cheek. With flashes, Flávio captures her, Flávio captures us.

#### Grace Coletta Feinmann



# MENAGERIE

United States // 2022 // 5 mins SCOTTISH PREMIERE

A study of the daily motions and mundane tasks of contemporary city life featuring hundreds of looping characters.

Director: Jack Gray Screenplay: Jack Gray Editing: Jack Gray Music: Judy Kim Sound: Alicia Maye, Judy Kim Animation: Jack Gray

**Director filmography:** Navigational Dream (2016)

Contact: jackwgray@gmail.com As the cockerel calls, a scurry of blob-like humanoids begin their daily passages. As life leaves a plant, water enters the bowl and revives it. As a person leaves their bed, another is left there, replenished with sleep. The routine of living acts as a replacement chain, always circling back to the same calibration of continuation.

In Jack Gray's *Menagerie*, these brief moments of the day-to-day linger in a repetitive field of colour and movement, bringing a salient beauty to the mundanity of the per diem. Ants, rats and people alike, circling their territory in ritualistic fashion, with no more ambition than survival. With every second glance, there is something new to behold within the mindless flurry of hypnotic characters.

Through the robotic rhythm of synchronised chaos, the filmmaker ponders and promptly addresses the meaning of his animated microcosm. As an evolution of people studies in cities across America, *Menagerie* is an absurdist anthropology of a dystopian, looping world, not too far beyond the bounds of our own; considering the innate efficacy of our daily grind.

Heather Bradshaw

#### BILL DOUGLAS AWARD 3: WE WILL NOT ACT ACCORDINGLY (CONTINUED)



# NAZARBAZI

ىزابرظن

Iran, United Kingdom // 2022 // 20 mins

A film about love and desire in Iranian cinema, where depictions of intimacy and touch between women and men are prohibited.

**Director:** Maryam Tafakory **Sound:** Maryam Tafakory

#### Director filmography:

Irani Bag (2021), I Have Sinned A Rapturous Sin (2017), Absent Wound (2016), Poem & Stone (2015), Fragments Of (2014), Taklif (2014), I Was Five (2014)

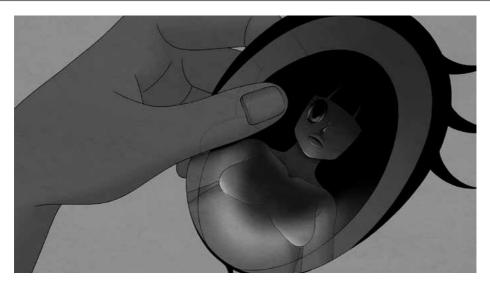
#### Contact:

maryam@tafakory.com

A new era of censorship filtered through Iran's cinema after the revolution of 1979, leading to a long prohibition on all forms of on-screen touch between men and women. Recouping an erotic charge in the films which followed, Maryam Tafakory's *Nazarbazi*—translated from Farsi as the play of glances — draws together scenes of chaste desire, crimson lips and furtive stares from a thirty-year period. In this fugitive archive, a parallel history of veiled expression and narrative subterfuge accumulates. Choice overlays and image manipulations allow separated bodies to meet briefly and in these gentle interventions to the film materiality, we can feel Tafakory's hand, another kind of touch.

Restrictions to art have long been met with subversion. Just as the Hays Code had sought to sanitise 1930s Hollywood in service to a campaign of cultural and moral statecraft, mobilising in turn a new aesthetic of subtlety, allusion and innuendo, *Nazarbazi* shows us a catalogue of techniques and motifs which surpass the physical in their expression of desire, sex and intimacy. By ventriloquising found footage, sound and text-on-screen alone to articulate this history, Tafakory—in a remarkable echo of her forebears—returns us to the suggestive power of silence, of withholding as a way to speak.

Marcus Jack



# PERSONA

각질

South Korea // 2022 // 7 mins SCOTTISH PREMIERE

The process of being encroached by the persona.

Director: Sujin Moon Producer: Sujin Moon Screenplay: Sujin Moon Editing: Sujin Moon Animation: Sujin Moon

Director filmography: First film

Contact: kaniseed@kiafa.org A naked woman, her back to us, scrubs a bodysuit in a basin. The water-soaked second skin resembles a Japanese anime heroine, wide eyes and rose-tinted lips. Now in front of her bathroom mirror, staring at her "self" as her phone pings repeatedly with texts, the woman puts it on, and goes out to see her friends.

A face mask would have successfully conveyed the titular concept of "persona", of how we present ourselves to the outside world, of what we "front" to better fit in. But the suit becomes a more radical prison for Sujin Moon to explore societal pressure and identity in the digital age, through the lens of body horror. An anxiety-inducing soundscape and the bathroom space, steamy and claustrophobic, add to the sense of suffocation and entrapment of the self.

Back in her bathroom, the body suit is clinging at her waist. In front of the mirror, persona and self become enmeshed, mangled, until one takes over, annihilating the other.

#### Manon Euler

#### BILL DOUGLAS AWARD 3: WE WILL NOT ACT ACCORDINGLY (CONTINUED)



# FLORES DEL OTRO PATIO

#### Colombia // 2022 // 16 mins SCOTTISH PREMIERE

In the north of Colombia, a group of queer activists use extravagant performative actions to denounce the disastrous exploitation by the country's largest coal mine.

Director: Jorge Cadena Producer: Gabriela Bussmann, Yan Decoppet Screenplay: Jorge Cadena, Li Aparicio Candama Cinematography: Nicolás Sastoque Editing: Romin Waterlot Sound: Vuk Vukmanovic

**Director filmography:** The Jarariju Sisters (2018), El Cuento de Antonia (2016)

Contact: info@squareeyesfilm.com Masked activists embellished in sequins, glitter and jewels join forces to protest against the coal mining company, and its failures to protect the environment and citizens.

A spectacle in itself, the disruption of a press conference calls attention to the performative nature of public declarations of so-called progress as claimed by officials, while they ignore the very real results of the violence and pain caused by their actions.

How can joy and desire co-exist amongst destruction? A space of freedom for queer expression, the club might also become a radical space for transformation and action. The activists utilise this space to encourage partygoers to join the protests, proclaiming that "the Ranchería River has its own rights!", and is not to be found at the mercy of the coal mine.

Tensions rise in the wake of the group's actions, and anxieties begin to form. Courage might be found behind an adorned mask and in the company of others.

Natasha Thembiso Ruwona



# THE NEWT CONGRESS

#### **DER MOLCHKONGRESS**

Switzerland, Germany // 2022 // 16 mins **UK PREMIERE** 

At a conference building surrounded by nature, participants have come together to optimise the exploitation of giant talking newts.

Director: Immanuel Esser, Matthias Sahli Screenplay: Immanuel Esser, Matthias Sahli Cinematography: Miriam Rutherfoord Sound: Jan Godde

**Director filmography:** A Brief Appearance of Neon (2020)

Contact: matthias.sahli@gmx.net Basking in the mid-morning sun, three child-sized, talking newts stew in restorative water vats. As the sun rises higher, the newt congress begins; pulling focus to the rights of these amphibious workers and their lack of agency within a callous human dictatorship.

What is so fascinating about Immanuel Esser and Matthias Sahil's *The Newt Congress*, based on the book *War with the Newts* by Karel Čapek, is the sincere faculty with which it makes thoughtful reference to real world working quandaries. Indignant as they are, the salamanders of Esser and Sahil's dystopia are peaceful and endearing creatures, tackling relations of domination and the danger of this order being overthrown with quiet dignity.

A thoughtful decision is made to leave the puppeteers of the giant newts in view, both foregrounding their intrinsic human qualities and signifying the tight hold of their stringent leaders. Moments of organic splendour, as the newts move through natural landscapes with authentic grace, are bookended with horrific candour. The raspy call of a swindled species resonates throughout the intrusive satire, echoing a cry to social justice of a very real nature.

#### Heather Bradshaw

#### BILL DOUGLAS AWARD 4: ABSURDITY OF LABOUR, PT. 2 (CONTINUED)



# THE EARTH WILL SWALLOW IT ALL

Poland // 2022 // 10 mins **UK PREMIERE** 

In the 1990s, a period of rapid modernisation in Poland brought about anxiety and fear inflicted by the hegemonic order, alongside a complete disregard for the social costs.

**Director:** Dominik Ritszel **Sound:** Piotr Ceglarek

#### Director filmography:

Figure Study (2020), Resistance (2019), Two Scenes (2017), Shaping Small Damages (2016), Versus (2014), A Film About The School (2014), See You All (2012), Campers (2012)

Contact: dominikritszel@gmail.com As Poland entered a new capitalist economy in the 1990s, waves of mine closures wrought havoc on communities in Upper Silesia. In *The Earth Will Swallow It All*, the negative effects of this modernisation, both spiritual and geological, find apocalyptic expression through the image of a town literally sinking beneath the weight of its own destruction. Oral histories from miners' families come back to themes of family, community and self-worth, illustrating how the speakers' relationships with each of these have been transformed, upended or severed by the radical change of context imposed upon them.

In rhythmic collage, visual sculptures in languages variously scientific and poetic express a hauntology of social dispossession common to workers of all kinds across the country – in this period and beyond. Whether in the immersive graphic representation of seismic data or the cosmic mysticism portrayed in archival newsreel footage, the overwhelming feeling is of the search for meaning on shifting ground.

**Oisín Kealy** 



# NIGHTWALKER

#### MADRUGADA

Brazil // 2022 // 20 mins **UK PREMIERE** 

Ensnared by the Brazilian economic crisis, men risk their lives breaking into moving freight trains to recover leftover grain and sell it on.

Director: Leonardo da Rosa, Gianluca Cozza Producer: João Fernando Chagas Screenplay: André Berzagui, Gianluca Cozza, Leonardo da Rosa Cinematography: Rebeca Francoff Editing: André Berzagui Music: Otávio Vassão Sound: Otávio Vassão

#### Director filmography:

Construction (2020), A Place in the South (2018)

#### Contact:

leosantosrosa@hotmail.com

The night endlessly absorbs. Freight trains carrying precious cargo steam through the Rio Grande's industrial wilderness. Those who find work in the city by day, take new risks by night and attempt to ride these metal beasts and siphon grain from their bellies of corrugated iron. Blaring horns announce the train's passage, and these giant structures of steel make grown men look small.

A sense of something far more sinister lurks in *Madrugada*. The reliance on this dangerous work reveals a grim truth about the crisis of the Brazilian economy, personified by the precarious conditions of this riverside port. Witnessing the workers operate with a casual coolness about a life-threatening hustle causes the humming backdrop of the shipyards and factories to appear otherworldly. Structures turn monstrous – with mammoth limbs of scaffolding and hundreds of beaming eyes.

The contrast of these ominous fortresses of industry with the bodies that shift through undetected is uneasy. Passing interactions heavy with the presence of a corrupted yet all-consuming chain of power that cripples the autonomy of labourers. The camera moves silently, always a step behind, observing the night sky with its deep hues of red and orange, prophesying doom. Amidst the glittering, bright twinkles of the docks, some lights seem to shine brightest, before flickering and dwindling, until completely out of sight.

#### Grace Coletta Feinmann

#### BILL DOUGLAS AWARD 4: ABSURDITY OF LABOUR, PT. 2 (CONTINUED)



# BACKFLIP

Germany // 2022 // 13 mins SCOTTISH PREMIERE

Park, apartment, 6-core processor. An avatar learns how to backflip.

Director: Nikita Diakur Producer: Emmanuel-Alain Raynal, Nikita Diakur, Pierre Baussaron Screenplay: Nikita Diakur Editing: Nikita Diakur Sound: David Kamp Animation: Nikita Diakur

**Director filmography:** Fest (2018), Ugly (2017)

Contact: laure@miyu.fr It is a fact of the modern internet that Al fails are hilarious. Blogs have been dedicated to their documentation. From the crossed wires of "Damn You Autocorrect!" to the brain-melting lists of "Al Weirdness", and the virality of bizarre ChatGPT screenshots shared last year point to an enduring popularity. Why does this content provoke such uncontainable laughter?

Al failing is funny because Al succeeding is scary, and relief in catharsis is the other side of fear. It reassures us that we're a long way from the singularity replacing us as heirs of the earth. But what about the things we can't do, that it can? *Backflip* combines the nervous humour of Al failure with a quietly profound meditation on the limits of the human body against new realms of machine learning.

Nikita's avatar fears neither death nor permanent injury, and needs only a 6-core processor and an endless feed of Youtube videos to power his (meta)physical discipline. It's a punishing task for a model that's only recently learned to stand, and glitchy rag-doll attempts hypnotise along the way, reminding of the uncompromising difficulty of late 90s platform games. But this is no speedrun, and success, when it comes, is euphoric.

**Oisín Kealy** 



# HARDLY WORKING

Austria // 2022 // 21 mins UK PREMIERE

Turning the spotlight on NPCs, the characters who normally remain in the background of video games as extras. A laundress, a stable boy, a street sweeper and a carpenter are observed with ethnographic precision.

Director: Leonhard Müllner, Susanna Flock, Michael Stumpf, Robin Klengel Producer: Total Refusal Screenplay: Total Refusal Cinematography: Total Refusal Editing: Total Refusal Music: Adrian Haim Sound: Bernhard Zorzi

#### Director filmography:

Deconstructing the Bridge (2022), Superwonder (2021), How to Disappear (2020), Featherfall (2020), Operation Jane Walk (2018)

Contact: info@refreshingfilms.com Hardly Working is Austrian collective Total Refusal's third passage in the Bill Douglas Award competition, continuing their machinima practice through radical and political interventions in blockbuster video games. After the dystopian dérive of *Operation Jane Walk* and the meditation on Battlefield desertion in *How To Disappear*, in their newest work they closely observe a selection of working class NPCs (Non-Playable Characters) in the world of *Red Dead Redemption 2*.

Hardly Working starts with a focus on absurd repetitions of menial and illogical tasks performed by these NPCs, aligning them with the overproduction and labour exploitation in service of needless excess in today's capitalism. Drawing on Mark Fisher's thoughts on capitalist realism and our society's inability to imagine alternative systems, Total Refusal demonstrates how this concept has pervaded even into the seemingly inconsequential background dressing in gameplay. They go on to use the ever-expanding glitch metaphor, delivering humorous notes in the process, to break down the notion of hard work as the ultimate virtue. The senseless routines and glitches in Red Dead Redemption 2's NPCs are then used to propose resistance, to consider 'collective idleness' – essentially a (very timely) call for a general strike.

Sanne Jehoul



# **45TH PARALLEL**

United Kingdom // 2022 // 16 mins **SCOTTISH PREMIERE** 

A monologue is performed in a building that inhabits the thickness of a border line, reflecting on how free movement, free knowledge and free space are under threat.

Director: Lawrence Abu Hamdan Producer: Luke Moody Screenplay: Lawrence Abu Hamdan

#### Director filmography:

Once Removed (2019), Walled Unwalled (2018), Rubber Coated Steel (2016)

#### Contact:

info@squareeyesfilm.com

The Haskell Free Library and Opera House provides staging for Lawrence Abu Hamdan's layered reflection on the curious and violent politics of the border.

In a jurisdictional grey zone straddling the US/Canada border, a thick black line runs through its centre. Within the building the line is symbolic yet the opera house stage technically lies in a different country to its audience. Positioned at various angles to the line, the film's camera holds viewers at similarly intimate distance to a set of boundaries that feel at once concrete and indistinct. We are reminded that borders do not represent fixed topographies, but rather a nexus of ideological, political, and legal frameworks – our ability to navigate them depending entirely on our relationship to power.

At the centre of the film is a story from another border: a judicial case covering the fatal shooting of a teenage Mexican national by a US Border Patrol agent. The denial of extradition for trial by the Supreme Court was ethically troubling, seemingly safeguarding against setting a wider precedent; one that might see a "mountain of souls" seeking justice for the use of lethal force deployed remotely, particularly in international theatres of conflict.

45th Parallel confronts these dissonances between legal facts and moral truths, tracing the sounds of gunshots as they ripple through the fabric of the world.

Sam Kenyon



# ALL THE THINGS YOU LEAVE BEHIND

Thailand // 2022 // 19 mins **UK PREMIERE** 

Thailand's strategic position and political orientation made it the ideal ally for the United States during the Vietnam war. Through an astonishing mix of contemporary and archival images, the film deploys precise criticism to analyse a little-known page of modern history, representative of contemporary power games and warfare.

Director: Chanasorn Chaikitiporn Producer: Banvithit Wilawan Screenplay: Chanasorn Chaikitiporn Cinematography: Panisa Khueanphet Editing: Chanasorn Chaikitiporn, Tewa Tantakan Sound: Supanut Decha-Umphai

**Director filmography:** Blinded by the Light (2021)

Contact: pluemchanasorn@gmail.com Using archival and contemporary images, All the Things You Leave Behind presents us with an analysis of a little-known history of 20th-century Thailand, starting with the monarchy's decision to open the country to the U.S. army during the Vietnam war. The film critically explores the effects of American imperialism and the ideological conflicts that persisted within the society long after the troops were gone.

As much as Chaikitiporn's film is an investigation into the recent history of Thailand, it is also a cinematic essay on the production of (historical) knowledge and the long-lasting effects that ideological conflicts have on societies. It unfolds in three seamlessly connected acts, each offering a new angle for thought.

The first one explores the production of 'objective' histories, coldly narrated sequences of events that took place. The second act disrupts and questions the objectivity and legitimacy of such stories by conjuring a spirit from the past. We hear personal testimonies of the conflict and how it touched the lives of ordinary people. In turn, the third act pans out to observe the bigger picture; the traces that are left ingrained into the contemporary cityscape of Bangkok. Together, the three acts give us a multi-layered inquiry into Western epistemology, the lingering historical relics in the present, and the importance of preserving the stories that are often left untold by history books.

Milda Valiulytė

#### **BILL DOUGLAS AWARD 5: HISTORY TEACHES, BUT HAS NO PUPILS** (CONTINUED)



## BALLS

#### LOPTE

Serbia, Slovenia // 2022 // 23 mins **UK PREMIERE** 

Decades after being at war with each other, the armies of six former Yugoslav republics get together to play ball.

Director: Gorana Jovanović Producer: Luka Barajevic, Gorana Jovanović Cinematography: Lev Predan Kowarski Editing: Gorana Jovanović Sound: Luka Barajevic

**Director filmography:** Mir (2021), Armadila (2020), Smoke (2015)

Contact: goranajjovanovic@gmail.com We open with footage of a football riot in 1990. Not the infamous Dinamo Zagreb-Red Star Belgrade riot, "the football match that started a war", but another flare-up between Croatian and Serbian fans, in Split later that summer. The sequence is soundtracked by Branislav Rakić's reworking of California Dreamin', his lyrics describe leaving home to face conflict in a foreign land. Within a year these footballers and fans will be caught up in a war for independence from Yugoslavia, the opening phase of a messy decade-long conflict fought on many fronts. The Yugoslav Wars opened the pressure cooker of nationalistic and ethnic tensions, exacerbated by Western interference.

Cut to the present day, as the armies of six former Yugoslay republics meet for their annual futsal tournament in the name of peace and cooperation. Yet just as the notion that a football match can kickstart a war is too simplistic, so too is the idea that sport can do any more than paper over the cracks. Gorana Jovanović's camera observes bored soldiers going through the motions, engaging neither with their opposite numbers nor with the filmmaker following them. Tellingly, only the top brass seem to be having a good time. This is observational documentary with a sardonic gaze. Balls indeed

Matt Lloyd



# YAROKAMENA

Colombia // 2022 // 22 mins UK PREMIERE

Yarokamena, a Uitoto indigenous person, organises resistance to rubber exploitation in the Amazonas. He invokes the spiritual and cosmic forces of war, releasing its destructive power from its container creating a spiral of betrayal and death.

Director: Andrés Jurado Producer: Maria Rojas Arias Sound: Julian Galay

#### Director filmography:

The Rebirth of the Carare (2020), Peregrinación a la Luna (2020), FU (2019), Verde La Noche (2016), Despropaganda. (2015)

#### Contact:

lavulcanizadoraco@gmail.com

We, the viewer, become the eye; the camera; the weapon... Witness, listener, ever present.

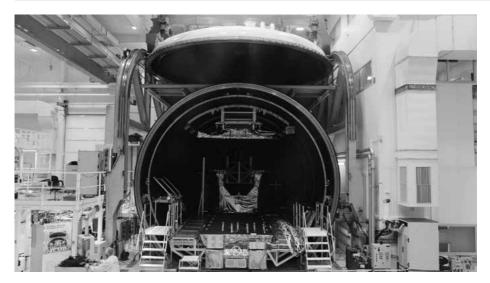
Yarokamena's spirit is evoked through a retelling by Gerardo Sueche, counsellor to the Uitoto people of Columbia.

Oral histories ensure the past remains alive, breathing life into the present, and as a method of resisting colonial structures of erasure, silence, and forgetting.

"What does it mean to carry memory?"

Once a banned story, Sueche is able to position himself as a storyteller for Yarokamena and his ancestors who were involved in the war. He calls attention to this responsibility of holding and sharing this memory "...we are the offspring, those who live now". The body: an extension of history and a container for the past traumas that have been passed through generations. Whilst music becomes a form of healing and expression of the atrocities that have happened, so does myth and imagination. Through the collectivisation of voices, *Yarokamena* shows the power in recalling to excavate secrets and truths.

#### Natasha Thembiso Ruwona



# THE EMPTY SPHERE

Federated States of Micronesia // 2022 // 20 mins SCOTTISH PREMIERE

A space object falls into the darkness of a space cemetery. A reverse sci-fi journey, this essay mixes real and fictional archives to guide us, like a stalker, to the outskirts of an invisible place.

Director: Stephanie Roland Producer: Fresnoy - Studio National Screenplay: Stephanie Roland

#### **Director filmography:** Podesta Island (2020).

Deception Island (2020),

Contact: steph.roland@gmail.com The story is elusive, its details stranded somewhere between documentary and fiction. A satellite of some sort is prepared for launch into space, only to be immediately subjected to a controlled explosion, sending it back down into the near-lifeless depths of the Pacific Ocean, below the 'phantom bottom' that sonar exploration cannot penetrate.

The truth of this narrative is hard to determine, as are the reasons behind such an elaborate and melancholy project of intentionally failed space travel. What remains is the link between the ocean abyss and the depths of space, infused here with a post-human gaze.

Stephanie Roland's interest in this link perhaps finds its roots in her birth and early years in Micronesia. Roland moved to post-industrial Charleroi, Belgium at the age of three and her memories of island life are informed primarily by her father's stories. The fragility of living so remotely, surrounded by the vast expanse of the Pacific Ocean, is a notion that repeatedly informs her work. The impassive machine eye of the space object observes its own hurtling descent from atmosphere to ocean, plunging into unknowable depths that will rise to engulf low-lying land in a matter of years.

Matt Lloyd



# MULIKA

The Democratic Republic of the Congo // 2022 // 14 mins SCOTTISH PREMIERE

An 'afronaut' traverses the streets of his ancestral city.

Director: Maisha Maene Producer: Leo Nelki Screenplay: Maisha Maene Editing: Leo Nelki

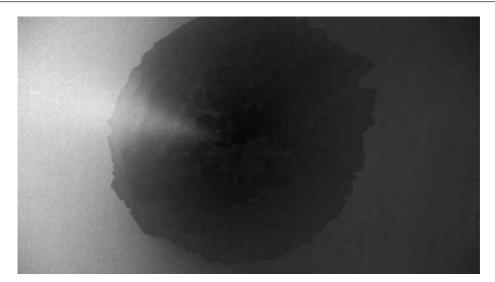
#### Director filmography:

APA (2021), No Mask (2021), Mother Nature (2020), Regard (2018)

Contact: hello@leonelki.com Threads of afrofuturism and the double-edged sword of new technologies have regularly appeared throughout GSFF programmes in previous years – think of stunning shorts like Frances Bodomo's Afronauts (GSFF17), Kordae Jatafa Henry's Earth Mother, Sky Father (GSFF21) and Baloji's Zombies (GSFF20). The aesthetics and subject matter of the latter are undeniably evoked in Mulika, which continues exploration of the aforementioned themes, though Maisha Maene leans into a lo-fi sci-fi approach that gives the film a more searching, raw and contemplative quality.

Focusing on issues around resource extraction, exploitation and a desire for a better future for Congo's people, the film follows an afronaut's exploration of nighttime Goma. By balancing fantastical genre elements with a documentaristic feel and a muted palette, Maene proposes visions of progress and spiritual connection without losing grounding in today's realities, while the film's poetic narration and sound design create an immersive and contained atmosphere that culminates in a gorgeous final scene, creating space for alternative futures and hope.

Sanne Jehoul



# **VISION OF PARADISE**

#### VISÃO DO PARAÍSO

Brazil, United States, United Kingdom // 2022 // 17 mins SCOTTISH PREMIERE

The film follows the voyage of the Brazilian Military in search of an imaginary island with the same name as their country. Amidst the real, simulated, and imagined, the film analyses the human capacity to expand the frontiers of the physical world into a "New World."

Director: Leonardo Pirondi Producer: Leonardo Pirondi Cinematography: Leonardo Pirondi Editing: Leonardo Pirondi Sound: Leonardo Pirondi Animation: David O'Reilly, Leonardo Pirondi

#### Director filmography:

Effulgent Gleam (2022), The Perfect Room (2022), What Remains (2022), If a Tree Falls in a Forest (2021), In Search of Mount Analogue (2021), Earth had issues Loading... (2020), Benning's Dream (2020), This is Mine, This is Yours (2019)

Contact: leonardopirondi@alum.calarts.edu Going back to the myth of a phantom island, Hy-Brasil, which has been documented on maps yet never really located, Leonardo Pirondi shows how various worlds have been constructed throughout history, whilst incorporating current ideas of a blur between virtual space and reality. With the soft and tranquil observational shots of the researchers and designers, and glitchy computer generated images, we are taken into the complex analysis of perception – its limitations, fluctuations and deceptions.

The tension between the real and unreal is consistently intensified by the filmmaker's well-conceived tricks on the perception of the viewers, which often expose Baudrillard's views on a simulative character of the reality and uphold a feeling of peculiar comfort amongst confusion and various states of visual delusions. The everlasting human urge for utopian perfection has been combined with the limitations of our own eyes and brains that are cleverly confronted with the shadows of the manipulative side of technology.

#### Aleksandra Ławska



# **NEIGHBOUR ABDI**

# **BUURMAN ABDI**

Netherlands // 2022 // 29 mins SCOTTISH PREMIERE

How can you understand a violent past? Somali-born Abdi reenacts his life, marked by war and criminality, with the help of his neighbour and filmmaker Douwe. Through playful reconstructions in a special effects studio, they embark on a candid and investigative journey through a painful history.

Director: Douwe Dijkstra Producer: Richard Valk Screenplay: Abdiwahab Ali, Douwe Dijkstra Cinematography: Douwe Dijkstra Editing: Douwe Dijkstra Music: Rob Peters Sound: Rob Peters

# Director filmography:

Eine Sekunde in Fränkli (2022), Green Screen Gringo (2016), Voor Film (2015), Démontable (2014)

Contact: info@squareeyesfilm.com What might happen when we are given an opportunity to tell our own story and shape our own narrative?

Abdi invites us into his moving yet complex story thus far, shaped by war, migration and criminalisation, as told through reenactment and the heavy utilisation of special effects.

We delve behind the scenes of Abdi's life as well as the filmmaking process, separated and merged together by green screen, as the film jumps back and forth between visual and verbal storytelling methods.

As Abdi reflects on the decisions he has made and those that have been made for him, he bravely describes the peace he feels within his life – acknowledging through his words that we all contain many stories within ourselves, and the importance of embracing each part as a fragment of our journey. Play through creativity becomes a light way to discuss and recreate difficult topics, and shows us how powerful it can be to face ourselves directly and through collaboration.

# Natasha Thembiso Ruwona



# SPOTLIGHT

# WAGNER & DE BURCA: PERFORMING LABOUR

Over the last decade Bárbara Wagner (Brazil) and Benjamin de Burca (Ireland/Germany) have produced a series of hybrid musicals about diverse cultural communities in Brazil, Germany, Ireland, France and Canada. Equally at ease working with evangelical Christians in rural Brazil or LGBTQ+ dancers in Recife, with romantic pop artists in Germany or poets and rappers in Toronto, they collaborate closely with their subjects in developing works that straddle fiction and documentary to explore the social and historical roots of each subculture portrayed.

The films collected in this first programme focus on music and dance forms of the Brazilian Northeast, exploring practices traditionally stigmatised along class, race and gendered lines. While the impulse to record distinctive cultural expressions resonates in some ways with ethnographic film, Wagner and de Burca's method is distinguished by an emphatically sensual aesthetic approach, as well as a radical commitment to collaboration with their participants with whom they develop the narrative structure. Self-consciously playing with genre and form, their technique draws attention to the nesting constructs at play: the film, the cultural practice represented within it, and the social and political dynamics deciding the places of both. *Faz Que Vai* celebrates the expressive power and physical discipline of frevo dancers in the city of Recife. Repositioning the practice from its usual position in the imagetic economy of tourism, instead of blue-skies and cityscapes behind them we follow these dancers through non-descript urban locations, rooftops and alleyways, indicating its true ownership to the popular classes.

In *Estás Vendo Coisas*, they turn their attention to the regional music scene of brega. A name translatable as kitsch, cheesy or tacky, it is a denomination extraordinary among artistic genres for its normative valence. The film follows its subjects from their respective day-jobs to their transformation as singers on stage or in front of the camera, illustrating both the performance of labour and the labour of performance. *Terremoto Santo* can be considered a spiritual successor to the preceding film in more ways than one, finding a through-line from brega to contemporary evangelical gospel music not just in aesthetics, but in the entrepreneurial promise it holds. In a region offering few opportunities to transgress Brazil's rigid (and racialised) class structure, it emerges as an innovative path to financial independence for its young performers.

The title of the final work in this strand, *Swinguerra*, combines the swingueira music style to which the dancers' perform with the Portuguese for war, *guerra*. As well as playfully inflating the in-group stakes of the dance-off, this turn evokes the contemporaneously growing necropolitics in Brazilian society which merely crystallised in the presidency of Jair Bolsonaro. Saluting the national flag, while not without irony, becomes a defiant reclamation of civic subjectivity by the primarily black and LGBTQ dancers as the troupes join forces. Closing with the enigmatic song of a street-seller, the film suggests a continuity with yet more expressive strategies for survival among Brazil's many workers.

# **Oisín Kealy**

### WAGNER & DE BURCA: PERFORMING LABOUR

Thursday 23 March (18:30) GFT Cinema 3 // 1h30m // 12+



# SET TO GO

FAZ QUE VAI Brazil // 2015 // 11 mins

Four Frevo dancers portray the gender and socio-economic issues rooted in the popular tradition through visual annotations captured between body, camera and movement.

Director: Bárbara Wagner, Benjamin de Burca Cinematography: Pedro Sotero Editing: Eduardo Serrano Music: Orquestra Popular Da Bomba Do Hemetério Sound: Waltinho Souza

Contact for all films: babebau@gmail.com



# YOU ARE SEEING THINGS

ESTÁS VENDO COISAS

Brazil // 2016 // 18 mins

In the darkness of a nightclub, hairdresser Porck and firefighter Dayana try their luck as Brega singers while plotting their course from studio to stage.

Director: Bárbara Wagner, Benjamin de Burca Cinematography: Pedro Sotero Music: Carlos Sá, Dany Bala, Tiquinho Lira Sound: Daniel Turini, Fernando Henna



HOLY TREMOR TERREMOTO SANTO Brazil // 2017 // 19 mins

Following a young generation of singers who produce Gospel music, different social and aesthetic aspects of performance are examined to address the recent wave of evangelism dominating the public debate in Brazil.

Director: Bárbara Wagner, Benjamin de Burca Cinematography: Pedro Sotero Music: Carlos Sá Sound: Nicolau Domingues



# SWINGUERRA

Brazil // 2019 // 21 mins

In the outskirts of Recife, dedicated performance groups share their intense rehearsals and use dance as a platform to address current tensions concerning the political rights of minorities portrayed.

Director: Bárbara Wagner, Benjamin de Burca Cinematography: Pedro Sotero Editing: Eduardo Serrano Sound: Caio Domingues, Nicolau Domingues

# WAGNER & DE BURCA: SPACE RECLAIMED

In this second programme Wagner and de Burca deploy many of the strategies developed in their Brazilian work, in films portraying subcultures in Europe and North America. From the new generation pursuing the Schlager tradition of Northern Europe, to spoken word performance in Toronto's African and Caribbean communities, and finally the influence of North African culture on French and Irish culture, in each work we see the subjects occupying cultural or physical space from which they have been alienated or excluded, by capital, class, fashion or tradition.

Of all Wagner and de Burca's films, *Bye Bye Deutschland! Eine Lebensmelodie* (2017) is, at face value, the most challenging to place within their wider body of work. Focusing on an affluent couple in the western German city of Münster, the film explores their devotion to different periods of Schlager music. Schlager is not easily categorised, but can perhaps be defined by its romanticism and sentimental lyrics. British audiences would most likely recognise it from Eurovision. One's instinct as a viewer is to dismiss this form – and by extension its devotees – as conservative and kitsch. Yet Wagner and de Burca's profoundly compassionate, collaborative approach comes to the fore here. Whilst Markus and Steffi are presented with some humour, there is never a sense that they are not in on the joke. The film respects them as skilful interpreters of a musical style that is in fact constantly developing, open to the influence of other forms and in turn reaching an ever-growing audience.

In *RISE* (2018) first and second generation immigrants from Africa and the Caribbean perform spoken word, song or dance in a recently completed expansion to Toronto's subway system. Collaborating with the R.I.S.E. (Reaching Intelligent Souls Everywhere) group of performers and employing rapper KRS-One's concept of edutainment, the film opens a cultural dialogue between these marginalised communities and the city – as represented by the cold, lifeless spaces of the subway. Framed by a recital by indigenous poet Duke Redbird, the film reminds us that this impassive monument to capital stands on borrowed land, reasserting the equality of all Torontonians irrespective of race or class.

Drawing on the films and writings of Bob Quinn, who proposed that Irish culture is directly informed by North African migrant cultures, *One Hundred Steps* (2020) consists of two mirrored halves, set respectively in an 18th century aristocratic house in rural south west Ireland, and in a 19th century bourgeois townhouse in the heart of Marseille. In each setting, working class musicians and dancers (the Marseillais exclusively of North African origin) are guided through the rooms and invited to admire the wealth and cultural accumulation on display, before claiming each space for themselves in a series of vernacular performances. Thus they challenge, refuse even, the Eurocentric hegemony being presented to them.

Finally, I wish to acknowledge Wagner and de Burca's most recent film, *Fala da Terra* (*Voice of the Land*) (2022), which was not available to be screened as part of this retrospective. *Fala da Terra*, for which Wagner and de Burca returned to Brazil, is the most masterful synthesis of the duo's strategies to date. Drawing on Augusto's Boal's concept of Theatre of the Oppressed, the film fuses theatre, dance and documentary to examine identities and traditions that have arisen in response or resistance to a history of colonial oppression, and explores possibilities for collective leadership in place of reliance on charismatic individuals. It's a brilliant film, and we look forward to screening it next year.

# Matt Lloyd

#### WAGNER & DE BURCA: SPACE RECLAIMED

# **Saturday 25 March (15:45)** GFT Cinema 3 // 1h30m // 12+



# BYE BYE DEUTSCHLAND! A LIFE MELODY

# BYE BYE DEUTSCHLAND! EINE LEBENSMELODIE

Germany, Brazil // 2017 // 20 mins

Following the lives of singers from Münster, who are renowned for covering the most prominent voices of distinct eras of Schlager music. As a music genre, Schlager, is hard to define – and continues to divide opinions and touch both those who love it and those who don't.

Director: Bárbara Wagner, Benjamin de Burca Cinematography: Pedro Sotero Editing: Eric Menard Sound: Gábor Ripli

Contact for all films: babebau@gmail.com



# RISE

Canada // 2018 // 20 mins

In the underground spaces of the Toronto Transit Commission's (TTC) new subway extension, a group of poets, rappers, singers, and musicians negotiate their status as both first and second generation Torontonians, as well as settlers living on borrowed indigenous land.

Director: Bárbara Wagner, Benjamin de Burca Cinematography: Pedro Sotero Editing: Bárbara Wagner, Benjamin de Burca Sound: Paul Hill



# **ONE HUNDRED STEPS**

Germany, France // 2021 // 31 mins

A meditation on the work of Bob Quinn, Irish filmmaker whose 1980s compound of work Atlantean deconstructed the hegemonic Eurocentric imaginary and expanded on the role that North African cultures have played in the formation of Irish culture.

Director: Bárbara Wagner, Benjamin de Burca Screenplay: Bárbara Wagner, Benjamin de Burca Cinematography: Joana Luz, Pedro Sotero Editing: Daniela de Lamare Music: Amélie Legrand

# LEBANESE FOCUS: A SOCIO-POLITICAL EXPLORATION THROUGH SHORT FILMS

Throughout history, the people of Lebanon have struggled to find common ground and live in harmony amidst their diverse social, religious, economic and cultural backgrounds. This country of "opposites" is in a constant search for its identity, reflecting the delicate balance between its various factions.

This short film programme delves into the underlying issues that challenge the country, exposing the failures of the current social and political order to protect the basic rights of its people. It sheds light on the complex, dialectic relationship between the cause and effect of greed, violence, destruction and the determined fate of the country.

The first programme deals with the pressures of social constructs and norms, and the structures that constrain its characters. Exploring family dynamics and personal identity, these films try to find paths to different forms of freedom. The films in the second programme all consider the internal and external factors shaping their characters, and in doing so explore humanity, masculinity, capacity for violence and accountability.

This focus serves as a transparent representation of the fragile yet resilient spirit of Lebanon, illuminating its historical, cultural and geographical positioning within a boiling atmosphere creating enormous challenges in an individualistic world.

# Nicolas Khabbaz

This strand is presented in collaboration with Beirut Shorts, and supported by British Council.

### LEBANESE FOCUS: TRAPPED

Friday 24 March (20:15) CCA Cinema // 1h30m // 15+



# THE PERFECT PICTURE

Lebanon // 2020 // 30 mins SCOTTISH PREMIERE

In a therapy session setting, filmmaker Hala El Kouch confronts her parents about a traumatic event. Photos of a happy family accompany an unexpected conversation – will this cause permanent damage to the perfect picture?

Director: Hala el Kouch Producer: Nanor Baghdassarian, Hala el Kouch Screenplay: Hala el Kouch Cinematography: Michel Labaky Editing: Hala el Kouch Production Design: Hala el Kouch Music: Emir Diab Sound: Nanor Baghdassarian

# Director filmography:

A Modern Famine (2022), Short Time Exile (2019), C'est Fragile (2016), The Skin I Live In (2018), Interlude (2018), Trial and Error (2018), What Happens at Home Stays at Home (2018), Cloud 9 (2018), Fishing Out of the Sea (2017), Doors of Seven (2017), Rogue Planet (2017), Silent Scream (2016)

# Contact:

halalkouch@gmail.com



# **ON THE ROPES**

Lebanon // 2016 // 17 mins UK PREMIERE

In Lebanon, a family's life is suspended, stuck in limbo, like everything else in the country.

Director: Manon Nammour Producer: Nicolas Khabbaz

**Director filmography:** Barakat (2019), Kouz in the Country Side (2018)

Contact: ben@radiatorsales.eu



# SOUKOON

Lebanon // 2019 // 14 mins SCOTTISH PREMIERE

As her marital life decays, Mariam discovers she's pregnant.

Director: Farah Shaer Producer: Lucien Bourjeily Screenplay: Farah Shaer Cinematography: Marcus Patterson

Director filmography: Shakwa (2020), Faces in the Sun (2018), Obedience (2017), I Offered You Pleasure (2012)

Contact: farahshaer@hotmail.com



# WARSHA

Lebanon, France // 2021 // 16 mins **SCOTTISH PREMIERE** 

Mohammad is a crane operator working in Beirut. One morning he volunteers to take on one of the tallest and notoriously most dangerous cranes in Lebanon. Away from everyone's eyes, he is able to live out his secret passion and find freedom.

Director: Dania Bdeir Producer: Coralie Dias Screenplay: Dania Bdeir Cinematography: Shadi Chaaban Editing: Ali J. Dalloul Sound: Mathieu Z'Graggen, Régis Diebold

# Director filmography:

In White (2017), Kaleidoscope (2014)

# Contact:

info@squareeyesfilm.com

# LEBANESE FOCUS: AND THEN GOD CREATED MAN

Saturday 25 March (20:45) CCA Cinema // 1h30m // 15+



# LAST DAYS OF THE MAN OF TOMORROW

دغل الجرمايأ رغآ Lebanon, Germany // 2017 // 29 mins SCOTTISH PREMIERE

# SCOTTISH PREIMIERE

Could the "Man of Tomorrow" truly be dying and if so, what are his regrets?

Director: Fadi Baki Producer: Jinane Dagher, Niklas Hlawatsch, Bernadette Klausberger Screenplay: Fadi Baki, Lina Mounzer Cinematography: Tobias von dem Borne Editing: Zeina Abul Hosn Music: Nadim Mechlawi Sound: Lama Sawaya

# Director filmography:

Bulut (2013), A Headline Romance (2007), El Burro Magnifico (2006), It Came From Almakkab (2000)

Contact: fadibaki@gmail.com



# CONTACT

سامت Lebanon // 2019 // 22 mins **UK PREMIERE** 

A sniper, living alone on a country's border, shoots refugees attempting to cross and collects their items for survival. One day, he finds a tape of his victim's war diary and begins to listen to it.

Director: Samir Syriani Screenplay: Elie Choufany, Nathalie Masri, Samir Syriani Cinematography: Joe Saade Editing: Teddy Tawil Production Design: Issa Kandil Sound: Cedric Kayem

**Director filmography:** *To Baalbeck* (2011)

Contact: contact@samirsyriani.com



# BYSTANDER

دغُب نع Qatar, Lebanon // 2022 // 13 mins SCOTTISH PREMIERE

Roger, a respected basketball coach and a proud father of a newborn, stands on the sidewalk passively witnessing a violent assault.

Director: Rachel Aoun Producer: Marwan Younes, Stephanie Khoury, Rachel Aoun Screenplay: Rachel Aoun Cinematography: Sarmad Louis Editing: Michele Tyan Music: Stephen Gallagher Sound: Chadi Roukoz

**Director filmography:** Stray Night (2021)

Contact: rachel@rachelaoun.com



# **THEN CAME DARK**

مالظلا يتأي مث Lebanon // 2021 // 15 mins **UK PREMIERE** 

The wrath of the forest is unleashed upon two men who have chopped down one of its trees.

Director: Marie-Rose Osta Producer: Marie-Rose Osta Screenplay: Marie-Rose Osta Music: Subchamber Sound: Lama Sawaya

**Director filmography:** Status-Quo (2017), Gangbang (2016)

Contact: osta.marierose@gmail.com

# LEBANESE FOCUS: KHANSA



As part of this year's wider Lebanese Focus, we are excited to welcome Beirut-based artist Khansa.

Khansa is a contemporary Arab singer/songwriter, dancer, and music producer who breaks stereotypes of traditional East Mediterranean values regarding masculinity, through his movement and genre-bending music which draws on a variety of styles.

Khansa's concert is a series of eclectic scenes of cultural references from religion, to art, to coffee with an ex, to bed, telling an untold story about the Middle East, and celebrating love, intimacy, eroticism, and the Arab queer identity.

He is the lead in Sundance 2022 award winner *Warsha*, which screens in Beirut Shorts' programme **Trapped** ahead of the performance.

Following the performance, join us in CCA's courtyard where we'll be dancing till 2am to DJ sets by Hiba and How Bizarre. Hiba is a Lebanese DJ and selector based in Glasgow who uses club spaces to shed a spotlight on SWANA artistry as a celebration of Arabic culture and heritage. How Bizarre is a Glasgow-based rug emporium run by Jess, a Scottish lass with Persian roots. Her shows on Radio Buena Vida reflect her heritage with Arabian shoulder shakers from across the Middle East.

GSFF23's Lebanese Focus is generously supported by the British Council.



# CURRENTS

and the set of

1

NATION PAC

The second se

and the second

# **RIGHT OF WAY**

This collaboration between LUX and the Independent Cinema Office combines new artists' commissions with historical archive films that give a bigger picture of questions of access and inclusion in the UK countryside. It's inspired by the foundation of the National Trails. Set up to resist sweeping industrialisation, these protected landscapes were created with a vision to 'connect people to the rural landscape'.

But during the COVID-19 pandemic – as people realised anew the importance of nature and open spaces for our health and mental wellbeing – inequalities of access to rural land were being exposed, revealing the disconnect felt by millions of people towards the UK countryside. A 2019 government review found that many Black, Asian and ethnically diverse people view the countryside as an 'irrelevant white, middle-class club', concluding that this divide is only going to widen as society changes and 'the countryside will end up being irrelevant to the country that actually exists'.

The new commissions interrupt and challenge the enduring perception of the rural idyll as an untouched and unchanging space where time stands still. What happens when Black, Asian and other ethnically diverse people enter these landscapes? How can our natural spaces be homes to protest, trespassing, activism and raves? Paired with archive films that show that the life of the countryside contains multitudes and disrupt simple narratives, this programme offers a platform for debate on historical and contemporary discussions about who has a right to the great outdoors and who is excluded from it.

Presented by the ICO and LUX and supported by the BFI Film Audience Network and Arts Council England.

# EASTBOURNE

United Kingdom // 1958 // 2 mins

Holidaying in Eastbourne, the Sanderstead Youth Fellowship take an organised walk over the South Downs from Beachy Head to Cuckmere Haven.

Director: Gilbert Tomes

Archival Footage: Courtesy of Screen Archive South East at the University of Brighton

# **PILGRIM'S WAY**

United Kingdom // 1956 // 10 mins

Documenting the 120-mile trek across the famous Pilgrim's Way section of the North Downs Way, which takes in some of south-east England's prettiest towns, villages and pastures.

Director: William N. Boyle

**Archival Footage:** Courtesy of BFI National Film Archive

# FATHER THAMES

United Kingdom // 1935 // 7 mins

Following England's best-known river from its source in the Cotswolds through several rural counties and into the heart of London.

Archival Footage: Courtesy of BFI National Film Archive (Archive Film)

# HOLIDAY ON THE NORTH NORFOLK COAST

United Kingdom // 1952 // 7 mins

A group from Glasgow's Countryside Club visit the North Norfolk Coast, exploring Blakeney National Nature Reserve before the National Trail Path was established.

# **Archival Footage:**

Courtesy of the East Anglian Film Archive at the University of East Anglia

# SOUTH DOWNS WAY

United Kingdom // 1975 // 9 mins

Following the route of the South Downs Way three years after its official opening with a historical narrative on the route and local history of the areas it passes through.

# Archival Footage:

Courtesy of Screen Archive South East at the University of Brighton

# NORFOLK, 1986

United Kingdom // 1986 // 5 mins

One week before the Peddars Way Long Distance Path opens, a local journalist talks (and walks) through the book he has written about the historic Roman road it follows.

# Archival Footage:

Courtesy of the East Anglian Film Archive at the University of East Anglia

# COUNTRY WAYS: THE RIDGEWAY IN OCTOBER

United Kingdom // 1988 // 11 mins

Exploring The Ridgeway National Trail through the eyes of the people that live and work along the historic pathway, commonly known as 'Britain's oldest road'.

Director: Paul Slater

# Archival Footage:

Courtesy of the Wessex Film and Sound Archive at Hampshire County Council (Archive film)



# **BLACK STRANGERS**

United Kingdom // 2022 // 9 mins SCOTTISH PREMIERE

A walk in the woods in search of Daniel, a man buried in Nympsfield in 1719 and described in archive documents as "a Black stranger".

Director: Dan Guthrie

# Director filmography:

Coaley Peak (A Fragment) (2021), albion, refreshed (2019), Three Young Men on a Bench (2019), Seven Stages (2018)



# **PASTORAL MALAISE**

United Kingdom // 2022 // 11 mins SCOTTISH PREMIERE

A meditative reflection on the absences found in rural pastoral environments, that are often framed by a false romanticism and picturesque conventions, constructed as tourist sites within rural landscapes across Britain.

Director: Ufuoma Essi

#### Director filmography:

From Where We Land (2021), Bodies In Dissent (2021), All That You Can't Leave Behind (2019), ALTEA (2018)



# SYNCOPATED GREEN

United Kingdom // 2022 // 12 mins SCOTTISH PREMIERE

Reflecting on the history of outdoor free parties in the English countryside, using rave music, past and present, to help forget the 'official' portrayal of England as picturesque, nostalgic, white, and rural. Somewhere between a music video, a memoir and an essay, it asks: how might our future be different if we had other histories to lean on – and dance with?

Director: Arjuna Neuman

# Director filmography:

Multicultural Dread (2016), Caesium Forest (2015), First Fugue (2014), My Marshall Islands (2012) | With Denise Ferreira da Silva: SOOT BREATH / CORPUS INFINITUM (2020), 4 Waters – Deep Implicancy (2019), Serpent Rain (2016)

#### Contact for all films in this programme:

bookings@independentcinemaoffice.org.uk

# ALCHEMY PRESENTS: ISLANDS THAT COME AND GO

This programme of seven films explores the familiar and the unfamiliar; it measures the distances between the graspable and the unknowable; it searches for the disruptions and continuities between connection and loss. Together, they present a range of perspectives on, respectively, India's caste system; disappearing ice sheets; Scottish lochs, rivers and coastlines; the Black Atlantic; the Gobi Desert; the Suriname-French Guyana border; and that most vivid conduit of dreams and memories – the film strip.

In Parashar Naik's *Deconstruction*, a horse, a stone, a helmet and a person are described with child-like clarity. A picture-book breakdown of nouns and functions, the film builds to something more conceptually rich – and quietly heartbreaking: the real-life ceremonial throwing of stones, in Madhya Pradesh, as an expression of caste-based prejudice. In *True Places*, Gloria Chung narrates the (ongoing) fate of Arctic hunters, and that of Greenland, whose painfully pretty landscapes are observed through the detached aperture of an airplane window; an optically removed yet morally implicated vantage point. In *Estuary*, film collective Kyllachy captures the intrinsically abstract qualities of water. The element's textures, its movements and fluctuations, are framed with increasing intensity. Before long, the waveforms begin to look computer-generated – a slippage into immersive and irrevocable subjectivity.

In *The King Is Not My Cousin*, Annabelle Aventurin makes a poignant transatlantic voyage to Guadeloupe, where she connects with her grandmother, the pan-African activist and writer Elzea Foule Aventurin, to trace their family's recorded and unsaid histories. In *The Wind Carries Us Home*, Udval Altangerel also traces a family history, exploring with diaristic lyricism the ways in which her Mongolian ancestry is not merely rooted to a land but, through ritual and gesture, constitutive of it.

Although radically different in geography, Karel Doing's *Forest Song* similarly documents a community seemingly at one with its environment: the Saramaccan Maroons, brought to Suriname as enslaved Africans who deploy mutualism and an expert knowledge of plants to survive in the region's rainforests.

Pause, breathe; rupture, recommence. *NE Corridor*, Joshua Gen Solondz's homage to the late queer filmmaker Luther Price, offers an assaultive, discordant, sensory closure: a splice-heavy assemblage of explosively conjured textures, tones, timbres, tensions. Are these even images; and if so, of what exactly?

# Curation: Rachael Disbury, Michael Pattison

# Text: Michael Pattison

Alchemy Film and Moving Image Festival is Scotland's festival of experimental film and the flagship event of Alchemy Film & Arts. It has been described as 'a film festival unlike any other in Scotland, with a distinctive focus on unusual, experimental filmmaking that blurs the boundary between cinema and visual arts.' Its thirteenth edition takes place 27 – 30 April 2023 in Hawick, Scottish Borders – a two-hour drive from Glasgow.

# ALCHEMY PRESENTS: ISLANDS THAT COME AND GO

Friday 24 March (18:15) CCA Cinema // 1h30m // 18+



# DECONSTRUCTION

India // 2020 // 6 mins SCOTTISH PREMIERE

A "deconstruction" of an incident that took place in India, in 2015, in Madhya Pradesh state, presenting an absurd manifestation of a deep-rooted social stratification.

Director: Parashar Naik Producer: Deepali Naik Cinematography: Kundan Shanbaug Editing: Parashar Naik

# Director filmography:

Dustbin of a Politician (2022), Dustin of a Middle Class Family (2021), Transpolination (2020), Pied Piper (2020), Death of a Government Clerk (2016), Untitled (2015), As Usual (2013), Bakadhyan (2012)

# Contact:

adjustmentstudio@gmail.com



# **TRUE PLACES**

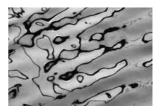
United States // 2022 // 7 mins **UK PREMIERE** 

Exploring places that exist at the border(s) of memory and physical terrain.

Director: Gloria Chung

Director filmography: Krakatau (2023), Ommatidia (2022), Make Sure the Sea is Still There (2021), The Photoplay Obeys the Laws of the Mind (2020)

Contact: riachung@protonmail.com



# ESTUARY

United Kingdom // 2023 // 7 mins **WORLD PREMIERE** 

A sensory journey of elements, light and illusions captured along the lochs, rivers and coastlines of Scotland.

Director: Kyllachy Editing: karel dolak Sound: Ali Murray

Director filmography: First film

Contact: kyllachyesg@gmail.com

# ALCHEMY PRESENTS: ISLANDS THAT COME AND GO

(CONTINUED)



# THE KING IS NOT MY COUSIN

France, Guadeloupe // 2022 // 31 mins **UK PREMIERE** 

In a series of interviews with her grandmother, filmmaker Annabelle Aventurin traces – not without malice – a family history, sailing from one side of the black Atlantic to the other. A history of silences, pride, and revolt.

Director: Annabelle Aventurin

**Director filmography:** First film

Contact:

annabelleaventurin@gmail.com



# THE WIND CARRIES US HOME

Mongolia, United States // 2022 // 12 mins **UK PREMIERE** 

Through rituals of birth and death, the filmmaker and her family reconnect with their ancestral land in the Gobi Desert.

Director: Udval Altangerel

**Director filmography:** FALGSC (2021), Orbita (2020), How Are You, My Child (2018)

Contact: udval.altangerel@gmail.com



# **FOREST SONG**

United Kingdom // 2022 // 5 mins **WORLD PREMIERE** 

A spirited Saramaccan song serves as a guiding force to explore the Saramaccan Maroons' rich and powerful way of being in the world.

Director: Karel Doing

#### Director filmography:

A Perfect Storm (2022), In Vivo (2021), Phytography (2020), The Mulch Spider's Dream (2018). Wilderness Series (2016). Dark Matter (2014). Palindrome Series (2013). The Hero and the Princess (2013), Bedevilled (2012), Saamaka (2010), Liquidator (2010), Looking for Apoekoe (2010), Seven Days of Chaos (2009), Elvenland (2009), Getiiden (2008), Happy End (2006), El (2005), Jinx (2005), Türchen öffne dich (2004), Rêve Rive (2003), A journey to Tarakan (2002), Best Foot Forward (2001), Images of a moving city (2001), Energy energy (1999), Whirlwind (1998), Maas Observation (1997), 5 Portretten (1995), Fricadelles de veau smitane (1995), Meni (1994), Lichtjaren (1993), Nature Trail (1993), Ultimatum (1992)

# Contact:

mail@kareldoing.net



# **NE CORRIDOR**

# United States // 2022 // 7 mins **EUROPEAN PREMIERE**

Sliced up fragments, zipping and framing as the print struggles to make it through the frame, a woman stands and turns, a sculpture appears, a lawnmower mows, shredding and falling apart.

Director: Joshua Gen Solondz

# Director filmography:

In Praise of Shadows (2021), Goodnight Kiss (2021), SwampThings the Supanicks Series (2020), (tourism studies) (2019), babs (2019), Supanicks Studies (2019), NIGHTMARE ARSON FIRE (2017), FAILURES (2017), LUNA E SANTUR (2016), HELLO THIS IS GOD TALKING (2015), TV (2014), Perfect Fantasy (2014), Lapse, (2014), Carbidopa Sandwich (2014), it's not a prison if you never try the door (2013), AGAINST LANDSCAPE (2013), My Feelings are Dry (2013), PRISONER'S CINEMA (2012), BURNING STAR. (2011). RED (2011), Shitty Symphonies/Moca Boca (2010), Outsourcing (2010), KERATIN RESERVE (2009), Blowup Batman (2009), Too Late (2009), MOCA BOCA (2009), Videos with Mom (2008), Graphic (2008), No (2008), Graduation (2008), Kamen Looper (2008), DEVIATIONS FROM THE WHEEL (2007), Orbison (2007), Momcut (2006)

#### Contact:

jgsolondz@gmail.com

# **CAMINO TO COP26**

"The size, intensity and depth of the world are only experienced by those who travel by foot." So writes Werner Herzog in his erratic diary *Of Walking in Ice* (1978) capturing his 500 mile pilgrimage from Munich to Paris, under the belief that it would keep his dear friend and mentor Lotte Eisner from death. Inspired by Herzog's fragmented notion of walking as a medium to understand the world, Benjamin Wigley's *Camino to COP – Of Walking On Thin Ice* (2021) captures an entrancing act of resistance in gritty home developed celluloid.

Eighteen months ago, when delegates were heading to Glasgow on private jets to attend the 26th United Nations Climate Change Conference (COP), a group of people embarked on a radically different and much slower pilgrimage; an emotionally charged 56 day journey on foot from London and Bristol to Glasgow.

We hear the group singing in haunting harmony, "ask me where I am going, ask me what my purpose is, ask me what my name is, they call me the coat of hope". What is it that makes those chants of solidarity so moving, so contagiously hopeful? Can practising slowness bring attention to rapid environmental degradation?

In celebration of this moving account of embodied activism, we invite people to join us in retracing the last five miles of the original Camino to COP. Our final destination will be Civic House, where the film will be screened for the first time in Glasgow. The event will also include a screening of *The Ghost Rainforest* (John Davies, 2022), following a group of indigenous leaders and activists from the Amazon on their journey to visit a rare and last remnant of rainforest habitat in Scotland. After the screening filmmaker Benjamin Wigley will be joined by local artists and activists in a conversation about ideas of path making, community action, non-violent resistance and protests as the harvest of a change in public imagination.

# Ane Lopez



# THE GHOST RAINFOREST

# United Kingdom // 2022 // 10 mins SCOTTISH PREMIERE

Indigenous leaders and activists from the Amazon make an emotionally charged journey to the last remnant of a lost ecosystem; a desperately rare temperate rainforest habitat on the west coast of Scotland.

**Director:** John Davies **Producer:** Vivien Cumming

#### **Director filmography:**

Stories of You and I (2021), The Flying Gold of Arabuko (2020)

Contact: viviencumming@gmail.com



# OF WALKING ON THIN ICE

# United Kingdom // 2021 // 55 mins SCOTTISH PREMIERE

Can one footprint imprint on our collective consciousness and create change? A walk; a pilgrimage, an odyssey...for the planet. Five hundred miles from London to Glasgow: Eight weeks, 56 days and more than 56 host organisations, over a thousand walkers and thirty rolls of 16mm celluloid film.

Director: Benjamin Wigley Producer: Artdocs, Helen Locke Cinematography: Benjamin Wigley Editing: Benjamin Wigley Music: Tom Hill

Director filmography:

Hart of the Wood (2022), A Life on Earth (2019), Votes for Women Films (2019), A Lost Paradise (2017), Paa Joe & The Lion (2016), The Imagine Films (2015), PS Your Mystery Sender (2011)

# Contact:

ben@artdocs.org

# **RISE OF THE EMPATHY MACHINES**

The world is going crazy – crA(l)zy? – about artificial intelligence. Nowadays, you can hardly scroll social media for a few seconds without coming across someone sharing their funny/ surprising/thought-provoking/terrifying interactions with ChatGPT or Bing. News outlets are replete with impassioned takes on the subject; from the seemingly limitless potential benefits to Nick Cave's railing against the "grotesque mockery of what it is to be human." It might be worth remembering that aversion to technological development is hardly new. In the 30s, Walter Benjamin quoted a 19th century critique of daguerreotypes: "… the very wish to do such a thing is blasphemous. Man is made in the image of God, and God's image cannot be captured by any machine of human devising."

Running the very real risk of inciting further blasphemy, ALT/KINO present **Rise of the Empathy Machines**, a two-programme strand of experimental films and artists' moving image made mostly by, on, using, or in collaboration with algorithms, artificial intelligence, and machine learning. With so many strong opinions being expounded, it felt like the time was right to generate new questions and propose further complications, rather than proffering unassailable answers. As such, the two programmes are both presented in the form of provocations: **Do Androids Dream on Silver Screens**? explores whether A.I. can make films, and, if so, what they are like; **Do You See What (A)I See?** wonders about the ways a non-human intelligence might comprehend and interact with the world.

These programmes offer a ranging survey of current artificial intelligence x moving image practice, looking at how machine learning can be utilised to re-interpret footage, to re-frame archival materials, to subvert societal norms, and to create brand new imagery from scratch. What this all means for the future of cinema – amid claims that a blockbuster created almost entirely by A.I. will be released by 2030 – is up to the audience to decide. These films should provide ample food for thought. Critic Roger Ebert once referred to cinema as "a machine that generates empathy," and while 'empathy machine' has more recently become a moniker for virtual reality, it could just as easily refer to the artificially intelligent filmmakers of the (not so distant) future, some of whom might just be taking their very first artistic steps today.

# Ben Nicholson, ALT/KINO

The programme Do Androids Dream on Silver Screens? is presented in partnership with London Short Film Festival.



# SILESILENCE

France // 2022 // 16 mins SCOTTISH PREMIERE

From bloody factories, a scent of sulphur and metal emanates, while the architecture of buildings under construction further evoke the matrix nature of the digital image.

Director: Jacques Perconte Music: Julien Desprez

# Director filmography:

(Selected) Le progrès (2022), Salammbô (2021), Printtemps (2020). Avant l'effondrement du mont Blanc (2020). Or / Aour. Vienna (2019), Or / Or, Hawick (2018), Or / Aor, Budapest (2018), Albatre (2018), Patiras (2017), Vingt-neuf minutes en mer (2016), Save My Heart (2016), Ettrick (2015), L (2014), Salomé (2014). Colorama (2014). Wester Essenside Fields (2014), M (2014), La Chinoise 115, 2ème (2013), Àvore da vida (2013), Vine journal n° 2 (2013), Rainbow (2013), Paris, premier passage (2013). Sassetot-le-Mauconduit (2012), Anticipation (2012), Terra Camponès (2012), Chuva (2012), Impressions (2012), Libres (2012), Jetée en 43 (2012). Vents (2012)

# Contact:

jacques.perconte@gmail.com



# LOOKING 4 U

United States // 2021 // 3 mins

A kinetic music video made with pose detection machine learning models to search over 2 million images from retro dance television shows. Exploring filmic collage techniques, generative textures, audiovisual rhythms and the universal art of shaking your butt.

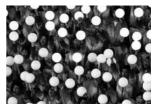
Director: Derrick Schultz

# Director filmography:

Cellular Reconstruction (2023), Scream Scenes (2022), #bbvday2022 (2022), Selfie Song (2021), Surfing in Space (2021), Linnaeus Pip (2021), You Are Here (2020)

# Contact:

dvsmethid@gmail.com



# ABYSS

Denmark // 2022 // 14 mins SCOTTISH PREMIERE

A chain of 10,000 images found by an Artificial Intelligence, depicting humanity as seen through the eyes of an awakening consciousness.

Director: Jeppe Lange Producer: Jeppe Lange

# Director filmography:

The Truth About Your Feet (2019), Still (2019), Drawings (2019), Laws of Motion (2018), Flora (2016), When You're Watching This Film I'm Already Somebody Else (2015)

# Contact:

info@squareeyesfilm.com



# ZIZI & ME - ANYTHING YOU CAN DO (I CAN DO BETTER)

United Kingdom // 2020 // 5 mins

A deep-fake drag double act! Using Artificial Intelligence and real life drag to present a unique act about queerness, cabaret and technology.

**Director:** Jake Elwes, Me The Drag Queen

Director filmography: First film

Contact: contact@jakeelwes.com



# ALL HER BEAUTIFUL GREEN REMAINS IN TEARS

United Kingdom // 2018 // 11 mins

Re-edited footage of Walt Disney's Nature's Half Acre (1951), tells a different story of the "birds and the bees" of nature documentary: one of female desire, trauma, masochism, and emotional fantasy.

Director: Amy Cutler

#### **Director filmography:**

(Selected) Between the Avenues (2021). To Stop Time (2021). Disappearance (2021), The Video Book of Orchids (2021), I Remember Everything (2021), Signs of Life (2021), Neverending Horizontal (2021) Skronktronic set (for Psychiceveclix) (2021). Heading Out To You (2021), Moth Eaten Heart (2021). LUDCHURCH CHANNEL (2020), You Call It Sundew (2020). PILOTS (2020), Guitar Tests (2020), Test Landscapes (2020). The Cultivator (2020), I am living, and it is proving to be a strange way to be (2019). As a result, a viewer in the right position will see many small images of the sun (2019). Signs to turn back (2019) This star makes me want to lie down (2019). The sun is a spinning top (2019), A heavy ship, a heavy bird, on the edge of an abyss (2019), Some of us will be breathed in by animals (2019)

# Contact:

amycutler1985@gmail.com



# SIX FILMS By Jan Bot

The Netherlands // 2022 // 3 mins

Will the video essay maker one day be replaced by a robot or piece of software?

Director: Jan Bot

Director filmography: First film

Contact: ben@altkino.com

# RISE OF THE EMPATHY MACHINES: DO ANDROIDS DREAM ON SILVER SCREENS?

(CONTINUED)



# SUNSPRING

United States // 2016 // 9 mins

Written entirely by an artificial intelligence bot using neural networks, and hundreds of science fiction screenplays.

Director: Oscar Sharp

# Director filmography:

It's No Game (2017), Jet Etiquette (2014) [uncredited], The Karman Line (2014), The High Tones (2013), Jethro Skinner in Sign Language (2010), Final Showing (2009), Forna (2007)

# Contact:

oscar@thereforefilms.com



# THIS DESOLATE SHORE

United States // 2022 // 9 mins SCOTTISH PREMIERE

An A.I. made a film by watching the work of Jean-Luc Godard.

Director: Chris Peters Music: Michael Hebert

# Director filmography:

Memento Mori as 3,684 Cyanotype Sunprints (2022), This Desolate Shore (2022), 24,483 Dreams of Death (2021), Vertigo A.I., (2020)

# Contact:

chris@chrispeters.com

#### RISE OF THE EMPATHY MACHINES: DO YOU SEE WHAT (A)I SEE?



# A.I. POETRIES OF FEMALE AND NON-FEMALE BEINGS IN GAS STATIONS AT NIGHT

# POEZII A.I. DESPRE FEMEI ȘI NON-FEMEI ÎN BENZINĂRII, NOAPTEA

Romania // 2022 // 19 mins INTERNATIONAL PREMIERE

This is a film about questioning your own limits of reality and gender, about the gaze that melts matter into pixels, about the frame that holds in it a type of perception trained for hours inside a smartphone screen and about concrete poetry written by iPhone's predictive text function.

Director: Cristina Iliescu

Director filmography: First film

Contact: cristina.iliescu5@gmail.com



# **TRACES OF THINGS**

United Kingdom // 2018 // 10 mins SCOTTISH PREMIERE

An exploration of what happens when history is remembered and re-remembered through a video instillation and series of thirty digital prints. Human processes of recreating memories are echoed by the AI's process of deliberation and selection.

Director: Anna Ridler

Director filmography: First film

Contact: studio@annaridler.com



# **HYSTERESIS**

Germany // 2021 // 6 mins SCOTTISH PREMIERE

This experimental film weaves a transformative fabric between Robert Seidels's projections of abstract drawings and queer performer Tsuki's vigorous choreography. Using machine learning to mediate these lagged re-presentations, the film intentionally corrupts the AI's strategies to unveil a frenetic, delicate, flamboyant visual language of the hysteria and hysteresis in this historical moment.

Director: Robert Seidel Producer: Robert Seidel Music: Oval (Markus Popp)

# Director filmography:

sfumato (2020), abogar – people part I (2019), esmark – husby-klit bk. (2017), vitreous (2015), scrape (2011), chiral (2010), vellum (2009), futures (2006), _grau (2004), E3 (2002)

Contact: info@robertseidel.com

# RISE OF THE EMPATHY MACHINES: DO YOU SEE WHAT (A)I SEE?

(CONTINUED)



# 3 DIALOGUES ABOUT THE FUTURE

Romania // 2022 // 14 mins SCOTTISH PREMIERE

Three pairs of robots engage in dialogue. How does artificial intelligence see the world? How does it see itself? There is a hidden tenderness in their algorithmic musings – what seems to preoccupy the robots most is the definition of being human.

Director: Alina Manolache Producer: Gabi Basalici, Alina Manolache Editing: Alina Manolache Animation: Gabi Basalici

# Director filmography:

Lost Kids On The Beach (2020), I AM HERE (2020), 2020: A Covid Space Odyssey (2020), Disco is Dead (2017), End of Summer (2016), Your Visit Starts Here (2015)

Contact: manolache.alina@gmail.com



# BACKFLIP

Germany // 2022 // 13 mins SCOTTISH PREMIERE

Park, apartment, 6-core processor. An avatar learns how to backflip.

Director: Nikita Diakur Producer: Emmanuel-Alain Raynal, Nikita Diakur, Pierre Baussaron Screenplay: Nikita Diakur Editing: Nikita Diakur Sound: David Kamp Animation: Nikita Diakur

**Director filmography:** Fest (2018), Ugly (2017)

Contact: laure@miyu.fr



# THETA

United Kingdom // 2023 // 12 mins **UK PREMIERE** 

This CGI animation follows a self-driving police car in a desolate landscape. In dialogue with a built-in therapist, they contemplate the meaning of freedom and lament their uselessness. As their conversation ensues, it becomes increasingly clear in what kind of world our protagonist is living.

Director: Lawrence Lek Screenplay: Lawrence Lek Editing: Lawrence Lek Music: Kode9, Lawrence Lek Animation: Lawrence Lek

# Director filmography:

AIDOL (2019), 2065 (2018), Pyramid Schemes (2018), Geomancer (2017), Sinofuturism (1839 – 2046 AD) (2016), QE3 (2016), Berlin Mirror (2016), Unreal Estate (2015)

# Contact:

studio@lek.co



## EONS

United States // 2020 // 3 mins INTERNATIONAL PREMIERE

Created entirely using artificial neural nets (AI), EONS is a short animation, a moving painting, a music video and an experiment in creating narrative, serving to remind us of our short and myopic existence on this planet. The time of modern Homo sapiens may well turn out to be but a brief moment in the vastness of time.

**Director:** Mike Tyka **Music:** Anna Huang

**Director filmography:** First film

Contact: mike.tyka@gmail.com

# **SPATIAL HUNGER**

**Spatial Hunger** is a strand looking at films that examine violence and trauma on a personal and collective level, through alternative, non-gratuitous and anti-voyeuristic manners of visualisation and storytelling. We are pleased to present these in collaboration with some much-loved partners from the Scottish film circuit.

The first programme, **In The Unseen**, is a selection of documentaries curated by GSFF programme director Sanne Jehoul, focusing on accounts of national conflict, war and violence. These films make formal and narrative choices that evade direct and exploitative imagery of the events at their core, through stripped-down investigations and re-enactments. They recontextualise, spatially and narratively, and in doing so convey the horror of their subjects with more impact, reflection and ethical consideration.

Opener Liturgy of Anti-Tank Obstacles focuses on art sculptors in Ukraine who have pivoted away from their practice in order to make defences against Russia's armed troops. It is a stark, moving reflection on resilience and necessity, and the lesser-covered ways life has changed for Ukraine's citizens. *Rubber Coated Steel* by Turner Prize-winner Lawrence Abu Hamdan (GSFF18) sits within the artist-researcher's Private Ear practice – on behalf of victims of state and corporate violence, he investigates through listening. In this case, through a staged re-enactment of a tribunal and visualisations of sound frequencies belonging to bullets, he examines the shooting of two Palestinian teenagers by Israeli soldiers. Audio is central again in *On the Origin of Fear.* Its minimalist concept, in which a voice actor dubs both torturer and victim characters for a docudrama about Indonesia's violent 1965 coup and genocide, results in something more visceral than most images can conjure. Finally, GSFF22 Bill Douglas Award winner Handbook returns. An account of the national protests and their brutal repression by law enforcement after the 2020 Belarus elections, but stripped back, restaged in the form of a clinical instruction video based on oral accounts of victims of state violence.

# Followed by a panel conversation hosted by Scottish Documentary Institute, with directors Pavel Mozhar and Laura Wadha.

The second programme, **Everything I Saw**, has been curated by regular GSFF-contributor Heather Bradshaw and Rob Dickie (Scottish Mental Health Arts Festival) and shifts the emphasis of collective violence to more internal stories, focusing on exhuming memories of personal trauma through cinema. Through a range of narratives, the films in this programme cautiously construct the *temporal* from the *visceral*, where collectively they consider how filmmaking can be used as a healing tool.

In Ahmad Saleh's (*Night*), we see a waxy, stop-motion Syria in the throes of war as a nightmarish recount of a mother's trauma, whilst (*Model Childhood*) uses animation as a device in which to come to terms with childhood sexual assault. The cityscapes of (*The Cities I Live In*) also capture the violence of place, presenting visual histories side by side through the eyes of a man searching for peace. In two more animations, (*The Spiral*) sinks into a horrific helix of health anxiety, with (*All my Scars Vanish in the Wind*) absorbing its viewer into pixelated memory, making visual the fragility of insular grief. The gaps between memory and trauma is explored again in a Chilean documentary (*Corrupted*), where electroshock therapy is the cause of traumatic detachment from one's self.

Just as a filmmaker must ask how and why, as viewers we share their responsibility to appraise trauma with the greatest care. Together, these films invite the ghosts of the past to cinematic spaces of understanding, where fragments of hope bleed through their mortal cracks.

This programme has been created in collaboration with SMHAF (Scottish Mental Health Arts Festival).

Sanne Jehoul & Heather Bradshaw

#### SPATIAL HUNGER: IN THE UNSEEN

Saturday 25 March (13:30) Civic House // 1h30m // 15+



## LITURGY OF ANTI-TANK OBSTACLES

Ukraine, USA // 2022 // 12 mins **UK PREMIERE** 

Sculptors in western Ukraine are retraining. Where they once made religious statues, they now build anti-tank obstacles to help fend off the Russian invasion.

#### Director:

Dmytro Sukholytkyy-Sobchuk **Producer:** Daniel Lombroso, Soo-Jeong Kang **Screenplay:** Dmytro Sukholytkyy-Sobchuk **Cinematography:** Dmytro Sukholytkyy-Sobchuk

#### Director filmography:

Pamfir (2022), Weightlifter (2018), Intersection (2015), Krasna Malanka (2013), The Beard, (2012)

#### Contact:

dmytro.sukholytkyy.sobchuk @gmail.com



## **RUBBER COATED STEEL**

Lebanon, Germany // 2017 // 22 mins

In May 2014, two unarmed Palestinian teens were killed by Israeli soldiers on the West Bank. Abu Hamdan conducts an audio analysis to ascertain whether rubber or live bullets were used. The film centres on the gunfire, yet no shots are heard.

Director: Lawrence Abu Hamdan

#### Director filmography:

45th Parallel (2022), Once Removed (2019), Walled Unwalled (2018), The All-Hearing (2014), Double-take: Leader Of The Syrian Revolution Commanding A Charge (2014)

#### Contact:

lawrenceabuhamdan@gmail.com



## ON THE ORIGIN OF FEAR

Indonesia // 2016 // 12 mins

One soldier and one prisoner. Two soldiers and one film director. That day, they talk to each other very intimately about pain, loyalty, betrayal, drama and terror.

**Director:** Bayu Prihantoro Filemon **Producer:** Yulia Evina Bhara, Amerta Kusuma

**Director filmography:** Vania on Lima Street (2022)

#### Contact:

yuliaevina@gmail.com



## HANDBOOK

Belarus, Germany // 2021 // 26 mins

After the Belarusian presidential election in August 2020, protests were contained by a system of repression, reconstructed within the director's room in Berlin.

Director: Pavel Mozhar Producer: Kolja Wolle, Pavel Mozhar Screenplay: Pavel Mozhar Cinematography: Adam Graf, Jonas Römmig Editing: Florian Seufert, Pavel Mozhar Production Design: Frederike Blume Sound: Ganna Gryniva Animation: Laura Därr

**Director filmography:** Vizitator (2019), Holger (2017)

#### Contact:

info@squareeyesfilm.com

#### SPATIAL HUNGER: **EVERYTHING I SAW**

Sunday 26 March (14:30) Civic House // 2h // 15+



## NIGHT

Palestine, Germany, Qatar // 2021 // 16 mins SCOTTISH PREMIERE

Night must trick a mother of a missing child into sleeping to save her soul

Director: Ahmad Saleh Producer: Fabian Driehorst. Jessica Neubauer, Saleh Saleh Screenplay: Ahmad Saleh Cinematography: Saed Saleh Animation: Ahmad Saleh, Basel Nasr, Leon Vidmar, Saleh Saleh

**Director filmography:** 

Ayny - My Second Eye (2016), Maa Baa (2015), House (2012)

Contact: festival@ag-animationsfilm.de



## MODEL CHILDHOOD

United Kingdom // 2018 // 19 mins

An autobiographical, partly animated, documentary about a filmmaker striving for a better future as a survivor of childhood sexual trauma

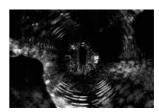
Director: Tim Mercier Editing: Tim Mercier Animation: Tim Mercier

#### Director filmography:

Keeping Mum (2017), Waxwing (2013). Auto da Fe (1999). The Rope Trick (1997). The Gift (1996), Monsters (1994)

#### Contact:

timothy.guy@blueyonder.co.uk



## THE SPIRAL

Argentina // 2022 // 20 mins **UK PREMIERE** 

A WhatsApp audio begins, and with it, a downward spiral unfolds. The voice of a woman experiencing an anxiety attack unveils a complex labyrinth of fears and emotions about childhood, family, and the loneliness of "home".

Director: María Silvia Esteve Screenplay: María Silvia Esteve

Director filmography: CRIATURA (2021)

#### Contact:

jing@rediancefilms.com



## CORRUPTED

CORRUPTO

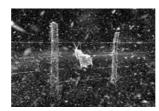
Chile // 2022 // 15 mins UK PREMIERE

After losing her memory to electroshock therapy, Andrea tries to reconstruct her past as she searches for her former self.

Director: Juan Cifuentes Mera Producer: Joaquín Tapia Ross, Rodrigo Díaz, Margarita Egaña Screenplay: Joaquín Tapia Ross, Juan Cifuentes Mera Cinematography: Juan Cifuentes Mera Editing: Juan Cifuentes Mera Sound: Mauricio Sothers

**Director filmography:** The Eyes Of The Toad (2020)

Contact: rodztp@gmail.com



## ALL MY SCARS VANISH IN THE WIND

#### TODAS MIS CICATRICES SE DESVANECEN EN EL VIENTO

Colombia // 2022 // 15 mins UK PREMIERE

Among intrusive and sought-after memories, a woman hears a disconcerting call from the depths of her being: a cryptic cry for help, becoming intelligible as it guides her to the original wound, to her inner child, to becoming her own protector.

Director: Carlos Velandia, Angélica Restrepo Screenplay: Angélica Restrepo Music: Carlos Velandia Sound: Carlos Velandia Animation: Angélica Restrepo, Carlos Velandia

**Director filmography:** Woman as Image, Man as Bearer of the Look (2022)

Contact: cdvelandiav@gmail.com



## THE CITIES I LIVE IN

United Kingdom // 2022 // 11 mins

Newly settled in Belfast, a filmmaker tells his infant twins about his life journey of travelling from one violent place to another, hoping that his children will not carry his curse.

Director: Rabie Mustapha Producer: Michael Hewitt

**Director filmography:** The Actor (2018)

#### Contact:

festivals@scotdoc.com

# WELCOME TO THE MULTIVERSE

In recent years, whilst Hollywood has harnessed the Multiverse as a tool in which to bore countless franchises, there has emerged a humble virtue to the model; conjuring a rehabilitation of imagination. Superheroes aside, the Oscar-nominated *Everything Everywhere All At Once* has indeed brought a fresh perspective to the Multiverse agenda, as a means to a theoretical end. In layman's terms; because there is no inherent meaning to anything, all things are equally meaningful.

Or, perhaps, it's all just a bit of fun.

On a more conceptual level, the Multiverse has always existed; in the abstract and illusionary world of animation. **Welcome to the Multiverse** is an audio-visual journey across these worlds, in celebration of the weirdest and wildest world-building the art form has to offer.

To decipher lands of quilted inner beauty (*Bod*), or endless cycles of mundane city-living (*Menagerie*), is to take from our own universe in creation of another. Each of the films in this programme invite their audience to let go of earthly conventions and fall into the embrace of something new, yet familiar. Films such as *Botanica Exotica* and *Aeons Ark* evoke futuristic worlds of A.I. deities and all-powerful plants, whilst stop-motion Sci-Fi *Red Rover* explores colonialism through the eyes of tiny rock creatures on the surface of Mars. Together, they pry open an all-encompassing Multiverse of animated mayhem. With some dancing chickens thrown in for good measure.

#### Heather Bradshaw

This screening will be followed by a special (free, unticketed) DJ set from Round Earth Theory in Civic House.

#### WELCOME TO THE MULTIVERSE

**Saturday 25 March (21:00)** Civic House // 1h30m // 18+



## CUTIES

United Kingdom // 2021 // 6 mins

A hand-drawn sequential telling of human history in all its horror and glory, culminating in our next evolutionary leap.

Director: Theo W. Scott Producer: Jessica Loveland, Theo W. Scott Screenplay: Theo W. Scott Editing: Tom Scarborough Music: Andrew Mcdonnell Sound: James Ryan Animation: Haemin Ko, Piero Emili, Ryan Danckaert

## Director filmography:

Doughbutt (2017), Sweetie Darling (2019) LOOR – Leigh Woods (2020)

Contact: theoscott1@googlemail.com



## MOTHERCLUCKER

United Kingdom // 2022 // 6 mins

Cockaddodledoo!

**Director:** Greg McLeod **Animation:** Greg McLeod

Director filmography: Codswallop (2009), 365 (2014), Marfa (2017)

Contact: greg@bromc.co.uk



## **AEONS ARK**

United Kingdom // 2022 // 7 mins **SCOTTISH PREMIERE** 

A futuristic flood epic which depicts the destruction of a future world by a momentous flood.

Director: Sophie Maria Vickers Music: Mina Samy Sound: Etienne Kompis Animation: Yoon-Kyeong Yang

**Director filmography:** Do You Want to go to Tesco? (2021)

Contact: sophievickers670@gmail.com



## **BOTANICA EXOTICA**

Hungary // 2022 // 13 mins **UK PREMIERE** 

A magnetic storm is approaching the solar system which affects all living things differently. On a remote planet, a plant-loving ex-scientist's lonely life is in danger. With the slowly approaching storm tension grows bigger and erupts into massive aggression between the habitants.

Director: Sofia Laszlovszky Producer: Zsombor Benyovszky dr Screenplay: Sofia Laszlovszky, Zsombor Benyovszky dr Animation: Csaba Zabos, Sofia Laszlovszky

Director filmography: ChronoSync (2018)

Contact: zsofia.laszlovszky@gmail.com



## BOD

United Kingdom // 2022 // 7 mins SCOTTISH PREMIERE

Getting ready for bed, a woman takes a dive inside her own body.

Director: Isabel Garrett Cinematography: Daniel Morgan Production Design: Daisy Collingridge Music: Will Turner Sound: Ines Adriana Animation: David McShane

**Director filmography:** Listen to Me Sing (2019)

Contact: isabelameliagarrett@gmail.com



## HEADPRICKLES

SZCZYPIGŁÓWKI Poland // 2022 // 9 mins UK PREMIERE

Inspired by the absurdity of everyday life, this film consists of over a dozen animated enigrams connected by the motif of being trapped in a loop of absurdity. In a visually colourful labyrinth of observations, the protagonists try to make sense of nonsense – or they stay mindlessly in it.

Director: Katarzyna Miechowicz Producer: Agata Golańska Screenplay: Katarzyna Miechowicz Editing: Piotr Baryla Music: Katarzyna Miechowicz Sound: Piotr Baryla Animation: Katarzyna Miechowicz

#### Director filmography:

Crumbs of Life (2020), Best Animal Videos (2019), The Amazing Adventures of Not So Special People From Outer Space (2018), Herbarium (2016)

Contact:

marta.swiatek@kff.com.pl

#### WELCOME TO THE MULTIVERSE (CONTINUED)



## MENAGERIE

United States // 2022 // 5 mins SCOTTISH PREMIERE

A study of the daily motions and mundane tasks of contemporary city life featuring hundreds of looping characters.

Director: Jack Gray Screenplay: Jack Gray Editing: Jack Gray Music: Judy Kim Sound: Alicia Maye, Judy Kim Animation: Jack Gray

**Director filmography:** Navigational Dream (2016)

Contact: jackwgray@gmail.com



## **RED ROVER**

United Kingdom // 2020 // 14 mins SCOTTISH PREMIERE

When a robotic rover starts drilling for signs of life on Mars, the race is on for one tiny rock-beast to save her native community from the invader from Earth.

Director: Astrid Goldsmith Producer: Hank Starrs Screenplay: Astrid Goldsmith Editing: Anna Dick Music: Craig Gell Animation: Astrid Goldsmith

**Director filmography:** Quarantine (2018), Polymer (2016), Squirrel Island (2016)

Contact: astridgoldsmith@gmail.com



## DOOM CRUISE

Germany // 2021 // 17 mins SCOTTISH PREMIERE

Passengers on a cruise ship are forced to come to terms with their inevitable doom. While the female captain looks for the right words, a group of children want to do something nice for an animal that died.

Director: Hannah Stragholz, Simon Steinhorst Producer: Hannah Stragholz, Simon Steinhorst Animation: Hannah Stragholz, Simon Steinhorst

**Director filmography:** *Ein Aus Weg/Loophole* (2016)

Contact: stragholzsteinhorst@gmail.com



# ESSENTIALS

# **FESTIVAL FAVES**

## GSFF23 FAVES: FIND YOUR WAY

Thursday 23 March (19:00)

CCA Theatre // 1h30m // 15+

We present a selection of shorts from across the GSFF23 strands and focuses, offering you a little teaser to figure out what to see next. Will you lean more towards A.I.-antics or want to explore our Lebanese focus? Hopefully you'll dig all of it and be sent into an excellent festival week. And just like you, characters in these films are trying to find their way, but maybe with a bit more at stake than a festival programme...

## GSFF23 FAVES: BOTS BODS BODIES

Sunday 26 March (12:45) Civic House // 1h30m // 15+

If you've missed out on some highlights or want a little round-up, we've selected a few titles from across different strands. Drawn from our A.I. focus, Wagner & de Burca retrospective, animation and competition programmes, this is a fun and colourful programme of shorts that all look at bodies and consider them in context of self-image, construction and performance.

#### GSFF23 FAVES: FIND YOUR WAY



## **ICE MERCHANTS**

Portugal, France, United Kingdom // 2022 // 14 mins

Every day, a father and his son jump with a parachute from their cliffside house to get to the village far below where they sell ice.

Director: João Gonzalez Producer: Bruno Caetano, Michaël Proença, João Gonzalez Screenplay: João Gonzalez Editing: João Gonzalez Music: João Gonzalez Sound: Ed Trousseau, Ricardo Real Animation: Ala Nunu, João Gonzalez

**Director filmography:** *Nestor* (2019),

The Voyager (2017)

Contact: emanuel@curtas.pt



## **APHONIA**

AFONIA Poland // 2022 // 12 mins UK PREMIERE

The daily routine of a boarding school for deaf children is disturbed by the arrival of a new student. He cannot sign, he does not speak and feels alienated. A deaf girl helps him find his way into the new world, where their special friendship will soon be put to the test.

Director: Marta Z. Nowak Producer: Krystyna Doktorowicz, Krzysztof Kieślowski Film School at the University of Silesia, Katowice, Poland Screenplay: Marta Z. Nowak Cinematography: Jakub Stoszek Editing: Marta Z. Nowak, Olga Bejm Music: Bartosz Kruczyński

**Director filmography:** First film

Contact: marta.ean@gmail.com



## BELLSMYRE Caledonia

United Kingdom // 2022 // 6 mins

Dumbarton-based writer Tommy Lusk wanders around the hills above his scheme, ruminating on work, leisure, and housing during the pandemic.

**Director:** Jack Guariento **Screenplay:** Tommy Lusk

#### Director filmography:

Marjorie's Story (2022), The Sun Up & Down Like a Yo-Yo (2021), My Grandmother Sits in the Garden (2019)

#### Contact:

jack.guariento@gmail.com



## CORRUPTED

CORRUPTO Chile // 2022 // 15 mins UK PREMIERE

After losing her memory to electroshock therapy, Andrea tries to reconstruct her past as she searches for her former self.

Director: Juan Cifuentes Mera Producer: Joaquín Tapia Ross, Rodrigo Díaz, Margarita Egaña Screenplay: Joaquín Tapia Ross, Juan Cifuentes Mera Cinematography: Juan Cifuentes Mera Editing: Juan Cifuentes Mera Sound: Mauricio Sothers

**Director filmography:** The Eyes Of The Toad (2020)

Contact: rodztp@gmail.com



## BACKFLIP

Germany // 2022 // 13 mins SCOTTISH PREMIERE

Park, apartment, 6-core processor. An avatar learns how to backflip.

Director: Nikita Diakur Producer: Emmanuel-Alain Raynal, Nikita Diakur, Pierre Baussaron Screenplay: Nikita Diakur Editing: Nikita Diakur Sound: David Kamp Animation: Nikita Diakur

**Director filmography:** Fest (2018), Ugly (2017)

Contact: laure@miyu.fr



## WARSHA

Lebanon, France // 2021 // 16 mins SCOTTISH PREMIERE

Mohammad is a crane operator working in Beirut. One morning he volunteers to take on one of the tallest and notoriously most dangerous cranes in Lebanon. Away from everyone's eyes, he is able to live out his secret passion and find freedom.

Director: Dania Bdeir Producer: Coralie Dias Screenplay: Dania Bdeir Cinematography: Shadi Chaaban Editing: Ali J. Dalloul Sound: Mathieu Z'Graggen, Régis Diebold

**Director filmography:** *In White* (2017).

Kaleidoscope (2014)

Contact: info@squareeyesfilm.com

#### GSFF23 FAVES: BOTS BODS BODIES

Sunday 26 March (12:45) Civic House // 1h30m // 15+



## ZIZI & ME - ANYTHING YOU CAN DO (I CAN DO BETTER)

United Kingdom // 2020 // 5 mins

A deep-fake drag double act! Using Artificial Intelligence and real life drag to present a unique act about queerness, cabaret and technology.

**Director:** Jake Elwes, Me The Drag Queen

**Director filmography:** First film

Contact: contact@jakeelwes.com



## SWINGUERRA

Brazil // 2019 // 21 mins

In the outskirts of Recife, dedicated performance groups share their intense rehearsals and use dance as a platform to address current tensions concerning the political rights of minorities portrayed.

Director: Bárbara Wagner, Benjamin de Burca Cinematography: Pedro Sotero Editing: Eduardo Serrano Sound: Caio Domingues, Nicolau Domingues

#### Director filmography:

One Hundred Steps (2021), Swinguerra (2020), Terremoto Santo (Holy Tremor) (2017), Bye Bye Deutschland! (2017), Estás Vendo Coisas (You Are Seeing Things) (2016), Faz que Vai (Set to Go) (2015)

Contact: babebau@gmail.com



## BOD

United Kingdom // 2022 // 7 mins SCOTTISH PREMIERE

Getting ready for bed, a woman takes a dive inside her own body.

Director: Isabel Garrett Cinematography: Daniel Morgan Production Design: Daisy Collingridge Music: Will Turner Sound: Ines Adriana Animation: David McShane

**Director filmography:** Listen to Me Sing (2019)

#### Contact:

isabelameliagarrett@gmail.com



## CANDY

United Kingdom // 2022 // 14 mins SCOTTISH PREMIERE

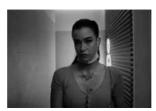
Plus-size burlesque enthusiast Mandy is practicing for her first public performance, but only when her best friend needs her help does she find the confidence to perform in her full power.

Director: Sarah Grant Producer: Misha McCullagh Screenplay: Sarah Grant Cinematography: Owen Laird Editing: Elizabeth Clutterbuck Production Design: Iveta Smidt Music: David Devereux

#### **Director filmography:** Scare (2019), The Cyclist (2014)

Scale (2019), The Cyclist (201-

Contact: mishamccullagh@gmail.com



## **BY FLÁVIO**

Portugal, France // 2022 // 27 mins SCOTTISH PREMIERE

Wannabe digital influencer, Marcia, lands a date with famous rapper, Da Reel Chullz. When she realises that no one can watch her son, Flávio, she is forced to take him with her.

Director: Pedro Cabeleira Producer: Vasco Esteves, Pedro Fernandes Duarte, Edyta Janczak-Hiriart Screenplay: Ana Vilaça, Diogo Figueira, Pedro Cabeleira Cinematography: Leonor Teles Editing: Kate Saragaço-Gomes, Pedro Cabeleira Sound: Bernardo Theriaga, Tiago Raposinho

**Director filmography:** Filomena (2019), Damned Summer (2017), Estranhamento (2014)

**Contact:** pf@portugalfilm.org

# GMAC FILM PRESENTS CAFÉ FLICKER



#### **Thursday 23 March (19:00)** Civic House // 1h30m // 15+

GMAC Film's Café Flicker is the longest running open mic short film showcase in Scotland, an un-curated platform for filmmakers, actors and lovers of film to share their work. Whether it's a student short, a music video or scene from a planned feature you'd like to test on a live audience – Café Flicker is the place to go. This special edition taking place at the GSFF Hub at Civic House will showcase women and non-binary filmmakers only.

This programme was originally to be screened at the festival in March 2020. We are thrilled to finally be welcoming Café Flicker to GSFF, along with many of the original films and a couple of new ones. Come along to support new work, put your questions to the filmmakers and votes for your favourites.

## CANTON

United Kingdom, Romania // 2019 // 14 mins

Determined to find out who has been stealing her fruit trees, Bombi accosts anyone who crosses the path of the Romanian town intersection she lives beside. Her pursuit forces her to confront bigger issues and contemplate the fragility of life.

**Director:** Ashley Catherine Dick **Producer:** Ionut Piturescu

Contact: ashleycatherinedick@gmail.com

## GLUE

United Kingdom // 2019 // 4 mins

When a woman meets up with her ex for the first time since they separated, she has to prove to herself that she can move on, before they rekindle something long gone.

Director: Eleanor Capaldi Producer: Eleanor Capaldi Screenplay: Eleanor Capaldi

Contact: eleanorcapaldi@gmail.com

## DONNA

United Kingdom // 2019 // 3 mins

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

Director: Lucie Trémolières Producer: Lisa Marie Herbers Screenplay: Emma Ramsay

Contact: lisa.herbers@t-online.de

## IS THIS OKAY

United Kingdom // 2022 // 10 mins

After their first intimate encounter, a woman opens up to her partner about her previous relationship trauma.

Director: Kelly Macarthur, Michaela Barton

Contact: michaela.r.barton@gmail.com

## **STUNNERS**

United Kingdom // 2022 // 13 mins

Lola is roped into throwing a last minute hen party in her back garden but needs the help of her flatmate Ruby, who has her own 'intimate' problem to deal with.

Director: Niamh McKeown Producer: Mark Bignall, BBC Studios Screenplay: Katrina Allen, Sarah Grant

Contact: sarahgrantcreative@gmail.com

## STRAIGHT GIRL

United Kingdom // 2022 // 12 mins

The film paints a portrait of vivid, intimate inner life of Leeds-based electronic musician Remy Enceladus, also known as the Straight Girl.

**Director:** Niall Morison MacRae **Producer:** Tabita Knoblauch

Contact: tknoblauch@posteo.net

# REGULARS

Welcome to our long-running comedy, horror and family animation strands, as well as to the overdue return of **Visible Cinema**, a collaboration with Glasgow Film Theatre and students from the Royal Conservatoire of Scotland BA Performance in BSL and English. All four programmes are drawn from open submissions to the festival, allowing us to support a wider range of Scottish and international work than we have space for in competition selection. Incidentally, credit to former festival assistant Andrew Kane for the programme titles **For Shorts & Giggles** and **Scared Shortless**, so named since 2019.

This year's comedy selection is a random grab-bag of assorted funnies, ranging from deadpan humour to surrealism to mild filth. Learn how a high octane spy thriller is made on the cheap, join the Grim Reaper on her first holiday in centuries or lie back, breathe in that sea air and sigh. A bench becomes a bureaucratic battleground, a mysterious bleep keeps a couple up at night and a sociable fellow becomes obsessed with a buried diamond. Prams are snatched, creatures are eaten and rules are broken.

Featuring the World Premiere of a twisted Iranian slow-burner and a new Colombian spin on the vampire genre, this year's horror selection is our most varied and international to date. The programme opens with the death of Cinema, reimagines an unsolved true crime story, visits an oozy world of mucus and mutual dependency, plays a deadly game of Chappy and gives new meaning to the phrase "invisible labour". Local regular Bryan M. Ferguson rounds off proceedings with a gnarly tape cassette dwelling worm... Enjoy your walk home.

**Visible Cinema** promotes Deaf culture and champions Deaf-led/interest film. This international showcase of contemporary filmmaking explores themes of comprehension, conflict and dissent. Films from New Zealand and Australia explore prejudice and bigotry in very different settings, whilst other works look at the different perspectives afforded to deaf characters. The programme closes with a unique and colourful take on Romeo and Juliet. Thanks to Irina Vartopeanu for her insights in collating this programme.

Finally, opening with a magic door that invites us into a world of giant monsters and runaway trains, this year's **Family Shorts** takes us on a trip into wind-blasted mountains, under ground and sea, and into space. This ever-popular animation programme, suitable for all ages, includes the Oscar-nominated Ice Merchants by João Gonzalez, winner of the international Short Film Conference's Short of the Year award. Thanks to the support of Glasgow Life, this year we are taking the family programme and accompanying animation workshop to communities outside of central Glasgow, in Cranhill, Easterhouse, Kinning Park and Milton. And in addition to our usual animation workshop, award winning filmmaker Duncan Cowles will be using LiDAR scanning technology to create full body digital 3D models of participants, and placing them in the virtual GSFF-a-verse!

#### Matt Lloyd

#### **FOR SHORTS & GIGGLES**

**Thursday 23 March (21:00)** Civic House // 1h45m // 12+ Saturday 25 March (17:15) CCA Theatre // 1h30m // 12+



## SIGHSCAPE

United Kingdom // 2022 // 2 mins SCOTTISH PREMIERE

Fatigue expressed in an endless sea of content.

Director: Duncan Cowles

#### Director filmography:

Outlets (2023), In the Company of Insects (2020), Just Agree Then (2018), Taking Stock (2017), Alexithymia (2017), Isabella (2015), Directed by Tweedie (2014), Radio Silence (2013), The Lady with the Lamp (2012)

#### Contact:

info@duncancowles.com



#### **GINNY REAPER**

United Kingdom // 2022 // 16 mins **WORLD PREMIERE** 

The tale of Ginny, a grim reaper who embarks on her first holiday in one hundred years only to be haunted by the ghosts of her past.

Director: Niamh McKeown Producer: Chloe Berger Screenplay: Niamh McKeown Cinematography: Steve Cardno Editing: Elizabeth Clutterbuck Music: Simon Toner

#### Director filmography:

Flooers (2021), Auntie Empire (2020), Farmland (2019), Good Girls (2018)

#### Contact:

chloebfilm@gmail.com



## MUNICIPAL RELAXATION MODULE

Canada // 2022 // 7 mins INTERNATIONAL PREMIERE

Ken has a great idea for a bench.

Director: Matthew Rankin Producer: Matthew Rankin Screenplay: Matthew Rankin Editing: Matthew Rankin

#### Director filmography:

The Twentieth Century (2019), Tesla World Light (2017), Mynarski Death Plummet (2014), Tabula Rasa (2011), Negativipeg (2010), Cattle Call (with Mike Maryniuk, 2008)

#### Contact:

serge@ladistributrice.ca



## **PRAM SNATCHER**

United Kingdom // 2022 // 13 mins SCOTTISH PREMIERE

About to become new parents, two criminals head to a remote service station off the A90 for one last job.

Director: Theo James Krekis Producer: Sorcha Bacon, Archie Johnston Stewart Screenplay: Theo James Krekis

#### Director filmography:

On The Edge: Superdad (2021), Memoirs of a Freezer (2020), Memoirs of a Geeza (2019), Mangas (2018)

Contact: sorcha@try-hard.co.uk



## BLEEP

United Kingdom // 2022 // 9 mins **SCOTTISH PREMIERE** 

Disturbed in the night, a couple's relationship is pushed to the brink as they investigate a strange noise.

Director: Ben S. Hyland Producer: Rebekah Renford Screenplay: Mark Brennan

#### Director filmography:

Talk Radio (2020), Quiet Carriage (2019), Safe Space (2018), Padlock (2017), Stay (2016), The Cell (2014), The Kiss (2011), Frontman (2011)

#### Contact:

rebekah @firedupproductions.co.uk



## LE SABOTEUR

Finland // 2022 // 12 mins SCOTTISH PREMIERE

An ex-saboteur gets back in the game and every trick will be exposed! A film about the joint adventure of indie filmmaking - with all the special effects.

Director: Ansii Kasitonni Producer: Ansii Kasitonni Screenplay: Ansii Kasitonni

#### Director filmography:

Deus ex Machina (2021), Sakke (2018), Saladdin Castique (2018), Finnish Midsummer 2169 (2016), The Wapiti (2014), Butterfly's Effect (2013), Planet of Sexes (2012), Masa (2009), The Investigators (2007), Gliders (2005), The Knockers (2003), Lobster Love from the Deep (2001)

#### Contact:

andy@rainafilms.com

#### FOR SHORTS & GIGGLES (CONTINUED)



## RULES

United States // 2021 // 9 mins SCOTTISH PREMIERE

"The rules of the game were understood."

Director: Jeanette Jeanenne Producer: FX Productions Screenplay: Jeanette Jeanenne Production Design: Josh Shaffner Music: Robert Allaire Animation: Jeanette Jeanenne, Kevin Eskew, Kyle Brooks

#### Director filmography:

Meddington Hills (2023), Woman in the Book (2021), Virtual Assistance (2020), Departures (2016), Hallgrimur og Jeremy (2014), Trusts & Estates (2013)

Contact: jeanettejeanenne@gmail.com



## THE DIAMOND

Sweden // 2021 // 14 mins SCOTTISH PREMIERE

A story about a small man looking for something shiny with the help of someone tiny.

Director: Vedran Rupic Producer: Christian Kuosmanen, Siamand Masoodian Screenplay: Gustav Sundström, Vedran Rupic

**Director filmography:** First film

Contact: submissions @festivalformula.com



## ZOON

Germany // 2022 // 5 mins SCOTTISH PREMIERE

Small shimmering animals are in heat. A two-legged forest dweller and his companions discover the lustful group and soon a feast begins.

Director: Jonatan Schwenk Producer: Jonatan Schwenk Screenplay: Jonatan Schwenk, Merlin Flügel Music: David Kamp Sound: David Kamp Animation: Jonatan Schwenk

#### Director filmography:

Sog (2017), Maison Sonore (2011), Sisyphos Blues (2009)

Contact: laure@miyu.fr Friday 24 March (21:30) Civic House // 1h45m // 15+



#### UNREEL

United Kingdom // 2022 // 8 mins SCOTTISH PREMIERE

A projectionist discovers that the strange terror she watches on screen... might just have invaded reality.

**Director:** Christopher Ian Smith **Producer:** Simon Alexander **Screenplay:** Christopher Ian Smith

#### Director filmography:

Afternoon Delights (2018), New Town Utopia (2018), Sulphur (2016), All That Is Solid (2015), Cumulus (2014), A Long Walk to Sleep (2013), Arterial (2013)

#### Contact:

enquiries @takealook-pictures.com



## THE BLOODY FAMILY

KHOONVADEH Iran // 2022 // 15 mins WORLD PREMIERE

In an old and mysterious house, a social worker arrives to save the life of a young girl who has not left her dark room in years.

Director: Amir Karami Producer: Mohammad Poorbozorg Screenplay: Amir Karami Cinematography: Mohsen Hoseini Editing: Mahdi Saadi Sound: Erfan Ebrahimi

**Director filmography:** Death Locked Out (2020), Coffin Maker (2019)

#### Contact:

amir.karami210@gmail.com



#### **ABSOLUTION, PARSIN**

United States // 2022 // 5 mins **UK PREMIERE** 

The imagined perpetrator in a famously unsolved true-crime case, "Who Put Bella Down the Wych Elm", is confronted about his past by an unearthly Bison.

Director: Jack Nop Screenplay: Jack Nop Animation: Jack Nop

**Director filmography:** "Quetzalcoatlus in: Vicious Cretaceous Commotion!" (2020)

Contact: jack.s.nop@gmail.com

#### SCARED SHORTLESS (CONTINUED)



## PALOQUEMAO: THE VAMPIRE MARKET

#### PALOQUEMAO: EL MERCADO DE LOS VAMPIROS

Colombia // 2022 // 20 mins SCOTTISH PREMIERE

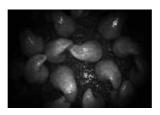
When vampire Pedro's blood dealer takes refuge in his place of work, the Paloquemao Market, it might threaten everything he holds dear.

#### Director:

Jeferson Cardoza Herrera **Producer:** Melisa Zapata Montoya

**Director filmography:** May 28th (2017)

Contact: labandadelsurfilms@gmail.com



## JUICE

SAFT

Germany // 2022 // 5 mins SCOTTISH PREMIERE

Meaty creatures must learn to share their juicy world with the pesky little bugs, before they run dry.

Director: Mona Keil Producer: Isabella Braun Screenplay: Lion Durst, Mona Keil Cinematography: Jan Fabi Editing: Revan Sarikaya Music: Martin Recker Sound: Martin Recker, Stefan Erschig Animation: Mona Keil

**Director filmography:** Encounters (2020), You knows

Encounters (2020), You knows what Meyou wants (2016)

## Contact:

festival@ag-animationsfilm.de



## **KNOCK KNOCK**

United Kingdom // 2022 // 6 mins **SCOTTISH PREMIERE** 

When a woman receives an unexpected late-night knock at the door, her confusion soon turns to terror.

Director: Shian Denovan Producer: Shian Denovan Screenplay: Shian Denovan Cinematography: Michael Spry Production Design: Isobel Baker-Smith Sound: Jason Pinches

**Director filmography:** First film

Contact: shian@affectingfilms.com



## INVISIBLES

France // 2022 // 24 mins **UK PREMIERE** 

Louise's life is splintering: at work they've been shunting her aside, and she's separating from her boyfriend. When she learns that her contract will not be renewed, she starts witnessing bizarre attacks.

Director: Matthieu Salmon Producer: Anne Berjon, Robin Boespflug-Vonier, Stéphane Partenay Screenplay: Matthieu Salmon

#### Director filmography:

Flexible (2018), Les mâles ne vivent pas (2015), A Drift (2012), Weekend In The Country (2007), The Lake (2006)

Contact: anais@manifest.pictures



## EARWORM

United Kingdom // 2022 // 2 mins

Two knuckleheads face off against a gnarly tape cassette dwelling worm that really wants inside their ear holes.

Director: Bryan M. Ferguson Producer: Bryan M. Ferguson Screenplay: Bryan M. Ferguson Cinematography: George Harwood Production Design: Bryan M. Ferguson Sound: Bryan M. Ferguson

#### Director filmography:

Red Room (2021), Insecticide (2020), Satanic Panic '87 (2019), Toxic Haircut (2018), Umbilical Glue (2017), Blockhead (2017), Rubber Guillotine (2016), Flamingo (2016), Caustic Gulp (2015), The Misbehaviour of Polly Paper Cut (2013)

## Contact:

decaying.shapes@gmail.com

#### **VISIBLE CINEMA**

**Saturday 25 March (13:00)** CCA Cinema // 1h30m // 18+



## HAND IN HAND

New Zealand // 2022 // 12 mins SCOTTISH PREMIERE

It's the 70s, and at a hearing school where sign language is banned, two Deaf girls risk it all to experience true friendship.

Director: Shelley Waddams Producer: Georgia Hoskins-Smith Screenplay: Shelley Waddams

**Director filmography:** First film

#### Contact:

ghoskinssmith@hotmail.com



## **APHONIA**

AFONIA Poland // 2022 // 12 mins UK PREMIERE

The daily routine of a boarding school for deaf children is disturbed by the arrival of a new student. He cannot sign, he does not speak and feels alienated. A deaf girl helps him find his way into the new world, where their special friendship will soon be put to the test.

Director: Marta Z. Nowak Producer: Krystyna Doktorowicz, Krzysztof Kieślowski Film School at the University of Silesia, Katowice, Poland Screenplay: Marta Z. Nowak Cinematography: Jakub Stoszek Editing: Marta Z. Nowak, Olga Bejm Music: Bartosz Kruczyński

**Director filmography:** First film

Contact: marta.ean@gmail.com



## TARNEIT

Australia // 2021 // 23 mins **SCOTTISH PREMIERE** 

Inspired by stories of a distant place, best friends Tyrone and Clinton must fight to find a way out of Tarneit, a place surrounded by violence and tradition.

Director: John Sheedy Producer: Andre Lima Screenplay: Elizabeth Packett Cinematography: Sky Davies Editing: Shannon Michaelas Music: Nerida Tyson-Chew Sound: Luke Mynott

#### Director filmography:

H is for Happiness (2019), Mrs McCutcheon (2017)

**Contact:** andy@buffalomedia.com.au



## **THE RILEY SISTERS**

United Kingdom // 2022 // 12 mins SCOTTISH PREMIERE

Izzy and Jess find themselves alone when their brother Steve is arrested. Steve insists he's innocent, and asks his sisters to find the friend who betrayed him.

Director: Julia Jackman

**Director filmography:** Emma change the locks (2015)

#### Contact:

leamarie@h264distribution.com



## **ROMEO AND JULIET**

ROMEU E JULIETA Brazil // 2022 // 14 mins EUROPEAN PREMIERE

During Verona's Carnival, we follow the love of young Romeo and Juliet in a complex reality of hate and exploitation of violence wrought by the media.

Director: Adriana Somacal Producer: Eduardo Ayres Soares Screenplay: Adriana Somacal, Eduardo Ayres Soares

#### Director filmography:

Of Clowns and Screws (2022), lyalodês: about motherhood, deafness and blackness (2022)

#### Contact:

vaivasvata@gmail.com

#### **FAMILY SHORTS**

Sunday 26 March (11:00) Civic House // 1h20m // All ages



## **MAKING AN ENTRANCE**

United Kingdom // 2022 // 2 mins **UK PREMIERE** 

A sentient, dimension-hopping door is on a quest to find a peaceful corner of the universe.

Director: Susan Crowe Producer: Ping Creates Sound: Ping Creates Animation: Susan Crowe

**Director filmography:** First film

#### Contact:

hello@pingcreates.com



## THE TURNIP

#### NAERIS

Estonia // 2022 // 8 mins SCOTTISH PREMIERE

A well-known folk story told from a different perspective – revealing what happened underground while peasants were cultivating vegetables.

Director: Piret Sigus, Silja Saarepuu Producer: Piret Sigus Screenplay: Piret Sigus, Silja Saarepuu Production Design: Piret Sigus, Silja Saarepuu Music: Ramo Teder Animation: Marili Sokk

#### Director filmography:

PIRET SIGUS: Wedding Game (2015), Leelo and Wolf (2015), The Pipe Piper (2014), One By One! (2011), Curious Ox Sale (2004), Tiit and Selma (2000) | SILJA SAAREPUU: Wedding Game (2015), Leelo and Wolf (2015)

Contact:

siljasaarepuu@hotmail.com



## **BURRY MAN**

United Kingdom // 2022 // 7 mins

Defying her father, a young girl ventures out beyond their family glen in search of a mysterious evergreen figure, the Burry Man, who has the power to bring an end to a harsh winter.

Director: Simon P Biggs Producer: Ross McKenzie Screenplay: Simon P Biggs Music: Giles Lamb Animation: Interference Pattern

#### Director filmography:

Widdershins (2018), The Testament of Gideon Mack (2016), Romans (2020), High Maintenance (2006)

Contact:

ross@devilmaycare.co.uk



## LAIKA & NEMO

Germany // 2022 // 15 mins UK PREMIERE

Nemo looks different. Nobody else wears a diving suit and such a huge helmet. But then he meets Laika, an astronaut.

Director: Jan Gadermann Producer: Johannes Schubert Screenplay: Jan Gadermann Cinematography: Georg Meyer, Vincent Engel Editing: Jan Gadermann Production Design: Sebastian Gadow Animation: Cornelius Koch, Jan Gadermann, Sebastian Gadow

#### Director filmography:

Pieter the Pirate (2013), Welcome to London (2009)

Contact: johannes.schubert@gmx.at



## **HELLO STRANGER**

Germany // 2021 // 7 mins

An astronaut lands on an unknown planet where everything is foreign.

Director: Julia Ocker Producer: Thomas Meyer-Hermann Screenplay: Julia Ocker

#### Director filmography:

Squirrel (2022), T-Rex (2022), Cat (2022), Tiger (2022), Patchwork Pals (2019), Ant (2018), Lion (2018), Penguin (2017), Wolf (2015), Octopus (2017), Wolf (2015), Octopus (2015), Crocodile (2015), Zebra (2013), Cow (2013), Kellerkind (2012), Gott und die Welt (2008)

#### Contact:

studio@filmbilder.de



## LUCE AND THE ROCK

#### LUCE ET LE ROCHER

Belgium, The Netherlands, France // 2022 // 13 mins SCOTTISH PREMIERE

One morning, a large stone creature is found lying in the middle of a village. The villagers are disturbed, but Luce finds a solution.

Director: Britt Raes Producer: Perrine Gauthier Screenplay: Britt Raes Music: Bram Meindersma Animation: David Chambolle, Jane Mangubat, Paul Vibert-Vallet, Sacha Brauner

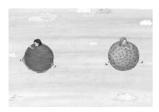
#### Director filmography:

Catherine (2016), Child's Play (2013), The Last Pieces (2011), Homemade (2011), I Like Bird (2009)

#### Contact:

jules.balleydier@miyu.fr

#### **FAMILY SHORTS** (CONTINUED)



## DON'T BLOW IT UP

#### ODPUSŤ

Czech Republic // 2022 // 9 mins SCOTTISH PREMIERE

Two friends are playing with a ball when an argument breaks out. and their resentment makes them inflate like balloons. High up the clouds, they have no idea how to get back down to save their kitten who is stuck in a tree

#### Director:

Alžbeta Mačáková Mišejková Producer: Tomáš Šimon, Jiří Pecinovský

#### Screenplay:

Alžbeta Mačáková Mišeiková Editing: Alexander Kashcheev. Lucie Hecht

#### **Production Design:** Alžbeta Mačáková Mišeiková Music: Magdaléna Mišejková

Sound: Richard Vacula Animation: Alžbeta Mačáková Mišejková

#### **Director filmography:**

Forgive (2022), Electricity (2014), In the Clouds (2012)

## Contact:

alexandra.hroncova@famu.cz



## **ICE MERCHANTS**

Portugal, France, United Kingdom // 2022 // 14 mins

Every day, a father and his son jump with a parachute from their cliffside house to get to the village far below where they sell ice

Director: João Gonzalez Producer: Bruno Caetano, Michaël Proenca. João Gonzalez Screenplay: João Gonzalez Editing: João Gonzalez Music: João Gonzalez Sound: Ed Trousseau, Ricardo Real Animation: Ala Nunu. João Gonzalez

#### **Director filmography:**

Nestor (2019), The Voyager (2017)

Contact: emanuel@curtas.pt



## META

Germany // 2022 // 4 mins SCOTTISH PREMIERE

An exploration of change, cycles and interaction to show that everything consists of many parts and that in the end we are all connected with each other

Director: Antje Heyn Production Design: Johanna Hochholzer Music: Peer Kleinschmidt Sound: Moritz Busch Animation: Alexander Isert

**Director filmography:** 

CAT LAKE CITY (2019). Trial & Error (2016), PAWO (2015), Lumo (2010)

Contact: info@protoplanet-studio.de



# EVENTS AND DISCUSSIONS

## **LITTLE PICTURES YEAR 2 SHOWCASE**





#### **Thursday 23 March (16:00)** Civic House // 1h45m // 12+ Passholders Only

Little Pictures is a micro budget commissioning scheme which nurtures new talent to make their first funded film in fiction, documentary, animation or experimental genres. Through training, workshops and mentoring, the scheme encourages new filmmakers over the age of 16 to develop their voice, take creative risks, and helps to kick start film talent development from across Scotland. Little Pictures is committed to 50:50 gender balance, which was exceeded in both year 1 and 2 of the programme, with 65% of applicants identifying as non-male, and 100% of participants from GMAC Film's target groups.

All Up There and Spicy Pink Tea also screen in Young Scottish Filmmaker Prize.

Contact: littlepictures@gmacfilm.com

#### RAPTURE

United Kingdom // 9 mins

An audiovisual exploration of climate issues, which interweaves the tangible and the ethereal worlds, invoking thoughts surrounding encroaching ecological impacts.

Director: Aidan Lochrin Music: Aidan Lochrin Sound: Aidan Lochrin

#### JAZZ HANDS

United Kingdom // 11 mins

After unforeseen circumstances take away Spats' dreams, will he grab his second chance to be the great talent he once was, or will his fear be too much to overcome?

Director: Sasha Reid Producer: Gary Hewitt Screenplay: Sasha Reid

#### BOOKMARKS

United Kingdom // 5 mins

Callie finds herself trapped in a time loop in a museum. No matter how many times she tries, she can't seem to leave, until she engages with an LGBTQ+ display, which invites her to share her story.

Director: Eleanor Capaldi Producer: Eleanor Capaldi Screenplay: Eleanor Capaldi

#### **AN ANXIOUS PUPPET**

United Kingdom // 6 mins

An exploration of the thoughts and feelings of a filmmaker who lives with generalised anxiety disorder, a condition that affects every area of her life.

Director: Sabina Torres Screenplay: Sabina Torres

#### LITTLE LARK

United Kingdom // 10 mins

A melancholy young woman takes a walk in the countryside, her lonesome ennui disrupted by the arrival of a mysterious bon vivant who makes it her mission to showcase what joy the world has to offer.

Director: Catriona McLeod Producer: Catriona McLeod Screenplay: Catriona McLeod

#### INDUCTION

United Kingdom // 10 mins

As Johnny tours a men's mental health hub, he is haunted by the memories of what brought him to this point.

Director: Derek Anderson Producer: Joel Hewett Screenplay: Derek Anderson

#### **ALL UP THERE**

United Kingdom // 7 mins

A portrait of youth, womanhood and medical misogyny – 20-something Eilidh goes to a GP, desperately seeking answers for the debilitating pain that is haunting her.

Director: Bonnie MacRae Producer: Holly Jack, Hannah Hunter Screenplay: Bonnie MacRae Cinematography: Nelisa Alcalde Editing: Bonnie MacRae Production Design: Keiss Marshall Music: Kerr Darling Sound: Ryan Kerr

#### RETURN

United Kingdom // 8 mins

Grief blurs the lines of memory and reality as a young Scottish-Pakistani woman goes through her deceased mother's belongings.

Director: Nazia Mohammad Producer: Laura McBride, Haider Al Shybani Screenplay: Nazia Mohammad

#### **DEAR F**

United Kingdom // 4 mins

A hybrid documentary that traverses personal and collective histories of Algerian migrants and the diaspora. Woven together through lost letters, football and a barbershop.

Director: Hannan Jones Producer: Karen Kelly

#### **SPICY PINK TEA**

United Kingdom // 13 mins

In reverence to the British paintings that watch over her from inside a desolate stately home, a young Pakistani girl aspires to become the perfect upper-class lady.

Director: Aqsa Arif Producer: Joel Hewett, Heather M Brown Screenplay: Aqsa Arif Cinematography: Stephen D Grant Editing: Stephen D Grant Production Design: Christine Ting Huan Urquhart Sound: Ryan Kerr

## SHARP SHORTS SHOWCASE

Short Circuit presents their annual film scheme, **Sharp Shorts**. A display of the exciting talent of emerging creatives in Scotland. The program funds aspiring writers, directors and producers to create compelling and innovative films.

#### This invitation-only screening exhibits up-and-coming talent of the Scottish film industry.

The Möbius Trip also screens in Scottish competition, and Candy screens in the Young Scottish Filmmaker Prize.

Contact: hello@shortcircuit.scot

#### THE MÖBIUS TRIP

United Kingdom // 2023 // 17 mins

A road trip pushes a dysfunctional family to the brink after their journey descends into a claustrophobic hallucinatory nightmare.

Director: Simone Smith Producer: David Neilson, Lewis Wardrop Screenplay: Simone Smith

#### AV VAN

United Kingdom // 2023 // 12 mins

Two film fanatic sisters try to reconnect with their estranged, deceased father by selling his vintage porn collection.

Director: Morayo Akandé Producer: Moyo Akandé, Helen Gladders Screenplay: Morayo Akandé

#### **BLACK WOOL**

United Kingdom // 2023 // 15 mins

On her first day at a high school in rural Scotland, a London teenager is targeted for her afro hair by cocksure class bully and must harness her inner power.

Director: Eubha Akilade Producer: Jack Gemmell, Sophie Chater Screenplay: Eubha Akilade

#### CANDY

United Kingdom // 2022 // 14 mins

Plus-size burlesque enthusiast Mandy is practicing for her first public performance, but only when her best friend needs her help does she find the confidence to perform in her full power.

Director: Sarah Grant Producer: Misha McCullagh Screenplay: Sarah Grant Cinematography: Owen Laird Editing: Elizabeth Clutterbuck Production Design: Iveta Smidt Music: David Devereux

#### LIVING WITH IT

United Kingdom // 2023 // 8 mins

Perfectionist Lee must adapt to the imperfect reality of living with an illness – brought to life as a chaotic supernatural flatmate.

Director: Holly Summerson Producer: Reece Cargan Screenplay: Holly Summerson, Niki Rooney

### **FILMMAKER SOCIAL**

## **MEET THE INDUSTRY**

#### Friday 24 March (11:00)

Civic House // 1h30m

An open invitation to all filmmakers featured in the GSFF23 programme to join us in our festival hub. The filmmaker social is an opportunity to meet other attending filmmakers from across the entire programme. Attending filmmakers will be invited to briefly present themselves and their work. Come and find out about one another, form new connections, and maybe even spark ideas for collaboration!

#### Tea, coffee and delicious vegan snacks will be provided by Parveen.

#### Friday 24 March (13:30)

Civic House // 2h

A rare opportunity to catch several international festival programmers and talent scouts in one room!

A range of industry representatives will first participate in an informal panel discussion about their work and what they look for when scouting for films or trawling through thousands of submissions. After a short break you'll be able to pick their brains in more detail, get useful advice, and discuss your own work with them. You'll gain great insights into the festival circuit and how to get your work to the audience it deserves.

#### Panellists include:

Adrian Barber Bolton International Film Festival, UK

**Max Bergmann** Vienna Shorts, Austria

**Calmin Borel & Julie Rousson** Clermont-Ferrand International Short Film Festival, France

Catherine Colas ARTE, France/Germany

Lucie Detrain FipaDoc International Documentary Festival, France

Alice Duggan Leeds International Film Festival

**Anne Gaschütz** Filmfest Dresden, Germany / Locarno Film Festival, Switzerland

Oana Ghera Bucharest International Experimental Film Festival, Romania

**Philip Ilson** London Short Film Festival, UK

**Monica Koshka-Stein** KUKI Festival (interfilm Berlin), Germany

Michał Matuszewski Short Waves Festival, Poland

**Christoffer Ode** Uppsala Short Film Festival, Sweden

**Līga Požarska** Riga International Film Festival, Latvia

**Ren Scateni** Encounters Film Festival, UK

### MASTERCLASS: DANIA BDEIR

#### Friday 24 March (16:00) Civic House // 1h30m

Dania Bdeir is a Lebanese-Canadian filmmaker whose most recent film *Warsha* was one of the most successful shorts on the global festival circuit of the last year. *Warsha* premiered at Sundance 2022, where it won the Short Film Jury Award: International Fiction, and followed this with a run of 260+ festival selections and 100+ awards (and counting!), and was shortlisted for the 2023 Academy Awards. Before this, Dania's NYU graduation film *In White* received the Spike Lee Production Fund and premiered at Clermont-Ferrand. She is now working on her feature debut, *Pigeon Wars*, which was selected for the 2023 Sundance Screenwriters Lab.

Dania will join us for a Masterclass in which she'll discuss her work and career path to date. You can watch *Warsha* in the programme **Trapped** on Friday 24 March at 20.15 in CCA Cinema, followed by a live performance by its lead actor and dancer Khansa.

This event is presented in collaboration with Short Circuit, and supported by British Council as part of GSFF23's Lebanese Focus.

## FESTIVAL MODELS IN TIMES OF CRISIS

#### Saturday 25 March (11:45) Civic House // 1h15m

Huge socio-economic upheaval and multiple national and global crises, alongside the digital shifts that accelerated during the pandemic, have unearthed some existential questions for today's film festival ecosystem.

Finding justification, purpose and clarity in long-term planning and considered, responsive programming is a challenge in such unpredictable and urgent times. Yet the fragility of most of our contexts means there's little time to rethink structures, and often their rigidity is not within our control.

This open platform conversation aims to explore why festivals hold onto or find themselves stuck in certain structures and forms, what measures we can take to rework them in order to make our own work more sustainable and purposeful, and how those in different economic, cultural and industry contexts respond to crises. Can we imagine a better way of working, and how can necessity and crisis open up new possibilities?

Open for all to contribute, and led by GSFF's **Sanne Jehoul**, Alchemy Film & Arts' **Rachael Disbury**, and Beirut Shorts' **Nicolas Khabbaz**.

### ARTIST TALK: BENJAMIN DE BURCA

#### Saturday 25 March (13:30) CCA Creative Lab // 1h15m

Over the last decade Bárbara Wagner (Brazil) and Benjamin de Burca (Ireland/Germany) have produced a series of hybrid musicals about diverse cultural communities in Brazil, Germany, Ireland, France and Canada. Equally at ease working with LGBTQ+ dancers in Recife or evangelical Christians in rural Brazil, with romantic pop artists in Germany or poets and rappers in Toronto, they collaborate closely with their subjects in developing works that straddle fiction and documentary to explore the social and historical roots of each subculture portrayed.

Benjamin de Burca returns to Glasgow for the first time since graduating from Glasgow School of Art to present two programmes of the duo's work. Join him for an in depth examination of their practice, in conversation with Glasgow-based writer and curator Marcus Jack.

This event is presented in collaboration with Talking Shorts - talkingshorts.com

### IN THE UNSEEN: REPRESENTING VIOLENCE AND CONFLICT

Saturday 25 March (15:00) Civic House // 1h

Following the screening of **Spatial Hunger: In The Unseen**, Scottish Documentary Institute hosts an open conversation about ethics and alternative approaches in documenting violence, conflict and war, by focusing on the power of evading voyeurism and exploitative or traumatic imagery.

They are joined by Pavel Mozhar, director of Handbook (winner of the GSFF22 Bill Douglas Award), Laura Wadha, director of Born in Damascus (winner of the Berlinale Crystal Bear for Best Short Film in Generation 14+), and Sinead Kirwan, producer of Hong Kong: City on Fire, who will discuss how they approach such subject matter in their work.

This session is open to anyone. Filmmakers and our general audience will be invited to contribute about the topics discussed, whether it be about their own practice or about their reception as a viewer.

We recommend attending the screening ahead of the session to fully benefit from this conversation.

Presented in collaboration with Scottish Documentary Institute.





# **INDEX BY TITLE**

1815	24
2nd Person	48
3 Dialogues About the Future	108
45th Parallel	66
A.I. Poetries of Female	
and Non-Female Beings in Gas Stations at Night	107
A90	36
Absolution, Parsin	137
Abyss	104
Aeons Ark	118
All Her Beautiful Green	
Remains in Tears	105
All my Scars Vanish in	115
	, 115
All the Things You Leave Behind	67
All Up There 42	., 149
Amok	52
Andy Auld: Ardeer to America	41
Anxious Puppet, An	149
	,140
AV Van	150
Backflip 64, 108	
Balls	68
Barber, The	36
Bellsmyre Caledonia 24	,126
Black Strangers	95
Black Wool	150
Bleep	135
Bloody Family, The	137
	,128
Bookmarks	148
Botanica Exotica	119
Burry Man	142
By Flávio 56	, 129
Bye Bye Deutschland!	
A Life Melody	81

Bystander	86
	,129,150
Canton	131
Cherries	51
Cities I Live In, The	24, 115
Clean	25
Close	37
Contact	86
Corrupted	115, 127
Country Ways: The Ridgeway in October	94
Cuties	118
Dear F	149
Deconstruction	97
Diamond, The	136
Don't Blow It Up	144
Donna	131
Doom Cruise	120
Earth Will Swallow It All, The	
Earworm	139
Eastbourne	94
Embers from Yesterday, Afl	
Empty Sphere, The	70
Eons	109
Estuary	97
Excitement Is Not Part	
Of My Feeling Repertoire	32
Family Fugue	29
Father Thames	94
Floored	25
Flores del otro Patio	60
Forest Song	98
Fruit Tree, The	54
Ghost Rainforest, The	101
Ginny Reaper	134
Glue	131
••••••	

Hand in Hand	140
Handbook	113
Hardly Working	65
Haulout	50
Headprickles	119
Hello Dankness	15
Hello Stranger	143
Holiday on the North Norfolk Coast	94
Holy Tremor	78
Hysteresis	107
lce Merchants	126,144
If I touch you then you toucl	nme 40
Induction	149
Invisibles	139
ls This Okay	131
Jazz Hands	148
Juice	49, 138
King is Not My Cousin, The	98
Knock Knock	138
Laika & Nemo	143
Last Days of the Man of Tomorrow	86
Le Saboteur	135
Lights Across the Shore	42
Little Lark	149
Liturgy of Anti-Tank Obstac	les 112
Living with It	150
Looking 4 U	104
Luce and the Rock	143
Making An Entrance	142
maud.	28
Menagerie	57, 120
Meta	144
Möbius Trip, The	37, 150
Model Childhood	114

Motherclucker	118
Moving	42
Mulika	71
Municipal Relaxation Module	134
My Name is Beth	43
Nazarbazi	58
NE CORRIDOR	99
Neighbour Abdi	73
Newt Congress, The	61
Night	114
Nightwalker	63
Norfolk, 1986	94
Of Walking on Thin Ice	101
OMOS	14
On the Origin of Fear	112
On the Ropes	84
One Hundred Steps	81
One Shot	25
Outlets	29
Paloquemao: the vampire market	100
Pastoral Malaise	138 95
Pastoral Malaise Perfect Picture, The	95 84
Persona	59
Pilgrim's Way	94
Practice	40
Pram Snatcher	135
Rapture	148
Red Rover	120
Return	149
Riley Sisters, The	141
RISE	81
Romeo and Juliet	141
Rubber Coated Steel	112
Rules	136

Set to Go	78
Shackle	32
Short Staffed	41
Sighscape	134
Silesilence	104
Six Films by Jan Bot	105
Soukoon	84
South Downs Way	94
Spicy Pink Tea	43, 149
Spiral, The	114
Stone's Throw From Nowhere	33
Straight Girl	131
Stunners	131
Sunspring	106
Swinguerra	79, 128
Syncopated Green	95
Tarneit	140
Then Came Dark	87
There's Not Much We Can Do	32
Theta	108
This Desolate Shore	106
To Do	28
Traces of Things	107
True Places	97
Turnip, The	142
Unreel	137
Viewings	40
Vision of Paradise	72
Warsha	85, 127
Watch the Fire or Burn Inside	lt 46
White Ant	47
Who I Am Now	36
Will You Look At Me	55
Wind Carries Us Home, The	98
•••••	

Yarokamena	69
You Are Seeing Things	78
Zizi & Me – Anything You Can Do (I Can Do Better)	105,128
Zoon	136

# **INDEX BY DIRECTOR**

Shalini Adnani	47
Morayo Akandé	150
Eubha Akilade	150
Udval Altangerel	98
Derek Anderson	149
Rachel Aoun	86
Maxim Arbugaev	50
Evgenia Arbugaeva	50
Aqsa Arif	43,149
Annabelle Aventurin	98
Fin Bain	25
Fadi Baki	86
Rita Barbosa	48
Michaela Barton	131
Dania Bdeir	85, 127
Simon P Biggs	142
Jan Bot	105
Neil Boyle	24
William N. Boyle	94
Pedro Cabeleira	56,129
Jorge Cadena	60
Eleanor Capaldi	131,148
Chanasorn Chaikitipo	orn 67
Dhivya Kate Chetty	36
Gloria Chung	97
Henry Coombes	33
Duncan Cowles	29,134
Gianluca Cozza	63
Susan Crowe	142
Amy Cutler	105
Leonardo da Rosa	63
Seyma Dag	42
John Davies	101
Benjamin de Burca	78, 79, 81, 128
Shian Denovan	138

Nikita Diakur	64, 108, 127
Ashley Catherine Dick	131
Douwe Dijkstra	73
Karel Doing	98
Hala el Kouch	84
Jake Elwes	105, 128
Immanuel Esser	61
Ufuoma Essi	95
María Silvia Esteve	114
Bryan M. Ferguson	139
Bayu Prihantoro Filemor	n 112
Susanna Flock	65
Frieda Ford	40
Jan Gadermann	143
lsabel Garrett	119, 128
Tom Gentle	37
Jack Goessens	36
Sayee Gogate	43
Astrid Goldsmith	120
João Gonzalez	126, 144
Sarah Grant	43, 129, 150
Jack Gray	57, 120
Jack Guariento	24, 126
Dan Guthrie	95
Lawrence Abu Hamdan	66,112
Ainslie Henderson	32
Jeferson Cardoza Herre	ra 138
Jack Heydon	40
Antje Heyn	144
Rhys Hollis	14
Shuli Huang	55
Ben S. Hyland	135
Cristina Iliescu	107
Julia Jackman	141
Jeanette Jeanenne	136

Hannan Jones		149
Gorana Jovanović		68
Andrés Jurado		69
Amir Karami		137
Ansii Kasitonni		135
Vytautas Katkus		51
Mona Keil	49.	138
Robin Klengel		65
Theo James Krekis		135
Kyllachy		97
Jeppe Lange		104
Sofia Laszlovszky		119
Lawrence Lek		108
Aidan Lochrin		148
Aidan Lynn		41
Kelly Macarthur		131
Bonnie MacRae		149
Niall Morison MacRae	,	131
Maisha Maene		71
Alina Manolache		108
David McCarrison		41
Niamh McKeown	131,	134
Catriona McLeod		149
Greg McLeod		118
Me The Drag Queen	105,	•••••
Juan Cifuentes Mera	115,	•••••
Tim Mercier		114
Olivia J. Middleton		36
Katarzyna Miechowicz		119
, Alžbeta Mačáková Mišejkov	 ڇ	144
Nazia Mohammad		149
Erica Monde		32
Sujin Moon		59
Pavel Mozhar		113
Rhona Mühlebach		32

Leonhard Müllner	65
Rabie Mustapha	24, 115
Parashar Naik	97
Manon Nammour	
Arjuna Neuman	95
Jack Nop	137
Marta Z. Nowak	126, 140
Julia Ocker	143
Marie-Rose Osta	87
Saul Pankhurst	28
Jacques Perconte	104
Chris Peters	106
Leonardo Pirondi	72
Caroline Poggi	46
Britt Raes	143
George Finlay Ramsay	29
Matthew Rankin	134
Sasha Reid	148
Angélica Restrepo	53,115
Anna Ridler	107
Dominik Ritszel	62
Oliver Rogers	40
Stephanie Roland	70
Vedran Rupic	136
Natasha Thembiso Ruwona	28
Silja Saarepuu	142
Matthias Sahli	61
Ahmad Saleh	114
Zam Salim	25
Matthieu Salmon	139
Derrick Schultz	104
Jonatan Schwenk	136
Theo W. Scott	118
Robert Seidel	107
Farah Shaer	84

Oscar Sharp	106
John Sheedy	140
Lewis William Shipley	42
Piret Sigus	142
Paul Slater	94
Simone Smith	37, 150
Christopher lan Smith	137
Soda Jerk	15
Joshua Gen Solondz	99
Adriana Somacal	141
Simon Steinhorst	120
Miranda Stern	25
Hannah Stragholz	120
Michael Stumpf	65
Dmytro Sukholytkyy-S	
Holly Summerson	150
Samir Syriani	86
Maryam Tafakory	58
Isabelle Tollenaere	54
Gilbert Tomes	94
Sabina Torres	149
Lucie Trémolières	131
Balázs Turai	52
Mike Tyka	109
Carlos Velandia	53, 115
Sophie Maria Vickers	118
Jonathan Vinel	46
Shelley Waddams	140
Bárbara Wagner '	78, 79, 81, 128
William Hong-xiao Wei	28
Benjamin Wigley	101
,,	





# **OVERTONE** BREWING CO

Inspired by the culture of music, Overtone aims to bring people together, incite conversation and make memories through the enjoyment of craft beer.



Overtone quickly established themselves across Scotland by encouraging a new thirst for New England style IPAs. Using only high quality ingredients, Overtone are now recognised globally for producing some of the juiciest IPAs in the UK.

The small team aren't shy to get experimental either, expanding their variety to include exciting smoothie sour blends, fresh crisp unfiltered lager and locally sourced chocolate stouts aged in Scotch Whisky barrels.

> One thing is for certain with Overtone, there is a beer for everyone.

To try more Overtone beer, head to the webshop at www.overtonebrewing.com and use the code 'GSFF15' to enjoy 15% off your order*.

*Code valid until 30/06/23 for one use only. UK Mainlaind shipping. Over 18s only.

# IMMERSE YOURSELF IN THE HEART OF SCOTTISH FILMMAKING



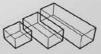


# MA FILMMAKING AT UWS STARTING SEPTEMBER 2023

Come learn more about the UWS Masters Filmmaking programme and meet the multi award-winning filmmaking team who deliver the programme from our seminar and screening space at Film City Glasgow.

**OPEN DAY** FRIDAY, 21 APRIL FILM CITY, GLASGOW





FILMCITYGLASGOW



Creative Media Academy



# PRO Sound Services

Sound rental for broadcast and live events.

🔇 07713 194736

info@prosoundservices.com

www.prosoundservices.com

www.filmcityglasgow.com



The Heart of Scotland's Screen Sector Since 2004

PROUD SPONSORS OF THE GSFF SCOTTISH AUDIENCE AWARD 2023

# **IBIS GLASGOW**

welcomes you in Scotland

# ibis





# DON'T WANNA GO H()ME

# Experience Ibis Glasgow City Centre.

For business trips or leisurely pleasure, ibis Glasgow City Centre puts everything within easy reach, including the SSE Hydro Complex, SEC Armadillo, Kelvingrove Art Gallery and Sauchiehall Street... and one of the best night's out you've ever had. Our hotel is kitted out with modern décor and staffed by some of Glasgow's finest people, so you can explore this buzzing cultural hub with all the creature comforts you need, at prices that suit your budget. Book the hotel for easy access to the train stations and the restaurants and nightlife of central Glasgow. The major attractions, shopping and entertainment of Glasgow city centre are all within walking distance of the hotel Glasgow has so much to offer the visitor including The Clydeside Distillery right on the banks of the clyde. Museums, architecture, sports, music, shopping and most importantly eating & drinking. Don't hesitate to come and visit Scotland's largest city.

We've perfected quite a delicate balance here: comfortable accommodation in a relatively quiet, tucked-away location that's a stone's throw away from the beating heart of the city centre. What could be better?



# GLASGOW SCOTLAND'S PREMIER FILMING DESTINATION



www.glasgowfilm.com