We are very grateful to the ongoing support of the following organisations:

Funders:

Sponsors & Supporters

Festival Partners

Venue Partners

Contents

Welcome 4
Opening Film: Empty Metal 6
Closing Film: Nervous Translation 7
Berwick New Cinema 8
Propositions 26
Exhibitions 34
Artist in Profile: Sophia Al-Maria 48
Festival Commission: Luke Fowler 53
Filmmakers in Focus: Los Otros 55
Screening the Forest 63
Essential Cinema 78
Festival Club 84
Children & Young People 85
Map 90
Festival Diary 92
Thanks 94
Welcome to the 14th Berwick Film & Media Arts Festival

It is my pleasure to introduce the 2018 Berwick Film & Media Arts Festival programme. A festival lives, breathes and must constantly evolve; it is born through collaboration.

Ongoing conversation forms the Festival’s roots. One of these is with moving image theorist May Adadol Ingawanij, whose University of Westminster research colleague Dr. Graiwoot Chulphongsathorn has curated the rich series ‘Screening the Forest’ for Berwick. The forest, a naturally cinematic ecosystem, is not just a lifeless backdrop for human stories, but a protagonist in itself. ‘Screening the Forest’ is a uniquely original curatorial proposal and serves as a perfect introduction to some of Southeast Asia’s finest artist-filmmakers.

Speaking of which, Philippine collaborators Los Otros—Shireen Seno and John Torres—are BFMAF 2018’s Filmmakers in Focus. Emphatically capturing 1980s migrant stories and the uncertain determination of a young girl, Shireen’s playful and perceptive Nervous Translation is the Festival’s closing film.

‘Propositions’ is a new strand which allows an artist or filmmaker to expand on their work and process through a talk, screening or—in the case of Jessica Sarah Rinland’s world premiere of Black Pond—also a walk. This year’s morning seminars—the informal discussion sessions with guest artists which have become a highlight of the past several Festivals—will be deftly guided by writer and curator Taylor Le Melle.

Lucy Clout, Berwick Moving Image Artist in Residence, presents ‘Solvent Magazine’, a new body of work—part-waiting room, part-publishing house—in the beautiful Gymnasium Gallery. Thanks to our colleague James Lowther at Berwick Visual Arts for his work facilitating this residency and exhibition, as well as the Berwick Youth Project/Film Bee exhibition ‘The Hurt Goes On’. Both the residency and Berwick Youth Project exhibition would otherwise be impossible.

Festival exhibitions include Patrick Staff’s film Bathing at Berwick’s nightlife mecca—and new festival venue—Charlie’s Night Club. Carolyn Lazard’s Consensual Healing feeds Octavia E. Butler, EMDR and scripted therapeutic protocols through the tunnel of the New Tower—another first time venue for the Festival.

Driven by many nights of endless viewing and six-person Skype debates, Berwick New Cinema informs the festival’s DNA: resolutely contemporary films not restricted to any specific genre, budget or context. We are especially honoured to present world and European festival premieres from Luis Arnaiz, Beatrice Gibson, Tamara Henderson, Callum Hill, Gelare Khoshgozaran, Hardeep Pandhal, Tako Taal and Helena Wittman. Outset Scotland sponsor Berwick New Cinema’s prize money for the first time in 2018. Thank you!

As well as Hamish Young whose work is supported by a Weston Jerwood Creative Bursary, programmers Letitia Calin, Ben Pointeker and Herb Shellenberger are joined in 2018 by Becca Voelcker, the Festival’s inaugural Programming Fellow. Herb has also curated the series on Sophía Al-María, this year’s Artist in Profile, which includes a blistering exhibition at the Magazine—a former gunpowder store—and a special screening of Lips of Blood from horror-erotica auteur Jean Rollin, for your Saturday night viewing pleasure!

Bringing it all back home is a Festival Commission by artist, filmmaker and musician Luke Fowler. A collaboration with sound recordist Chris Watson, it is a captivating portrait of place in image and sound, adopting an infra-sensitive approach to two 16th century fortified cities: Pamplona in the north of Spain and our home town of Berwick.

The Festival is enriched by artist Emer Tumilty’s beautiful illustrations and graphic design by Matthew Walkerdine. Keeping it in the family, Matt’s band Vital Idles will also play at the Festival, sharing a bill with Yeah You! at Tweedmouth Bowling Club, as we venture ten minutes’ walk across the Tweed—pushing boundaries as ever ;-)!

There are many, many more people to thank, but in particular we thank you for being with us, being part of these very special four days, and making BFMAF the essential meeting point that we aspire for it to be!

Peter Taylor

Board & Team

Festival Office
Jennifer Heald Administration and Finance Officer
Diana Stevenson Festival Manager
Peter Taylor Festival Director
Hamish Young Programme Assistant and Associate Programmer

BFMAF 2018 Team
Botany Studio Web Design
Katie Chappel Kaleidoscope Artist Facilitator
Anna Muir Volunteer Coordinator
Ryan Pebbles Festival Assistant
Chloe Smith Kaleidoscope Artist Facilitator
Val Tobiass Education Coordinator
Emer Tumilty Design and Illustration
Matthew Walkerdine Graphic Design

Associate Programmers
Letitia Calin Associate Programmer
Ben Pointeker Associate Programmer
Herb Shellenberger Associate Programmer and Publications Editor
Becca Volker Associate Programmer

Technical Team
Januário Espeso Ashley Green
Arnaud Moinet Liam Murray

Board
Huw Davies Chair
Menelaos Gkaritzios
Chris Hardie
Joe Lang
Wendy Law
Kelly Ling
Andrew Ormston
Scott Sherrard
Laura Simpson
Matt Stokes

Associate Programmers
Letitia Calin Associate Programmer
Ben Pointeker Associate Programmer
Herb Shellenberger Associate Programmer and Publications Editor
Becca Volker Associate Programmer

Technical Team
Januário Espeso Ashley Green
Arnaud Moinet Liam Murray

Board
Huw Davies Chair
Menelaos Gkaritzios
Chris Hardie
Joe Lang
Wendy Law
Kelly Ling
Andrew Ormston
Scott Sherrard
Laura Simpson
Matt Stokes

Programme Assistant and Associate Programmer
Hamish Young

Peter Taylor Festival Director
Diana Stevenson Festival Manager
Jennifer Heald Administration and Finance Officer

Empty Metal takes place in a world similar to ours—one of mass surveillance, pervasive policing, and increasing individual apathy. The lives of several people, each inhabiting poles of American social and political consciousness, weave together as each attempts to achieve some kind of forward motion, sometimes in contradiction, and always under the eye of more controlling powers.

A taut thriller, the film reveals a political fantasy, an alternative reality whose characters teeter on the dull knife edge that is contemporary American politics, at the same time refusing to fall right of left. Instead, they lash out from the margins; a practice in which high-mobility engagement with the margins; a practice in which what their mainstream predecessors have yet to accomplish.

‘Filled with energy, rage, and the smallest measure of hope, Empty Metal is a new kind of political film for these extraordinary times’.

—Film Society of Lincoln Center

**Opening Film: Empty Metal**
Adam Khalil & Bayley Sweitzer

**United States** 2018 83 mins
International Premiere

**Thursday 20 September, 19:30**
Maltings Main House

**Filmography:**
Adam Khalil: *The Violence of a Civilization Without Secrets* (with Zack Khalil and Jackass Polys, 2018), INAAFORESE (with Zack Khalil, 2016)

Set in 1987, soon after the People Power Revolution which led to the fall of president Marcos, *Nervous Translation* follows eight-year-old Yael. A shy and uneasy girl, she listens endlessly to the cassette tapes recorded by her father, who has spent years away from home working in Saudi Arabia. When she hears an advertisement for a pen that will give her a ‘wonderful life’, she decides to spend all her savings on this miracle pen.

Yael’s world is small and tender—she likes to play cooking on her mini stove—but the real world comes knocking: a typhoon approaches the Philippines. Giving a voice to this quiet girl in a perceptive, playful film full of jump cuts, sensitive sound design, ’80s music and even an odd surrealist intermezzo, Seno empathetically captures the innocence and uncertainty of a child who doesn’t yet understand the world, although she is surrounded by it.

**Introduction by filmmaker Shireen Seno**

**UK premiere of Nervous Translation presented jointly by BFI and Tate Modern**

The film will be preceded by the 2018 Berwick New Cinema award presentation

**Closing Film: Nervous Translation**
Shireen Seno

**Philippines** 2018 90 mins
UK Premiere

**Sunday 23 September, 20:00**
Maltings Main House

**Filmography:**

**Visual artist and filmmaker Shireen Seno** was born to a Filipino family in Japan. She graduated from the University of Toronto with a B.A. in Architectural Studies and Cinema Studies, and taught in Japan before relocating to Manila. She started out in film as a photographer, shooting stills for Lav Diaz and John Torres. Her work has been exhibited in the Philippines at mag:net gallery, Green Papaya Art Projects, Manila Contemporary, and the Ishmael Bernal Gallery at the University of the Philippines Film Center. In 2012, she had her first two solo exhibitions, ‘Mystery Terrain’ at Republika Gallery and ‘Wild Grass’ at Light & Space Contemporary. Her first full-length film Big Boy, produced by Cinema One Originals and Peliculas Los Otros, had its international premiere at the International Film Festival Rotterdam 2013. Seno’s next feature Nervous Translation was one of 15 finalists for the Venice International Film Festival’s inaugural Biennale College Cinema 2013.

**Q&A with filmmakers Adam Khalil & Bayley Sweitzer**
Berwick New Cinema

Presenting the very best in artists’ moving image and new filmmaking, the Berwick New Cinema competition features resolutely contemporary films that transgress restraints of genre, capital and expectation.

The Berwick New Cinema Competition features resolutely contemporary films that transgress restraints of genre, capital and expectation.

The jury will present a trophy designed by Glasgow-based ceramicist Mariella Verkerk and a £1000 cash prize supported by Outset Scotland.

The 2018 Berwick New Cinema competition was researched and selected by Festival Director Peter Taylor, Associate Programmers Letitia Calin, Ben Pointeker and Herb Shellenberger, Programme Assistant Hamish Young and 2018 BFMAF Programming Fellow Becca Voelcker.

Sky Hopinka (Ho-Chunk/Pechanga) was born and raised in Ferndale, Washington and spent a number of years in Palm Springs and Riverside, California, and Portland, Oregon and is currently based in Milwaukee, Wisconsin. In Portland he studied and taught Chinuk Wawa, a language indigenous to the Lower Columbia River Basin. His video work centers around personal positions of Indigenous homeland and landscape, designs of language as containers of culture, and the play between the known and the unknowable. He received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee.

His work has played at various festivals including ImagineNATIVE Media + Arts Festival, Images, Wavelengths, Ann Arbor Film Festival, Sundance, Antimatter, Chicago Underground Film Festival, FLEXfest, and Projections. His work was a part of the 2016 Wisconsin Triennial and the 2017 Whitney Biennial. He was awarded jury prizes at the Onion City Film Festival, the More with Less Award at the 2016 Images Festival, the Tom Berman Award for Most Promising Filmmaker at the 54th Ann Arbor Film Festival, the Berwick New Cinema Award at the Berwick Film & Media Arts Festival and the Mary L. Nohl Fund Fellowship for Individual Artists in the Emerging artist category for 2018.

Sonali Joshi has worked across film exhibition and education, distribution and screen translation throughout in the UK, France, Denmark and Asia. She holds a PhD in Cinema Studies (University of Glasgow) and MA in Media & Communications (Goldsmiths, University of London). Her PhD focused on iconic French actor Jean Pierre Léaud and Star Studies.

In 2006 she established Day for Night, a London-based independent film company working across film exhibition and screen translation, drawing together her interests and diverse background. In 2012, she launched Day for Night’s distribution division as a natural extension of her curatorial work and involvement in numerous specialised film festivals. Since then, Day for Night has distributed films by an international roster of filmmakers including Anocha Suwichakornpong, Chaitanya Tamhane, Lee Chatametikool, Pimpaka Towira, Dominga Sotomayor and, most recently, Shireen Seno and John Torres. Sonali has just started producing her first feature film project, White Gold, directed by Bhutanese filmmaker Jamyang Jamtsho Wangchuk, after producing Wangchuk’s 2018 short The Open Door which had its world premiere at Locarno.

Gail Pickering is an artist and filmmaker working across moving-image, installation and performance, her recent work explored overlooked histories of collective filmmaking and their relevance to a contemporary audience. Bringing together historical footage and new material developed with professional and non-professional actors and performers, Pickering has developed a particular language of montage, in front of the camera and in editing, that reflects the fragmented relationships we have to history and society.

Pickering’s work was recently the subject of two major institutional solo exhibitions at BALTIC Centre for Contemporary Art, Gateshead and Centre d’art Contemporain de la Ferme du Buisson, Paris. Her work was included in the 58th London Film Festival and in major survey exhibitions including Assembly A Survey of British Artists Film and Video at Tate Britain and the British Art Show 7, at the Hayward Gallery, London and touring; her ICA commissioned film Karaoke was broadcast on Channel 4 Television. Pickering was nominated for the Jarman Award 2015. Gail Pickering is a Reader in Fine Art in the Department of Art at Goldsmiths, University of London where she is the Programme Director for the MA Artists’ Film & Moving Image.
Who’s the Daddy

Wong Ping

Hong Kong    2017    9 mins
European Premiere

Thursday 20 September, 14:00

Maltings Main House

Who’s the Daddy

Wong Ping (1984) is one of Hong Kong’s most exciting emerging artists. Flashing, pop-like imagery, visual and auditory narrations that explicitly touch upon sex, politics and social relations; vibrant installations that extend into three dimensions the artist’s fantastical animation world—these are but cornerstones of Wong Ping’s practice that combines the cross and the colourful to mount a discourse around repressed sexuality, personal sentiments and political limitations.

Recent shows include, ‘One Hand Clapping’ at the Solomon R. Guggenheim Museum and ‘Songs for Sabotage’ at New Museum, New York. Wong held a residency at the Chinese Centre for Contemporary Art (CFCCA) and has held exhibitions internationally in Manchester, Hong Kong, Istanbul, Berlin and Paris, amongst other locations. His animation films have been presented at numerous festivals internationally, from Belgium and the UK to Mexico and Australia. Wong’s work is held in several permanent collections including M+, Hong Kong; KADIST; Solomon R. Guggenheim Museum, New York; and Fosun Art Foundation, Shanghai.

Filmography:

Drawing its name and inspiration from a popular Chinese nursery rhyme, Who’s the Daddy tells the tale of a disgraceful man who has unexpectedly stumbled across the path of child-rearing. The viewer follows the man’s dating app trial as he attempts to evaluate potential partners’ political beliefs by analysing their profile photos. His eventual ‘match’ with a strictly religious woman, and their ensuing relationship, reveals the man’s shameful satisfaction with subjugation, a fetish that is further explored by a juxtaposition of references to his childhood memories. Through a combination of the man’s contemptible powerlessness and the woman’s tenuous religious beliefs, the protagonist ultimately takes on the merciless role of a single father.

Ultimately though, Wong Ping’s animations are not meant to be discouraging. They are happy, in a darkly twisted yet realistic manner. Through their rawness, his works provide a sense of uncharacteristic comfort in that even our deepest and most private sentiments or acts are shared by others. In this way, Wong Ping’s work is liberating and perversely honest—a cathartic twist on the trials rooted in daily life.
**Punky Eye**  
*Luis Arnías*

Venezuela, United States    2018    15 mins  
**World Premiere**  
Thurs 20 September, 14:00  
Maltings Main House

*Luis Arnías’ enigmatic 16mm film *Punky Eye* (Ojo Malcriado) is structured into seven different chapters, though any hope of parsing a narrative cohesion from this structure is quickly dashed. A sneaker stepping on a ketchup packet, a mouse running frantically in a metal wheel, seeds being popped out of the head of a flower: sensual and sensory moments build upon one another, with tension and release doled out at unexpected moments. There are scenes of great beauty: a bird with very tired eyes blinks while a recording of Spanish-language absurdist poetry is heard; or a slow motion close-up of a powerful waterfall roars. Other moments show absolute absurdity: a man is forced to stop reading the newspaper when it’s become completely engulfed in flames; a breakfast of Fruit Loops cereal is poured out into a lake, milk and all. Arnías’ sequence of stunningly-shot and surprisingly-edited vignettes results in a strange and alluring film that builds to an ambiguous—but no less affecting—conclusion.

—Herb Shellenberger

**Confusion Is Next**  
*Pathompon Mont Tesprateep*

Thailand    2018    22 mins  
**UK Premiere**  
Thurs 20 September, 14:00  
Maltings Main House

*In Confusion is Next,* filmmaker Mont Tesprateep focuses his lens on nomadic musician Thom Assajan-Jakgawan, who appears as a fictionalised version of himself. Living in a fragile state, a collapsed country, Thom solitarily confines himself in a bare room filled with tree branches hovering above a leaf-covered ground. Through meditative exploration—and the loops and layers of his sounds—he creates a powerful mantra of protection.

The ‘real’ Thom Assajan-Jakgawan was—along with Tesprateep—a member of the Thai underground band Assajan Jakgawan. Formed more than a decade ago, the band members have since gone their separate ways, one bandmate sadly passing away. But Thom continues to make music under the name Thom AJ Madson, utilising guitar, mics, loop machines and other objects in his two current projects: Sap (‘bewitched’) and Vimutti, which means ‘liberation’ in the Pali language.

A continuation of Tesprateep’s unique body of surreal, black-and-white 16mm films depicting subjects at the fringes of Thai society, *Confusion is Next* is inspired by Endel Tulving’s hypothesis on ‘mental time travel’, in which mechanisms of memory can evoke the future. The film’s raw atmosphere, along with its confrontation of different selves and personas, leads toward an ambiguous but still threatening finale.

—Herb Shellenberger & Peter Taylor

---

*Luis Arnías* (1982) is a filmmaker and sculptor from Venezuela who currently lives and works in Boston, MA. In 2009, he completed the diploma program at the School of the Museum of Fine Arts, Boston.**Filmography:**  
*Punky Eye* (2018); *This Must be the Place* (2011); *Like* (2010); *The Fall* (2009); *A La Deriva* (2006)

*Pathompon Mont Tesprateep* was born in Bangkok but raised in Isan, the northeastern region of Thailand. He graduated with a Masters in Fine Art from Chelsea College of Arts in London. Since 2014, he has been working on a series of hand-processed 16mm and 8mm short films including *Endless*, *Nameless* (2014) and *Song X* (2017). His films have been shown at film festivals including Locarno Festival, International Film Festival Rotterdam, BFI London Film Festival and Les Rencontres Internationales. Mont received a completion grant from the programme ‘Frameworks’ (International Film Festival Rotterdam) to complete *Confusion Is Next*, which premiered at the festival in 2018.  
**Filmography:**  
*Confusion is Next* (2018); *Song X* (2017); *Endless*, *Nameless* (2014)  
*Pathompon Mont Tesprateep’s Song X was screened in BFMAF 2017*
### Medina Wasl: Connecting Town

**Gelare Khoshgozaran**

<table>
<thead>
<tr>
<th>United States, Iran</th>
<th>2018</th>
<th>31 mins</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thursday 20 September, 14:00</strong> Maltings Main House</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Filmography:**


---

### Apocalypse After

**Bertrand Mandico**

<table>
<thead>
<tr>
<th>France</th>
<th>2018</th>
<th>32 mins</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Friday 21 September, 12:30</strong> Maltings Main House</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Filmography:**


---

**Medina Wasl: Connecting Town** focuses on the role of fiction and simulacrum in the United States Military training sites of the War on Terror. This quasi-documentary connects the current day militarized landscape of the Mojave Desert with that of Shatt al-Arab, a river that was a key military target for the US Military in Iraq. The film shows the perspective of the artist/documentarian/actor, dressed as a teenage Iranian soldier in the war with Iraq and enacting embodied experiences of remembering in the desert.

Not only do the US and its allies continue to dominate, exploit the resources of, and occupy the Middle East, the US practices its strategies in the simulacrum of the Middle East built on stolen Indigenous land in the Mojave Desert. The way the Middle East is constructed here ‘at home’ as a conflation of Iraq, Afghanistan, Iran, and Pakistan—as a malleable placeholder for whatever country we are officially at war with—has its roots in the obvious relationship between Orientalism and The Exhibitionary Order: ‘The nineteenth-century image of the Orient was constructed not just in Oriental studies, romantic novels, and colonial administrations, but in all the new procedures with which Europeans began to organize the representation of the world, from museums and world exhibitions to architecture, schooling, tourism, the fashion industry, and the commodification of everyday life’.

In the context of the Great Exhibition of 1851 and the series of world fairs that followed ‘what Arab writers found in the West’, Mitchell argues, were not just exhibitions and representations of the world, but the world itself being ordered up as an endless exhibition. This world-as-exhibition was a place where the artificial, the model, and the plan were employed to generate an unprecedented effect of order and certainty.

---

An abandoned seaside resort. The end of shooting a fantasy film about the end of the world. Apocalypse and Joy, two women involved in the movie, one an actor, the other the director, are about to end their relationship.

To delay Apocalypse’s departure and their last goodbye, Joy, the oldest of the two, tells her lover five dark stories. Five stories about women who don’t want to grow old. Five adventures in which science fiction, vulgarity, necrophilia, and poetry play a part.

‘Rather than telling a story Ultra pulpe follows a thread, inspired by the act of inventing and telling stories. Each sequence takes place on the set of one of the pulp movies directed by Joy (hence the title), skipping from one genre to the next: a post-apocalyptic future, a horror with monsters or ghosts, eroticism, a science-fiction set on Mars... The structure of Ultra pulpe mimics the pattern of Russian nesting dolls, as each new person encountered by Joy becomes immediately, through a simple cut, not only the star of the following movie presented on screen but also its prey. In a manner which is at the same time captivating, playful and clear-headed, Mandico symbolises throughout Ultra pulpe the dual nature of cinema, an art form where actors—and especially actresses—are equally celebrated and consumed.’

—Erwan Desbois
Pool Party Pilot Episode shows a speculative vision taking cues from Charlotte Perkins Gilman’s novel *Herland* and Elaine Morgan’s aquatic ape hypothesis, particularly parts where the authors describe male fears of their surroundings. *Herland* describes the encounter of three men with an isolated society composed entirely of women, who reproduce via parthenogenesis. The aquatic ape hypothesis aims to redress traditional evolutionary theories by focusing on the evolution of female bodies.

—Hardeep Pandhal

The narrative of Hardeep Pandhal’s film—commissioned for the 2018 New Museum Triennial ‘Songs for Sabotage’—is delivered through its backing track, the artist’s lackadaisical rap hovering over strange, off-kilter beats. Reaching the surreal heights of the most fantastical Kool Keith lyric, Pandhal’s narration for *Pool Party Pilot Episode* builds its fantastic setting: a world in which women thrive after learning to reproduce asexually. The few men still living—bearded, floating spermatozoa, drifting through a world in which they are now disposable—resent this new matriarchal world order, becoming paranoid and restless, and ultimately deciding to take action against it.

Watching the film in an era becoming defined by an increasing visibility of extremist beliefs—men’s rights activists, incels or Infowars-style conspiracists among them—Pandhal’s film provides a parable for a future in which patriarchal society is reduced to rubble. Tapping into animation’s subversive potential for satire and cultural criticism, as well as its proclivity for the indecent and risqué, *Pool Pilot Party Episode* provokes questions about the fundamental aspects of contemporary society that are often taken for granted, a song for sabotage if there ever was one.

—Herb Shellenberger

**Hu Bo**

*Man in the Well* was produced at the FIRST International Film Festival in Xining, China. Supervised by Bêla Tarr, the seminar’s theme was ‘Apocalypse’, and Hu Bo succeeds in delivering a stark, atmospheric vision of end times that stacks up against the Hungarian auteur’s bleakest moments.

*Man in the Well* follows two starving kids, digging through the rubble of an abandoned building. Their survival impulse apparent, the duo also have something of a destructive streak, recalling both visually and in temperament the brutal times that stacks up against the Hungarian auteur’s bleakest moments.

—Herb Shellenberger & Becca Voelcker

**Man in the Well**

*Hu Bo*’s posthumously-released short film *Man in the Well* was produced at the FIRST International Film Festival in Xining, China. Supervised by Bêla Tarr, the seminar’s theme was ‘Apocalypse’, and Hu Bo succeeds in delivering a stark, atmospheric vision of end times that stacks up against the Hungarian auteur’s bleakest moments.

*Man in the Well* follows two starving kids, digging through the rubble of an abandoned building. Their survival impulse apparent, the duo also have something of a destructive streak, recalling both visually and in temperament the brutal gang of anoraked children in Shuji Terayama’s *Emperor Tomato Ketchup*. With an economy of means and a looming weight, the film ends with a disappearance, its young protagonists covered in blood and staring off into the middle distance. Much is left unspoken and any shred of innocence that could have remained until now is gone.

—Herb Shellenberger & Becca Voelcker

**Hardeep Pandhal**


**Filmography:**


*Hardeep Pandhal’s* *Confessions of a Klauterbarmann* was commissioned for BPMA 2017
The Glorious Acceptance of Nicolas Chauvin
Benjamin Crotty

France 2018 26 mins

Friday 21 September, 12:30
Maltings Main House

While accepting a lifetime achievement award, Nicolas Chauvin—farmer-soldier, veteran of the Revolutionary and Napoleonic Wars, and the father of chauvinism—launches into a grand monologue reflecting on his life, sending him back in time and space...until, at a bend on a moonlit road, an encounter with a spectral figure will change his (non-)existence forever.

—Benjamin Crotty

Benjamin Crotty handily stretches out both meanings of chauvinism—extreme nationalism and misogynist bigotry—with a character who is simultaneously contemptible and utterly charming. He tosses off contemporary references from Deliveroo to Depardieu; describes himself as ‘a grenadier [by profession]...but a machine-gunner in the sack’; and, for no other reason than to get a rise out of his audience, exclaims ‘Jew!’ A timely study of social and political mores especially relevant to contemporary Europe and North America, The Glorious Acceptance of Nicolas Chauvin interestingly connects history to current events through a satirical, surprising and altogether quite inventive approach.

—Herb Shellenberger

Come To Me, Paradise
Stephanie Comilang

Hong Kong, Canada 2017 24 mins

Saturday 22 September, 14:15
Maltings Main House

Filipina-Canadian filmmaker Stephanie Comilang’s Come to Me, Paradise indirectly takes as its subject the increasingly documented struggle of migrant Filipina domestic workers in Hong Kong, whose occupation is characterized by rampant conditions of forced labor, exploitation, and human trafficking. The film conjures an intimate and complex portrait of the domestic workers’ everyday lives through examining the women’s ritual of digitally transmitting their stories and memories back to the Philippines at the end of each working week. A deft mixture of science fiction and documentary, Come to Me, Paradise employs a tone that’s equal measures dissociative, casual, and understatedly spiritual.

Stephanie Comilang is an artist living and working between Toronto and Berlin. She received her BFA from Ontario College of Art & Design. Her documentary based works create narratives that look at how our understandings of mobility, capital and labour on a global scale are shaped through various cultural and social factors.
I Hope I’m Loud When I’m Dead
Beatrice Gibson

United Kingdom, United States, Italy 2017 24 mins
Saturday 22 September, 14:15
Maltings Main House

I Hope I’m Loud When I’m Dead is a KW Production Series co-commission with Camden Arts Centre (London), Bergen Kunsthall (Bergen) and Mercer Union (Toronto). Laurence Crane and Pauline Oliveros. I Hope I’m Loud When I’m Dead features a soundtrack by Laurence Crane and Pauline Oliveros. I Hope I’m Loud When I’m Dead is a KW

Seasons End: Out of Body
Tamara Henderson

United Kingdom, Canada 2018 26 mins
World Festival Premiere
Saturday 22 September, 14:15
Maltings Main House

Seasons End: Out of Body captures and extends Tamara Henderson’s multi-part exhibition and body of work ‘Seasons End’, which has transformed over the last several years in Glasgow, Los Angeles, Oakville, Ontario and London. Henderson’s work holistically combines media and forms, becoming a cross-contamination of painting, sculpture, costumes, choreography, film and installation. It’s impossible to separate any of the parts, as each is dependent upon the others in creating the universe that her work builds and invites viewers to inhabit.

But that’s what makes Henderson’s films—Seasons End: Out of Body in particular—such perfect expressions of her multifaceted practice: through montage, shifts in perspective and over a duration of time, they can effectively shift the viewer’s focus, create startling and ambiguous resonances, and even transport one’s mind and body in ways not possible through other media. Making concrete the connections between objects in nature and her beautifully outlandish costumes, or condensing massive shifts in time, geography and perspective, Seasons End: Out of Body becomes at once a document of the artist’s exhibitions, performances, travels and process, as well as a beguiling and confounding construction of image, sound and motion.

—Herb Shellenberger

Tamara Henderson (1982, Canada) is an artist working across sculpture, text, installation and 16mm film. She studied at NSCAD University in Halifax and Städelschule in Frankfurt am Main, and holds a Master degree from the Royal Institute of Art in Stockholm. She has exhibited at Glasgow International and documenta 13, and recently staged a performance for the Serpentine Gallery’s 2017 Park Nights series. Solo exhibitions include Douglas Hyde Gallery, Dublin (2018); Oakville Galleries (2017); Rodeo Gallery, London (2017); REDCAT, Los Angeles (2016); Moderne Museet, Stockholm (2016); ICA, Philadelphia (2015); and Andrew Kreps Gallery, New York (2014). Henderson had a solo screening in 2019 at Tate Modern.


Filmography:


Gibson has been the subject of screenings at SCHIRN Kunsthalle, Frankfurt, ICA (London), Whitechapel Gallery and Serpentine Gallery. Her films have shown at numerous experimental film venues and film festivals. She has been on the jury of International Film Festival Rotterdam, the Jarman Award and 25fps, Zagreb. Gibson’s films are distributed by LUX and she is represented by Laura Bartlett.


Developed with American poets CAConrad and Eileen Myles on the eve of the 45th presidential inauguration in February 2017, I Hope I’m Loud When I’m Dead is shot throughout the following year in America and Western Europe, with reference to mass refugee migration across the Mediterranean, the Grenfell Fire in London, and the consequences of political upheaval and war. Yet the film is also a deeply intimate work featuring seemingly-benign images of Gibson’s daily life. Seeking out the power of ritual, and casting the poet as prophet fit to navigate daily life. Seeking out the power of ritual, and casting the poet as prophet fit to navigate
You Know it but it Don’t Know You
Tako Taal

United Kingdom 2017 7 mins
World Festival Premiere
Sunday 23 September, 14:00
Maltings Main House

You Know it but it Don’t Know You combines images of students from the Gambia Hospitality and Tourism Institute with a commentary of Mandinka words and their English translations taken from a list Nain (the filmmaker’s grandmother) wrote in 1986. Filmed shortly after the 2016 Gambian presidential election, the work reflects particular moments in time, the student’s gestures and Nain’s list embodying a search for knowledge and understanding through exercises of curiosity and welcome.

—Tako Taal

If catering to the rich, white European is a matter of economic survival, the suppression and devaluation of one’s own ways of doing (and being and feeling) is a matter of a psychic battle. The tacit meanings concealed in the representation of the ‘other’ are summoned back into the frame in an act of reverse translation by Tako Taal, who insists on reminding us of the myriad silences effected at the cost of our own curious gaze.

—Letitia Calin

Tako Taal is an artist, filmmaker and programmer based in Glasgow. Born in Wales to Gambian and Welsh parents, Taal’s work uses family history to trace the shifts, merge and split in boundaries between body, land and state. Her films have been included in international screening programmes. Recent exhibitions include ‘Inherited Premises’, Grand Union, (Birmingham) and ‘Compound’, Intermedia Gallery, CCA (Glasgow).

Filmography:
Halo Nevus (2018), I fa mo ketta (it’s been a long time, 2017), Table d’hôte (2017), You Know it but it Don’t Know You (2017), We Must Travel Through Something (2014)

Ada Kaleh
Helena Wittman

Germany 2018 15 mins
European Premiere
Sunday 23 September, 14:00
Maltings Main House

Inquiring into the conditions necessary for harmonious social relationships, Ada Kaleh takes its name from a little-known island on the Danube River. Mythologised by Hungarian author Mór Jókai in 1872, it was submerged one century later during the construction of the Romanian-Yugoslavian Iron Gates hydroelectric power station.

The film performs a movement from the personal to the political—and from the domestic to the geopolitical—through a meticulous attunement to the cohabiting rhythms of the residents of a shared house, tracing their negotiation of space, privacy and sociality in a precarious ecosystem of sharing, intimacy and communion. Using continuous shots and richly-detailed close-ups, the material and affective surroundings of a simple sharing arrangement are rendered with gentle care and generous attention. An act of patient witnessing converts into a thinking and feeling-through of new ways of being together.

In a present of polarised and fragmented social relations, it defiantly claims the ability to imagine new social and political communities.

—Letitia Calin

Helena Wittmann was born 1982 in Neuss, Germany. Originally studying Spanish and Media Studies in Erlangen and Hamburg, she went on to attend the Academy of Fine Arts in Hamburg (HFBK), where she graduated in 2014. Her works, including her first feature film Drift (2017) and the short films 21,3°C (2014) and Wildnis (2013) were shown internationally at film festivals and exhibitions. Helena Wittmann works and lives in Hamburg, Germany.

Filmography:

Helena Wittmann’s Drift was screened in BMAF 2017
Luminous Shadow takes as its subject the rich collection of the International Arts Centre José de Guimarães (CIAJG) in Guimarães, Portugal, as well as the theory and practice of museology itself. An institution focusing on the relationships between contemporary art and art from other eras, the CIAJG’s extensive holdings of African, Pre-Columbian and Chinese art and artefacts—as well as its research and peripheral materials—are shown in a slow, deliberate pace. Guided by a wholly intuitive editing structure that recalls the duo’s previous film *The Mesh + The Circle* (2014), *Luminous Shadow* floats across disparate materials, cultural contexts and eras, creating a montage of objects that is provocative, unexpected and ultimately stimulating.

Watching the film just weeks after the tragic fire that decimated the National Museum of Brazil’s building and collection—or in the midst of a years-long campaign of unthinkable cultural destruction by Daesh in Iraq, Syria and Libya—we can feel the urgency and fragility of artefacts much more acutely. Artefacts don’t just represent their historical past, they also stand for what they reveal to us in our current moment and the latent, mutable potential of what they might teach us in years to come. Caló & Queimadela’s *Luminous Shadow* expresses this latent potential in a manner much more effective than words could convey. —Herb Shellenberger

Crowtrap is a documentary fiction work by Callum Hill. Weaving together the lives of two men, this short film draws upon their individual dealings with fire to expand across themes such as pyromania, anarchy, radicalism and enlightenment.

Since 1989, seventy-nine pieces of the original Berlin wall have formed the contained space of a coal yard in Prenzlauer Berg, East Berlin. Born in the GDR, the man who created and runs this charged site has a particularly haunted relationship to the fragments of history; the enclosure protects the pieces of coal like a dormant volcano. Through a fictionalised portrayal, Hill parallels this man’s story with that of a heather burner in North Yorkshire, who witnessed the Piper Alpha Disaster of 1988. Whilst the film focuses on the psychology of these two men, it simultaneously gestures to the UK’s political climate and its imminent withdrawal from the EU. The film’s erratic movement is guided by the artist herself, whose presence as both a narrator and character is key to the film’s folding and unfolding across times and spaces both real and imagined.

---

**Luminous Shadow**
Mariana Caló & Francisco Queimadela

*Portugal 2018 22 mins*

**Sunday 23 September, 14:00**
**Maltings Main House**

UK Premiere

**Filmography:**

---

**Crowtrap**
Callum Hill

*United Kingdom 2018 15 mins*

**Sunday 23 September, 14:00**
**Maltings Main House**

World Festival Premiere

**Filmography:**
Part-screening, part-talk or performance, Propositions provides a discursive setting for artists and filmmakers to expand on their work, demonstrating research, contexts and perspectives as a means to dig deeper into the questions, ideas and complications encountered through their artistic process.

Sky Hopinka
Friday 21 September 17:15
Maltings Henry Travers

Filmmaker Sky Hopinka presents a screening of his short films in conversation with Nicole Yip, Director of LUX Scotland. Based in Milwaukee, Sky Hopinka (Ho-Chunk/Pechanga) focuses on the interconnections between his indigenous homeland, language, landscapes and identity. Anchored by both surreal perspectives and grounded realities, Hopinka’s sublime films create maps of dreams and memories, pushing against cultural and personal boundaries, creating meaning where none had existed before.

Hopinka will read from his debut publication *Around the Edge of Encircling Lake* (2018) and the screening will include:

- *Jáaji Approx.*, 2015, US, 15 mins
- *I’ll Remember You as You Were, Not as What You’ll Become*, 2016, US, 12 mins
- *Dislocation Blues*, 2017, US, 17 mins

Sky Hopinka (Ho-Chunk/Pechanga) was born and raised in Ferndale, Washington and spent a number of years in Palm Springs and Riverside, California, and Portland, Oregon and is currently based in Milwaukee, Wisconsin. In Portland he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. His video work centers around personal positions of indigenous homeland and landscape, designs of language as containers of culture, and the play between the known and the unknowable. He received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee.

His work has played at various festivals including ImagineNATIVE Media + Arts Festival, Images, Wavelengths, Ann Arbor Film Festival, FLEXfest, and Projections. His work was a part of the 2016 Wisconsin Triennial and the 2017 Whitney Biennial. He was awarded jury prizes at the Onion City Film Festival, the More with Less Award at the 2016 Images Festival, the Tom Berman Award for Most Promising Filmmaker at the 54th Ann Arbor Film Festival, the Berwick New Cinema Award at the Berwick Film & Media Arts Festival and the Mary L. Nohl Fund Fellowship for Individual Artists in the Emerging artist category for 2018.

Filmography:

Sky Hopinka’s *Dislocation Blues* won the 2017 Berwick New Cinema Award and his film *Visions of an Island* was shown in an exhibition during BFMAF 2016.

Special thanks to Ruth Hodgins, Walker Art Center
The Centers of Somewhere
Sky Hopinka

‘You still haven’t looked at anything, you’ve merely picked out what you’ve long ago picked out’.

The snow is falling again. It hasn’t stuck around, so much as it’s come and gone in brief blankets turning in the season.1 I remember the first time I felt this cold, and I remember last year, in the winter and in the snow, driving toward and leaving from a settlement in the center of the plains.2 Even those memories I’m unsure of, where they came from or through whose eyes I’m looking when I greet them. Without the hurried seasons following every anchor encircling the Earth, I’d be lost in my own recollections and misunderstandings, perpetuating my own idea of selfhood. That’s not enough anymore. My certitude of my uncertainty has never felt more fortified.

There’s so much that I don’t know, but I often don’t feel comfortable admitting as much. The politics surrounding identity are such that one must be an expert on almost everything concerning your own culture, race, identities, identifiers, etc., and to not know those questions inevitably brings about some form of ineptitude or annoyance and weariness at having to teach. It’s a bleary oscillation between these modes of being, presenting and performing. Whenever these couplings come up in broader culture it always reads as new and old. Same answer, different question.

Creator is dead, so is Vine, and I’m not feeling too well myself.4 I’m a member of the Ho-Chunk Nation of Wisconsin (enrolled with a number) and a descendent of the Pechanga Band of Luiseño Mission Indians (not enrolled at all), and those qualifiers and what they mean for me oscillate as well. It’s certainly a part of who I am, to me and my own definition of self. It’s also a way in for non-Natives to contextualize my experience and allow that experience to become authoritative and representative. As an Indigenous filmmaker, I’m often asked about representation of Native peoples in the arts and in the media.5 Whenever I’m asked about Joseph Boyden or Jimmie Durham or Sam Durant, I shrug and try and say something meaningful while debating whether to admit that I don’t know much about them, their art or their writings. There’s a large portion of myself that doesn’t want to know about them. These are concerns that draw time, energy and attention away from the work that I want to do and want to see by others challenging current cultural currencies. But to ignore those binaries of condemnation brings feelings of flight and immobility. I hear the call but often don’t know what to do, what to say, or what not to say. To be free from the anxieties of self-definition by attrition can be a luxury with a severe cost.

‘White desire is already always weaponized’.6 I remember sometime in the mid-2000s talking with a friend about mascots. Again, I didn’t think it was important and followed that thought with a list of what I thought were more pressing issues in Indian Country.7 I was dismissive and aloof. But I was wrong. Understanding who I am today, a person who is a result of systemic oppression on many levels—from aggressions both micro and macro—has shaped and coerced the way that I navigate the world and perceive myself within it. It was when I realized that the culture at large doesn’t care about Indigenous People that I began to understand that my dismissal of something as trivial seeming as a sport mascot was a reflection of the attitude of the dominant culture back onto me. To not see how the dehumanization of cartoonish caricature or savage stereotype are violent is to participate and perpetuate. For every ten people who respond with an affirmation that they agree, in solidarity or alliance, there’s always one person who has that Indian friend who says they just don’t care, that it’s fine by them. Or that person who brings up the Notre Dame Fighting Irish or the Minnesota Vikings as examples of exemplary respect given through mascots based on cultural communities, who maybe doesn’t remember the history of oppression those groups of people faced while they immigrated to the United States, a colonial history that has largely glossed over the nuanced culture of Scandinavian peoples and reduced them to horned rapists and pillagers. That the Irishman of Notre Dame is a caricature of a drunk who likes to fight—a stereotype that Native people have had thrust upon them for a long time.

They don’t care about us and laugh when we turn on each other.

It’s important to see oneself reflected in the society we live in. More purposefully, it’s essential to see oneself reflected with potential and hope in the society we want to live in. I remember watching Star Trek: Voyager when I was 12 years old and thinking it was strange to see an Indian on TV, one who had an Indian-sounding name, who was a prominent sidekick but one with agency. I remember the criticism that Robert Beltran (the actor who played the character Chakotay) faced from Native people I knew when it was revealed that he was of Mexican descent and, therefore, not a real ‘Indian’. That logic quickly undermines itself, and to see a divisive line between Indigenous People in the United States and those south of a subjective border is nonsensical. But it’s what we’re taught. Lateral oppression—lateral violence—is too real. We are taught how to create Others out of our family, neighbors and kin. Yet the contemporary definition of Indigeneity is growing, and with that there will inevitably be a new way to describe the assertion of individuality against overwhelming forces that seek to homogenize those who don’t speak the right kind of English, who don’t go to church, who look the way that they look and want to be called what they want to be called. Discussions of self-determination beyond political realms of sovereignty are catalysts for whatever is next—to reject violent ascriptions of identity and to not be humiliated and be accepting of that humiliation.

‘Every spectator is either a coward or a traitor’.8 I’ve asked myself many, many times if the type of videos that I make are helping me move toward my ideals or are a distraction from their realization. Ideally: they’re part of the praxis of decolonization theory. Practically: they’re propositions for what Indigenous cinema could be. Cynically: they’re self-indulgent and not reflective of the urgency of the times we live.

But what is urgent is what exists beyond myself and my experience. I’m not only the oppressed. I’m also an oppressor. As a hetero, cis-gendered male in this society I am afforded privileges that others are not. That line above, from Frantz Fanon, has stuck with me for some time now. I’d rather be neither a coward nor a traitor, but I fear that I’m both. Those binaries of condemnation bring feelings of flight and immobility. I hear the call but often don’t know what to do, what to say, or what not to say.

I’m effectively a spectator by being a cameraperson. I’d rather experience a moment in time through a lens and repurpose and reshape those images into something reflective of my own desire for understanding whatever cosmologies are at work, but often that isn’t enough—
and shouldn’t be enough. I question myself: who I’ve been, who I’ve become and who I hope to be. I’m inherently and directly Othered by the construct of race imposed on me, and I’m inherently and directly complicit in maintaining these power structures by my identity and by knowingly and unknowingly participating in those toxic and hurtful behaviors. I’m trying to understand how both my privilege and oppression affect me and, in turn, those around me. How to support those who are suffering without hijacking their healing and making it about mine. I’m beginning to understand how to be a listener, without being a spectator, and knowing that it is a pursuit of process rather than certainty.

‘I sat in a warm rain that didn’t hurt my face’.

Mark K. Tilsen shared that line on social media, remembering a moment at camp during knowing that it is a pursuit of process rather than certainty.

Creator isn’t dead, but it’s good to check in. Vine Deloria, Jr. lives on through his writings and his legacy.

This has gone astray.

I’ve left out a lot.

I’ve mentioned too much.

There are many threads being woven together to attempt to form and ritualize something less clear.

Now, I turn back around toward those who made many of these impressions possible. For some time now, I’ve written down the names of people who have taught me things. It’s far from complete; with every name I write, I try to remember the names I’ve forgotten or didn’t see for their gift. Still, it’s a small gesture toward keeping track of those flashes of uncertainty, and how someone added to a constellation of voices and voiceless ways of being. That list serves as reminder that a difference between learning and knowing is little more than asking questions without the entitlement of an answer, and honoring the vulnerability in saying and hearing: ‘I don’t know’.

Artist-filmmaker Jessica Sarah Rinland presents the world premiere of her film Black Pond, a film that explores the activity within a common land in the south of England. Previously occupied by the 17th century agrarian socialists The Diggers, the land is currently inhabited by a Natural History Society whose occupations include bat and moth trapping, mycology, tree measuring and botanical walks.

After two years of filming on the land, the footage was shown to the members of the Society. Their memories and responses were recorded and subsequently used as part of the film’s narration. The film does not offer a comprehensive record of the history of humans within the area. Instead, it explores more intimately, human’s relationship with and within land and nature.

Following the film, Rinland will dissect and expose materials related to the film, detailing content from a forthcoming publication related to the film. She will stage moments from the film during the discussion and the footage she shot in the same location years before her encounter with them.
Join us for the first draft of Islanders, a new collaborative work combining live performance with moving image sequences. The work builds on strategies of co-authorship and ways to work together developed over the course of the 2-year project ‘Giles Bailey & CIRCA Projects’, which previously led to the live events ‘World is Sudden: Part I’ and ‘Take the Credits’ at Berwick Film & Media Arts Festival’s 2016 and 2017 editions.

Through collaged fragments, the work explores the construction of island identity at a point when the UK’s relationship to other landmasses and the sea around it is in flux. By collectively expanding and re-staging historical diverse representations of islands that exist in the popular imagination, Islanders offers a collage of material to propose critical relationships to states of isolation, political fantasy and the promise of rescue.

Commissioned by CIRCA Projects in partnership with Berwick Film & Media Arts Festival, Middlesbrough Art Weekender, Tyneside Cinema and Northern Gallery of Contemporary Art Supported using public funding by the National Lottery through Arts Council England

Giles Bailey works largely with performance, writing or strategically appropriating texts that he performs himself. Exhibitions and performances have been hosted variously by CCA Glasgow, Kunsthalle Basel, The Hepworth (Wakefield), The Northern Charter (Newcastle), The Chisenhale Gallery (London), OUTPOST Gallery (Narwich), Transmission Gallery (Glasgow) and Kunst Werke (Berlin).

Newcastle-based artists Sophie Soobramanien, Jamie Hammill and Nellie Saunby graduated from Newcastle University’s Fine Art programme in 2018. Previously they co-initiated the curatorial collective Double Yolk and have exhibited their work at Newcastle University Degree Show, Copeland Park, isthisthisit? and 36 Lime Street.

CIRCA Projects is an organisation, run by Adam Phillips, Dawn Boothwell and Sam Watson, that collaborates with local and international artists and partners. They initiate contemporary art situations that explore context and format, rooted in the specific conditions of the northeast of England. In 2016, they invited artist Giles Bailey to join their organisation for a 2-year period - open-endedly exploring how artists and curators might work together, employing de-organisation and dialogue as a tool to rethink the ‘art commission’.

Artist, writer and curator Morgan Quaintance presents his new film Another Decade, alongside a programme of material that extends and details themes within it.

Another Decade combines archive and found footage from the 1990s with recently shot 16mm film and standard definition video. Starting from testimonies and statements made by artists and art historians during the 1994 INIVA conference ‘Towards a New Internationalism’, Another Decade ranges across diverse cultural territory, and is propelled by a sense that very little socio-cultural or institutional change has taken place in the United Kingdom since that time.

The dynamic tension explored in the work is between, on the one hand, art world actors speaking a truth to institutional power and, on the other, lived realities of London’s multiracial citizenry. Those who necessarily inhabit a centre of otherness.

These are positions that are drawn out in the selection of films that make up the accompanying programme. A suite of new works made by Quaintance—including a rumination on British Empire and the English countryside set to the words of Jimmie Durham, as well as a work examining the artist’s experiences growing up in South London—will be accompanied by several clips from a video pen pal exchange project facilitated by artist Russell Newell in 1994–95. Exchanged between kids in London and Los Angeles, the videos show participants talking about their neighbourhoods, giving tours of their schools, and discussing aspects of their culture like music, fashion and gangs.

While recent attention paid to the ‘90s casts a largely apolitical view over the decade, this range of films seek to exhume evidence buried in the shallow grave of cultural amnesia of another, more political, more iconoclastic and more confrontational decade.

Morgan Quaintance

Another Decade

United Kingdom 2018 13 mins

World Festival Premiere

Sunday 23 September, 16:00

Propositions

Morgan Quaintance is a London-based artist, writer and curator. His critical essays and texts have been published widely, whilst many curated exhibitions and events have been staged across the UK. His moving-image work has been shown recently at LIMA (Amsterdam) and Cubitt Gallery (London) and is featured in the 2018 London Film Festival. A solo exhibition at KARST (Plymouth) will open in early 2019. In December this year, Quaintance will travel to Dakar, Senegal to begin work on a film there.

Exhibitions
Artists present new and recent moving image work in exhibitions around Berwick-upon-Tweed, taking over historic buildings, empty shops and hidden corners of the town.

Exhibitions Walking Tour
Sunday 23 September, 11:30
Collect a free ticket from the Maltings Box Office, the starting point for an informal exhibitions walking tour (lasting approximately 1.5–2 hours) with the Festival team.

Bathing
Patrick Staff
United States 2018 18 mins
World Festival Premiere
Thursday 20 - Sunday 23 September, 10:00-17:00
Charlie’s Night Club

*Bathing* explores themes of contamination, cleanliness, and debility through performance and dance. It is an adaptation of a performance Staff developed that features a solo performer moving in and out of a shallow basin of water. Between the performer’s movements, the video intersperses images of oil, spit, fluid landscapes, and U.S. border patrol, with flashes of a dog lost to a blissful state of chaos.

The work draws on Staff’s research into the classical figure of the bather, chemical effects, drunken revelry, and the spiritello figures that commonly adorn European fountains. The performer’s continuous actions and gestures eventually lead to overexertion of the body. A fluid cross-contamination between substance, performer, and image occurs, bringing to mind the ways in which bodies absorb and release chemicals, hormones, and other agents—a means of survival for some and potentially lethal for others.

The video embraces feelings of anxiety induced by stagnant water and its pollution, while expressing ambivalence about the supposed opposition between inebriation and good health, suggesting that states of intoxication may be compared to a queer mode of being. However, while offering the toxic as a possible source of liberation from conservative notions of well-being and capacity, *Bathing* also asks us to consider the inherent privilege in celebrating states of disorder and from whom those privileges are commonly withheld.

Patrick Staff (1987, UK; lives and works in Los Angeles and London) studied at Goldsmiths College, London (2009), and was part of the Associate Artist Programme at LUX, London (2011). Their work has been exhibited at the Hammer Museum, Los Angeles (2018); Museum of Contemporary Art, Los Angeles (2017); New Museum, New York (2017); Los Angeles Contemporary Exhibitions (2016); Contemporary Art Gallery, Vancouver, British Columbia (2016); Serpentine Galleries, London (2015); Chisenhale Gallery, London (2015); Tate Liverpool, UK (2014); Tate Modern, London (2012); and Whitstable Biennale, UK (2012). They have received the Paul Hamlyn Award for Visual Artists (2015). Staff has had residencies at Foj Fjord Residency for the Arts (2018); LUX (2014); The Showroom (2014); Fogo Island Arts (2012); and Banff Centre (2010).

Filmography:

Patrick Staff’s *Weed Killer* was screened in BMAF 2017 and *Dear Hester (Reversed)* was screened in BMAF 2016.
What the Sun Has Seen
Agnieszka Polska

Greece, Germany 2017 7 mins

UK Premiere
Thursday 20 - Sunday 23 September, 10:00-17:00
Bankhill Ice House

Agnieszka Polska’s unsettling perspective on humanity takes the form of an animated child-faced sun with melancholy eyes. Digitally sourced images paint a frantic image of a crumbling world. From a distance, the sun jokes about environmental issues and comments on the tumultuous times in which the world finds itself.

The film borrows its title from a poem by Polish poet of the realist/positivist style Maria Konopnicka (1842–1910). The poem ‘What the sun has seen’ recounts in a childish style the family life of the nation in the countryside, quotidian, peaceful rural activities and happy memories of Violence
Heather Phillipson

United Kingdom 2017 5 mins

World Festival Premiere
Thursday 20 - Sunday 23 September, 10:00-17:00
The Main Guard

Heather Phillipson uses the structure of close-up pillow talk and casual camerawork to engage a dog in intimate digressions. The dog becomes an involuntary participant in human impossitions—emotional, physical, linguistic and political.

Co-commissioned by Film London and Channel 4 for Random Acts

of Violence uses the structure of close-up pillow talk and casual camerawork to engage a dog in intimate digressions. The dog becomes an involuntary participant in human impossitions—emotional, physical, linguistic and political.

Co-commissioned by Film London and Channel 4 for Random Acts


Heather Phillipson works across video, sculpture, drawing, music, text and live events. Through collisions of image, noise, objects, language and bookies, Phillipson’s videos and sculptural installations behave as places, musical scores, poems and nervous systems. She has recently held solo shows at Whitechapel Gallery, London; Images Festival, Toronto and the 32nd Sao Paulo Biennale (all 2016). Her work was featured as part of Frieze New York’s Frieze Projects Programme (2016) and she has also produced moving image commissions for Channel 4 Television’s Random Acts strand and The Arts Council collection, as part of their 70th birthday celebrations. Phillipson is also an award-winning poet, with publications by Faber and Faber, Bloodaxe and Penned in the Margins, and was named a Next Generation Poet in 2014.

Filography:


Agnieszka Polska (1985, Lublin, Poland) uses computer-generated media to focus on the individual and her social responsibility positioned in an intricate relationship between language, science and history. She attempts to describe the overwhelming ethical ambiguity of our time by poetic means, and the relationship between an individual and her surroundings by constantly shifting of the narrative through different scales. These melancholy journeys might depart from the laws of quantum mechanics, the female mouth, or an imperfect and fragile artifact, and soon reach the horror of catastrophes on a cosmic scale.

The protagonists of her animated videos and films are often historical artists—who left art or discredited their own role as an artist, like Lee Lozano, Charlotte Pisarenko or Paweł Freyder. Polska’s videos take a hallucinatory form, composed largely of found, digitally manipulated images. Many of her works examine various processes of influence, legitimation or exclusion in the fields of language, consciousness and history. In order to describe these processes, she deliberately uses visual and acoustic stimuli to affect the viewer’s brain—in other words, that trigger a very physical feeling of being immersed in the material/being watched.

Polska lives in Krakow and Berlin, and studied at the University of the Arts in Berlin and Academy of Fine Arts in Krakow.

Filmography:


Venue: Bankhill Ice House

Bankhill Ice House, one of several known ice houses in Berwick, was built in the early 18th century. These buildings stored ice that was used for preserving salmon sent from Berwick to London and elsewhere on trade routes across the North Sea. Bankhill Ice House was still being used in the 1930s, and was designated an air raid shelter during WWII.

Venue courtesy of Berwick Preservation Trust
A conversation between a therapist and their client unfolds as a yellow ball swings back and forth. Replicating simple animations of online EMDR videos used to treat Post-Traumatic Stress Disorder, Consensual Healing feeds Octavia Butler’s short story ‘Bloodchild’ through scripted therapeutic protocols, destabilising relations between coercion and consent, form and content, trauma and fiction.

Facilitator: Ok, I hear you. Let’s start over again.

Client: I’m having trouble remembering to be honest. Every time I try, I just see nothing, no image, but I remember how it felt.

Facilitator: Ok, well, can you tell me?

Client: Sure. I just remember feeling confused.

Facilitator: Ok, well, can you tell me?

Client: Something changed in me. I was trying to navigate two different ways of seeing the world. It was a moment of transition.

Facilitator: Even if you can’t remember the whole story, tell me the details you remember.

Music by Juliana Huxtable; sound by Marco Gomez

Carolyn Lazard (1987) is an artist working in video, sound, installation and performance. They have screened and exhibited work at Essex Street Gallery (New York), Anthology Film Archives (New York), The Kitchen (New York), New Museum (New York), Wexner Center for the Arts (Ohio), Camden Arts Centre (UK), Kunsthalle Aarhus (DE) and the Stedelijk Museum (NL). They have published writing in the Brooklyn Rail and Mousse Magazine. Lazard holds a BA from Bard college and lives in Philadelphia.

Filmography:

Venue: New Tower

The late 15th century New Tower is accessed through a tunnel running through an earthwork built to to reinforce the medieval town walls. At the far end of the rectangular chamber are two gun ports for early breech-loading cannon. The triangular outside forms part of the late 18th century modifications of the walls. Thereafter it was used as a gunpowder store. —Jim Herbert

Between the dizzying hallucinatory landscapes and circular images of a lens or porthole, Hopinka takes us to a world of dreams, spirits and myths, revealing the story of ḥə́wwiša, the Indian Pipe Plant used by the Ho-Chunk to revive those who have fainted. With abstracted and inverted images Hopinka moves from an editing station into the landscape, illuminating the sense of losing oneself, of fear and renewal.

—Ruth Hodgins

Between the dizziness hallucinatory landscapes and circular images of a lens or porthole, Hopinka takes us to a world of dreams, spirits and myths, revealing the story of ḥə́wwiša, the Indian Pipe Plant used by the Ho-Chunk to revive those who have fainted. With abstracted and inverted images Hopinka moves from an editing station into the landscape, illuminating the sense of losing oneself, of fear and renewal.

Sky Hopinka

Sky Hopinka (Ho-Chunk/Pechanga) was born and raised in Ferndale, Washington and spent a number of years in Palm Springs and Riverside, California, and Portland, Oregon and is currently based in Milwaukee, Wisconsin. In Portland he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. His video work centers around personal positions of indigenous homeland and landscape, designs of language as containers of culture, and the play between the known and the unknowable. He received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee.

His work has played at various festivals including ImagineNATIVE Media + Arts Festival, Images, Wavelengths, Ann Arbor Film Festival, Sundance, Animatter, Chicago Underground Film Festival, FluxNet, and Projections. His work was a part of the 2016 Wisconsin Triennial and the 2017 Whitney Biennial. He was awarded jury prizes at the Onion City Film Festival, the Movi with Less Award at the 2016 Images Festival, the Tom Berman Award for Most Promising Filmmaker at the 54th Ann Arbor Film Festival, the New Cinema Award at the Berwick Film and Media Arts Festival and the Mary L. Nohl Fund Fellowship for Individual Artists in the Emerging artist category for 2018.

Filmography:

Sky Hopinka’s Dislocation Blues won the 2017 Berwick New Cinema Award and his film Visions of an Island was shown in an exhibition during SFMAM 2016.

Venue: Coxon’s Tower

Dating from the 14th century, Coxon’s Tower is part of the medieval fortifications started by Edward I in 1296. In the early 16th century, a stone bulwark, serving as a gun platform, was built out from the east casement. The ravages of the sea and river took their toll, and the bulwark was abandoned in the 17th century.

Venue courtesy of English Heritage

Carolyn Lazard

Fainting Spells
Sky Hopinka

United States 2018 14 mins
World Festival Premiere
New Tower

United States 2018 11 mins
European Premiere
Coxon’s Tower

Thursday 20 - Sunday 23 September, 10:00-17:00
Venue courtesy of English Heritage
The Magical State
Sophia Al-Maria

Colombia 2017  6 mins

Thursday 20 - Sunday 23 September, 10:00-17:00
The Magazine

Shot in Colombia, *The Magical State* depicts the possession of a Wayuu woman by a 40 million year old oil demon. Framed as an interrogation, an off-screen male voice challenges the woman, who gazes back directly into the viewer’s eyes, placing a curse on ‘man’, the species who have woken it from geological time. The violence of natural resource extraction—and the resulting violation of land rights—are reflected in the demon’s indescent-coloured rage and stroboscopic movements.

*Part of Artist in Profile: Sophia Al-Maria (pages 48–52)*

---

How Does an Invisible Boy Disappear?
Rehana Zaman in collaboration with Liverpool Black Women Filmmakers

United Kingdom 2018  25 mins

Thursday 20 - Sunday 23 September, 10:00-17:00
Town Hall

*Commissioned by Liverpool Biennial and supported by Tenderpixel, London*

---

Sophia Al-Maria (1983) studied comparative literature at the American University in Cairo, and aural and visual cultures at Goldsmiths, University of London. Her first solo exhibition ‘Virgin with a Memory’ was presented at HOME, Manchester in 2014. Al-Maria has also shown at the Whitney Museum, New York (2016); New Museum, New York (2015); Gauging Biennale, South Korea (2013); Waqif Art Centre, Doha, Qatar (2007) and Townhouse Gallery Cairo (2005). Al Maria participated in the 2016 Biennale of moving images (BIM), organized by the centre d’art contemporain in Geneva. In 2015 she guest edited issue 8 of *The Happy Hypocrite*. Her memoir *The Girl Who Fell to Earth* (2012) was published by Harper Perennial. Her writing has also appeared in *Harper’s Magazine*, Triple Canopy and *Bidoun*. Al-Maria is currently published by Harper Perennial. Her writing has also appeared in *Harper’s Magazine*, Triple Canopy and *Bidoun*. Al-Maria is currently the writer-in-residence at Whitechapel Gallery, London, and will have solo exhibitions in 2019 at the Museum of Contemporary Art, Chicago and Tate Britain, London.

**Fimography:**

**Venue: The Magazine**
The Magazine was built by the Board of Ordnance in 1749 to store gunpowder used by the garrison stationed in the Barracks. The building is heavily buttressed to lessen the danger and impact of an explosion.

Venue courtesy of English Heritage

Rehana Zaman (1982, Heckmondwike, UK) lives and work in London. Working predominantly with the moving image, she is concerned with how individuals and groups relate to and the effects of multiple social dynamics. Her narrative-based pieces, often deadpan and neurotic, are frequently generated through conversation and collaboration with others.

Zaman was awarded a British Council research grant with Museo de Arte Carrillo Gil, Mexico City in 2015 and a Gaworks International Fellowship to Beirut in 2013. She was a LUX Associate Artist in 2012-13. Recent and upcoming solo exhibitions include Serpentine Projects, London, UK (2018); CCA, Glasgow, UK (2018); Material Art Fair, Mexico City, Mexico (2017); Tenderpixel, London, UK (2016); The Tetley, Leeds, UK (2014); and Studio Voltaire, London, UK (2013).

Liverpool Black Women Filmmakers are a collective of young filmmakers who came together to make films in October 2017. The collective is inspired by the work of anti-racist/womanist/feminist histories of Liverpool such as the Women’s Independent Cinema House (Witch), Black Witch and Liverpool Black Media Group. Current members are Hannah, Muntaz and Yasmin.

**Fimography:**

**Venue: Town Hall**
Town Hall is at the east end of Marygate. Inside the Town Hall, the Council Chamber is used by the Borough Council, the Berwick-upon-Tweed Guild of Freemen and Trustees. Above the entrance, two clock hands constantly point to 11 o’clock, this being the time at which Council Meetings used to be held. The present furnishings of the Chamber date from the reform of local government in 1974.

Venue courtesy of The Freemen of Berwick
Kevin Jerome Everson (1965) was born and raised in Mansfield, Ohio. He has a MFA from Ohio University and a BFA from the University of Akron. He is Professor of Art at the University of Virginia, Charlottesville. Everson was awarded the 2012 Alpert Award for Film/Video. His films have been the subject of mid-career retrospectives at the Glasgow Short Film Festival (2018); Harvard Film Archive (2018); Tate Modern (2017); Modern and Contemporary Art Museum, Seoul (2017); Viennale (2014); Visions du Réel, Nyon, Switzerland (2012); The Whitney Museum of American Art, NY (2011) and Centre Pompidou, Paris (2009). His work has been featured at the 2008, 2012 and 2017 Whitney Biennials and the upcoming Carnegie International, Pittsburgh, PA. Everson co-curated the 2018 Flaherty Seminar with writer/curator Greg DeCuir Jr.

**Filmmography:**

Lucy Clout presents a new body of work titled *Solvent Magazine*, including sculptural and video pieces made during her six-month residency with Berwick Visual Arts and BFMAF. An assemblage of parts that brings together research around close readings of bodies—diagnostic narratives, pleasure and ambiguity are used as ways to think about knowledge, evidence and queer reproduction.

Part-waiting room, part-publishing house, *Solvent Magazine* presents: a £23.00 USB microscope camera, the story of a temp’s discretion, a new design for privacy screen glass which mimics the saliva of a person with secure attachment style, two piss coloured Perspex doors and a layer of plastic to keep out distractions.

**Friday 21 September, 10:30**
**Seminar: Lucy Clout**

Berwick Visual Arts and BFMAF Artist in Residence Lucy Clout discusses *Solvent Magazine*, her new body of work produced in Berwick and exhibited in The Gymnasium, with Cubitt Curatorial Fellow and Cinemova working group member Louise Shelley and 2018 seminar leader Taylor Le Melle.

Lucy Clout works primarily in video. She studied at Goldsmiths University, London, and The Royal College of Art. Recent exhibitions include Jerwood Space, London; CCA, Glasgow (2015) and Lemoncello, London (2016). Recent screenings include Raven Row, Tate Britain and Anthology Film Archives, New York (all 2017). Lucy was awarded the Jerwood/Film and Video Umbrella award in 2015.

**Filmography:**


**Venue:** Gymnasium Gallery

**Venue courtesy of Berwick Visual Arts and English Heritage**

---

**Solvent Magazine**

**Lucy Clout**

**United Kingdom 2018**

**Thursday 20 - Sunday 23 September, 10:00-17:00**

**The Gymnasium**

It’s odd to write about it at this stage, hard to distinguish between what the work is and what it was going to be... I am on the edge of just telling anecdotes...

1. Solvent Magazine would have to do with pleasure, production and reproduction, with domestic boundaries of privacy and pleasure. It came from a concern with the body as narrative, and provides a narrative body.

   One of the advantages of naming the concept of narrative diagnosis is that we may start to regard it as a positive outcome from a consultation, and possibly even a preferable one in many cases to the fetish of ‘the firm diagnosis’.

   We discuss the use value of diagnosis in terms of its placement at the beginning of a narrative arc, as a response to a problem introduced through dialogue.

   We slotted as many of us as could fit on my uncle’s sofa: my mum, my aunt, my uncle, me and the extra-long cat stretched into a ginger question mark, his shaved patch revealing bare neck, reverse ruff. Auntie Joan was on FaceTime, aged 96, white hair and lilac sweater in a screen framed on our side by remote controls, iPhones, mugs of tea on coasters and flapjack chunks in plastic tubs, fake flowers resting sickly orange and peach on the base of the dead TV behind her. Since her cancer diagnosis she hadn’t wanted the doctors’ mortality predictions. She’d decided to keep going until spring equinox at least, pick the primroses and see what next. She had a box of morphine on the top shelf of the wardrobe at the ready, out of sight but not of reach. Her ‘box of heavenly delights’. She’d retire from her history classes in the cold village hall. Uncle Bill would make her custard.

   After the excesses of the festive period, Amanda is on hand to help clients flush away any toxins and waste matter from their bodies. She’s with 25-year-old fitness instructor Jody...

   Lucy: How blunt the segment is in its lack of definition between fat (warm living body) and shit (warm death)...

   As a teen I watched The Salon on hospital TV. In the colonic irrigation episode, turds sucked by in tubes like children whizzing down swimming pool flumes. The smell of chlorine on the ward dissolved into the set.

   Time passes quickly between only fearing pregnancy and confronting the idea of infertility. In August I asked how Bill and Joan were adjusting to having the diagnosis revoked. I wondered at their trust in the medical profession. They had a new ‘zest for life’ my mother told me, albeit mostly in the confines of their house. The problem had been chronic constipation.

   2. When Solvent Magazine is still in flux I coin some terms: Anecdocracy:

   1. A meritocracy of elevator pitches. Leadership on the basis of blue ticks and ability to assess a lift companion’s sensitivity, then trample on it; the leader remembers his time is worth more than that of his competitors, and that time is subject to manipulation. When the anecdote goes viral it has passed through every floor, eventually exceeding the shaft in terms of volume and visibility.
2. There are anecdotes that rely on no one having been around. There are bodies of circumstantial evidence. When she was tempest at a law firm she sneezed during a nosebleed and spattered a box of photocopying. She left the office and the re-packed contents of the bloody box behind, originals in red, and grey in reproduction. Hanke is praised for his restraint, e.g. the singular blood spasm in Caché, but the temp knows true discretion.

Autoschadenfreude: finding the means to laugh from within one’s own cycle of suffering. The bubble bursts like a sharp intrusion on an intimate scene.

Remembering another term from 2008: Anhedonia: when I was unable to imagine Sisyphus happy I read from Charlie Brooker’s column and was briefly fascinated by his distinction between depression and anhedonia. Depression was some sort of active sadness, whereas anhedonia was a generalised loss of appetite as illustrated by George Romero’s Bruiser: when the jilted lover suffers a fate of having his facial features replaced by a smooth white mask, he loses touch with his desire.

Lucy: 2008 was an odd time—men made a land grab for clinical depression in relation to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour.

Anhedonia: when I was unable to imagine Sisyphus happy I read from Charlie Brooker’s column and was briefly fascinated by his distinction between depression and anhedonia. Depression was some sort of active sadness, whereas anhedonia was a generalised loss of appetite as illustrated by George Romero’s Bruiser: when the jilted lover suffers a fate of having his facial features replaced by a smooth white mask, he loses touch with his desire.

Lucy: 2008 was an odd time—men made a land grab for clinical depression in relation to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour. It was the beginning of the American comedy boom that gave Louis CK and Marc Maron the licence/rewards to publicly perform self-hatred, presenting that as an aphrodisiac to humour.

Remembering another term from 2008:

Comedy should talk to therapy.

3

Lucy’s work makes me laugh. In 3 (buh buh buh) proposal for a collating machine (2008), the artist considers three different sizes of the same model of machine, which she also embodies, step-tap, step-tapping its rotations around a square marked in grey tape on the floor, starting slowly and gathering pace. There’s boredom in her voice. Boredom of blue plastic buckets and the flimsy fabric of biodegradable food recycling bags. Beyond the repetitiveness and reliability of the machine, ‘there’s a lot more scope… within them, there is still potential for them, and that potential lives with a more public sphere…’—this is Lucy’s sales pitch and it fails to convince. She is unconvincing, as an artist-machine with potential. Because I’m not convinced, I laugh.

Offering a story that is not aggrandised by a medical term can itself be a form of therapy, especially in a patient who is anxious about having a serious underlying condition. A good narrative diagnosis could also open the door to discussing all the aspects of the patient’s experience that might be closed down prematurely by medical labelling. To give an obvious example, calling someone’s transient low mood ‘depression’ may be less helpful than saying: ‘I can see and hear that your mood is low, but I’m really not sure why that is. Can you shed any light on it yourself?’

One day I think depression has to do with expectation: when private, unarticulated expectations are not met, is one let down? Depression: sedimentation of being let down.

4

Lucy is surrounded by babies and ‘letdown’ is the expression of milk from the breast during feeding.

From the luxury of her bath, Lisa Robertson takes the non-reproductive body on a non-circuitous walk. Some context preceding ‘Proverbs of a She-Dandy’:

In the 19th c. the medical approaches to menopausal experience pertained to a theory of unblocking, as if the woman in question were suffering a kind of inner stagnation—George Sand, for example, was systematically lanced and bled by her doctor, to rid her of a persistent suffocating sensation, she told her sister in a letter. Windy climates could be advised, or light labour, to unblock the humours—gardening, wood sawing, walks and housework. It was suggested also that overheated salons should be avoided.

Within the opening minute of Lucy’s Warm Bath (2016) there is condensation and there is privacy glass, a melted assemblage of amperstands, rosebuds and treble clefs. I imagine the standing screens in Solvent Magazine drawing inspiration from the fern. There are visual similarities between slides of fertile saliva and the textured patterns of glass installed in bathrooms to protect their users’ modesty.

A woman speaks to camera to share her personal tips for reading spurt with the aid of an ovulation microscope, a small device with packaging that masquerades as lipstick. Each morning, first thing in the morning, she transfers a globule of spurt from her pinkie to the lens. If the salt crystals in the fluid start ‘fully ferning… ferns like plants, that’s your peak fertility.’ She spreads her hands to demonstrate the ferning and her faith in this method.

A video received as verbal description: Solvent Magazine would also contain a looping clip, a motif or pacer in which a woman leans in to kiss another, until a sneeze prevents their lips from meeting.

Lizzie: They say sneezing is orgasmic don’t they?

Lucy: Kids at school said that a sneeze was equivalent to a tenth of an orgasm, which seems like a very convenient decimal logic and also too little, like a sneeze is a lot and people would hurt themselves in the force of orgasming? Oh, did they mean pleasure or force?

The sneeze appears like a force majeure clause, a natural disaster at the scale of the body. The time of waiting takes on a suspenseful quality. The negative space between the lips is an electrical circuit in which the unexpected inserts itself as a switch—within the loop, an interrupter.

3. C4 LIVE Colonic Irrigation Colon Hydrotherapy on “The Salon” 2004 with Jody Bunting & Amanda Easton: https://www.youtube.com/watch?v=mWqPqLJDRK4
4. Memory of a dancer speaking during See Hear Here, a Movement Research/ MILT workshop led by Mariana Valencia, for the expression of felt through choreographic sensibilities. July 2015. Abrons Arts Centre, NYC.
Sophia Al-Maria’s practice incorporates diverse forms of visual art, writing and filmmaking—as shown in her ‘Temporal Vertigo’ screening, *The Magical State* exhibition and beyond. Time travel, genre cinema and visions of the apocalypse become fertile devices that propel Al-Maria’s distinctive works.

**Sophia Al-Maria: Temporal Vertigo**  
*Saturday 22 September 16:15 (page 50)*

**Lips of Blood (Jean Rollin, 1975)**  
*Saturday 22 September, 21:15 (page 82)*  
Selected by Sophia-Al Maria, who will introduce the film.

**Sophia Al-Maria Seminar**  
*Sunday 23 September 10:30*  
Sophia Al-Maria discusses her diverse practice—particularly the series of moving image works shown in the ‘Temporal Vertigo’ retrospective screening and *The Magical State* exhibition in *The Magazine*—with BFMAF associate programmer Herb Shellenberger and 2018 seminar leader Taylor Le Melle. Working at the intersection of cinema and contemporary art, Al-Maria’s practice occupies a singular space within the field of artists’ moving image.

**The Magical State**  
*Exhibition at The Magazine (page 40)*

Sophia Al-Maria (1983) studied comparative literature at the American University in Cairo, and aural and visual cultures at Goldsmiths, University of London. Her first solo exhibition ‘Virgin with a Memory’ was presented at HOME, Manchester in 2014. Al-Maria has also shown at the Whitney Museum, New York (2016); New Museum, New York (2015); Gwangju Biennale, South Korea (2013); Waqif Art Centre, Doha, Qatar (2007) and Townhouse Gallery Cairo (2005). Al-Maria participated in the 2016 Biennale of moving Images (BIM), organized by the centre d’art contemporain in Geneva. In 2015 she guest edited issue 8 of *The Happy Hypocrite – Fresh Hell*. Her memoir *The Girl Who Fell to Earth* (2012) was published by Harper Perennial. Her writing has also appeared in *Harper’s Magazine*, *Triple Canopy* and *Bidoun*. Al-Maria is currently the writer-in-residence at Whitechapel Gallery, London, and will have solo exhibitions in 2019 at the Museum of Contemporary Art, Chicago and Tate Britain, London.
Sophia Al-Maria: Temporal Vertigo

Herb Shellenberger

Earth, you pretty thing. Let’s begin in the end, where the keys to the deep future are kept in your deep past.

Alone on a hike in South Africa, a woman unexpectedly encounters a ten-thousand-year-old rock painting which—upon sight—triggers an intense, corporeal experience of time-shock. The sediment of centuries unphinges; past, future and present assert their simultaneity, resulting in a sensation sharply felt in both mind and body that one could describe as ‘temporal vertigo’.

Listening to Sophia Al-Maria relate this anecdote suddenly backgrounds the selection of eleven works she’s made over the past seven years that comprise this retrospective. To be sure, seven years is not a long time—some artists and filmmakers look across the expanse of seven decades of production in putting together a retrospective. But as I examined more closely the layers of Sophia Al-Maria’s very heterogeneous work, I started to understand that this retrospective doesn’t simply comprise films made since 2011, but rather contains acutely-felt explorations into the deep future and deep past. This vast expanse of time can boggle the mind and disturb the body; there is something deeply felt in the push-and-pull of perspective, form and focus throughout the artist’s quite varied films.

The earliest work in the programme (How Can I Resist U?, 2011) is a music video for a track from Fatima Al Qadiri’s Genre-Specific Xperience EP. Both the track and video can be understood as a love letter to London, specifically the tradition of Khaleeji (Gulf Arabs) traveling there to experience the forbidden passions and excesses that, for them, the city represents: loud music, luxury cars and wavy nights fuelled by drugs, alcohol and sex. Al-Maria uses low-resolution clips from YouTube and her quick, flashy editing enhances Al Qadiri’s raw, booming dubstep beats.

Choque (2014) also has a booming soundtrack of beats and automobile motors, but this documentary video shot in the Middle East and South America has an entirely different focus. How Can I Resist U?, Choque seamlessly threads together two massive public events that Al-Maria shot herself: celebrations in Doha during December 2010, following the announcement that Qatar would host the 2022 FIFA World Cup, as well as the massive protests in Rio de Janeiro of the 2014 World Cup. Close-ups of jubilant Qatari football fans and enraged Brazilian protestors alternate swiftly, so the viewer must determine whether she is seeing rabid joy or fierce consternation in the eyes of those onscreen. This same sense of intensity and unease is transmitted to viewers of Slaughter (2013). Originally shot in 2012 during the production of Beretta, a narrative feature film that Al-Maria was forced to abandon production on, Slaughter comprises documentary footage of the Eid el Adha slaughter, intended as the background of the film’s climax. The quite literally visceral film shows animals being prepared for the sacrifice, killed, cleaned and butchered, all underneath a loud electronic soundtrack.

The precariousness of life is also at the beating heart of Mothership (2017), in which a young Mynah bird wriggles on the ground after falling out of its nest. The brief vignette, shot at the bottom of a massive sinkhole, is drama in miniature which also reaches astronomical proportions. The hatchling is soon visited by ‘a shadow visitor: time—the terror of all creatures’. Mynah bird wriggles on the ground after falling out of its nest. The brief vignette, shot at the bottom of a massive sinkhole, is drama in miniature which also reaches astronomical proportions. The hatchling is soon visited by ‘a shadow visitor: time—the terror of all creatures’. The sediment of centuries unhinges; past, future and present assert their simultaneity, resulting in a sensation sharply felt in both mind and body that one could describe as ‘temporal vertigo’.

‘Temporal Vertigo’ is a wide-ranging selection of moving image work made by artist, writer and filmmaker Sophia Al-Maria over the last seven years. As schizophrenic in form as it is in chronology, the ten works shown move from essay film to music video, documentary, narrative, performance and all points in between. Included are the two part ‘Gulf Futurism’ essay film The Future Was Desert, which images the desert as a place outside of time; enigmatic science-fiction/documentary hybrid Mothership; and two music videos for Fatima Al Qadiri. This programme represents the first retrospective screening of Al-Maria’s formally rigorous and beautifully cinematic work, providing a view of visual and thematic cross-contaminations between many different projects.

The Future Was Desert (Part I), 2016, UK, 5’
‘Mankind’s days are numbered, all their activities will be nothing but wind’—Sumerian proverb

Fatima Al Qadiri: How Can I Resist U?, 2011, UK, 4’
Qatari Supercars on Edgeware Road / London towerblocks / so much Gulfie Arab donk

Slaughter, 2013, Egypt, 6’
Rushes of the 2012 Eid al Adha slaughter shot for the climax of the abandoned feature film Beretta

Mothership, 2017, Qatar/UK, 3’
A baby bird moves in the sand, watched by a mysterious stranger

Dovedown, 3’
Though only the recipient can fully decode this video love letter, it is general enough to be read as a universal love poem

Fatima Al Qadiri: Spiral R. Bobo Secret, 2017, UK, 5’
A belly dance-off mixing femme and masc in a sensual homage to the form

Not Really in Reality Reality TV, 2018, UK, 4’
A surreal interview with Chinese-American actress Hai Ling, cast as a ‘love goddess’ and speaking on the subject of vengefulness

Wayuu Creation Myth, 2017, Colombia, 4’
A companion piece to The Magical State, Ziruma reveals the bloody Wayuu cosmogony

The Future Was Desert (Part II), 2016, UK, 5’
‘Deserts possess a particular magic, since they have exhausted their own futures, and are thus free of time’—J.G. Ballard

Choque (2014) is a music video for a track from Fatima Al Qadiri’s Genre-Specific Xperience EP. Both the track and video can be understood as a love letter to London, specifically the tradition of Khaleeji (Gulf Arabs) traveling there to experience the forbidden passions and excesses that, for them, the city represents: loud music, luxury cars and wavy nights fuelled by drugs, alcohol and sex. Al-Maria uses low-resolution clips from YouTube and her quick, flashy editing enhances Al Qadiri’s raw, booming dubstep beats.

Choque (2014) also has a booming soundtrack of beats and automobile motors, but this documentary video shot in the Middle East and South America has an entirely different focus. How Can I Resist U?, Choque seamlessly threads together two massive public events that Al-Maria shot herself: celebrations in Doha during December 2010, following the announcement that Qatar would host the 2022 FIFA World Cup, as well as the massive protests in Rio de Janeiro of the 2014 World Cup. Close-ups of jubilant Qatari football fans and enraged Brazilian protestors alternate swiftly, so the viewer must determine whether she is seeing rabid joy or fierce consternation in the eyes of those onscreen. This same sense of intensity and unease is transmitted to viewers of Slaughter (2013). Originally shot in 2012 during the production of Beretta, a narrative feature film that Al-Maria was forced to abandon production on, Slaughter comprises documentary footage of the Eid el Adha slaughter, intended as the background of the film’s climax. The quite literally visceral film shows animals being prepared for the sacrifice, killed, cleaned and butchered, all underneath a loud electronic soundtrack.

The precariousness of life is also at the beating heart of Mothership (2017), in which a young Mynah bird wriggles on the ground after falling out of its nest. The brief vignette, shot at the bottom of a massive sinkhole, is drama in miniature which also reaches astronomical proportions. The hatchling is soon visited by ‘a shadow visitor: time—the terror of all creatures’. ‘Mankind’s days are numbered, all their activities will be nothing but wind’—Sumerian proverb

Fatima Al Qadiri: How Can I Resist U?, 2011, UK, 4’
Qatari Supercars on Edgeware Road / London towerblocks / so much Gulfie Arab donk

Slaughter, 2013, Egypt, 6’
Rushes of the 2012 Eid al Adha slaughter shot for the climax of the abandoned feature film Beretta

Mothership, 2017, Qatar/UK, 3’
A baby bird moves in the sand, watched by a mysterious stranger

Dovedown, 3’
Though only the recipient can fully decode this video love letter, it is general enough to be read as a universal love poem

Fatima Al Qadiri: Spiral R. Bobo Secret, 2017, UK, 5’
A belly dance-off mixing femme and masc in a sensual homage to the form

Not Really in Reality Reality TV, 2018, UK, 4’
A surreal interview with Chinese-American actress Hai Ling, cast as a ‘love goddess’ and speaking on the subject of vengefulness

Wayuu Creation Myth, 2017, Colombia, 4’
A companion piece to The Magical State, Ziruma reveals the bloody Wayuu cosmogony

The Future Was Desert (Part II), 2016, UK, 5’
‘Deserts possess a particular magic, since they have exhausted their own futures, and are thus free of time’—J.G. Ballard
Spiral (2017), the artist’s second music video for Fatima Al Qadiri, again mixes fantasy with reality. Taking inspiration from a belly dancing scene in the Egyptian comedy Ayazon (2008, بردى), which went viral and became a queer proclamation of joy and defiance, Spiral features performers Zadiel Samsaz and Eli El Sultan belly dancing in femme and masc identities, a vaguely-implied competition pitted between the two. The sumptuous black-and-white cinematography and Al-Maria’s signature editing style elegantly draw in the viewer, but the interviews with the performers during the extended credits of the film transform what could otherwise be a standard performance video into a document of lived experience, a vibrant history that comes alive even from the short anecdotes we hear from each.

A central work in Sophia Al-Maria’s 2018 exhibition ‘ilysm’ at London’s Project Native Informant, Not Really in Reality Reality TV (2018) stars Bai Ling, a Chinese-American actress known for her roles in films like The Crow (1994), Wild Wild West (1999) and Crank: High Voltage (2006). In an interview for the latter film, Bai stated ‘I’m not really in reality. I’m in my own universe. I feel like I’m a million miles somewhere else’. This tension between reality and the entertainment industry is at the heart of what Al-Maria’s suite of works makes of ‘ilysm’, Not Really in Reality in particular. Prompted by questions from the artist—who is shown reflected in a mirror—Bai sprouts seemingly earnest yet brilliantly seductive wisdom, making the viewer nod in agreement while also wondering whether Bai is playing a character. Her shirt is covered in black-and-white sequins which spell out the word GOD.

Al-Maria regularly utilizes the interview or conversation format in her videos, and The Magical State takes the form of an interrogation. Shot in Colombia with Wayuu performer Ziruma Morales, the film begins with a male voice off-screen harshly interrogating the woman, creating a scenario recalling Joan of Arc on trial. He speaks in Spanish—the coloniser’s tongue—while she responds in her indigenous Wayuuai language. The woman is possessed by a forty-million-year old oil demon, and responds with venom and invective, cursing ‘man’ who have wrought such destruction on her land. There are implicit parallels drawn between the greed of oil developers in South America and the Middle East, but particularly in the case of the Wayuu who have whose land rights have been repeatedly infringed upon by drilling and mining interests. In Wayuu Creation Myth (2017), a companion piece to The Magical State, Ziruma explains the Wayuu cosmogony, a particularly fantastic and bloody myth which relates to the strong presence of women in their matrilineal society.

Finally, The Future Was Desert (2016) is a two-part essay film, using archival film clips, an array of digital images and an assemblage of texts to mediate on the similarities between the future and the past, when the Sahara was the savannah, and the Gulf, a garden. Cave drawings or ancient artefacts can on the one hand be interpreted as old and stagnant, but in another—perhaps more accurate—sense, they are bona fide time travellers, zooming at warp speed twenty-seven thousand years in time until an archaeologist uncovers them. But The Future Was Desert’s apocalyptic visions of Neolithic statues and futuristic dunes-as-ruins are not entirely stone-faced; Boney M’s Atomic Age disco anthem ‘We Kill the World’ echoes across the corridors of eternity, a fittingly blissful soundtrack to the deep time montage of every last person, animal and object being ground to dust across the infinite sands of time.

...And when the tectonic plates see to the sky and wrench the stars down to Earth like a bright, wide shroud, we will join hands and let the desert of the future—and the desert of the past—close around us, in the manner of a dream.¹

¹ The opening narration to Sophia Al-Maria’s The Future Was Desert (Part I), 2016
² Perhaps an amped-up version of the Amish rite of rumspringa, when youth leave their confined community and sometimes imbibe in earthly pleasures strictly forbidden by societal rules.
⁴ Bai Ling crank up moonstruck life for High Voltage’, Alex Dobuzinskis, Reuters, https://www.reuters.com/article/us/lisa-bai-ling-crank-up-moonstruck-life-for-high-voltage-idUSTRE3SH5Y20090418
⁵ The closing narration to Sophia Al-Maria’s The Future Was Desert (Part II), 2016

Enceindre
Luke Fowler

United Kingdom, Spain 2018 30 mins World Premiere
Saturday 22 September, 19:45
Maltings Main House

Enceindre is a study in film and sound of two 16th century fortified cities: Berwick in the North-East of England and Pamplona in the Navarre region of the North of Spain.

If fortifications are considered ‘the body of the place’, what does it mean to live in a body that is outside of time and without purpose? Could these fortress towns be considered heterotopias? Or are they, as the writer WG Sebald vividly describes, alien structures denuded from human history? Enceindre adopts an infra-sensory approach to place, drawing on unheard history to propose a new framework in which to consider these anachronistic landscapes.

The film’s world premiere at BFMAF 2018 will be immediately followed by a ‘dark cinema’ version of the film with an alternative soundtrack diffused live by Chris Watson.

Commission supported by LUMA Foundation, Outset Scotland and Berwick-upon-Tweed Town Council

Luke Fowler is an artist, filmmaker and musician based in Glasgow. His work explores the limits and conventions of biographical and documentary filmmaking, and has often been compared to the British Free Cinema of the 1950s. Working with archival footage, photography and sound, Fowler’s filmic montages create portraits of intriguing, counter cultural figures, including Scottish psychiatrist R. D. Laing and English composer Cornelius Cardew.

Chris Watson is one of the world’s leading recorders of wildlife and natural phenomena, and for Touch he edits his field recordings into a cinematic narrative. The unearthly groaning of ice in an Icelandic glacier is a classic example of, in Watson’s words, putting a microphone where you can’t put your ears. He was born in Sheffield and in 1971 became a founding member of the influential Sheffield-based experimental music group Cabaret Voltaire. His sound recording career began in 1981 when he joined Tyne Tees Television. Since then he has developed a particular and passionate interest in recording the wildlife sounds of animals, habitats and atmospheres from around the world. As a freelance recordist for film, tv & radio, Chris Watson specialises in natural history and documentary location sound together with track assembly and sound design in post production.

Filmography:


Luke Fowler is one of the world’s leading recorders of wildlife and natural phenomena, and for Touch he edits his field recordings into a cinematic narrative. The unearthly groaning of ice in an Icelandic glacier is a classic example of, in Watson’s words, putting a microphone where you can’t put your ears. He was born in Sheffield and in 1971 became a founding member of the influential Sheffield-based experimental music group Cabaret Voltaire. His sound recording career began in 1981 when he joined Tyne Tees Television. Since then he has developed a particular and passionate interest in recording the wildlife sounds of animals, habitats and atmospheres from around the world. As a freelance recordist for film, tv & radio, Chris Watson specialises in natural history and documentary location sound together with track assembly and sound design in post production.

Filmography:
Luke Fowler’s *Enceindre*: fortification as heterotopia

François Bonnet

I am writing this piece from a fortified island. At strategic points, ramparts have been erected. The isle’s capital still bears extensive witness to the 17th century military architecture of the celebrated French engineer Vauban. Later, the coasts were seeded with bunkers and riddled with Rommel’s viewing-posts from World War II. If most of those protective ramparts have already disappeared, the surviving small forts in reinforced concrete weaken and disintegrate, their noses plunged into the sands which have, since then, drawn backwards.

The fortification, the strong place, possesses a distinctive resonance. As the writings of Carl von Clausewitz tell us, the fortress embodies the double function of protection of a place (and all that it contains: weapons, garrison and population) whilst equally standing as an area of strategic, economic and symbolic influence, well beyond the scope of its cannons. Thus, its aura is split between the time of its functional existence and the very much longer time of its residual existence.

One of the properties of fortifications is to last well beyond their obsolescence, so long as they are not razed to the ground. But what still exists within their interior enclosure, those which still define the design of the towns, still impose on them their routes, their turns, their obstacles, but offer nothing in exchange? What do these siege-like heterotopias mean to us? In as much as they are heterotopias—i.e. spaces without any usage—they are equally opened up to reinvention, to a redeployment of their force, their stockpiled power and limitlessness which threatens to disappear under erosion, to disguise itself under the grass and the soil and become wiped out by the pressure of urbanism. By the impossibility of being destroyed straightaway, the fortifications—along with all ruins—incite one to contemplate them, to enquire into and consider them.

It’s not a question of detecting historical events and putting them into a chronological order, a narrative. On the contrary, it is a matter of making space for them, of incorporating them into the here and now and grasping them as hybrid objects whose care for them makes us see and listen to their territory. This is what is at stake in Luke Fowler’s film. Whilst everything must contain signifiers for us, this film takes on the role of revealing to us what has become invisible, but yet has also still not ceased to be present. Thus, it helps us to represent this layered world, fascinating by its disparate traces and sensations. After all, it is in this sole depth of the world that we find the living world.

François Bonnet (1981) is a Franco-Swiss composer, writer and theoretician. Based in Paris, he is Head of Ina GRM and author of *The Order of Sounds: A Sonorous Archipelago* and *The Infraworld*. 
The first major UK retrospective of filmmakers Shireen Seno and John Torres, whose studio, film laboratory, library and platform Los Otros is one of the most invigorating forces in Philippine cinema today.

**Years When I Was a Child Outside**  
(John Torres)  
**Thursday 20 September, 15:45 (page 60)**

**Big Boy**  
(Shireen Seno)  
**Friday 21 September, 10:30 (page 61)**

**Seminar: Los Otros**  
**Saturday 22 September, 10:30**

In this seminar, Shireen Seno and John Torres will explore Los Otros’ history and the surrounding context and community of artists and filmmakers both in the Philippines and internationally. They will also discuss their working methods and strategies for production, and will be joined by Richard Bolisay, Viknesh Kobinathan and 2018 seminar leader Taylor Le Melle.

**Lukas the Strange**  
(John Torres)  
**Sunday 23 September, 11:45 (page 62)**

**Nervous Translation**  
(Shireen Seno)  
**Sunday 23 September, 20:00 (page 7)**

We are grateful to film critic Richard Bolisay and curator Viknesh Kobinathan, who will moderate the Los Otros retrospective screenings and seminar.

**Richard Bolisay** is a writer and film critic based in Manila. His essays on cinema have appeared in various publications online and in print. He is a participant of the Berlinale Talent Press and Locarno Critics Academy, and has been part of the jury of the Hong Kong International Film Festival, QCinema International Film Festival and Cinema One Originals Film Festival.

**Viknesh Kobinathan** is a freelance curator from Singapore. He was the programme manager at Singapore’s only independent cinema, The Projector. In February 2018, he curated ‘ Witness to War: Memories and Screens’, a film programme made in response to the 75th anniversary of the Pacific War presented by the National Museum of Singapore and the Asian Film Archive. At present he contributes to the Singapore International Film Festival as a writer and consultant. Viknesh is currently based in the UK, pursuing a postgraduate degree in film curation at the National Film and Television School.

It is a story that begins with a man on an island, in a little, busy hub in Quezon City called Katipunan. Sometime in 2003, several years after graduating from college, John Torres is renting a space for his post-production work, conveniently located next to a huge university. Over time, seeing the mix of people from diverse ages and backgrounds coming by, he would hold screenings of short films, experimental works, and moving images in this tiny studio. Eventually he would meet the critic Alexis Tioseco, who would have a huge impact on his life and career, as well as filmmakers Raya Martin, Khavn dela Cruz, Rox Lee, Sherad Anthony Sanchez, and Lav Diaz, some of the key figures in Philippine independent cinema. This is where the seed of John’s artistic career would start budding, where he would shoot his first three short films—Tawidgutom, Salat, and Kung Paano Kita Liligawan Nang ‘Di Kumakapit sa Iyo?—the moment in which his relationship with cinema would become more defined, more intimate. This joint in Katipunan is called Los Otros.

Around six years later, in 2009, John would meet the photographer Shireen Seno. Born into Filipino parents, she has grown up in Japan and studied in Canada, and has seen his films and been impressed with them. Their relationship would go beyond creative—Shireen would be part of his small crew, while John would later on edit and produce her films—and towards romantic. As their feelings for each other grow, she would decide to settle down in the Philippines. Los Otros, never gone but always in the periphery, would find its second home in their house in Teacher’s Village in Quezon City, a tricycle ride away from its birthplace. The film screenings would hold in their small garage, with good mates and neighbours, as their audience, but there are new faces as well, acquaintances quickly becoming friends. It’s back to basics, but the basics have always been the most important. They would clear out their first floor to make room for a larger studio space, where workshops can be organised and more people can gather around. Before the birth of their daughter Aki in 2018, Los Otros would be John and Shireen’s first offspring, their love child.

On its website, Los Otros is described as ‘a Manila-based space, film lab, and platform committed to the intersections of film and art, with a focus on process over product’. John and Shireen have always emphasised this explorable space between cinema and art, how the moving image connects with the fringes of various methods of expression, how a young art such as film can walk through time and history through a community of people who keep discovering different ways of seeing and feeling. In the beginning, they would screen films by friends and their own, as well as works of pioneering independent Filipino filmmakers from the 1980s and 1990s, providing an appropriate venue for these small films that merit lengthy discussions over beer. Dialogue between the audience and the makers is a key element of its exploration, the process through which art gains relevance. But as they have strongly built their networks locally and internationally—especially through friendships forged in foreign festivals to which their works are invited—John and Shireen, particularly from 2013 onwards, would begin inviting practitioners from outside the country. Some of these visits include the artist Takahiko Iimura, with a
16mm film performance of *Circle and Square*, in which ‘a loop of 16mm black film is suspended by two 100 feet spools on the ceiling and running through the projector’, the artist Lee Jangwook, with a multi-projection performance that explores ‘multi-layered memories on landscape’ and a two-day workshop on 16mm handmade film, teaching participants about camerless filmmaking (painting, scratching, and taping) as well as hand printing, photographs, and processing; and the curator George Chouk, with an illustrated talk on films, maps and gardening titled ‘On the Planters Art’, drawing on a range of sources from Gilles Deleuze and Jorge Luis Borges to Law Kar, Raúl Ruiz, and Hugo Santiago.

Over the years Los Otros has also hosted a series of screenings and talks, an eclectic selection of films and moving images that introduces Filipino audiences to faraway worlds and fresh perspectives. These include ‘Embedded South(s)’, a showcase of works by 29 artists from Africa, Latin America, South Asia, and Southeast Asia, geographies labelled as ‘south’ by scholars owing to their socio-economic situations as well as experiences of colonialism, diaspora, and forced labour; short films from the International Film Festival Rotterdam followed by an illustrated talk by programmer Julian Ross titled ‘Between Stillness and Motion: The Afterlife of the 35mm Carousel Slide Projector’; the video-essay trilogy by programmer and filmmaker Lili Cline titled ‘Restrained Courage’; the video-essay trilogy by programmer and filmmaker Lili Cline titled ‘Restrained Courage’, the video-essay trilogy by programmer and filmmaker Lili Cline titled ‘Restrained Courage’, and the Wind; a screening of *Come to Me Paradise* by Filipino-Canadian artist Stephanie Comilang; and works by Julia Feyrer and Oliver Husain, two artists currently working in Canada.

These collaborations with international artists are complemented by Los Otros’s continued support of initiatives from the local scene, including ‘The Kalampag Tracking Agency: 30 Years of Experimental Film & Video from the Philippines’, an ongoing screening initiative curated by Merv Espina and Shireen, and ‘Rising Indies! Tokyo-Manila: 4 Days of Experimental & Alternative Cinema from Japan + The Philippines’. Los Otros has also worked with activist and filmmaker Kiri Dalena for her Northern Mindanao Documentary Production Workshop and BESSAK (Respond and Break the Silence Against the Killings). In addition to being part of the collective Tito & Tita, which they fondly regard as Los Otros’s close cousin, John and Shireen themselves would occasionally conduct directing and documentary workshops and help other filmmakers produce their works.

This emphasis on John and Shireen’s social engagements, as much as it informs the kind of artists they are and the inclinations of their art, should not in any way diminish the attention that their own films deserve. On the contrary, it should enrich them. Their films are often described as highly personal, sometimes difficult to enter (and also difficult to exit), buoyed by an intimacy and consciousness that comes from a very specific ethos and experience of the Filipino. On one hand, this is true: they exist in the realm of an identifiable race and culture, the myths and memories of home, the illusions and allusions of time. But on the other, in their efforts to impart a distinct array of spectacles and sensations, their films sometimes go completely beyond the self and towards the the many forms of other and connections are no longer as clear as they are supposed, which makes sense in any discourse of involvement in relation to time and memory.

The progression of John’s feature films—*Todo Todo Teros* (2006), *Years When I Was a Child Outside* (2008), *Refrains Happen Like Revolutions in a Song* (2010), *Lukas the Strange* (2013), and *People Power Bombshell: The Diary of Vietnam Rose* (2016)—can be seen as a movement that may not be necessarily horizontal (inwards, perhaps?) but one that always tries to visit unchartered territories, each film more persistent in finding a way to express the unexpressed. *Todo Todo Teros* and *People Power Bombshell*, for instance, can be viewed from the opposite ends of a spectrum, i.e. it is impossible to compare them because of how completely different they are, yet they can come only from the same mind and soul. The ten years between them has made apparent the required journey for any complex discovery.

Shireen’s *Big Boy* (2011) and *Nervous Translation* (2017) are more specific to recollections of childhood. Having seen both films, one can point out the softness, the tenderness that characterises her direction which veers away from the convenience of evoking nostalgia and goes toward a reflexive intimation of the past that exists on the same plane as the present and future. John’s influence on Shireen’s films is recognisable, but Shireen’s voice, the way her narratives make use of silence and spaces, the manner in which the whole is felt in only a few seconds, is hers alone. Her experience in photography informs the denseness of her images, the look and feel in any discourse of involvement in relation to time and memory. John and Shireen’s *Power Bombshell: The Diary of Vietnam Rose* (2016)—can be seen as a movement that may not be necessarily horizontal (inwards, perhaps?) but one that always tries to visit unchartered territories, each film more persistent in finding a way to express the unexpressed. *Todo Todo Teros* and *People Power Bombshell*, for instance, can be viewed from the opposite ends of a spectrum, i.e. it is impossible to compare them because of how completely different they are, yet they can come only from the same mind and soul. The ten years between them has made apparent the required journey for any complex discovery.

Shireen’s *Nervous Translation* (2017) are more specific to recollections of childhood. Having seen both films, one can point out the softness, the tenderness that characterises her direction which veers away from the convenience of evoking nostalgia and goes toward a reflexive intimation of the past that exists on the same plane as the present and future. John’s influence on Shireen’s films is recognisable, but Shireen’s voice, the way her narratives make use of silence and spaces, the manner in which the whole is felt in only a few seconds, is hers alone. Her experience in photography informs the denseness of her images, the look of which bears the transportive and magnetic quality of her storytelling.

Los Otros has predated the boom of Philippine independent cinema in the mid-2000s, a time when film production has reached an inspiring peak with the variety of filmmakers using the accessibility of digital technology to explore subjects traditionally considered unfit for cinema. People who have lived through that time will remember it with fondness—the joy of rebellion, the thrill of solidarity, the taste of liberation, genuinely experienced. More than a decade later, many things have changed. The Philippine independent cinema has reached a plateau, so to speak, but independence has always meant struggle. Freedom has always come with challenges. Perhaps fewer than a thousand know what Los Otros does, or have been to its events, or have seen John and Shireen’s films. But it does not matter. Los Otros has always been evolving and adapting to changes. And like its parents it is happy to hang around and make small waves.
John Torres is an independent filmmaker, musician and writer. He has made more than a dozen short films and five features, including Todo Todo Teros (2006), Years When I Was a Child Outside (2008), and Lukas the Strange (2013). His work fictionalizes and reworks personal and found documentations of love, family relations and memory in relation to current events, hearsay, myth and folklore. His latest work, People Power Bombshell: The Diary of Vietnam Rose (2016), is a film composed of decaying 35mm footage of an unfinished film from the 80s, mixed with new footage and sound interviews of the original cast, edited to sound like dialogue in a documentary that tells of their whole ordeal of making a film at the hands of a prominent Filipino director. John teaches part-time at the Ateneo de Manila University. He conducts filmmaking workshops and co-organises artist talks and screenings in Los Otros. He is currently in the studio to record new material for his band TaguTagu NDies.

Filmography:
- John Torres’ People Power Bombshell: The Diary of Vietnam Rose was screened in BFMAT 2017.

America has ‘liberated’ the Philippines and the islands have just been proclaimed a new republic.

Every morning, at the crack of dawn, Father and Mother stretch Julio, pulling his limbs away and distributed amongst the two aunts without offspring of their own.

The family swells in size to six children. Father hunts for food while Mother tends to domestic duties, leaving Julio and his siblings alone, exposed to their lush natural environs. Soon enough, the youngest two are taken away and distributed amongst the two aunts without offspring of their own.

Big Boy chronicles the growth of a family, the myths of progress that consume them and the violence not just in war and colonization, but also that which is inherent in coming into being—for a boy, a man and a nation.

Q&A with filmmaker Shireen Seno

Visual artist and filmmaker Shireen Seno was born to a Filipino family in Japan. She graduated from the University of Toronto with a B.A. in Architectural Studies and Cinema Studies, and taught in Japan before relocating to Manila. She started out in film as a photographer, shooting stills for Lex Diaz and John Torres. Her work has been exhibited in the Philippines at magnet gallery, Green Papaya Art Projects, Manila Contemporary, and the Ishmael Bernal Gallery at the University of the Philippines Film Center. In 2012, she had her first two solo exhibitions, ‘Mystery Terrain’ at Republikha Gallery and ‘Wild Grass’ at Light & Space Contemporary. Her first full-length film Big Boy, produced by Cinema One Originals and Peliculas Los Otros, had its international premiere at the International Film Festival Rotterdam 2013. Seno’s next feature Nervous Translation was one of 15 finalists for the Venice International Film Festival’s inaugural Biennale College Cinema 2013.


Shireen Seno

Philippines 2012 89 mins

Filmmakers in Focus: Los Otros

Friday 21 September, 10:30
Maltings Main House

Big Boy

Shireen Seno

Philippines 2012 89 mins

Filmmakers in Focus: Los Otros

Thursday 20 September, 15:45
Maltings Henry Travers

Years When I Was a Child Outside

John Torres

Philippines 2008 100 mins

Filmmakers in Focus: Los Otros

Big Boy

Shireen Seno

Philippines 2012 89 mins

Filmmakers in Focus: Los Otros

Friday 21 September, 10:30
Maltings Main House

Years When I Was a Child Outside

John Torres

Philippines 2008 100 mins

Filmmakers in Focus: Los Otros

Years When I Was a Child Outside

John Torres

Philippines 2008 100 mins

Phillipines When I Was a Child Outside

John Torres

Philippines 2008 100 mins
Screening the Forest

Curated by Dr. Graiwoot Chulphongsathorn, this series takes nature as its point of departure. ‘Screening the Forest’ weaves together forests from Japan, Myanmar, South Korea, Taiwan, Thailand, Turkey, Vietnam and the Philippines, understanding the forest to be a network of living beings where agency distributes beyond human forms of life. Sensory, colourful and widescreen, the forest is naturally cinematic.

‘Screening the Forest’ is supported by the British Academy’s Visiting Fellowships Programme under the UK Government’s Rutherford Fund, and organised in collaboration with the Centre for Research and Education in Arts and Media (CREAM), University of Westminster.

---

Lukas the Strange
John Torres
Philippines 2013 85 mins
Sunday 23 September, 11:45 Maltings Main House

Filmmakers in Focus: Los Otros

‘Lukas, in the middle of the film, the actress will pay a visit. You’ll fall in love with her. And you’ll understand your father. I’ll become your memory. I haven’t shown you the middle yet’. Thus begins John Torres’s latest dream of a documentary, a highly experimental, gloriously free-form coming-of-age story. Shortly after the arrival of a film crew that throws his tiny, usually quiet village into a frenzy of commotion, Lukas’s father, Mang Basilio, announces that he is a ‘tikbalang’, the half-horse, half-man of Filipino folklore. When Mang Basilio disappears, the awkward, baffled Lukas sets out on a journey of self-discovery that will include a ‘river of forgetting’, invisible voices and a hallucinatory blurring of reality and fantasy. Torres has already carved out an idiosyncratic niche for himself in the thriving world of documentary-fiction hybrids, and this is his most personal and expansive work to date.

— Film Society of Lincoln Center

Graiwoot Chulphongsathorn graduated from the PhD programme at Queen Mary, University of London. His PhD project explores the potential of the forest in cinema as a space that reveals the post-anthropocentric perspective to the world. Graiwoot was recently awarded the British Academy’s Visiting Fellowship for his project ‘Southeast Asian Cinema and the Anthropocene’. His host institution is CREAM, University of Westminster.

---

Forest Experimenta
Thursday 20 September, 11:30 (pages 66-73)

Jin
Friday 21 September, 19:15 (page 74)

Blood Amber
Saturday 22 September, 16:30 (page 75)

Genpin
Sunday 23 September, 15:45 (page 76)

Worldly Desires
Sunday 23 September, 17:45 (page 77)
Sensory, colourful and displayed in widescreen: the forest is already naturally cinematic. Since the turn of this century, the forest has become a site of creative exploration for contemporary art filmmakers in Asia. Curating a programme of Asian cinema usually ends up with a selection of films grouped according to the supposed importance of their auteurs and to the identity and history of each nation. ‘Screening the Forest’ takes nature as a point of departure. By placing the forest at the centre of a curatorial practice, we emphasize that cinema is constructed not only culturally and aesthetically but also naturally.

The first edition of ‘Screening the Forest’ took place in 2014, when I curated a short film programme as a part of my PhD research at Queen Mary, University of London. In 2016, a revision of that programme was shown in Paris’s Institut National d’Histoire de l’Art. The major expansion of the programme, however, happened in early 2018 when Singapore’s Asian Film Archive invited me to curate five film programmes about forests in Asia. After the successful screening in Singapore, I decided to take the programme on tour, revising some choices of films in order to reflect the theme of my current research. Thanks to the Berwick Film and Media Arts Festival, the new edition of ‘Screening the Forest’ now arrives in Berwick-upon-Tweed.

This new programme weaves together the cinematic forests of Japan, Myanmar, South Korea, Taiwan, Thailand, Turkey, Vietnam and the Philippines. (In some cases, the forest refers to nothing but a world construed in its own territory.) It includes eight short moving image works, one medium-length film and three features. The programme includes the work of some world-renowned film directors like Apichatpong Weerasethakul (Thailand), Naomi Kawase (Japan) and Reha Erdem (Turkey), who have each made many films in the forest. At the same time, I also chose several works by experienced video artists in Asia in order to show a variety of themes and strategies each artist adopts.

Why does the forest matter? And in what ways does the forest relate to cinema? In answering these questions here, I want to share a few ideas behind the curatorial decision, a trail of breadcrumbs that will enticingly lead the audience to go deeper into the beauty and depths of the forest.

First, what I discovered in many artists’ films from Asia (and beyond) is that the artists take the forest not as a lifeless background for human stories, but more as a living being. In many films, the forest moves, shares, grows and communicates. This idea coincides with the animistic quality in a cinematic medium. Since its inception, cinema has been an art form that acknowledges nonhuman agency, including trees, wind and water. The idea of the forest as a living being also corresponds with the ecological challenge that the earth is facing today, an idea which suggests that we are in the Anthropocene—the epoch in which humans’ impact on the earth system is calling us to rethink the political and ethical relationship between humans and the earth, and especially the forest.

Reflection with these ideas, many of the films in the programme present the forest as a nonhuman witness—or a breathing archive—of traumatic political-ecological history. Jet Leyco’s Not a Soul shows the co-existence of human and nonhuman history in the Filipina forest, a place that once was a battle zone. In Landscape Series #1, Nguyễn Trinh Thi depicts Vietnamese men and women pointing fingers at the forest, as if it hides a secret. In Kamjorn Sankwan and Invalid Throne, Thai filmmaking duo Jakrawal Nilathamrong and Kamjorn Sankwan tell an autobiographical story of a man witnessing the change of the forest in his village. The two films mirror each other—one is a digital documentary, the other fictional and presented with 35mm projection.

In many films the forest may look sublime at a first glance, but these films divert from that romantic depiction. Jin starts with a stunning image of the forest in Turkey. But the film slowly becomes a metaphor for humans and the earth, specifically the war that humans perpetuate on the earth. Blood Amber presents the forest’s dual functions—a commoditized space for the miners who search for the amber underground as well as a battlefield in a larger warzone between an ethnic group and the Burmese state. Both Invalid Throne and Blood Amber also provoke us to think that the elements under the ground are also parts of the jungle.

There is also a layer of self-reflexivity in the sense that many films in the programme are also about filmmakers making films in the forest. Apichatpong Weerasethakul’s Worldly Desires and Pimpaka Towira’s Trailer of the 20th Thai Short Film and Video Festival record loving memories of film crews deep in the jungle, while The Legend in the Mist puts together a montage of forest spectacles from classic martial art films. The notion of the forest as a creative and liberal space also carries on in Super Taboo, a film that pays tribute to a creative force which resists the censorship regime. While many films in the programme were made by a film crew, some films, including Not a Soul, Blood Amber, Genpin and The Breath resulted from a one-to-one experience between a filmmaker and the environment, since the director shot the film by him/herself.

Finally and importantly, many films are about life, humans and beyond. While Genpin updates a myth that the forest is the origin of life by observing women who prepare their bodies to give birth naturally at a clinic in the middle of a hill, The Breath focuses on a basic sign of life—breathing, as the filmmaker walks into the forest and shares the air with other beings in the living system. In this silent film, we will hear viewers breathing as well.

‘Screening the Forest’ is supported by the British Academy’s Visiting Fellowships Programme under the UK Government’s Rutherford Fund, and organised in collaboration with the Centre for Research and Education in Arts and Media (CREAM), University of Westminster.
Every year, the Thai Short Film and Video Festival invites a Thai filmmaker to make a trailer for the festival. For the 2016 edition, the invitee is Pimpaka Towira, a veteran filmmaker who recently returned to the film scene with her well-received feature *The Island Funeral*. In the past, Pimpaka has made several films set in the forest, and this self-reflexive, humorous trailer reflects the experience of dealing with nature.

Pimpaka Towira (1967, Thailand) graduated from Thammasat University, Thailand. Her feature film debut *One Night Husband* (2003) premiered in the Berlinale and established Towira as the first female Thai filmmaker to be noticed by international viewers and critics. Towira writes, directs and produces all of her films. She has been invited as a jury member for many film festivals and won the Sijapothorn Award in 2009, distributed by the Ministry of Culture in Thailand. In 2010, her short film *Por* (*My Father*) won the Special Jury Award at the Pacific Meridian IFF, after which she made two other acclaimed shorts, *Terribly Happy* and *Mother* (2012). Her second feature *The Island Funeral* (2015) was awarded the Asian Future Best Film Award at Tokyo IFF and received the FIPRESCI Award at the Hong Kong IFF.

*Filmography:*

A man hides out in the mountains after accidentally killing a priest. But the area, a battlefield for soldiers and rebels, is far from safe. The fateful location is visualised with a mixture of oppressive, moving and still, black-and-white archival images.

Jet Leyco (1987, Philippines) is an independent filmmaker, cameraman and editor, as well as teacher for the Asia Pacific Film Institute. He gained experience in filmmaking as an intern for the Filipino directors Lav Diaz and Khavn De La Cruz. In 2011 he made his debut feature *Ex Press*, which was also his graduation film at the Asia Pacific Film Institute in Manila. His second feature *Leave It for Tomorrow, for Night Has Fallen* (2013) was made with a Hubert Bals Fonds grant for script development. His most recent feature *Town in a Lake* (2016) had its international premiere at the Singapore IFF.

*Filmography:*
Su Hui-Yu (1976, Taiwan) studied Fine Art at the National Taiwan Normal University and the National Taiwan University of Arts, both in Taipei. Su is interested in the connections between media, images, history and daily life, and his videos explore both the mass media's impact on viewers and the projection of viewers' thoughts and desires onto these media. His work deals with violence, sleep, the female body and a general interplay between reality and fantasy. Su’s videoworks and installations have been shown internationally and both of his solo exhibitions—‘The Fabled Shoots’ (2007) and ‘Stilnox Home Video’ (2010)—were nominated for the Tashin Art Award. In addition, Su was awarded the Asian Cultural Council Fellowship Award and participated in artist in residence programmes in New York, Munich, Los Angeles and the Czech Republic. In 2017, International Film Festival Rotterdam held a retrospective of Su’s videoworks, while his film Super Taboo (2017) premiered in the Tiger Competition for Short Films.

Filmography:

As the journey starts, the vast empty landscape makes one wonder what one is looking for. A mysterious object? A crime scene? Something terrifying? The scenes grow more and more specific, but they do not lead to any concrete solution—only an injury in place of a metaphor.

I am interested in the idea of landscapes as quiet witnesses to history. During my online search for such photos, I came upon hundreds of images in which anonymous persons were portrayed in landscapes—and always in the same position, pointing to indicate a past event, the location of something gone, something lost or missing. We are left knowing nothing about the people, their specific thoughts or feelings, only with their repetitious sameness—always indicating, pointing to ‘evidence’ of something—never good.

Together these anonymous witnesses, portrayed in compelling uniformity by innumerable Vietnamese press photographers, seem to be indicating a direction, a way forward out of the past, a fictional journey.

—Nguyễn Trinh Thi
**The Legend in the Mist**  
**Tony Chun-Hui Wu**  
Taiwan 2012 10 mins  
**Thursday 20 September, 11:30**  
Maltings Main House

A tribute to King Hu, the pioneer of Asian martial art cinema. Originally screened as a three-channel video installation at the King Hu retrospective exhibition in Taiwan, the work is a montage of sequences from Hu’s classics *Raining in the Mountain* (1979) and *Legend of the Mountain* (1979). Inspired by the transience of mist (used effectively by Hu) and its paradoxical existence as a physical void, the assemblage of various misty and forest scenes in *Legend in the Mist* highlights the enduring theme of the Eastern poetic landscape in life and art—from ink wash paintings to Hu’s cinematic language and the Zen philosophy of life.

**Tony Chun-Hui Wu** (1966) is a filmmaker, teacher, and curator. He received his BFA in Filmmaking at San Francisco Art Institute and an MFA in Film/Video from Bard College. His films have been shown at the Museum of Modern Art in New York, Centre Pompidou in Paris, San Francisco Cinematheque, and Robert Beck Memorial Cinema in New York. *Sentimental Journey* (2003) was named the Best Experimental Film at 2003 Taipei Film Festival, and *Noah, Noah* (2004) won the same award at 2004 Taipei Film Festival, as well as the 27th Golden Harvest Award. *Incarnation (Boy)* (2003) and *Europe Resurrection* (2006) were shown in the 2006 Taipei Biennial. *Dirty Yoga*, Taipei Fine Arts Museum, Taiwan.

Wu is a co-founder and curator of Image–Movement Cinematheque, as well as Artistic Director of EX!T Experimental Media Art Festival, Taiwan. He was a curator for 2009 Guiling Street Little Theatre Arts Festival—with (out) cinema, as well as a member of many juries and selection committees.

**Filmography:**  

---

**The Breath**  
**Minyong Jang**  
South Korea 2007 10 mins  
**Thursday 20 September, 11:30**  
Maltings Main House

A respiratory exchange between the viewer and a bamboo forest.

‘Through the acts of very close looking and capturing on film, Minyong Jang relishes the discovery of all manner of perhaps otherwise unnoticed visual poetry. His films are also significantly about the advantageous juxtaposition of one image with another, the resulting one-plus-one adding up to considerably more than two. Take, for example, the clear sense of closure at the conclusion of The Breath, his just-completed film. All of the shots until just before the end result from the camera having been hand-held and pretty much always in motion. Jang seems to be saying, “Let’s just explore this small bit of nature and see what we discover.” At the end of the film, however, all motion stops. The highly abstract images from the now tripod-mounted camera, along with Jang’s precise editing, tell us without fanfare that the end is at hand. He thus subtly creates what musicians call a perfect-authentic cadence, the ultimate sense of closure. All of his work is about the unique kind of silence that film viewing sometimes engenders. What we are offered in these works is not just silence in the usual sense, but rather, the opportunity to experience the kind of concentrated absence of sound that lets our minds flow into their own silent and/or sonic realms.’

— Charles Boone, San Francisco Cinematheque

**Minyong Jang** (1968) is a filmmaker and Associate Professor in the Division of Theater and Film at Seokyeong University, Seoul. He graduated from the San Francisco Art Institute in 2002.

**Filmography:**  
Invalid Throne
Jakrawal Nilthamrong & Kamjorn Sankwan

Set in Mueang Phayao, *Invalid Throne* examines the land and people who used to own property in the province. The disputed areas were overtaken by new feudalism and turned into a gold mine and an exclusive monastery, allowing only a select, elite few to enter its landscape. Shot on location in northern Thailand and in a studio (using a miniature landscape), the film weaves historical narrative with the personal memories of Kamjorn Sankwan, the artist and protagonist who was raised in that area, thereby raising questions to what constitutes as a national, collective history.

**Kamjorn Sankwan**

*(1968, Chiang Rai, Thailand) works as a gaffer, a head electrician on a movie set, and is also a freelance electrician. His father is from Payao and his surname literally means “lake edge”—a reference to Payao Lake. He spent his childhood in the small town by the forest where his family has lived for generations, and his education came mainly from his time spent in monkhood. After noticing a gap between his own beliefs and religious doctrines, he moved to Bangkok. Sankwan also writes short stories.*

**Jakrawal Nilthamrong** *(1977, Lopburi, Thailand) lives and works in Bangkok. He received a BFA from Silpakorn University in Bangkok and his MFA at the School of the Art Institute of Chicago. Nilthamrong makes work spanning from short and documentary films to installations and feature films. Themes of his work often relate to Eastern philosophy in the contemporary context, and local history of specific environments to establish dialogue among multiple perspectives. His shorts, documentaries and installations have been shown in international film festivals including Rotterdam, Berlinale, Toronto and Yamagata, as well as exhibitions like the 2012 Taipei Biennial and 2014 SAA Biennale Medacity Seoul. His feature *Vanishing Point* (2015) won the Tiger Award at the International Film Festival Rotterdam in 2015.*
An existential thriller with touches of magic realism, *Jîn* follows 17-year-old Jîn, a Red Riding Hood with a fierce survival instinct. She is a freedom fighter who flees her armed organisation for reasons unknown. Jîn finds herself battling bravely through dark forests, spending solitary days in the mountains, and ultimately heading towards a city where her future is still unclear. Symbolising the complex and heated conflict between military forces and Kurdish guerrillas, the film contemplates the effect this military conflict has on the forest and mountains, including their inhabitants: animals, trees and the ecosystem enfolding them all, which doesn’t have the ability to fight back.

*Introduced by Dr Graiwoot Chulphongsathorn

This special screening of *Jîn* is kindly supported by Berwick Film Society

---

Somewhere in Burma, a forest rich in amber is controlled by the Kachin Independence Army. For most of the inhabitants, amber mining is their only means of subsistence. Working in harsh conditions under constant threat from the government army, these forest villagers live in fear and despair, with a future as dark as the end of the mining tunnel. *Blood Amber* is a richly cinematic documentary experience.

*Lee Yong-Chao* was born in the rural countryside in northern Burma. In 2015, he was selected to participate in the 7th Golden Horse Film Academy, the mentorship and development program founded by Hou Hsiao-Hsien. Lee produces his films mainly in Taiwan and Burma. One of his short films was nominated for Busan International Film Festival competition, while another short film shot simply on a smartphone was nominated for Warsaw Film Festival competition. *Blood Amber* is his first feature documentary.

*Filmography:*
- Gold (2018)
- Quan Mu He (2018)
- Blood Amber (2017)
- Jade Man (2014)
- Heaven Diary (2013)
- Husain Street (2010)
Genpin
Naomi Kawase

Japan 2010 92 mins

Sunday 23 September, 15:45
Maltings Main House

Screening the Forest

Naomi Kawase is amongst the most renowned of contemporary Japanese filmmakers and Genpin is a sensually shot documentary revelation. In the heart of a dense Okazaki city forest, we follow Dr. Tadashi Yoshimura, midwives and expectant mothers during four seasons at a natural childbirth clinic. Employing centuries old practices that often run askew from contemporary medicine, Kawase’s tender film oscillates between the intimate moments of joy, pain and doubt in honouring this way of life.

The title Genpin recalls the words of the Chinese philosopher Lao Tzu: “The valley spirit never dies / It is named the mysterious woman (genpin).” In the film, Yoshimura reflects on the relationship between childbirth and death, and observes—more as a human being than a doctor—that to deny death is to deny life. Life born into this world, life that ends at the moment of birth, life that ends before birth. Lives do not cease as a solitary life but are carried on by the species, and continue.

Through the flux of the Japanese seasons, Naomi Kawase entered the circle of the women giving birth at the Yoshimura Clinic and the world of Dr. Kawase entered the circle of the women giving birth at the Yoshimura Clinic and the world of Dr. Kawase. She became the youngest filmmaker to receive the Camera d’Or at the Festival de Cannes in 1995. With her first feature, Suzu (_1997_), she became the youngest filmmaker to receive the Camera d’Or at the Festival de Cannes. She has also won the Cannes Grand Prix with _The Mourning Forest_ (2001), the Carrosse d’Or in 2009, and also served as one of the jurors for the competition in 2013. In 2015, Kawase was bestowed with the Chevalier de l’Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) by the French Minister of Culture. In 2017, Radiance was selected as one of the competition films and given Ecumenical Jury awards. Aside from being a filmmaker, she is the founder and Executive Director for the Nara International Film Festival.

Filography:

Worldly Desires
Apichatpong Weerasethakul

Thailand 2005 43 mins

Sunday 23 September, 17:45
Maltings Main House

Screening the Forest

A couple escape from their families and flee deep into the jungle. At nightfall, a song illustrates the innocence of their love and their search for happiness. Palme d’Or winning filmmaker Apichatpong Weerasethakul invited fellow Thai filmmaker PimpaKP Tovila to shoot a 35mm film in the forest while he observed the production through his digital camera. While Worldly Desires is dedicated to Weerasethakul’s memories of filmmaking in the jungle from 2001-05, it is also a story of forbidden love and desire, loaded with poetry, metaphor and mystery.

Working in the space between cinema and contemporary art, Apichatpong Weerasethakul (_1970_, Bangkok) creates installations, videos, short and feature films that are often non-linear and transmit a strong sense of dislocation and otherworldliness. By using unconventional narrative structures, expanding and contracting the sensation of time, and playing with ideas of veracity and linearity—Weerasethakul’s work sits comfortably in a world of his own making.

Weerasethakul’s earned his BA in architecture from Khon Kaen University in Thailand and his MFA in Filmmaking from the School of the Art Institute of Chicago. In 1999, he co-founded Kick the Machine Films, a company that has produced many of his own films as well as other experimental Thai films and videos that could not find support under the established Thai film industry. His art projects and feature films have won him widespread recognition and numerous festival prizes, including three from the Cannes Film Festival: A Certain Regard for _Blissfully Yours_ in 2002, Prix du Jury for _Tropical Malady_ in 2004, and Palme d’Or for _Uncle Boonmee Who Can Recall His Past Lives_ in 2010.

Filography:
Essential Cinema

BFMAF’s retrospective series provides a fresh look at classic works of cinema or a first view of overlooked masterpieces. Each film is rarely-seen and most are shown in new restorations for the first time in the UK.

Terror Nullius
Friday 21 September, 17:30 (page 79)

Hyenas
Friday 21 September, 19:30 (page 80)

Tales of the Dumpster Kid
Saturday 22 September, 18:30 (page 81)

Lips of Blood
Saturday 22 September, 21:15 (page 82)

Some Interviews on Personal Matters
Sunday 23 September, 13:45 (page 83)

TERROR NULLIUS
Soda_Jerk

Australiia  2018  55 mins  UK Premiere

Friday 21 September, 17:15
Maltings Main House

Part political satire, eco-horror and road movie, TERROR NULLIUS is a counterculture film which offers an un-writing of Australian national mythology. Using existing film footage as raw material, the project works entirely within—and against—the official archive in order to achieve a queering and othering of Australian cinema. Envisaged as ‘A Political Revenge Fable In Three Acts’, TERROR NULLIUS is a world in which minorities and animals conspire, and not-so-nice white guys finish last. Where misogynistic remarks are met with the sharp beak of a bird or the jaws of a crocodile, and girl gangs rule the highways. Within this fable, Skippy the Bush Kangaroo schools his young pal Sonny on intersectional feminism, a house is haunted by the spectre of queer Australia, the mystery of Hanging Rock is resolved and a bicentennial celebration is ravaged by flesh-eating sheep.

TERROR NULLIUS lays bare a paradoxical vision of Australia as a nation where idyllic beaches host race-riots, governments poll love-rights and the perils of the natural environment are overshadowed only by the enduring horror of Australia’s myth of ‘terra nullius’. It’s a beautiful, bloody mix of the historical and the speculative, the grindhouse and the art house. Not a definitive counter-narrative but a meticulous ramshackle

Formed in Sydney in 2002, Soda_Jerk is a two-person art collective who work at the intersection of documentary and speculative fiction. They are fundamentally interested in the politics of images: how they circulate, whom they benefit, and how they can be undone. Their sample-based practice takes the form of films, video installations, cut-up texts and lecture performances. Based in New York since 2012, they have exhibited in museums, galleries, cinemas and torrent sites.

Filmography:
Linguère Ramatou returns to Colobane, a once charming village now devastated by poverty, with fabulous wealth and a promise to save her people. But tied to this promise is a deadly bargain: the lover who had betrayed a 16-year-old, pregnant Linguère, must be executed. The radical film was never meant to be shown in a cinema; instead, Reitz and Stöckl showed it in pubs. The audience members were encouraged to imitate heartily and create their own sequence of the film's 22 episodes. This special 'pub cinema' screening is nothing cinematic that you won't soon forget.

Supported by Goethe-Institut, London

Starting in 1957, Edgar Reitz (1932, Morbach, Germany) worked as a dramaturge, cinematographer and director of industrial and documentary films. He was one of the members of the Oberhausen Group and taught at the Institute for Film Design at Ulm College of Design. In 1966, he made his first feature film Marktwerk (Lost For Love) with his company Edgar Reitz Film Production, through which he's produced numerous films. Since 1994, he has been professor for Film and Television at the German Film and Television Academy Berlin (dffb) and is an associate professor at the University of Central Florida in Orlando. Stöckl has served on selection committees and juries for numerous festivals including Berlinale and Venice. Her film The Sleep of Reason received the Deutsch Filmpreis (Germany's top film prize) in 1984. Her film The Cat Has Nine Lives (1968) is currently touring the UK as part of the ICO/Club des Femmes season 'Vorlich, She Said'.

Filmography:

Ula Stöckl: (1938, Ulm, Germany) studied at the Institut für Filmgestaltung in Ulm, graduating in 1968. She has since directed numerous theatre productions and films. She has also worked as an associate lecturer at the German Film and Television Academy Berlin (FtB) and is an associate professor at the University of Central Florida in Orlando. Stöckl has served on selection committees and juries for numerous festivals including Berlinale and Venice. Her film The Sleep of Reason received the Deutsch Filmpreis (Germany's top film prize) in 1984. Her film The Cat Has Nine Lives (1968) is currently touring the UK as part of the ICO/Club des Femmes season ‘Vorlich, She Said’.

Filmography:
Lips of Blood
Jean Rollin

France 1975 88 mins

Saturday 22 September, 21:15
Essential Cinema
Maltings Main House

Frederic is a maternally-dominated young man who by chance is awakened to a dormant childhood memory while attending the launch party of a new perfume. A chateau pictured in the perfume’s poster reminds him of a night, long ago, when he was lost and a beautiful young woman came out of nowhere to protect him through the night. Later, the woman—unaged—magically appears and beckons to him, and Frederic finds his way back to the chateau and to her, uncovering some dark secrets about his family’s past along the way.

Lips of Blood was French horror-erotic auteur Jean Rollin’s favorite of his own films and it contains many of his signature elements: crumbling seaside ruins, bloodthirsty vampires, poetically haunting cinematography and suspenseful intrigue. Of all his films, it perhaps best transcends his career, spanning over fifty years, is perhaps most associated with his first four vampire classics (Le voil du vampyr, 1968, La vampire nue, 1970, Le frisson des vampires, 1970, and Requiem pour un vampyr, 1971).

His films are noted for their exquisite, if mostly static, cinematography, off-hitter plot progression and poetic dialogue, their playful surrealism and recurrent use of well-constructed female lead characters. Clandestine denouements and abstruse visual symbols were trademarks throughout his ‘dark fantasy’ career. Remarkably, in spite of their warning high production values and precise craftsmanship, his films were made with very little money, and often under crushing deadlines. In the mid-1970s, lack of regular work led the director to direct mostly pornographic films under various pseudonyms, a process he kept on going up until the 1980s.

An utterly unique auteur fusing fantasy, horror and erotic, Rollin’s career has been in renaissance over the past decade, with a series Blu-ray releases, multiple vinyl reissues by Finders Keepers/B-Music of soundtracks from his films, and looks like Lost Girls. The Phantasmagorical Cinema of Jean Rollin, an anthology comprised of writings by women critics, scholars and film historians.

Filmography:

Some Interviews on Personal Matters
Lana Gogoberidze

Georgia 1978 95 mins

Sunday 23 September, 13:45
Essential Cinema
Maltings Henry Travers

‘Sofiko ... seemingly epitomises the ideal of a Soviet superwoman who takes pride in working and running a household. However, behind the false veneer of a perfect family lie latent tensions which eventually tear it apart. Sofiko’s unspiring husband is stuck in a bureaucratic job he dislikes, reprimands Sofiko for working too much and “digging in other people’s lives”, and finds comfort with another woman. Sofiko adores her job, however, and through interviewing other women about their lives, hopes and dreams realises that her own happiness is mired by suffocating familial duties.’

—Tamar Koplatadze

Lana Gogoberidze (1928, Tbilisi) graduated from Tbilisi State University (Department of the English Language and Literature) in 1955. She wrote her dissertation on Social Nature and Walt Whitman’s Poetry and had two collections of poetry translations of Walt Whitman and Rabindranath Tagore published. In 1958, she graduated from the Department of Filmmaking of the Moscow State Institute of Cinematography (VGIK). Between 1958 and 1992, she enjoyed a rich filmmaking career, directing eight features and several shorts and documentaries. Her film A Day Longer Than Night was selected for the 1984 Cannes Film Festival.

Gogoberidze holds the State Award of the USSR (1979), State Award of Georgia SSR (1984), People’s Artist of Republic of Georgia and Order of Honour. In 1998, she was elected President of the International Association of Women Directors with headquarters in London. She has been a jury panel member and chair at many international film festivals. She was elected to the Parliament of Georgia in 1992-1995 and in 2004 served as Georgia’s Ambassador to France. In recognition of her efforts in filmmaking, poetry, translation and in promoting Georgia-France friendship, Lana Gogoberidze received the French National Order of the Legion of Honour in 1997.

Filmography:
Festival Club: Soul on the Tweed
Friday 21 September, 22:00
Tweedmouth Bowling Club
Northern soul, R&B and club classics with DJs Carl Hudson and Michael Elliot. Free admission, all welcome.

Festival Club: Vital Idles & Yeah You!
Saturday 22 September, 22:00
Tweedmouth Bowling Club
The dirty beats and lo-fi stream of consciousness father and daughter duo Yeah You! (Elvin Brandhi & Mykl Jaxn) meet the left handed melodic messthetics of Glasgow’s finest: Vital Idles. Plus karaoke. All welcome!

Children & Young People Kaleidoscope
Thursday 20 - Sunday 23 September, 11:00-17:00
Kaleidoscope is a bean-bag cinema and family friendly art space. There is a rolling programme of animated films from Cinekid Festival Amsterdam. Hands-on making activities will be led by artists Katie Chappell and Chloe Smith.

Song of the Sea
Thursday 20 September, 15:30, (ages 5+)
Song of the Sea is an enchanting Irish animation that tells the story of Ben and his little sister Saoirse. Hosted by artists Katie and Chloe, with popcorn.

Zoetrope-making workshop
Friday 21 September, 15:30, (ages 7-13)
Learn how to make an animation film with no film or gadgets!

Secondary School Screening and Curator’s Talk
Thursday 20 September 2018, 10:00, 15
Secondary Schools are invited to bring students to watch a dedicated screening of Jîn, introduced by Dr. Graiwoot Chalphongsathorn. An existential thriller with touches of magic realism, the film follows 17-year-old Jîn, a Red Riding Hood with a fierce survival instinct.

School Screenings
First Schools and Middle Schools Screening
First schools: Tuesday 9 October, 10:00 (Years 3 and 4)
Middle schools: Thursday 11 October, 10:00 (Years 7 and 8)
BFMAF offers dedicated screenings for First and Middle Schools as well as a limited number of full day film-making workshops in schools. These can be used as part of an Arts Award Discover or Explore for the pupils involved.
BRIDGE STREET

For foodies, book lovers, the glam & music makers, arty-craft shakers, real-ale drinkers & independent thinkers

We Are Rushworth

Shop here for independent brands, designers and makers
Includes a carefully selected collection of locally designed knitwear and jewellery.

36 West Street
Berwick upon Tweed
TD15 1AS

PS. Check our facebook for updates on festival related activity.
www.facebook.com/wearerushworth

SANDERSON McCREAT & EDNEY

Wills & Probate • Conveyancing • Agricultural Law
Commercial Property • Employment • Matrimonial

Call 01289 306724 or visit www.SolicitorsBerwick.co.uk
4 Quay Walls, Berwick-upon-Tweed TD15 1HD

GREAVES WEST & AYRE

Our services include:
• Audit & Accountancy
• Tax Compliance & Planning
• IT Services & Solutions
• Business Support
• Human Resources
• Wealth Management
• VAT • Payroll

For further details or to arrange a free initial meeting, please get in touch.
Map

Berwick-upon-Tweed

Festival exhibitions are free of charge, and open Thursday 20 to Sunday 23 September, 10:00 – 17:00.
**Letitia Calin** (Associate Programmer) is an artist, curator and researcher working at the intersection of artists moving image film programming, art curation, performance history and material culture studies. In her curatorial work she is predominantly preoccupied with manners of staging that enact a valorisation of feminist and collaborative methodologies, and the possibilities afforded by art to engender different kinds of social relations. Her most recent curatorial project is concerned with the sexual politics of female desire and patriarchal social and emotional reproduction. As part of the Research Department at the V&A Museum, she is researching the material conditions of museum exhibition displays in relation to choreographic and dramaturgical principles of object-relations in theatre and performance. In her spare time, she organises book clubs and free film screenings in community spaces across London as part of the curatorial and publishing platform Ingrid.

**Taylor Le Melle** (Seminar Leader) is a curator and writer based in London. Taylor has programmed film, talks and performance series such as Serpentine Galleries’ ‘Park Nights 2017’ and several symposia. Other recent shows include McKenna Museum of Art (New Orleans), Chisenhale Dance Space, Arcadia Missa and Assembly Point (all London). Taylor’s writing has been featured in *Art Monthly*, *Flash Art* and Sophia Al-Maria’s upcoming *Sad Sack* (Bookworks, 2018). Taylor and artist Imran Perretta have initiated not/nowhere, an artist workers’ cooperative. With theorist Rowan Powell, Taylor runs PSS, a publisher of printed matter whose upcoming projects include a publication edited by Rehana Zaman. Taylor is currently Writer in Residence at Jerwood Visual Arts.

**Ben Pointeker** (Associate Programmer) is a visual artist and filmmaker based in Vienna and has been viewing festival submissions since 2015. Previously based in The Netherlands, he graduated from Piet Zwart Institute and won the Prix de Rome basic award. He is also a graduate of the University of Applied Arts Vienna, chairman of the artist association Tiroler Künstler* schaft and has been artist in residence at Wels in Brussels, in Shanghai, at the Contemporary Image Collective in Cairo and at Bòlit in Girona. He received the Kunst-Stücke award at Diagonale Graz and has exhibited at institutions such as Secession Vienna, Kunstpavillon Innsbruck, Contemporary Art Center Vilnius, Filmuseum Amsterdam and many film festivals.

**Herb Shellenberger** (Associate Programmer) is a curator and writer from Philadelphia, based in London. He has curated screenings and lectured on film and contemporary art at museums, universities and film festivals internationally, and has written for *Art-Agenda, The Brooklyn Rail, LUX* and the Walker Art Center. He curated the series ‘Independent Frames: American Experimental Animation in the 1970s + 1980s’, which premiered at Tate Modern in 2017 and is touring internationally. In 2018, he curated the exhibition ‘Make, Believe: The Maslow Collection and the Moving Image’ (The Maslow Collection, Scranton, USA) and co–programmed the series ‘COMMON VISIONS’ with Almudena Escobar Lopez, presented by the Flaherty Seminar at Anthology Film Archives.

**Becca Voelcker** (Associate Programmer) is a PhD student at Harvard University. Her research looks at experimental cinema that engages in questions of place, land use and cultivation. Recently, she has been writing about walking as a political motif in film. Becca grew up bilingually in rural Wales. Before beginning at Harvard, she studied art at Goldsmiths, University of London, and film theory at The University of Cambridge. From 2013-15 she was based in Tokyo, Japan. Becca combines her research with curating and programming projects, and writes for *Film Comment, Sight & Sound* and *Frieze*.

Before his role at Berwick Film & Media Arts Festival, **Hamish Young** (Programme Assistant) worked at the 2017 Venice Biennale at both the German and British Pavilions. Previously he was an Information Assistant at The Fruitmarket Gallery in Edinburgh. He also works as an artist and has shown work at Collective (Edinburgh), Inverness Museum & Art Gallery, Royal Scottish Academy and DRAF Studio (London).

This post is made possible by the Weston Jerwood Creative Bursaries programme.
Thanks

TN Allen
Juliana Amaral
Artists’ and Experimental Moving Image
Ireland: Alice Butler and Daniel Fitzpatrick
Artists Moving Image Northern Ireland:
Jacqueline Holt; Michael Hanna
Arts Council England: Laura Crosier
Arsenal – Institut für Film und Videokunst:
Angelica Ramlow
Asda Tweedbank
Audela
Auguste Orts: Marie Logie
Barrels Ale House: Jaki Russel
Berwick Academy: Pauline Plenderlieth
Berwick Chamber of Trade: Dave Blackman,
John Haswell, Susan Pack
Berwick Civic Society: Lady Zoreen Hill
Berwick Film Society: Genni Poole,
John Spiers and Maurice Ward
Berwick Food & Beer Festival:
Maurice and Ruth McNeely
Berwick Job Centre: Alan Skelly
Berwick Literary Festival: Lindsay Dalgleish,
Nolan Dalrymple, Colin Fleetwood,
Trudy Gray, Ann Mawer, Christopher
Smith, Michael Gilks
Berwick Museum and Art Gallery:
Jane Miller
Berwick Preservation Trust:
Jamie Anderson and Alison Douglas
Berwick Tourist Information Centre:
Louise Dixon
Berwick-upon-Tweed Community
Development Trust: Julien Lake,
Becci Murray
Berwick-upon-Tweed Freemens,
Berwick Town Hall: Michael Herriott,
Liam Henry
Berwick-upon-Tweed Record Office:
Linda Bankie
Berwick-upon-Tweed Town Council:
Gareth Davies and Julian Smith
Berwick USA
Berwick Visual Arts: James Lowther
Berwick Voluntary Centre: Fiona Calvert
BFI: Laura Glanville, Sarah Jane-Meredith,
John McKnight, Elizabeth Frey
Birkbeck Institute for the Moving Image:
Matthew Barrington, Michael Temple
Gavin Black and Partners: Chris White
Botany Studio: Bradley Law, Duncan Russell
Sebastian Buerkner
Samantha Carey
Cafe Crema
Charlie’s Night Club: Matthew Robson
II Cinema Ritrovato: Karl Wratschko
Circa Projects: Dawn Bothwell, Adam Phillips
and Sam Watson
George Clarke
CoffeeStop

Community Foundation: Jon Goodwin,
Adam Lopardo, Mark Pierce
Cook Live Dream
CREAM, University of Westminster:
May Adadol Ingawanij
Cameron Crosby
Julia Davies
James Dixon
Doclisboa: Cintia Gil
EAR: Rebecca Cleman
Eastern Borders Development Award:
Edward Cathro and Peter Rutherford
Kathryn Elkin
English Heritage:
Kathryn Pride, Sophie Howard
Sergio Fanti
FICUNAM: Michel Lipkes
Film Bee: Christo Wallers,
Mat Fleming, Leah E. Millar
Film Hub North: Anne Kime,
Alison Kennedy, Sally Folkard
Filmchef: Dennis Pasveer
Firebreak Fire Securities
Poppys Frater
Gasparro’s
Glasgow Short Film Festival: Matt Lloyd
Goethe-Institut:
Maren Hobein, Katrin Sohns
Maaike Gouwenberg
Greaves West and Ayre:
Andrew Ayre, Vanda Martin
Green Shop: Ross Boston
Guaraní International Film Festival:
Nina Rodriguez Lima
Tony Harker
Jane Hall and family
Jim Herbert
Steve Holmgren
Indie Lisboa: Miguel Valverde
International Film Festival Rotterdam:
Inge de Leeuw
Internationale Kurzfilmtage Oberhausen:
Hilke Doering
Jerwood Charitable Foundation:
Kate Martin, Sarah Gibson
The Little Vintage Shop
LNER: Lorna Stemp
The Lookout
Hilary Love
LUX: Ben Cook, Anthony Gartland, Alice Lea,
Matt Carter, Maria Palacios Cruz
LUX Scotland: Marcus Jack,
Nicole Yip, Eve Smith
The Maltings:
Ruth Balam, Dan Cox,
Neil Davidson, Ross Graham,
Shona Hammon, Ros Lamont, Cloudy
Manningham, Jimmy Manningham,
Charlotte Payne, Wendy Payn, Steve
Percy, David Purves, Matthew Rooke
Meltings Kitchen:
David Foxton and all the staff
Marks and Spencer Berwick

Martins the Printers:
Andrew Hardie; Chris Hardie
Monica Menis & Cian McHugh
Peter Merrington
Elinor Morgan
Morrisons Berwick
Mule on Rouge: Sion Gates and Zoe Long
The Needle Works
New York Film Festival (Projections):
Dennis Lim, Aly Nash
Newcastle University: Vee Pollock,
David Butler, Paul Becker
Claré Newton
Northumberland County Council:
Wendy Scott, Nigel Walsh
Northumberland Domestic Abuse Services:
Karen Richardson
Outset Scotland:
Kirstie Skinner, Amy Porteous
Pavilion: Will Rose
Martin Parker
Laurence Pearson
Punto de Vista International Documentary
Festival: Garbine Ortega
Red 61: Tony Davey
Berwick Rivers
Helen Rutherford
Sanderson McCreath & Edney:
Mark Pentecost
Scottish Queer International Film Festival:
Marc David Jacobs
Catherine Seymour
Louise Shelley
Simpsons Malt:
Richard Simpson, Shirley McCreath
Slightly Foxed: Simon Heald
Tessa Sowerby
Tarbot Rice Gallery: Tessa Giblin
Taste of Northumberland
Taste of the Borders
Tate Film: Carly Whitefield, Andrea Lissoni
Tesco Berwick
Tidekettle Paper
Chloé Thorne
Tororos International Film Festival
(Wavelengths): Jesse Cumming,
Andréa Picard
Tweedmouth Middle School:
Francesco Puppini
Tweedmouth Bowling Club
Tyneside Cinema: Ian Fenton, Monika
Kasprzak, Rachel Pronger, Adam Pugh
Union Brae Surgery: Helen Henderson
Venice International Film Critics’ Week:
Giana Nazzaro
Visiens du Réel: Emilie Bujès
Matthew Walkerdine
Harriet Warran
We Are Rushworth: Victoria Rushworth
Ed Webb-Ingall
YHA Berwick: Keith Webster, Harrison
Aston-Monger and colleagues

2018 Volunteers

Helen Ainley
Taryn Allan
Tessa Archbold
Adris Ashgar
Iain Bain
Bill Bingham
Valerie Calstrum
John Bonner
Erica Boston
Marie-Hélène Bourez
Richard Bowden
Janice Baden
Rona Bradley
Coleen Brennan
Amandine Butticaz
Lee Coulthard
Cameron Crosby
Walter Curtis
Ben Driscoll
Sosomia Dzhu
Dylan Edwards
Bernard Eisenhauer
Jean Eisenhauer
Christine Elliott
Leonie Findlay
Chris Glanville
Deborah Hudson
Melinda Huttl
Laura Jacobs
Eve Johnston
Charlotte Keedy
Martin Laidler
Amy Lea
Phil Lindsay
Hilary Lowie
David Magill
Julia Makojnik
Alec Martin
Laura McGinlay
Joshua Megan
Katie Melville
Miranda Mungai
Andrew Northrop
Sasha Pollington
Francesco Puppini
Meg Scarborough
Jayeon Song
Francesco Puppini
Laura McGinlay
Joshua Megan
Katie Melville
Miranda Mungai
Andrew Northrop
Sasha Pollington
Francesco Puppini
Meg Scarborough
Jayeon Song
Tessa Sowerby
Bill Steele
Jeremy Gulpis
Zuzka Ullmannova
Susan Ward
Elise Watson
Peter Watts
Gordon Williams
Margaret Williams
Tania Willis
Amy Woodfine
Moira Worboys
Albert Wei Xu
Effrosyni Errika Zacharakopoulou
We look forward to seeing you next year:
15th Berwick Film & Media Arts Festival
Thursday 19 - Sunday 22 September 2019