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Colophon

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Welcome to Berwick Film & Media Arts Festival 2017

This 13th edition of the Festival is the largest to-date with over 100 films and events crammed into what will be 5 very special days. The catalogue itself is bursting with energy and we’re indebted to Matt Walkerdine’s design and Emer Tumilty’s illustrations for representing BFMAF’s colour, joy and unbounded spirit of enquiry so well.

We are honoured to work with the artists and filmmakers showing their work at the Festival. The commitment and tenacity needed to produce a film or artwork can place individuals into situations of great precarity. No Brakes, No Gears, No Fear: Berwick Bandits Speedway Team’s motto is likely an appropriate one. With the Bandits reaching a remarkable 50th season in 2017, BFMAF is greatly inspired by their pedal-to-the-metal courage and staying power.

Margaret Salmon’s 35mm Mm is the extraordinary result of open doors at the Berwick Bandits’ Shielfield Park home, Margaret’s incredible skill and determination, mixed up with the music of Sacred Paws and the generosity of Northern Film + Media and Simpsons Malt. But Mm’s feminist investigation into masculinity and motorbikes isn’t the only seat-of-the-pants collaboration at BFMAF 2017. Artist in Profile Hardeep Pandhal’s Konfessions of a Klabautermann is a blistering new work scored by musician Joe Howe, offering bold provocations on racial profiling, class and means of resistance. Laura Guy suggests that the new work by Berwick Visual Arts BFMAF artist in residence Charlotte Prodger, LHB, asks ‘what happens to our sense of self when the only eyes upon us are animal ones?’ Kerstin Schroedinger’s new work for the Festival Bläue / Blueness / Azzurro reflects on the deep toxicity of the image making process.

We’ve confined ourselves here to commenting on those artists whose works we have been involved with producing. However, all artists and artworks in the Festival ask important questions of ourselves, received knowledge, and the limits of our own experience. They take risks and ask us to go along with them; to share in their strength and also their vulnerability. This shared attitude is perhaps the best place to begin describing why we, as an organisation, are here and doing what we do. The pressure can be overwhelming at times but is so wonderfully rewarding once the Festival finally manifests itself in September.

We are grateful for your enquiring minds, stimulating conversations and enthusiasms which make BFMAF the vital meeting point that we aspire for it to be.

2017 has been a good year for the Festival with extraordinary support from key funders and supporters (Arts Council England, BFI, Northumberland County Council, and the Community Foundation among others). Every single pound of investment has a multiplying effect, enabling us to better support the artists and filmmakers we work with and the communities we serve.

So much of the labour committed to the Festival remains voluntary and most of our year-round efforts go towards improving this situation. There’s so very far to go but we thank you for your support, your buying a ticket, your advice, your giving your time. There’s an incredible five days ahead and we couldn’t do it without you.

Peter Taylor and Diana Stevenson
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Sergei Eisenstein’s *Battleship Potemkin* is a landmark of cinema. BFMAF presents a hypnotic new restoration accompanied by Edmund Meisel’s flamboyant full orchestral 1926 score. The film dramatises a mutiny that occurred in 1905 when the crew of the Russian battleship Potemkin rebelled against their officers.

*Battleship Potemkin* launches the Festival, and its thematic programme *Ultramarine: The Sea as Political Space* which will be introduced by Ilona Jurkonytė, Artistic Director of Kaunas International Film Festival, Lithuania.

*If you only ever see one silent film, this is the one it should be. A masterpiece.*

Empire Magazine

Taking inspiration from a real-life mutiny on a Russian naval vessel prior to the aborted 1905 revolution, Sergei Eisenstein’s earth-shaking agitprop classic sought to remake cinema as a revolutionary art form via Eisenstein’s principle of montage, an editing strategy that aims for both maximum visceral impact and politicized intellectual revelation. A slab of maggoty meat serves as the catalyst for the oppressed sailors on the armoured cruiser Potemkin to rise up against their tyrannical officers. As the townspeople of Odessa join with the rebellious sailors against the merciless Tsarist army, Eisenstein mirrors the clash between classes as a collision between individual shots, a “dialectical” method that both propels the film’s dynamic narrative and creates a cinematic calculus of oppression and revolution — a technique that reaches its peak in the massacre on the Odessa Steps, perhaps the most quoted sequence in film history.

Toronto International Film Festival

Celebrated as a pioneer of film art from the 1920s, Sergei Eisenstein was a Soviet director and film theorist. His films were revolutionary in their style and content, combining images of immense graphic force with editing of unprecedented inventiveness.

“The greatest and most many-sided intellect to have devoted himself to the cinema in the half-century of its history to date, is unquestionably the Russian director, S.M. Eisenstein.” Ernest Lindgren, introduction to the published screenplay of *Que Viva Mexico!,* 1951

**Selected Filmography:** Nevsky (1938), Bezhin Meadow (1937), Long Live Mexico! (1932), El Desastre en Oaxaca (1931), Romance Sentimentale (1930), Misery and Fortune of Women (1929), The General Line aka ‘Old And New’ (1929), October: Ten Days That Shook the World (1927), The Battleship Potemkin (1925), Strike (1925), Glumov’s Diary (1923)

**Distribution:** BFI
CLOSING GALA: The Crazies
George A. Romero

United States  1973  103 mins
Sunday 24th September, 7pm
The Maltings Cinema

Prior to the screening will be the announcement of the Berwick New Cinema Award 2017

Celebrating the work of the late George A. Romero (1940-2017), BFMAF 2017’s closing gala presents a brand new restoration of his 1973 epidemic thriller The Crazies, introduced by Artist in Profile, Peggy Ahwesh. The greatest horror director of all time, Romero pioneered the zombie genre with masterpieces Night of the Living Dead and Dawn of the Dead, but The Crazies is the film that quite literally drove him to insanity.

In Romero’s rarely screened sci-fi horror, inhabitants of Evans City become crazed killers after a top-secret government bio-weapon infects the town’s water supply with a deadly virus.

The Army are ordered to shoot on sight, officials threaten to nuke the area while quarantined residents tote dynamite and knitting needles in a fight for survival. Contagion and chaos ensue in bloody Romero-style Armageddon.

The perfect closing film for a riotous 13th Berwick Film & Media Arts Festival, Artist in Profile Peggy Ahwesh shares Pittsburgh roots with Romero and worked on set with him in the early 1980s (with tasks including playing Dungeons & Dragons with Stephen King). We’re delighted that Peggy will introduce the screening.

George Romero’s (1940-2017) name may be synonymous with the zombie genre, but his filmography is far richer and more varied than his reputation would suggest. Following the breakout success of his debut feature Night of the Living Dead, the director would embark upon a series of projects which, whilst firmly rooted in the horror genre for the most part, demonstrate a master filmmaker with much more than gut-munching on his mind. Romero managed to inject his films with subtle social allegories, nuanced examinations of the human condition, and just the right amount of black humour, so that they were immediately recognisable as his and his alone.


Distribution: Arrow Films
Ali Khamraev is a man of multitudes. Throughout his career, he has explored a plethora of genres freely, at various times displaying mastery of invigorating action sequences, visually-striking poetic passages, incisive documentary observations and socially-engaged drama, often mixing these forms within the space of a film. Since his first works in the early 1960s, he has made films not only in his native Uzbekistan but also in Afghanistan, Tajikistan and Russia. His profound relationships with contemporaries like Sergei Parajanov, Kira Muratova and Michelangelo Antonioni have shaped his work and his influence has made him one of the most celebrated filmmakers of the Central Asian and Soviet cinemas.

Born in Tashkent, Uzbekistan in 1937, Khamraev grew up in the Soviet film industry. His father, Ergash Khamraev, was an actor and screenwriter in the 1930s and his mother also worked at Uzbekfilm Studios. From childhood, Khamraev was entranced by the Soviet films of the 1930s as well as the comedies of Chaplin, especially City Lights. He watched legendary directors like Mikhail Romm working on set, saw other greats like Alexander Dovzhenko and Vsevolod Pudovkin, and took any job that was available on filming expeditions during summer vacations. This voracious cinematic appetite led him to the Soviet Institute of Cinematography (VGIK) from which he graduated in 1961.

His first major international success was White, White Storks (1966). In the film, a Muslim woman in an abusive marriage falls for a foreigner, a taboo attraction which brings shame to her family and sets off a chain of dramatic events throughout the village. With this early work, Khamraev introduces a recurring theme throughout his oeuvre: strong female characters and their resistance to patriarchal society. This theme appears in many of his films such as Triptych (1981), an interconnecting narrative following the aspirations of three women from different classes of society, and Bo Ba Bu (1998), the stultifying, wordless parable in which French actress Arielle Dombasle (a favourite of Éric Rohmer and Raúl Ruiz) is plunked down into the Central Asian desert and in the captivity of two shepherds.

Without Fear (1972), which portrays the issue of the Muslim veil and the consequences for the brave women who decide to lift it, highlights yet another consistent theme across Khamraev’s films: the clash between tradition and modernity. This becomes an important and productive tension, symbolizing the differences between traditional and contemporary Islam, between urban Tashkent and rural Uzbekistan or, perhaps most importantly, between Uzbekistan and the Soviet Union.

The film that undoubtedly highlights these clashes most elegantly is Khamraev’s profoundly autobiographical narrative I Remember You (1985). It follows protagonist Kim across the Soviet Union at the wishes of his dying mother to visit his father’s grave. Khamraev’s father died fighting the Germans in 1942 and I Remember You is based on a journey he made to the Smolensk region of Russia in 1973. Along the way, memories are triggered which take Kim back to his childhood, transporting him from modern Soviet Russia back to Samarkand, a beautiful Silk Road city containing sumptuous classical Muslim architecture. These surreal, Fellini-esque visions appear out of...
nowhere, creating psychedelic shifts in time and space quite unexpectedly. When Kim hears someone on the train singing with a dutar—a traditional two-stringed Central Asian instrument—he meets and falls in love with Gulya, ably performed by Gulya Tashbaeva, Khamraev’s wife and featured player in several of his best films. After these refracted visions—from new wave mannequins who come to life to a group of nude young boys playing by a river—all come to pass, the film concludes with Khamraev himself walking out of the soundstage, closing the door on his most personal film.

Khamraev’s films grapple not only with the intimately personal but also the universal. Action films like *The Red Sands* (1968), *Extraordinary Commissar* (1970) and *The Seventh Bullet* (1972) use the populist form of the western to tell stories on an epic scale. These ‘Red Westerns’, Soviet takes on the American Old West which transposed the gun-slinging, allegorical action-dramas to the Central Asian landscape, were wildly popular with audiences. *The Bodyguard* (1979), a Tajik production, follows its characters through arid, rocky steppes and snow-capped mountains. Buoyed by the proto-Krautrock score of composer Eduard Artemyev (who also scored Andrei Tarkovsky’s *Stalker* and Andrei Konchalovsky’s *Siberiade* in the same year), the film portrays the Basmachi rebellion, which saw the Muslims of Central Asia rise up against the Red Army following the Russian Revolution of October 1917. The epic scope of Khamraev’s Red Westerns captured the popular imagination of Soviet audiences during a time when they didn’t have access to the westerns of the United States and Western Europe.

Perhaps his masterpiece, Khamraev’s 1976 film *Man Follows Birds*, is a baroque coming-of-age tale in medieval Uzbekistan. The film follows the young and idealistic Farukh as he comforts his alcoholic father, has visions of his deceased mother and dreams of love with the beautiful Amandyra. Deeply poetic visuals are enhanced by master Ukrainian cinematographer Yuriy Klimenko, who would go on to shoot some of the most visually-engaging films in Soviet and Russian cinema like Parajanov’s *Legend of Suram Fortress* (1985), Sergey Solovyov’s *Black Rose is an Emblem of Sorrow, Red Rose is an Emblem of Love* (1990) and Aleksey German’s *Hard to Be a God* (2013). Khamraev’s masterful hand guides Farukh and his companions on an utterly unique road film, described by critic Kent Jones as a ‘pocket epic’. The journey ends up bringing Farukh back to where he started, his loss of innocence coming at the expense of a great adventure.
BERWICK FILM SOCIETY GALA:
Man Follows Birds (Chelovek ukhodit za ptitsami)
Ali Khamraev
Uzbekistan 1975 35mm 87 mins
Friday 22nd September, 7pm
The Maltings Cinema

A medieval pageant of boyhood presented with a visual majesty to rival Khamraev’s contemporaries Andrei Tarkovsky and Sergei Parajanov. Man Follows Birds is a mystic vision that exhibits Khamraev’s instinctive feel for landscape and the natural world.

A young boy gets a brutal sentimental education under the open skies of medieval Uzbekistan. Ali Khamraev’s stylistic tour de force is almost unclassifiable—a mystic vision, an eastern western, a pageant of color and movement, a portrait of adolescence painted in broad, expressionistic strokes. Man Follows Birds moves from one sumptuous moment to the next: rides through ecstatically colored landscapes, a trio of friends waking up covered in apple blossoms, the hero imagining his beautiful and long-dead mother in images that have an abstract power and beauty. Man Follows Birds is a film that truly deserves the word ‘visionary’.

A prominent director of the Soviet thaw generation, Khamraev’s films resonate with the artistic adventurousness and intellectual curiosity of his sixties contemporaries Tarkovsky and Paradzhanov. After graduating from VGIK in 1961, he began a prolific career that was highlighted by several internationally renowned films, including White Cranes, Extraordinary Commissar, and The Seventh Bullet—one of the most widely seen Central Asian films of all time. Beyond his native Uzbekistan, Khamraev also directed films in Tajikistan, Russia, and Afghanistan, and his belated return to directing—Bo Ba Bu—was an Italian co-production that featured an eclectic cast of Central Asian characters to embody the former Soviet republics at the end of the last century.

Selected Filmography

Distribution: Seagull Films
Like Fellini’s *Amarcord*, whose title it recalls, *I Remember You* is an autobiographical meditation on the past.

Its story is simple: the protagonist, at the request of his seriously ill mother, leaves Samarkand and heads on a voyage across Russia in search of the grave of his father, who died during the war. This poetic odyssey, which also proves to be a journey into subconscious memory, is rendered in images of extraordinary intensity and beauty. The beautiful Gulya Tashbayeva, the director’s wife and principal performer in several of his films, gives a haunting performance.
The Bodyguard (Telokhranitel)
Ali Khamraev

Tajikistan  1979  35mm  90 mins

Sunday 24th September, 11am
The Maltings Cinema

Uzbek Rhapsody

The Bodyguard follows its characters through arid, rocky steppes and snow-capped mountains.

When a Soviet Red Army detachment captures Sultan Mazar, the brains behind the rebel Basmachi movement (which saw the Muslims of Central Asia rise up against the Soviets following the 1917 Revolution), a decision is made to urgently escort the prisoner to the Bukhara province. This difficult mission is entrusted to Mirzo, a grizzled mountain trapper and conscientious revolutionary. His expertise is essential to traverse the precarious paths and steep mountain ridges along the way, impossible terrain for the inexperienced. Mirzo and his crew lead Sultan Mazar, his daughter Zaranghis and slave Saifulla on this journey, pursued doggedly along the way by Fattobeck, the ruthless new head of the Basmachis. They are forced to fight on the mountain ridges while also negotiating natural dangers and harsh elements along the way.

Distribution: Seagull Films
Ultramarine: The Sea as Political Space
Ultramarine: The Sea as Political Space invites us to think of sea as productive of wet ontology (a term coined by sociologists Philip Steinberg and Kimberley Peters), “a world of fluidities where place is forever in formation and where power is simultaneously projected on, through, in, and about space.” (Philip Steinberg and Kimberley Peters in Wet Ontologies, Fluid Spaces: Giving Depth to Volume Through Oceanic Thinking, 2015)

The filmmakers whose work is presented in Ultramarine: The Sea as Political Space take plural approaches to phenomena that can be attributed to tensions exerted onto ocean space whilst also raising questions around territory making. Many of the films also problematise the circulation of images produced in human and nonhuman live interaction with image making technology. For example, radar (Serenomelia, 2017), a Walt Disney Studios’ production (Juggernaut, 2009), or fingerprint-making as described by Ayesha Hameed the director of A Rough History (of the Destruction of Fingerprints) who describes the process: “This is a speculative history that travels from border checks, to other forms of fingerprint erasure, to early gestures in film.”

One of two programmes comprised of short works, I Would Like to Visit deals with questions of citizenship and the ways it is constructed by national representation, transnational military participation in ocean spaces, logistics, and image making. In Liquid Traces - The Left-to-Die Boat Case Charles Heller, Lorenzo Pezzani and SITU Research (Forensic Oceanography) forge ways to represent a group of 72 asylum seekers who left the Libyan coast in March 2011, abandoned at sea until their number diminished to 9. This is also a case for investigation into a variety of image making technologies that are present in the ocean space:

“Optical and SAR satellites are only two among a vast array of sensing technologies – thermal cameras, sea-, air- and land-borne radars, vessel-tracking technologies, etc. – that scan and analyse the surface of the sea, turning certain physical conditions into digital data according to specific sets of protocols and determining the conditions of visibility of certain events, objects, or people. The constant emission and capture of different electromagnetic waves operated by these technologies confers a new material meaning on Fernand Braudel’s metaphor of the Mediterranean as an ‘electromagnetic field’ in terms of its relation to the wider world. These technologies do not simply create a new representation of the sea, but rather constitute a new sea altogether, one that is simultaneously composed of matter and media.”

A sense of dystopia might loom large while thinking about Ultramarine: The Sea as Political Space, though neither complete despair nor faceless optimism is my goal. Instead it is in the potentials of the political in works to inspire the imagination, coupled with the latent power of image-making as forensics. The question remains: in whose hands is our imagination and who is in charge of constructing the narratives of evidence?

The selection of the feature films within Ultramarine is broad ranging within its small perimeter. This intentional eclecticism probes deeper on how the moving image participates in the construction of what we understand as ocean space.
Cláudia Varejão’s documentary *Ama-San* (2016) focuses on the materiality of Japanese female divers’ labour in the back-drop of post-industrial porting and fishery industry, while Helena Wittmann’s *DRIFT* (2017) addresses the poetics of the ocean. A character in the film *Drift* tells a myth from Papua New Guinea about a cosmic crocodile, paddling the ocean since the beginning of time. Everything was just a watery mud. Then one day a warrior killed the cosmic crocodile, so he could not paddle anymore. All the mud settled, land solidified and this begat the world as we know it.

However, projects such as land reclamation and island building, change the material face of the Earth. The political map of the world shifts. The collapsing and expanding of inland territories and the re-drawing of borderlines is no longer the major point of discussion. National powers are building islands on which new forms of citizenship and governance can be invented while sinking others. The growing contestation of sea space interests played out in international waters reverberates back to the land. If land reclamation processes increased world prices of sand by 20%, would it be time for a cosmic crocodile to paddle out again? Or is it paddling already?

In *Film Socialisme* (2010) Jean-Luc Godard proposes a fluid interpretation of history while commenting on image-making in historical processes, memory and action. Amongst other images, Godard analyses Eisenstein’s *Battleship Potemkin* (1925), in particular the Odessa Steps. What does the depiction of mutiny on a naval ship mean, and what does it mean to us now? How did early cinema imagine sea space as one of military progress - and again, how does this differ (or otherwise) from our contemporary understanding?

In *Recollection* (2015) Kamal Aljafari it references a canon of cinema as much as a location. Based in Jaffa, an ancient port, and once one of Palestine’s most culturally and commercially important cities, most Palestinians were uprooted following the creation of the state of Israel in 1948. With little irony, the town and its ruins later provided the perfect set for action films such as Chuck Norris and Lee Marvin’s *Delta Force* (1986).

With *Recollection* Kamal Aljafari, dives into these unlikely films’ footage, concentrating on the ghosts and traces in the background, excavating memories and recreating a city which is lost. He interrogates the image, and also overwrites it. Another example of contrary memories and projections is laid out in Iva Radivojevic’s *Evaporating Borders* (2014). She patiently and persistently seeks to make sense of European Union immigration policies at its entry ports on Cyprus.

A goal of *Ultramarine: The Sea as Political Space* is to suggest a wet ontology as productive in rethinking the borders that are being applied to various materialities within which politics is practiced and territories are produced. It comes with the hope that in transcending dominant discourses we might create spaces where new political possibilities play out.
Iva Radivojevic investigates the effects of large-scale immigration on the sense of national identity in one of the easiest ports of entry into Fortress Europe. Poetically photographed and rendered, the film passionately weaves the themes of migration, tolerance, identity and belonging.

Originally from Yugoslavia, a country that no longer exists except in books and films, my family immigrated to Cyprus to escape political unrest. Raised in Cyprus, I’m approaching the film as a personal exploration of what it means to have a hybrid existence in which one is always searching for an identity...

...The narration is a stream of consciousness that follows observations and emotions about what it means to be without a country. As such, the accompanying images are interpretive and suggestive, not expositional or directly illustrative. Like the migrants themselves the narrator is also undefined, hybrid and changing as she looks for her own identity.

By challenging the narratives of selfhood, the film proposes a search for broader harmonic relationships; inviting the viewer to delink from preconceived, culturally engrained paradigms that color the way we interact with the people and environment around us.

Iva Radivojevic

Iva Radivojevic is a Brooklyn based filmmaker who spent her early years in Yugoslavia and Cyprus. Her films have screened at NYFF, SXSW, Rotterdam IFF, HotDocs, Museum of Modern Art (NYC), PBS, New York Times Op-Docs. She is the recipient of the 2015 Guggenheim Fellowship, 2011-12 Princess Grace Special Project Award and Film Fellowship and was named one of 25 New Faces of Independent Film by Filmmaker Magazine. When not working on her own films, Iva enjoys editing, cutting both documentary and narrative films. She is currently working on her new film Aleph, inspired by a short story from Jorge Luis Borges.

Selected Filmography
From dozens of Israeli and American feature films that were shot in Jaffa between the 1960s and 1990s, Kamal Aljafari resurrects memories and dreams.

An important port, and once one of Palestine’s most culturally and commercially important cities, most Palestinians were uprooted FROM JAFFA following the creation of the state of Israel in 1948. With little irony, the town and its ruins later provided the perfect set for action films such as Chuck Norris and Lee Marvin’s *Delta Force* (1986).

With *Recollection* Kamal Aljafari, dives into these unlikely films’ footage, concentrating on the ghosts and traces in the background, excavating memories and recreating a city which is lost.

*For many years, I have been collecting Israeli fiction films shot in Jaffa as early as 1960. These are films in which Palestinians are disappeared, yet also exist at the edge of frames, visible in traces. Preserved also is a city; alive again in moving images, its gradual destruction over the decades chronicled film by film. From the footage of dozens of films I have excavated a whole community and recreated the city. Though out-of-focus, half-glimpsed, I have recognized childhood friends, old people I used to say good evening to as a boy; my uncle. I erased the actors, I photographed the backgrounds and the edges; and made the passersby the main characters of this film. In my film, I find my way from the sea, like in a dream. I walk everywhere, sometimes hesitant and sometimes lost. I wander through the city; I wander through the memories. I film everything I encounter because I know it no longer exists. I return to a lost time.*

Kamal Aljafari

Kamal Aljafari is an experimental Palestinian filmmaker born in Ramle in 1972. He has attended the Academy of Media Arts in Cologne and now lives in Berlin, Germany. In 2009, he was a featured artist at the 2009 Robert Flaherty Film seminar in New York and was the Benjamin White Whitney fellow at Harvard University through 2009-2010.

In September 2011, Aljafari became a senior lecturer at the Deutsche Film und Fernsehakademie Berlin. He was also a Film Study Center-Radcliffe Fellow at Harvard University.

In Wagu, a fishing village on the Ise Peninsula, Matsumi, Mayumi and Masumi dive everyday not knowing what they’ll find. Underwater, their delicate bodies turn into those of sea hunters. The Ama-San have been diving like this for over 2000 years. There’s both extraordinary strength and glowing merriment at the heart of Ama-San. The film’s gentle style and gorgeous cinematography describes a community of women—the oldest of whom is pushing into her 80s—with much singing, conversation and riotous laughter.

A film of intimate beauty, Cláudia Varejão’s Ama-San depicts three generations of Ama—Matsumi, Mayumi and Masumi. Women from the Ise peninsula in Japan, they continue a 2000 year old tradition, free-diving for pearls, abalone and shell-fish. Harvesting their catch with a knife, and recognisable by the white linen scarves protecting their heads from the sun, this is a world away from the industrial scale fishing we’re familiar with seeing portrayed on screen.

With breathtaking underwater sequences at sea, combining with the warm light of home and dockside camaraderie, there’s both extraordinary strength and glowing merriment at the heart of Ama-San.
The first feature length film Godard shot on video, *Film Socialisme* moves visually from grainy abstraction to the high drama and colour of overhead seascapes, rendered as beautifully as in any of his celluloid works. A collage of texts, musical phrases and still and moving images (including cameos from *Battleship Potemkin*), this is a symphony of three parts; the first set on an ocean liner casino cruise, the second confining us to a garage in the South of France, and the third bringing us to Egypt, Palestine, Odessa, Greece, Naples and Barcelona. Godard presents with a complex reflection on the potential of community, leisure and socialism and how these things may or may not produce each other.

Our fellow passengers incongruously include rock legend Patti Smith and a key anticlimax reveals philosopher Alain Badiou lecturing onboard to an empty auditorium. Voices and scripted performances mix in with wind, cat calls and parrots chattering. Language and meaning are in a state of flux, though whether the outcome might be chaos or emancipation is very unclear. Do not expect to read the answers in the subtitles with one of Godard’s key messages, language fails us.

Born in 1930, Jean-Luc Godard became acquainted at the university, with Claude Chabrol, Francois Truffaut, Eric Rohmer and Jacques Rivette, forming part of a group of passionate young film critics writing in Cahiers du Cinema, and later on, film-makers devoted to exploring new possibilities in cinema.

A bout de souffle (Breathless) (1959) was his first feature. Made on a shoe-string budget, it was spontaneous, vibrant and ground breaking original. His films have influenced film-makers as diverse as Robert Altman, Martin Scorsese, Jim Jarmusch, Steven Soderbergh, Quentin Tarantino and Wong Kar-Wai.

As the 1960s progressed, Godard became fascinated with developments in new media. Amongst his ‘revolutionary films for revolutionary people’ is his highly regarded Histoire(s) du cinema. *Film Socialisme*, received its premiere at the Cannes Film Festival (Un Certain Regard) in 2010.

**Selected Filmography:**
- Adieu au langage (Goodbye to Language) (2014)
- Film Socialisme (Film Socialism) (2010)
- Eloge de l’amour (In Praise of Love) (2001)

**Distribution:** Verve Pictures and New Wave Films
A muted voice travels from deep beneath the surface like an eruption. It speaks of its might and our disillusioned reality. It speaks of its ancestors, their ghosts and the cosplay games they play while conversing about the unreachable islands on an alien abducted moon.

This is the place where sunsets look like frozen fireworks trapped inside a magic lamp. This is the endless road paved with turquoise humility.

This is my enigmatic lover whose fate is forever intertwined with mine.

Basim Magdy

---


In arctic waters, *Sirenomelia* is the link between the man, nature, and machine. Shot in a Cold War submarine base—transmitting white noise—it is a cosmic portrait of one of mankind’s oldest myths. In the words of philosopher Timothy Morton, ‘*We’re all mermaids already, we just don’t know it yet.*’

A woman born with *Sirenomelia*—so-called mermaid syndrome—investigates a Cold War Arctic submarine base. The location opens to the cosmos, listening to the earth and to the sounds of quasars. Sirenomelia exposes a future liberated from the military and economic structures that oppress the present; a future in which relations between humans and nonhumans have been transfigured; a future in which the cosmic dimension of earthly coexistence is woven into the texture of the social.

Emilija Škarnulytė (b. Vilnius, 1987) is a visual artist and filmmaker based in Tromsø and Berlin. Emilija Škarnulytė’s work consists of a series of politically active visions, in which she investigates reality with a political and poetic approach. She explores questions of the beginning of the universe in relation to the geological ungrounding processes, invisible structures, geo-traumas and deep time. Her films look into a relation between art and science and the cross sections of non-human scale systems and desire. Škarnulytė was educated at the Brera Academy of Fine Arts in Milan and Tromsø Academy of Contemporary Art in Tromsø. She is a founder of Polar FilmLab in Tromsø, Norway. Her films have been screened at La Biennale di Venezia - 15th International Architecture Exhibition (2016, Italy); International Rotterdam Film Festival (The Netherlands, 2015); 31st Sao Paulo Biennial (Brazil, 2014); Artists’ Film International Season 7, Whitechapel Gallery (2015, UK); Pompidou Film Festival Hors Pistes (France, 2014); and International Short Film Festival Oberhausen (Germany, 2013) among others.

Juggernaut
Emre Hüner

Turkey 2009 21 mins

Friday 22nd September, 2pm
The Maltings Cinema

Juggernaut (2009) depicts a new world of ideas, opportunities, new ways of living, with more conveniences and endless quests of forwardness. The gigantic apparatus that has been created by technology, utopian model cities that fail to function, NASA space programme clips and Walt Disney propaganda cartoons from 1940s are the main focuses of the film.

The menace of war machines and the implied power given to a specific group of people to order humankind in a timeless and unknown location are here described as Juggernaut, which means an unstoppable force that crushes everything on its path.

Juggernaut’s final comment, appropriated from the Futurama display, has a realist as well as ironic tone: ‘And so we see . . . A world with a future in which all of us are tremendously interested. Because that is where we are going to spend the rest of our lives. In a future which can be whatever we propose to make it.’

Working with drawing, video, sculpture and installations, Hüner’s practice focuses on constructed narratives and eclectic assemblages which explore the subjects of utopia, archeology, ideas of progress and future through re-imagination of the spatial and architectural entities, organic and artificial forms.


Emre Hüner lives and works in Istanbul.

Gulf

Dan Browne

Canada  2016  6 mins

Friday 22nd September, 2pm
The Maltings Cinema

Ultramarine:
The Sea as Political Space
Disfigured Mermaids

Gulf was shot on the North Shore of Cuba, looking towards the Gulf of Mexico, just months before a massive dead zone was created by the Deepwater Horizon oil spill, which leaked 4.9 million barrels of oil between April 20-July 15, 2010.

Wave patterns fill the frame, pulling apart the film strip itself.

Dan Browne is a filmmaker, photographer and multimedia artist whose works explore patterns and nature through dense and kinetic forms. His films and videos have been presented at over one hundred festivals and venues, and have received several awards.

Appealing simultaneously to the various meanings of the term ‘Subatlantic’—a climatic phase beginning 2500 years ago, as well as the submerged regions of the Atlantic—Biemann immerses her camera deep in oceanic waters to ponder upon the entanglements of geological time with that of human history. As the voice-over speaks the accounts of a scientist traversing the pan-generational timescales of the Subatlantic, we navigate through the mental and ecological dimensions of the melting Arctic icescapes. The speculative video-essay interweaves vast cinematic landscapes with documentary footage, science fiction poetry and academic findings to narrate a changing planetary reality.

Ursula Biemann is an artist, writer, and video essayist based in Zurich, Switzerland. Her artistic practice is strongly research oriented and involves fieldwork in remote locations where she investigates climate change and the ecologies of oil and water, as in the recent projects Egyptian Chemistry (2012), Deep Weather (2013) and Forest Law (2014). Her earlier work focused on geographies of mobility, e.g. in the widely exhibited art and research project Sahara Chronicle on clandestine migration networks. Her video installations are exhibited worldwide in museums and at international art biennials in Liverpool, Sharjah, Shanghai, Sevilla, Istanbul, Montreal, Venice and Sao Paulo. She had comprehensive solo exhibitions at Neuer Berliner Kunstverein, Lentos Museum Linz and Helmhaus Zurich. Biemann received the 2009 Prix Meret Oppenheim, the Swiss Grand Award for Art. www.geobodies.org

As a stateless Palestinian with a Jordanian passport, I will be denied a visa to visit the land from which my family was forcibly removed by the apartheid state of Israel, which is responsible for the continuing ethnic cleansing of Palestine and the persisting aggression and prejudice against its people in order to colonise the land for new settlers. If I was one of the few who where deemed acceptable and granted a North American passport, by governments that are responsible for the ethnic cleansing of the indigenous people of the land and the continuing aggression and prejudice against the original inhabitants of the land, I maybe granted a visit visa by the Israel government, if I erase any visible political affiliations and beliefs I have and appear neutral.

I would like to visit Israel
Muhammad Khairi

Canada, Palestinian Territory 2017 4 mins
Saturday 23rd September, 1.15pm
The Maltings Cinema

World Premiere
Ultramarine:
The Sea as Political Space
I Would Like to Visit

I would like to visit Israel is a video art piece that contextualises the desire to travel to Israel within the larger framework of settler colonialism, the Palestinian diaspora and racist travel visa policies, by articulating it from the perspective of an unnamed Palestinian character with a Jordanian passport. Through on-screen text editing, the project also introduces and questions notions of solidarity between indigenous struggles in North America and Palestine, and problematises the notion of multiculturalism as celebrated by the North American states and Israel.

Muhammad Nour-Elkhairi is a Palestinian filmmaker and video artist from Jordan and has working within the field of film, video and television production across the Middle East, in a number of different capacities and is currently pursuing his MFA in Studio Arts: Film Production at Concordia University in Montreal, Canada.

In his filmmaking and video art practice, Muhammad is interested in creating politically driven fiction and experimental work that draws from his experience as a Palestinian within the diaspora and aims to problematise concepts of national, ethnic, and social identity through dark humour.

“Liquid Traces offers a synthesis of our reconstruction of the events of what is known as the ‘left-to-die boat’. 72 passengers who left the Libyan coast heading in the direction of the island of Lampedusa on board a small rubber boat were left to drift for 14 days in NATO’s maritime surveillance area. Despite several distress signals relaying their location, as well as repeated interactions, including at least one military helicopter visit and an encounter with a military ship, no action was taken. As a result, only 9 people survived. In producing this reconstruction, our research has used against the grain the ‘sensorium of the sea’ – the multiple remote sensing devices used to record and read the sea’s depth and surface. Contrary to the vision of the sea as a non-signifying space in which any event immediately dissolves into moving currents, with our investigation we demonstrated that traces are indeed left in water, and that by reading them carefully the sea itself can be turned into a witness for interrogation. As a time-based media, the animation also gives form to the Mediterranean’s differential rhythms of mobility that have emerged through the progressive restriction of legal means of access to the EU for certain categories of people and the simultaneous acceleration of the flows of goods and capital.”

Charles Heller, Lorenzo Pezzani and SITU Research

Charles Heller is a Research Fellow at the Centre for Research Architecture, Goldsmiths, University of London. He is conducting postdoctoral research supported by the Swiss National Fund (SNF). Lorenzo Pezzani is a Lecturer at the Centre for Research Architecture, Goldsmiths, University of London, where he leads the MA studio in Forensic Architecture. Together, they co-founded Forensic Oceanography and the WatchTheMed platform. In collaboration with a wide network of NGOs, scientists, journalists, and activist groups, Forensic Oceanography has produced maps, videos and human right reports that critically investigate the militarized border regime and the politics of migration in the Mediterranean Sea.

Selected Filmography: Death by Rescue (2016), Liquid Traces (2014)
A Rough History (of a Destruction of Fingerprints)

Ayesha Hameed

United Kingdom 2017 10 mins
Saturday 23rd September, 1.15pm
The Maltings Cinema

‘To live means to leave traces’
Walter Benjamin

We were huddled in front of the thin light of a fire in an abandoned house on a cold January night in Calais. X was making another cup of very sugary tea. Y, stirring the kindling, yelled as he accidentally grabbed a burning twig. ‘Are you trying to clean your fingerprints?’ laughed X.

A Rough History is a film that considers a practice by migrants entering the EU of destroying their fingerprints to avoid detection in the Eurodac system, alongside other histories of fingerprinting and fingerprint erasures. It looks at the coalescence of skin and data in the collection and destruction of fingerprints, at the life and circulation of the image of the fingerprint, and the different lives of the bodies that produce such images. This is a speculative history that travels from border checks, to other forms of fingerprint erasure, to early gestures in film.


Her publications include contributions to Forensis: The Architecture of Public Truth (Sternberg Press 2014), We Travelled The Spaceways (Duke University Press forthcoming 2017), Unsound/Undead (Univocal, Forthcoming 2017); and books including Visual Cultures as Time Travel (with Henriette Gunkel Sternberg, forthcoming 2018), Futures and Fictions (co-edited with Simon O’Sullivan and Henriette Gunkel forthcoming 2017). She is currently a lecturer in the Department of Visual Cultures at Goldsmiths, University of London.

Let Us Persevere in What We Have Resolved Before We Forget

Ben Russell

France   2013   20 mins

Friday 22nd September, 2pm
The Maltings Cinema

“We are happy. (Silence.) What do we do now, now that we are happy?”

Samuel Beckett, Waiting for Godot

“John Frum prophesied the occurrence of a cataclysm in which Tanna would become flat, the volcanic mountains would fall and fill the river-beds to form fertile plains, and Tanna would be joined to the neighbouring islands of Eromanga and Aneityum to form a new island. Then John Frum would reveal himself, bringing in a reign of bliss, the natives would get back their youth and there would be no sickness; there would be no need to care for gardens, trees or pigs. The Whites would go; John Frum would set up schools to replace mission schools, and would pay chiefs and teachers."

Peter Worsley, The Trumpet Shall Sound: a study of cargo cults in Melanesia

Ben Russell (b.1976, USA) is a media artist and curator whose films, installations, and performances foster a deep engagement with the history and semiotics of the moving image. Formal investigations of the historical and conceptual relationships between early cinema, documentary practices, and structuralist filmmaking result in immersive experiences concerned at once with ritual, communal spectatorship and the pursuit of a “psychedelic ethnography.”

A 2008 Guggenheim Fellowship and 2010 FIPRESCI award recipient, Ben has had solo screenings and exhibitions at the Centre Georges Pompidou, the Museum of Contemporary Art Chicago, the Rotterdam Film Festival, the Wexner Center for the Arts, the Viennale, and the Museum of Modern Art. He began the Magic Lantern screening series in Providence, Rhode Island, was co-director of the artist-run space BEN RUSSELL in Chicago, IL, has toured worldwide with film/video/performance programs and was named by Cinemascope in 2012 as one of the “50 Best Filmmakers Under 50.” Ben lives between Los Angeles and Paris, France.


Distribution: VDB

Ultramarine:
The Sea as Political Space
I Would Like to Visit
Two women spend a weekend in the North Sea. One of them will soon return to her family in Argentina, whereas the other one will try to come a step closer to the ocean. She will cross the Atlantic Ocean on a sailing vessel. Time leaves the beaten track and the swell lulls to deep sleep. The sea takes over the narration. When the other one reappears, the wind is still in her hair while the ground beneath her feet is solid. She returns and the other one could ask: ‘Have you changed?’

‘DRIFT is the story of a transformation. Halfway through the film, the texture of the sea itself takes over, and the film surrenders its narration to the matter...’

Birgit Glombitza

Helena Wittmann was born in 1982 in Neuss, Germany. Originally studying Spanish and Media Studies in Erlangen and Hamburg, she went on to attend The Hochschule für bildende Künste Hamburg (HFBK), where she graduated in 2014. Her works, including the short films WILDNIS (2013) and 21,3°C (2014), were shown internationally in exhibitions and film festivals. For her first feature film DRIFT, she collaborated closely with anthropologist Theresa George and musician Nika Breithaupt.


Buoyed by Nika Son’s remarkable sound design, which together with Helena Wittman’s cinematography creates a sensorial experience of being at sea, unlike any you have previously experienced in the cinema, DRIFT’s depth and dissonances develop multiply as you watch.
Back for its 3rd year and expanded to six competition programmes and two feature films, Berwick New Cinema brings you what we think is the very best of contemporary artists moving image and cinema. With films that transgress restraints of genre, capital and expectation Berwick New Cinema is researched and selected by Associate Programmers Letitia Calin, Ben Pointeker, Chloe Thorne and Herb Shellenberger in collaboration with Festival Director Peter Taylor. A drive towards liveness and agency provides a critical framework for selections.

The complimenting seminars are a key moment for conversation during the festival, attended in almost equal parts by artists and film-makers showing in the festival as to audience. We are thrilled at what we’ve put together this year—the result of many hours spent watching films in the dark!

Berwick New Cinema: Surge Channel  competition  Thursday 21st September, 7.30pm
Berwick New Cinema: Balearic Abyssal  competition  Friday 22nd September, 2.45pm
Berwick New Cinema: Romanche Trench  competition  Friday 22nd September, 7.30pm
Berwick New Cinema: Rossby Wave  competition  Saturday 23rd September, 1pm
Berwick New Cinema: Milla  feature  Valérie Massadian  Saturday 23rd September, 4.15pm
Berwick New Cinema: Porcupine Seabight  competition  Saturday 23rd September, 7.30pm
Berwick New Cinema: Civil Twilight  competition  Sunday 24th September, 2.45pm
Berwick New Cinema: People Power Bombshell: The Diary of Vietnam Rose  feature  John Torres  Sunday 24th September, 5pm

Seminars
Seminars leaders in 2017 are:

Ilona Jurkonytė  Thursday 21st September, 3pm

Hardeep Pandhal and Amanprit Sandhu  Friday 22nd September, 11am

Peggy Ahwesh and Laura Guy  Saturday 23rd September, 11am

Charlotte Prodder and Laura Guy  Sunday 24th September, 11am
Last year I attended the 2016 Doc’s Kingdom, an intimate film festival and seminar programme in Arcos de Valdevez, Portugal in which a small number of filmmakers are carefully chosen to screen and be in dialogue with participants for five days. Curated by Aily Nash and Nuno Lisboa, the festival was programmed around the theme ‘The End of Nature’. Everyday participants and filmmakers were given contextual readings around the Anthropocene. Through the seminars a number of important issues were raised that continue to be prominently addressed throughout contemporary moving image culture and run through many of this year’s submissions for the Berwick New Cinema Competition: How do we keep intimacy in technology? Why is Western culture so interested in finitude? Did Californian tech culture create neoliberal politics? How do we start to break down the dichotomy of nature/technology? How can we rethink geographical boundaries?

On the last day of Doc’s Kingdom one of the participants, programmer and critic Tobias Hering, made a haunting comment. He suggested that many of the films in the festival, particularly the films coming out of the Sensory Ethnography Lab at Harvard University, could be seen as part of a new colonial archive being developed by well meaning Western institutions, the lessons we should have learnt from colonialism have not been fully applied and are being reproduced in these films through their power, exhibitionism, privilege and status within an academic structure. Hering felt uneasy with the gaze and lack of genuine empathy and feelings employed towards the subjects that were often objectified for their diverse appeal. Quickly dismissed by the filmmakers, who jumped to defend each other, it was communicated that this was meant as constructive criticism rather than a personal attack.

In 2014, I attended the Home Workspace Program in Beirut organised by Anselm Franke around his exhibition, ‘Animism, Modernity through the Looking Glass’. The way Anselm Franke framed colonialism in this exhibition is helpful in understanding how to avoid the reproduction of colonial filmmaking practices. For Franke, colonialism is a period in which modernist society tried to control the confused “primitive” world, leaving it behind in favour of scientific, industrial and rational understanding. Rather than taking an anti-modern approach to the evils of modernity, Franke proposes we de-centre the central perspective of modernism that creates boundaries.

Within the Berwick New Cinema programme I would argue that the place of politics is de-centred most often through an embodiment which resists colonial/modern classifications and controlling logics from taking place. These films adopt animism, the mythological, the irrational, the illusionary, the imaginary and everything pushed out by modernism. These points become necessary to challenge the boundary-making that imposes choices, and the social exclusions made in their name. The intimacy created by their modes of storytelling fall not into emotionally manipulative melodrama or objectified distance, but utilise fiction, affect, abjection, withdrawal and choreography to dissolve emotional and political boundaries between people and their environments, creating a form of resistance.

A number of works deal literally with animism, spirituality and shamanic rituals, incidentally continuing the legacy of the work of Berwick Film & Media Arts Festival’s co-founder Marcus Coates. La Bouche by Camilo Restrepo and Stand in the Stream by Stanya Kahn both deal with tragedy, death and mourning, turning this negative force into energy. La Bouche portrays a man’s anger over the murder of his daughter
while *Stand in the Stream* follows the decline and death of Kahn’s own mother around the 2016 U.S. presidential elections. As we see the characters in these two films deal with loss; objects, music and energy show the continuing presence of the past, making us question what liveness actually is. Does it cease with the loss of the object? How do things live on in other energies and environments? But this also shows us how loss can become part of an ecology of transformation and regeneration. Personal journeys through landscapes of political corruption are turned into both resistance and calls for action. Modern fantasies of wildness and the primitive—so crucial to the self-fashions of civilization apart from nature—are demystified.

Other films continue to deal with domestic relations in raw, emotional and diaristic accounts. *SOTD (Strangely Ordinary This Devotion)* by Dani Leventhal and Sheila Wilson is a formally confrontational and antagonistic film that deals with the banality and horror of everyday life. *Oumoun* by Fairuz & El Moiz Ghammam relies on no cinematic conventions whatsoever but only the incredible strength and words of a grandmother.

A number of films use abjection as a tactic to antagonise and confront. In contrast to many mainstream films that make sympathising too easy, abjection allows for a productive eruption that encourages embodied empathy. *WHAT’S THE DAMAGE* by Heather Phillipson uses textual rhythms and visual layers to intertwine digital fluidities and physical cycles such as female menstruation. It is a film about action and having a voice. It was made as a quick reaction to Trump’s election as a way of dealing with oppression. The speed of creation allows for a method which avoids the voice being too intact as a subject.

*Love Before Bond* by Sung Hwan Kim and *The Lost Dreams of Naoki Hayakawa* by Ane Hjort Guttu and Daisuke Kosugi both deal with illusion and surrealism, though they are constructed through almost opposite approaches. In *The Lost Dreams of Naoki Hayakawa*, a docu-fiction following art director Hayakawa, we see that the advertising industry which revels in his childlike imagination and ability to dream eventually hollows him of his own agency. Sung Hwan Kim’s *Love Before Bond* stems from Kim’s interest in his millennial niece’s adolescent angst as a Korean-American feeling marginalised in contemporary America. Kim’s narrative, unlike that of Guttu and Kosugi, is told through gesture and choreographed actions allowing unconscious, primitive drives and desires to leak into the narrative.

The common conception of what is alive and what is not is challenged and exposed as intolerance to ontological difference in Patrick Staff’s *Weed Killer*. Adapted from artist-writer Catherine Lord’s memoir *The Summer of Her Baldness*, an account of her experience of cancer, a comparison to the viewer’s own suffering is drawn into focus. The fine line between alternately poisonous and curative substances is brought into conversation with queer becoming. Shot partly in high-definition thermal imaging, the effect of one’s environment is literally revealed in the image, as binaries (inside/outside, natural/toxic) are undone, the impossibility of autonomous individuals is revealed.

Although the films in Berwick New Cinema are framed as being in competition, it’s mainly a device. Putting films together which were never meant to be is endlessly challenging. Overall the films in this year’s Berwick New Cinema, by not trying to be universal, are about how we behave in our daily lives, the possibility for resistant action and living differently. Interested in a better equality of representation we aim to ask how we can work together through tragedy and the social structures we are stuck in.
Milla
Valérie Massadian

France  2017   128 mins

Saturday 23 September, 4.15pm
          The Maltings Cinema

Milla begins as half of a pair of runaways in a small town by the English Channel. The squatting teenagers eke out their romance and their resources in a vacuum adapted to their own design. Things soon start to change, especially for Milla who falls pregnant. We watch as her body slowly morphs along with her perspective, and the sea—at first marked out as a symbol of her understanding of time passing—becomes a protagonist that decides her fate.

Milla’s insights derive as much from our impressions of textures and touch as they do from plot. It has a beautifully languid pace, rich with the sensorial and tactile world of its characters. There’s also a certain symmetry with Berwick, its harbour and bridges—young people not always with easy choices on their hands for work. Already award winning after its first showing at this summer’s Locarno Film Festival, Valérie Massadian’s film is a remarkable one, anchored by precise cinematography, natural light and the perfectly cast Severine (Milla) and Ethan Jonckeere.

Valérie Massadian is a franco-armenian photographer and filmmaker. From her background in photography, she keeps the freedom and the rigour of the face to face. Her work concentrates on female characters. Their animality, how they relate to the world and nature. Nurtured by relationships built over time with each protagonist, her films play with the boundaries of fiction, redrawing their own.

Milla won the Concorso Cineasti del presente Cine+ Special Award and Eurimages’ Audentia Award at the Locarno Film Festival 2017.


Distributor: Gaijin
Recovering decaying 35mm footage, from under the bed of 1980s starlet Liz Alindogan, John Torres discovered it was from an unfinished film by Celso Advento Castillo, one of the Philippines’ geniuses of 1970s and 80s genre cinema. Shot on the same island and at the same time as Oliver Stone’s *Platoon*, it coincided with the People Power Revolution as Marcos was being thrown out of the country. A film of epic mystery, and erudite self-consciousness emerges from a waking dream.

Torres’ feat is that he playfully weaponsies the decaying reels representing the personal trauma of Liz Alindogan, “into a multi-layered expose of the oppression that exists both at the filmmaking set and in the country under the Marcos regime.” —Oggs Cruz, Rappler

“Transforming documentary and fiction with wild freedom. Torres confirms that celluloid continues to be a living matter, redeemable when it was believed doomed, salvageable when it was considered lost, impeller of the most innovative creation when it was supposed to be obsolete.”

Javier H. Estrada, Filmadrid

John Torres (b. 1975) is an independent film director, producer, writer, and musician from Manila. He has made four feature films and over a dozen short films.

He has had retrospectives at the 12th Seoul International New Media Festival in 2012, Vennale in 2013, the 4th Festival Internacional de Cine Independiente de Cosquin in Argentina in 2014, and “A Child Outside”, organised by the The Reading Room and Filmvirus, supported by The Japan Foundation, Bangkok.

His debut feature, *Todo Todo Teros* (2006) awards include the Dragons & Tigers Award for Young Cinema at the 25th Vancouver International Film Festival; the NETPAC and FIPRESCI critics awards at the 2006 Singapore International Film Festival and in 2007, the Manunuri ng Pelikulang Pilipino (Film Critics of the Philippines) nominated his film in four categories, namely: Best Screenplay, Best Editing (won), Best Director, and Best Picture.

His second feature film, *Years When I was a Child Outside*, funded by the Hubert Bals Fund and the National Commission for Culture and the Arts, was awarded a Jury Special Mention in the Southeast Asian Competition of the 2008 Bangkok International Festival and the Grand Jury Prize in the 2007 Cinemanila International Film Festival. It was screened in competition in Rotterdam and in Berlin Forum Expanded as a multi-channel work.

His fourth feature, *Lukas The Strange*, premiered at the International Film Festival Rotterdam in 2012 and won a Special Mention at the Festival de Cine Lima Independiente in 2013.


**Distribution:** ABS-CBN Creative Programs Inc.
Berwick New Cinema Competition

2017 Jury

Camilo Restrepo (1975, Medellín, Colombia) has lived and worked in Paris since 1999. He is a member of L’Abominable, an artist-run film laboratory. His films have been selected in festivals including Toronto and New York and won the Pardino d’Argento in Locarno twice. Camilo was the winner of the Berwick New Cinema competition in 2016.

Amal Khalaf is an artist, educator and curator. She is Projects Curator at the Serpentine Galleries and has been working on the Edgware Road Project since its inception in 2009. She has developed several education and curatorial initiatives in London and elsewhere. She is currently Commissioning Editor of Projects for Ibraaz, and is a founding member of artist collective GCC. She co-directed the 10th edition of the Global Art Forum, Art Dubai in 2016. Amal’s work has been presented at the University of Pennsylvania; Goldsmiths College, London; MoMA PS1, NY; New Museum, NY; Whitney Museum of American Art, NY; Mathaf: Arab Museum of Modern Art, Doha; Musee D’Art Moderne, Paris; The Sharjah Art Foundation, Sharjah; Serralves, Porto; among others in educational and cultural contexts.

Joanna Raczyńska programmes cinema for the National Gallery of Art, Washington DC. She earned her MA in documentary by practice from Royal Holloway College, University of London in 2001, and has worked at Hallwalls Contemporary Arts Center (Buffalo, NY), the Smithsonian Institute’s Hirshhorn Museum and Sculpture Garden, and the Baltimore Museum of Art, among other organisations. She has served as a juror for several international film festivals, including Toronto’s Images Festival and the International Short Film Festival Oberhausen; and has participated as a panelist in support of numerous individual artist award programmes.

The Berwick New Cinema Competition prize is a cash award plus a trophy from Glasgow-based artist Mariella Verkerk.
Karlon, born in Pedreira dos Húngaros (a slum in the outskirts of Lisbon) and a pioneer of Cape Verdean creole rap, runs away from the housing project to which he had been relocated.

Nights of vigil are spent under a sweltering tropical heat. Among the sugarcanes, a rumour emerges—Karlon hasn’t stopped singing.

*High Cities of Bone* is a stark, steady and humane exploration of Karlon’s memories and institutional sieges, unearthing stories from a dark time.

“Karlon unearthed secrets in the archaeology of an invisible city. Pedreira dos Húngaros, the end of the millennium, a tired Europe, ruins. There’s a poison goin’ on. Eyes that seem made to see in the darkness. Reconstructing the leads. A voice that doesn’t trust History. MEMORY=RESISTANCE. Hip-hop saved a dissident. The rhymes. The beats. Words as bullets to bring back the dead. In the end, silence.”

João Salaviza

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His feature debut MOUNTAIN world premiered at the Venice Film Festival-Critics Week (2015) and was theatrically released in Portugal and France.

It came on the heels of a trilogy of internationally award-winning short films: RAFA (Golden Bear at the Berlinale 2012); CERRONEGRO (Rotterdam 2012); and ARENA (Palme d’Or for Best Short Film at the Festival de Cannes 2009).

The short film HIGH CITIES OF BONE is his most recent work, with its World Premiere at the Berlinale 2017.

CHUVA É CANTORIA NA ALDEIA DOS MORTOS, co-directed with Renée Nader Messora, have its premiere due in 2018.

**Selected Filmography:** Altas Cidades de Ossadas (High Cities of Bone) (2017), Montanha (Mountains) (2015), Rafa (2012), Berlinale Shorts (2015), Arena (2009); Strokkur (2011); Cerro Negro (2011)

**Distribution:** Agência – Portuguese Short Film Agency
Somewhere in the dreary nooks of Mumbai’s film industry, between star-cult, superstition and daily gridlock, *Camera Threat* explores the ambivalent, sometimes paranoid relationship the Indian film capital has with the moving image.

On a casting couch two actors are trapped in the side effects of a world that no longer bothers to tell facts from fiction.

*Camera Threat* was created within the constraints of the so-called ‘Masala Formula’ popularly known from Indian cinema.
“It is all a dream” she sings, “a hallucination. You are seeing things… estás vendo coisas!” In *Estás vendo coisas* (You Are Seeing Things), two protagonists of the ‘tecno brega’ music scene stage a musical in which they appear as the stars.

Tecno brega is the name of a music style from the north of Brazil: the music is produced and distributed at low cost and without any regard for copyright law. Music consumers assert themselves as producers, passive is transformed into active. The region characterised by poverty and restructuring has acquired a new and sexy self-confidence. Parties are a part of the distribution process, music videos are another. The pictorial world of the videos, which are largely shot in immediate living environments, is characterised by kitsch texts and depict unattainable dream worlds.

Bárbara Wagner & Benjamin de Búrca are also showing *Bye Bye Deutschland! Eine Lebensmelodie* in exhibition in The Barrels Ale House. See page 102
DISINTEGRATION 93-96
Miko Revereza

United States, Philippines
2017  6 mins

UK Premiere
Thursday 21st September, 7.30pm
The Maltings Henry Travers Studio

DISINTEGRATION 93-96 is an essay film about the undocumented Filipino American experience, retracing connections between 90s home movie nostalgia, post-colonial identity, and the disintegration of traditional family models.

A pop-culture meditation on hyper-consumerism and cultural erasure. Filmmaker Miko Revereza problematises the personal questions linked with global implications, specifically the act of recording a film document without the possession of living documents.

Miko Revereza is an award-winning experimental film and video artist based in Los Angeles. Since relocating from Manila as a child, he has been living illegally in the United States for over 20 years. This struggle and exile from his homeland has influenced the content of Miko’s personal films that explore themes of diaspora, colonialism and Americanisation. He also makes music videos and live video art installations for LA’s experimental music scene.


Distribution: Los Otros
‘A walk around the filmmakers’ apartment, assembled with photos of previous residents. Objects are cut out of photographs, objects that have been with the filmmaker for years. They shine red. Narrated by a repeating phrase, the film searches for the past through the eyes of a soul turned backward.’

Born in 1979 in Poland, Wojciech Bąkowski lives and works in Poznan. He is a visual artist, poet and musician. He graduated from Audiosphere Studio at Academy of Fine Arts in Poznan in 2005. He is the co-founder of artistic group Penerstwo (2007), and a member of Member of the bands KOT and NIWEA. Bąkowski won the of Deutsche Bank Prize “Views 2009” and Polityka Weekly “Paszport Polityki” Prize in 2010.

Death of the Sound Man (Awasarn Sound Man)
Sorayos Prapapan

Thailand  2017  16 mins

Friday 22nd September, 2.45pm
The Maltings Henry Travers Studio

UK Premiere
Berwick New Cinema:
Balearic Abyssal

“Two sound recordists arrive at the realisation that, just like the Thai government who don’t listen to the voice of their citizens, cinema audiences don’t care too much about film sound, or the labours that got it there.” A deftly political and absurdist film featuring a full cast of flags, various girths of sausage and some brilliant sound recordist choreography with a camel.

Sorayos Prapapan was born in 1986 in Bangkok. He began working in the Thai film industry as sound recordist and foley artist. His short films have won awards in Thailand and have been shown in international film festivals including Rotterdam, Winterthur and Fribourg. In September 2017 ‘Death of the Soundman’ received its world premiere in the Orizzonti section of Venice Film Festival.

Disaster Film (Filme-catástrofe)
Gustavo Vinagre Alves

Brazil 2017 19 mins
International Premiere

Friday 22nd September, 2.45pm
The Maltings Henry Travers Studio

Berwick New Cinema:
Balearic Abyssal

“Angélica needs to change her lock.” Offering shelter from the storm, this is a film for precarious times. Gustavo Vinagre Alves’ films succeed where many fail, allowing the full complexity of politics, art and artifice to synthesise and synergise through deceptively straightforward narrative and documentary forms. Flying in the face of tragedy and hypocrisy, Filme-catástrofe is erotically charged and full of love.

Gustavo VINAGRE (1985, Brazil) was educated at the International School of Film and Television in Cuba and in Literature at the University of São Paulo. In his films, Vinagre criticises the lack of love in modern society. His shorts Film for a blind poet and Nova Dubai were both released at Rotterdam Film Festival.

Testing the limits of identification with the camera’s point of view, *Delphi Falls* cycles through multiple subjectivities, misusing traditional narrative conventions — the suggestion of a story, the anchoring of actors as characters — and has the viewer constantly questioning who or what they are. Mary Helena Clark uses film languages to articulate a dispersed agency, to reimagine the line between sentient and inanimate, self and other.

Mary Helena Clark is an artist working in film, video, and installation. Her work uses the language of collage, often bringing together disparate subjects and styles that suggest an exterior logic or code, to explore dissociative states through cinema. Working with quotation, the materiality of film, and incongruous sound/image relationships, Clark’s recent work explores shifting subjectivities and the limits of the embodied camera. Her films, such as *After Writing* (2008), *And the sun flowers* (2009), *Sound Over Water* (2009), *By foot-candle light* (2011), *The Plant* (2012), *Orpheus (outtakes)* (2012) and *The Dragon is the Frame* (2014), have been screened at International Film Festival Rotterdam, New York Film Festival, Toronto International Film Festival, Wexner Center for the Arts (Columbus), Vox Populi (Philadelphia), Anthology Film Archives (New York), Museum of Contemporary Photography (Chicago), National Gallery of Art (Washington DC), and the Brooklyn Academy of Music, among others. *Delphi Falls* premiered at the 2017 Whitney Biennial.

An incomplete and imperfect portrait of reflections from Standing Rock. Cleo Keahna recounts his experiences entering, being at, and leaving the camp and the difficulties and the reluctance in looking back with a clear and critical eye. Terry Running Wild describes what his camp is like, and what he hopes it will become.

Sky Hopinka 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 out of Milwaukee, Wisconsin. In Portland he studied and taught Chinuk wawa, a language indigenous to the Lower Columbia River Basin. His work centres around personal positions of homeland and landscape, designs of language and facets of culture contained within, and the play between the accessibility of 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 Festival, Wavelengths, Ann Arbor Film Festival, American Indian Film Festival, Sundance, Antimatter, Chicago Underground Film Festival, FLEXfest, Projections, and the LA Film Festival. His work was a part of the 2016 Wisconsin Triennial and the 2017 Whitney Biennial. He was awarded jury prizes at the Milwaukee Underground 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, and 3rd Prize at the 2015 Media City Film Festival.


**Distribution:** VDB
“In ancient China the tiger skin represented ‘continuous change’. In the Maya’s world, Bolom Chon’s (jaguar) hide, allowed the constellations to be read: the cosmos’ dance.”

In 7FF oncidia Rio de Janeiro FIFA World Cup mascot Fuleco becomes a cipher for the mutation of indigenous people’s symbols through public art and commerce, becoming viral. Other fluxes alluded to are the surplus value of code through a world of commodities, bit coins and mountains of data. 7FF oncidia ushers us into encounters which are fleeting and leave questions unanswered—all the more reason to watch again.

“The modern theory of mutations has clearly demonstrated that a code, which necessarily relates to a population, has an essential margin of decoding: not only does every code have supplements capable of free variation, but a single segment may be copied twice, the second copy left free for variation. In addition, fragments of code may be transferred from the cells of one species to those of another, Man and Mouse, Monkey and Cat, by viruses or through other procedures. This involves not translation between codes (viruses are not translators) but a singular phenomenon we call surplus value of code, or side-communication.”

G.Deleuze & Felix Guatarri – A Thousand Plateaus – Capitalism and Schizophrenia

argent was born in São Paulo, in 1983. He graduated in social science, and trained as a director of photography at Espacio de Arte Contemporaneo (ECA), Buenos Aires. In 2012 argent was awarded a scholarship in Visual Arts at Universidad de las Artes, Buenos Aires. In 2012 he obtained a fellowship from the Brazilian Ministry of Culture to develop his film-installation: ‘Revém Natura’ in Mexico.

argent has worked as a co-programmer for Imagem-Pensamento in Bcúbico and programmer for Mostra Socioambiental de Filmes, and Dobra International Experimental Cinema Festival in Rio de Janeiro’s Cinemateca.

His works have been screened in festivals, and solo and group exhibitions including: CCCB Barcelona-Spain (collection); Museo San Telmo-San Sebastián; Espacio de Arte Contemporaneo, Montevideo, Cantor Gallery, Massachusetts, USA; Visarts, Frame & Frequency 3, Rockville, USA; CCEG, Guatemala; Casa das Rosas, São Paulo and Museu da Imagem e do Som (MIS) São Paulo.

Love Before Bond
Sung Hwan Kim

South Korea, United States
2017  27 mins

Friday 22nd September, 7.30pm
The Maltings Henry Travers Studio

World premiere
Berwick New Cinema:
Romanche Trench

Love Before Bond is a fairy tale about people who have never met. Through his own experience with displacement, Kim tackles identity or cultural otherness by using explicit references to African-American literature, notably of James Baldwin; and to William Shakespeare or Franz Schubert.

The film stemmed from Kim’s interest in his millennial niece’s adolescent angst. ‘As a Korean-American female, my niece tries to find herself in an existing narrative of the marginalized. This, presently in the USA, is the narrative of people of colour, which, for a teenager, is as alien as anything else—so it is for a young man of colour.’ The columns in the film are a rendition of the Pleasure Pavilion (1964) by Philip Johnson, whose aesthetic path offsets Baldwin’s even though they both lived in New York City at the height of the American Civil Rights Movement.
In Non alignés (Fatim Diop), Froment films a dance by a member of Bharat Pehchane (The Example of India), a Senegalese dance troupe who have been instructed for two generations by Somnath Mukherjee originally from Calcutta.

Fatim Diop’s energetic, uninterrupted performance unfolds on the rooftop of the former court of law, with Gorée Island in the background and is captured with the smouldering intensity of twilight.

Aurélien Froment is also showing Allegro Largo Triste in exhibition at Coxon’s Tower. See page 99
Art director Naoki Hayakawa works 16 hours a day in a creative, neo-totalitarian advertisement company in Tokyo. The pressure of this situation causes him to regularly lapse into a twilight state between sleep and wakefulness, where he has strange and wonderful dreams. When he tells his superiors about his troubled state of mind, they ask that he exploit these dreams by using ideas from them in his work. This triggers a different sort of crisis as Naoki realises his whole self is being instrumentalised.

Selected Filmography

Daisuke Kosugi

Ane Hjort Guttu

Ane Hjort Guttu (b. 1971) is an artist living in Oslo. She works in a variety of media, but has in recent years mainly concentrated on film and video works, ranging from investigative documentary to poetic fiction. Guttu’s most recent exhibitions and projects include the two solo exhibitions eating or opening a window or just walking dully along, Bergen International Festival Exhibition 2015, Bergen Kunsthall; and Time Passes, South London Gallery, UK, 2015. In 2016, her work has been included in the exhibitions Identity, National Art Museum of Ukraine (NAMU), Ukraine 2016; the 11th Gwangju biennale, South Korea; Back to the Sandbox, Reykjavik Art Museum; Playing By The Rules, The Royal Standard, Liverpool, UK, as well as in the film festivals Rotterdam Film Festival, The Netherlands; Images Festival, Toronto, Canada; Nordic Panorama, Sweden, Doc Fortnight, MoMA New York, Gothenburg Film Festival, Sweden and CPH:DoX; Denmark), Kasseler Dokfest and DocPoint Helsinki, among others.

Daisuke Kosugi (Tokyo, 1984) is an artist living and working in Oslo. He studied Law and Political science in Rikkyo University and worked as a risk consultant in an insurance company in Tokyo for several years. In 2009, he moved to Norway where he graduated from Oslo National Academy Arts in 2014. Since August 2016 he has been running the artist-run initiative Louise Dany together with Ina Hagen. His work was show in Lofoten International Art Festival 2017, Norwegian Sculpture Biennial 2017, Malmö Konsthall 2016, 11th Gwangju Biennale, South Korea 2016. Among other art institutions, his video was shown in the film festivals CPH:DoX 2017 and Malmö Kunsthall under Nordisk Panorama 2016. He has been shortlisted for DNB Savings Bank Foundation’s Grants for Emerging artist in 2016 and was nominated for the international award of the Spring Exhibition 2016, Kunsthal Charlottenborg, Copenhagen.
Wilson left home in Medellin (Colombia) on his way to Bogota but never arrived at his destination. Thirty years later, after peace agreements with the FARC have drastically altered his home country, he returns from exile in London to meet his family who believed him dead. Wilson’s plane journey shapes a parable inspired by a poem by (Columbian writer) Porfirio Barba Jacob.

After graduating from the three-year regular course of Documentary Filmmaking at the International Film and Television School (EICTV) in Cuba, Juan Soto moved to London where he works as a freelance film editor and AV Technician.

*Parable of the Return* (2016) premiered at Márgenes Film Festival in December 2016, and was awarded the Numax Exhibition Prize.

Soto is currently working on a new film entitled, Sundays.

**Selected Filmography:** Parable of the Return (2016), Study on Reflections (2014), Too Late for the Cinema (2013), Snow (2012), 19º South 65º West (2010), The Light Bulb (2009)
Who has the authority to speak about a given culture? *Junkanoo Talk* investigates the language of celebration through carnival.

Storr is interested in carnival as subversive act, an outlet for parody or satire and abstraction employed in the service of cultural identity, obscuring or revealing an author. The work explores a culturally ambiguous standpoint and seeks to avoid a fetishisation of the so-called ‘other’. Through colour and gesture Storr seeks a near forensic way of looking, yet the viewer is systematically denied the full picture.

As part of the Bahamian diaspora, Storr has experienced the carnival only through mediated imagery, through first hand accounts, the internet and television. Colour is coded in a way that suggests an internal logic, the layering on of a costume comparative to the layering on of a language. At the start of the film James Baldwin is quoted, who speaks in this instance of the complexities of being an African American in France, whilst the costume shown employs a technique of cutting crepe paper specific to Junkanoo, a carnival of the Bahamas.
La Bouche
Camilo Restrepo

France 2017 19 mins

Saturday 23rd September, 1pm
The Maltings Henry Travers Studio

UK Premiere
Out of competition
Berwick New Cinema:
Rossby Wave

A man learns that his daughter has been brutally murdered by her husband. Time stands still as he oscillates between the need for solace and his urge for revenge.

A musical featuring Guinean percussion master, Mohamed Bangoura ‘Red Devil’, loosely based on his own story.

Camilo Restrepo (1975, Medellín, Colombia) has lived and worked in Paris, France since 1999. He is a member of L’Abominable, an artist-run film laboratory. His films have been selected in festivals including Toronto and New York and won the Pardino d’Argento in Locarno twice.

In *Oumoun* Brussels filmmaker Fairuz Ghammam plays the recording of a spoken letter that was never sent to her elderly grandmother in Mahdia, Tunisia. In the company of the camera, the lines become a voice over, as we witness a dialogue across languages, across cultures, across generations.

“*Dear grandma, you’ll be surprised to hear my voice in your language...*”

Fairuz is a visual enthusiast who lives and works in Brussels. She graduated as an experimental filmmaker and works as an editor, cinematographer and co-director in cinema beyond genres and formats. She equally loves well-balanced high-def shots and user-generated lo-fi trash, as well as analogue visual experiments, as long as the poetry shines through. She works on an irregular basis for the Brussels-based production and distribution platform Auguste Orts. She has had some cinematic adventures with Sven Augustijnen in the Democratic Republic of the Congo, with Sofie Benoot along the Mississippi and at home with Herman Asselberghs, whose recent film *For Now* (2017) she shot and edited (this film marks their 10th collaboration).

She considers the film *Oumoun* (2017), which she made in collaboration with her brother, as her debut.

**Selected Filmography:** Oumoun (2017)
WHAT’S THE DAMAGE
Heather Phillipson

United Kingdom  2017  7 mins
World Premiere
Saturday 23rd September, 7.30pm
The Maltings Henry Travers Studio
Berwick New Cinema:
Porcupine Seabight

WHAT’S THE DAMAGE is a proposition and provocation, answering back to ongoing crises under white patriarchy, relaying and augmenting feelings and gestures of chronic unease, protest and dissent.

Phillipson’s summons and riposte is given vital form through representations of the most livid and enriched substance, menstrual blood, rising up against leadership circle-jerks, over-groomed toupees, environmental catastrophes, weeping vortexes, seared orang-utans, animal-fat banknotes, and advancing supermoons, pizzas and drones. WHAT’S THE DAMAGE layers multiple digital and physical primal, intergalactic scenes, until, maybe, the whole world is dyed the same potent hue, even the sky.

Heather Phillipson works across video, sculpture, music, drawing and poetry. Her forthcoming projects include the Fourth Plinth, Trafalgar Square, in 2020, a new online commission for Museum of Contemporary Art Chicago, a sculptural commission for Art on the Underground’s flagship site at Gloucester Road and a major solo show at BALTIC Centre for Contemporary Art, all in 2018. Recent solo projects include: Screens Series, New Museum, New York; Whitechapel Gallery, London; Frieze Projects New York; 32nd São Paulo Bienale, Brazil; Schirn Kunsthalle Frankfurt, the 14th Istanbul Biennial and Performa New York. Phillipson is also an award-winning poet and has published three volumes of poetry. She was named a Next Generation Poet in 2014, received Poetry magazine’s Friends of Literature prize in 2016, and writes a regular column for ArtReview magazine. She received the Film London Jarman Award in 2016.

Stand in the Stream
Stanya Kahn

United States  2017  60 minutes

Saturday 23rd September, 7.30pm
The Maltings Henry Travers Studio

International Premiere
Berwick New Cinema:
Porcupine Seabight

“The dialectical image is an image that emerges suddenly, in a flash. What has been is to be held fast—as an image flashing up in the now of its recognizability.”

Walter Benjamin, The Arcades Project

Stand in the Stream is a fast-paced digital film about life and death and the inextricability of the personal from the political. Made over the course of six years and shot on multiple camera formats to reflect our screen-saturated contemporary perspectives, it captures candid moments in online chat rooms, in the home, in the wild, in the streets, following the arc of a mother’s deterioration and death amidst shifting political and digital landscapes. From the birth of a child to the onset of dementia, from Tahrir Square to Standing Rock and Trump’s inauguration, Stand in the Stream is an urgent contemporary ode and call to action.

Made from live action footage interwoven with live video captured from online streams, Stand in the Stream is dense with years of footage and edited with the speed and intensity of its pulsing soundtrack, echoing the accelerated rhythms of contemporary life. Following narratives of change, the film documents the deterioration of the filmmaker’s “worker/activist mother,” her own role as a mother, and the tactics, demands, and modes of visibility linking resistance movements across the globe.

Stanya Kahn received an MFA from the Milton Avery School of the Arts at Bard the University Galleries of the University of Illinois, Normal, IL; Cornerhouse, Manchester, UK, Marlborough Contemporary, NY and Weiss Berlin, among others. Kahn’s work has been featured in exhibitions at the New Museum, New York, NY; the Astrup Fearnley Museet, Oslo, Norway; Museum of Contemporary Art, Lyon; the Museum of Contemporary Art, San Diego, CA; the Centre Pompidou, Paris, France; the Nelson Atkins Museum, Kansas City, MO; the Hammer Museum, Los Angeles, CA; and the Institute of Contemporary Art, Philadelphia, PA among many others. Kahn was included in the 2010 Orange County Biennial and the 2008 Whitney Biennial (with collaborator Harry Dodge). Kahn’s works with Dodge showed widely, including exhibitions and screenings at the Getty Center/LA; the Hammer Museum/LA; the Hayward Gallery/London; ZKM Karlsruhe; and the Sundance Film Festival, amongst others. In 2012, Kahn won a Guggenheim Fellowship for Film/Video. Her work is in many public and private collections including the Hammer Museum, Los Angeles, CA; the Goetz Collection, Munich, Germany; and the Museum of Modern Art, New York, NY.

The Zombie Diaries
Corin Sworn

United Kingdom  2017  13 mins

Sunday 24th September, 2.45pm
The Maltings Henry Travers Studio

World Premiere
Berwick New Cinema:
Civil Twilight

The Zombie Diaries is loosely framed as the testimony of a new mother becoming a zombie. Filmed over two years we see her child age, but her progression is less consistent. With her breakdown in memory and stretched consciousness she speaks elliptically, interrupted by spurts of fantasy and allusion.

With the becoming not-yourself of the new parent, perhaps the zombie here is a body changing form, skin opening to the surrounding environment, the humanist ideal of the individual collapsing. The protagonist speaks with disordered wonder from dark spaces, where the separation between bodies grows indistinct. Her testimony is searching; she finds affinities to the fluidity of digital video and plays with abstraction and transmogrification.

As the endlessly demanding outside drives this dead tired mother to exist beyond and despite herself she wonders whether her extreme exhaustion will push her to the shimmering edge of transcendence with its promise of passing out of one’s own body [and time] into some alter state but then with dead pan humour she blandly dismisses any ecstatic departure from the physical. Spellbound, with disturbed access to her life-force she is seeking other modes of being.

Corin Sworn (b. 1976) lives and works in Glasgow. She creates films and installations that weave together history, memories and fragments of true and imagined stories. Frequently revolving around some element that tests what might be performed as a ‘script,’ Sworn is interested in how we stretch and contain narrative elements and request a body to meet a role. Recent solo exhibitions include: Galeria Arsenał, Poland (2016), Inverleith House, Edinburgh (2014), 19th Biennale of Sydney (2014), Scotland in Venice (2013), The Rag Papers at Chisenhale Gallery (2013), Art Now: Corin Sworn at Tate Britain (2011).

Sworn recived the Max Mara Art Prize for Women 2013 and a Leverhulm Prize in 2016. She teaches at the Ruskin School of Art in Oxford.


Distribution: LUX
Weed Killer
Patrick Staff

United States, United Kingdom
2017   17 mins

World Premiere
Sunday 24th September, 2.45pm
The Maltings Henry Travers Studio

Weed Killer was inspired by artist-writer Catherine Lord’s memoir The Summer of Her Baldness (2004), a moving and often irreverent account of the author’s experience of cancer.

At the heart of Weed Killer (2017) is a monologue adapted from Lord’s book in which an actress reflects upon the chemically induced devastation of chemotherapy. This monologue is intertwined with comparatively otherworldly sequences, including choreographic gestures shot with high-definition thermal imaging. Weed Killer suggests a complex relationship to one’s own suffering and draws into focus the fine line between alternately poisonous and curative substances.

Weed Killer was commissioned by the Museum of Contemporary Art Los Angeles and produced by Spike Film and Video.

Patrick Staff is an interdisciplinary artist living and working in London, UK and Los Angeles, USA.

Their work has been exhibited internationally. Recent solo exhibitions have taken place at MOCA, Los Angeles (2017); Contemporary Art Gallery, Vancouver, Canada; Institute of Modern Art, Brisbane, Australia (2016); Spike Island, Bristol, UK; and Chisenhale Gallery, London, UK (2015.) Staff’s work was included in the British Art Show 8, and they received the Paul Hamlyn Award for Visual Art in 2015.
A deserter awakes to discover that his body is laying lifelessly on the ground. Having no other choice, he embarks on this new journey where he encounters a group of teenagers who intend to give him a cremation ceremony while his dead body is being searched by a military patrol.

“Since a young age, my life has been surrounded by music I shared with my childhood friends, with whom I went on to form a band. Sadly, one of them passed away a few years ago, and I missed his cremation ceremony. The Last Village is the title of one of our unreleased songs, which depicts a group of hidden villagers delightfully conducting a funeral. Song X is an attempt to compose an extended version of this posthumous song; a visual poem, portraying life after death, a message to my deceased band member and friend, a memorial ritual for the dead.”
Strangely Ordinary This Devotion is a visceral exploration of feral domesticity, queer desire, and fantasy in a world under the threat of climate change. Utilising and exploding archetypes, the film offers a radical approach to collaboration and the conception of family. Wilson and Leventhal collect and arrange images and moments that are at once peculiar and banal, precious and disturbing, creating resonance and contrast through experimental modes of storytelling.

Dani Leventhal was born and raised in Columbus, Ohio and is currently Assistant Professor of Art at Ohio State. In 2003 she received an MFA in studio arts from the University of Illinois at Chicago and in 2009 an MFA in film/video from Bard College, Hudson Valley.

Sheilah Wilson was born and raised in Caribou River, Nova Scotia and is currently Associate Professor Photography at Denison University. She has BFA from NSCAD University, Halifax and MFA from Goldsmiths College, London.


Distribution: VDB
Artist in Residence:
Charlotte Prodger
Charlotte Prodger is the 2017 Berwick Visual Arts and Berwick Film & Media Arts Festival artist in residence.

Drawing her residency to a close, but marking the beginning of an open-ended period of research into an idea of ‘queer rurality’, Charlotte will present the world premiere of *LHB* in a screening programme including works by Dani Leventhal & Jared Buckhiester and Jonathan Rattner.

**Charlotte Prodger: LHB**  
Saturday 23rd September, 2.30pm

Programme includes:

**The Interior**, 2016  
Jonathan Rattner  
24 minutes

**Hard as Opal**, 2015  
Dani Leventhal & Jared Buckhiester  
30 minutes

**Passing as a Great Grey Owl**, 2017  
Charlotte Prodger  
6 minutes

**LHB**, 2017  
Charlotte Prodger  
25 minutes

**Seminar with Charlotte Prodger and Laura Guy**  
Sunday 24th September, 11am
LG: Initially you framed your residency period in Berwick through the idea of ‘queer rurality’. It makes me think of Jackie Kay’s *Grace and Rose*, a short story about a lesbian couple who live on Shetland in which the whole island community comes together to celebrate their wedding. It’s a story about a queer rural experience that is entirely affirmative – wonderfully so. At the same time, there is something uncomfortable about it because the only way you are allowed to imagine their integration into island life is through their assimilation into a heteronormative framework.

CP: I’ve started to think about the idea of wilderness rather than rurality. Wilderness is also a tricky term but it feels more animal, more to do with the body. It’s also to do with privacy. Privacy is something you don’t have when you live in a small town or village as a queer person. I’m drawn to places where no-one can see me, even if I’m not doing anything except walking and mooching about and pissing.

LG: In your film *Stoneymollan Trail* (2015), walking becomes a method of storytelling. It’s a system through which subjective narrative finds form. Not only that, it’s a practice. Why do you walk?

CP: The conditions surrounding my work have come to define the material and processes that I work with. I have a lot of anxiety, partly brought on by the institutional pressures and unregulated labour conditions of the art world. There’s a complex tension between public and private that I’m acutely aware of. I find myself hiking to relieve anxiety. I’m drawn to isolated places where there are no people. The sustained metronomic rhythm of walking can generate a flow of ideas. It feels structural, akin to the rhythmic pulse of scenery seen through the window of a moving train.

LG: Contrasting the routines of work with a withdrawal into the wilderness sets up a dichotomy between culture and its supposed other. There’s a risk that romanticising this withdrawal also valorises the dualism that underpins traditions of Western thought. Historically speaking, wilderness is a colonial fantasy. It’s a myth against which ideas of progress and civilisation take shape.

CP: It’s not romantic for me. Withdrawal comes out of a material necessity. Actually I think it might be aggressive. An assertion. Like... ‘Back off!’ It’s not binary. Withdrawal also produces anxiety: What am I going to do when the withdrawal has to end? While on residency in Berwick, I became fixated with the Pacific Crest Trail. The narrow path stretches from Canada to Mexico and is 2,659 miles. There’s a massive production of bro culture around the PCT; it’s very male and very white. But there are other dimensions. I follow an Instagram feed called Unlikely Hikers [Link: https://jennybruso.com/unlikelyhikers/] where a lot of queer, POC and differently-abled folk post content. I also follow the blogs of a number of lone female and queer ‘thru-hikers’, who are hiking the PCT from beginning to end in one go.
LG: Your interest in the PCT is particular rather than the trail standing in as a generic placeholder for the wild?

CP: I’m interested in the fragmented relationship to time and space that you experience when you’re following the PCT remotely, seeing people at different points on the trail who can’t see one another. In my work I try to push against the ways that landscape scenes are so often read homogeneously. Rather than present a shot of landscape generically, I use subjective narrative and oral histories to try and explore each landscape as a distinct location, shaped by its own complex set of ecological, socio-political and economic conditions. I mentioned an interest in the queer body ‘alone’ in landscape. But even in the most remote locations you are situated within a place that is far from empty because there are the multiple, complex and overlapping systems of animals. That is what strikes me about the blogs of the PCT hikers. Their world becomes very narrowed down whilst walking these vast distances. All they do is walk - sometimes 30 mile days, all day every day - and obsess about what to carry and what and when to eat. Their bandwidth becomes tiny. Maybe that is quite animal, which brings us back to the slippery question of wilderness-as-other.

LG: Queer identity is often associated with metropolitan centres but in your most recent works such as BRIDGIT (2016), Passing as a Great Grey Owl (2017) and the in-progress LHB, it’s something you increasingly explore in non-urban contexts. I’m thinking, for example, about the pissing footage in Passing.

CP: I do love to piss in landscape and have a compulsion to document and archive it. It’s only recently that I have begun to work with that footage. There’s something about territory and about gender and the delineated spaces - such as gender-segregated toilets - within which bodies are and are not allowed to piss. Are these protocols unanchored in ‘nature’? There was a text in Jamie Crewe’s show Female Executioner at Gasworks earlier this year in which they talk about the complexities of gendered identity. They describe a restlessness within all the codes and signifiers of gender and write of a time when they: ‘have no mirror and only close friends around me, who do understand me, and I can forget about my gender, while still feeling it, like there’s a strong rod in me — this last happened in the countryside’. This seems to have as much to do with being in a sparsely-populated area as it does being defined in the eyes of the people you trust. I really identify with that.

LG: In queer theory, which is not to describe some field of scholarship alienated from queer experience but one that has both shaped and been shaped by lived experience, queer identity is contingent. Even amongst friends, recognition is the limit of identity. Your work seems to conceive of identity differently. It removes that limit. Simply put, it asks what happens to our sense of self when the only eyes upon us are animal ones?
The Interior
Jonathan Rattner

January, the Alaskan Interior, 56 dogs, 4 humans, 5 hours of sunlight. This observational work – shot on both 16mm and digital video – is a sensory journey that follows Brent Sass, an award-winning dog musher, and his community of dogs living in isolation in the rural inland of Alaska.

Jonathan Rattner is an artist that primarily produces experimental nonfiction films and videos. He holds an MFA in Film and Video Production and Intermedia Art from the University of Iowa, and a B.F.A. in Film and Television from Tisch School for the Arts, N.Y.U. He has exhibited work in colleges, festivals, and galleries all over the world. Currently he holds the position of Assistant Professor of Cinema & Media Arts at Vanderbilt University in Nashville, Tennessee.

“A soldier’s trip to Syria is complicated when he accidentally impregnates a friend. Meanwhile, a horse breeder from Ohio is driven away from home by her own desire to become pregnant. In Hard as Opal the lines between truth and fiction, fact and fantasy, are reined in and treated not as fixed, divisive markers but as malleable threads of narrative potential. Buckhiester and Leventhal perform alongside other non-actors who are filmed in their own varying domestic and professional environments. The result is a rich accumulation of narratives held together by questions concerning the nature of objectification, loneliness, and dissociative fantasy.”

Brett Price

Dani Leventhal (1972, Ohio) is an assistant professor of drawing at the Ohio State University. In 2003 she received an MFA in studio arts from the University of Illinois at Chicago and, in 2009, an MFA in film/video from Bard College. She has screened her single-channel videos at the Rotterdam International Film Festival, Gene Siskel Film Center, MoMA PS1, Cine Cycle, Chicago Underground Film Festival, Union Docs, Views from the Avant-Garde and Anthology Film Archives. Leventhal has been the recipient of the Wexner Center Film/Video Residency, the Milton Avery Fine Arts Award, and the Astraea Lesbian Foundation for Justice Visual Arts Grant. Her drawings are in the permanent collections of the Museum of Modern Art and Yale University.

Jared Buckhiester is a teaching artist at Massachusetts College of Art and Design. In 2012 he received an MFA in Sculpture from Bard College and in 1999 he received his BFA with a focus in Photography from Pratt Institute. Beginning in 2006 he has had solo exhibitions of his drawing and sculpture with Envoy Enterprises; Feature Inc.; Gallerie Du Jour, Paris; Thomas Rehbein, Cologne; and Dear Future Me, Brussels. He has been included in many group exhibitions including shows with Paul Kasmin, Cheim and Read, and Yerba Buena Center for the Arts, San Francisco. Buckhiester is the recipient of grants from the Dedalus Foundation for the Arts, and the Albert K. Murray Foundation. Since completing his MFA he has been a resident artist at Ox-Bow, Millay Colony, the Dedalus Foundation, and the Robert Blackburn Print Makers Workshop. Buckhiester was awarded the Louis Comfort Tiffany Grant in 2016.

**Selected Filmography** Hard as Opal (2015)

**Distribution:** VDB
Passing as a Great Grey Owl
Charlotte Prodger

United Kingdom  2017  6 mins
Saturday 23rd September, 2.30pm
The Maltings Cinema

Charlotte Prodger:

LHB

Found footage of a female biologist mimicking the call of the male Great Grey Owl is counterposed with video of the legs of women as they urinate in various wildernesses. The collision of these activities in landscape points towards an exuberant queer territoriality. This work includes a passage from I am (for The Birds), the final text in the book Here is Information. Mobilise: Selected Writings by Ian White.

Commissioned for an event in Glasgow hosted by LUX and LUX Scotland, to celebrate the life and work of Ian White (1971–2013).

Charlotte Prodger (b.1974) lives in Glasgow and is represented by Hollybush Gardens and Koppe Astner. Solo shows include Subtotal, Sculpture Center, New York (2017); BRIDGIT, Hollybush Gardens, London (2016); Kunstverein Düsseldorf (2016); 8004-8019, Spike Island, Bristol (2015); Nephathiti, Glasgow International (2014); Markets with The Block, Chelsea Space, London (2014) and Percussion Biface 1-13, Studio Voltaire (2012), London. Group shows and screenings include Lichtspiele, KW Institute for Contemporary Art, Berlin (2017); British Art Show 8 (2016); Weight of Data, Tate Britain, London (2015); The Secret Life, Murray Guy, New York (2015); An Interior that Remains an Exterior, Künstlerhaus Graz (2015); Assembly: A Survey of Recent Artists’ Film and Video in Britain, Tate Britain (2014), Holes in the Wall, Kunsthalle Freiburg (2013) and Frozen Lakes, Artists Space, New York (2013). Performances include Orange Helvetica Title Sequence, NY Book Art Fair, MOMA PS1 with Bookworks (2014); Fwd: Rock Splits Boys, Café Oto, London, with Electra and Re: Re: Homos and Light, Artists Space, New York, collaboration with Mason Leaver-Yap (both 2013). Charlotte Prodger won the 2014 Margaret Tait Award and is shortlisted for the 2017 Jarman Award. She has forthcoming solo shows at Tramway, Glasgow and Bergen Kunsthall and a project with If I Can’t Dance I don’t Want to be Part of Your Revolution, Amsterdam.

Selected Filmography
Charlotte Prodger’s new video *LHB* continues her exploration of the complex intertwinnings of landscape, identity, technology and time. Her residency in Berwick-upon-Tweed marks the beginning of an open-ended period of research into an idea of ‘queer rurality’; how queer lives are lived beyond the densely-populated urban contexts that generally dominate LBGTQI narratives, and what happens to the contingent coded signifiers of queer bodies within wildernesses.
Artist in Profile: Peggy Ahwesh
Peggy Ahwesh’s first major UK presentation, features an exhibition, a seminar and 3 screenings curated by Laura Guy. Quoting Maggie Nelson, “Ahwesh’s practice uses the innovative, the hilarious, to explore a broad range of questions about artists’ filmmaking and history, documentary strategies, collage, feminism, queerness, punk, transgression, improvisation, childhood, adaptation, humour, hypnosis, video game and internet culture, addiction, pornography, and more.” With one of the most varied and sublime bodies of work in artists’ film and video, previous Ahwesh retrospectives have been hosted by Whitney Museum of American Art, Filmmuseum, Brussels and Anthology Film Archives, New York.

Verily! the Blackest Sea, the Falling Sky
10 mins
Bankhill Ice House
Thursday 21st – Sunday 24th September, 11am - 5pm

Desire Machines
Friday 22nd September, 1pm

Looking for Mushrooms (Long Version), 1996
Bruce Conner
15 mins

The Colour of Love, 1994
Peggy Ahwesh
10 mins

The Star Eaters, 2003
Peggy Ahwesh
24 mins

Martina’s Playhouse, 1993
Peggy Ahwesh
20 mins

The Kingdom of Little Thirsts
Saturday 23rd September, 5pm

Bethlehem, 2009
Peggy Ahwesh
8 mins

The Swing, 1978
Tina Keane
6 mins

The Vision Machine, 1997
Peggy Machine
20 mins

She Puppet, 2005
Peggy Ahwesh
15 mins

The Scary Movie
Peggy Ahwesh
9 mins

Strange Weather + Other Phenomena
Sunday 24th September, 12:45pm

‘Totally Alone’ from the Pittsburgh Years
Peggy Ahwesh
Audio work, 7 mins

Excerpt from Radio Guitar, 2001
Peggy Ahwesh
Audio work, 4 mins

Strange Weather, 1993
87 minutes
Peggy Ahwesh

Seminar with Peggy Ahwesh and Laura Guy
Saturday 23rd September, 11am
“The very winds whispered in soothing accents, and maternal Nature bade me weep no more. Then again the kindly influence ceased to act - I found myself fettered again to grief, and indulging in all the misery of reflection.”

The absorbed contemplation of the eponymous character in Mary Shelley’s *Frankenstein* begins Peggy Ahwesh’s *The Falling Sky* (2017). A prelude to the journey that will end in a confrontation with his monster, this is a film that confronts the stupefied scan of an eye across click-driven web content with another way of seeing. A series of crude animations culled from TomoNews US, a Taiwanese news-outlet geared toward the North American market, are reorganised into an uninterrupted flow of data and economic transactions, pollutants and shifting weather patterns. If algorithms arrange the production and consumption of data within a tight feedback loop, the film un-anchors images from exactly that system. It is a gesture that disturbs the deadening gaze of viral marketing dressed up as current affairs, is lyrical in effect yet provides the audience with little solace.

Then again, in their rejection of narrative tradition, Ahwesh’s films never have been about redemption. Instead, her cool blend of fact and fiction, structural and documentary genres, has produced an astonishingly diverse body of work. Through formal experimentation, experimental subjects take form. For an artist who came of age among the political concerns of feminism and the subversive attitudes of punk, avant-garde film offered the magical promise that meaning might float free from convention. *Martina’s Playhouse* (1989) is a mercurial and exuberant concentration of the remarkable energy that characterises the first decade of Ahwesh’s career. The film shows Martina, the daughter of the artist’s friend and much-missed performance artist Diane Torr (1948-2017), rehearsing the signs and symbols of girlhood. Martina’s performance provocatively reverses the norms of acceptability. This is a film totally undermining of authority; the viewer can never be sure who is doing what at whose request. If this describes a home movie without the father, as Ahwesh once explained of her early work, it is also the dark eroticism of the Marquis de Sade or the heterogeneous insights of Georges Bataille mediated through the fantastic fairy tale worlds of Angela Carter. In this sense, *Playhouse* is a blueprint for later works, such as the *Colour of Love* (1994) and *The Star Eaters* (2003), all of which are exemplary of Ahwesh’s sensibility. Exploding the Oedipal foundations of narrative, each abandons the image to catharsis rather than linearity.

Ahwesh inherits from a non-illusionist tendency in experimental cinema carved out by figures such as Tony Conrad, Paul Sharits and Stan Brakhage. Rather than privilege form, however, structure and content fold into one another. The films are a record of their own making in the sense that they engage with the political and social conditions that govern visibility. Add the influences of Bruce Conner and Jack Smith to Conrad and Brakhage and you begin to get at the irreverence that underpins Ahwesh’s innovative approach. In this way, Ahwesh finds allies in the work of contemporaries like Tina Keane, Leslie Thornton and Su Friedrich, whose films occupied one “end of the
spectrum” of the new queer cinema that B. Ruby Rich characterised in 1992. This last point is thrown into relief at a time when queer artists’ moving image is again headlining programmes at film festivals internationally. Sympathies with Keane or Friedrich can be seen in works such as The Vision Machine (1997). The complex piece is an accumulation of minor textual references such as sexist jokes and anecdotal evidence that gather to the point of incoherence. The trick with Ahwesh’s work is to realise that its heterogeneity can also be placed on a continuum. Works like She Puppet (2001), which features a repeated and ecstatic image of Lara Croft in death throes, are best understood in the context of her many experiments with found footage. Her recent attentiveness to the circulation of images on populist web platforms is illuminated by the traces of popular cinema found in The Scary Movie (1993). This film riffs off key tropes and stock sound effects from horror movies. Owing a little to George Romero, who Ahwesh and her collaborators Natalka Voslakov and Margie Strosser worked with after she finished her training under Sharits at Antioch University, her exploitation of footage or themes from popular culture produces films that look askance at reality or, more precisely, the psychoanalytically inflected realm of the real.

It was with Strosser that Ahwesh produced one of her most ambitious explorations of this psychic character of reality. Strange Weather is unlike many of Ahwesh’s works since it features actors in the story it tells of a group of crack addicts. Created using PixelVision, a toy camera marketed by Fisher Price, the work hinges on drugs as both word and concept and the addict as, to borrow a phrase from Derrida, an “exile from reality”. The film presents an ethical quandary about the exploitative nature of documentary that plays upon the filmmaker’s uncertain status as voyeur or participant. Like Martina’s Playhouse, the viewer is left wondering what they’ve got themselves caught up in as an experience without foundation in fact unfolds before them like a bad trip. At present, in a world awash with information of ambiguous provenance, the real returns, or is returned to us, as a desire, a wish. Something like Ahwesh’s cinema of the real does to remind us that such a moment might require invention, experimentation rather than a misguided search for truth.
Looking for Mushrooms (Long Version)
Bruce Conner

United States 1959-67, 1996 15 mins

Friday 22nd September, 1pm
The Maltings Henry Travers Studio

Peggy Ahwesh:
Desire Machines

Bruce Conner’s first film shot in colour is a frenetic catalogue of images produced whilst searching for magic mushrooms.

An early and important touchstone in the artist’s fifty-year career and a modest landmark in histories of avant-garde cinema. A whirlwind of enmeshing surfaces that show time to be an elastic thing indeed, the film also briefly features Timothy Leary, the American psychologist famous for his experiments with psychedelic drugs.

Initially silent and looped, the short version (1959-67), was soundtracked by the The Beatles ‘Tomorrow Never Knows’, a track from their 1966 album Revolver. ‘Turn off your mind, relax and float down stream, It is not dying, it is not dying.’

In 1996 Conner created the longer version of the film—screening at BFMAF—that repeats each frame five times, and is set to “Poppy Nogood and the Phantom Band” (1968), composed and performed by Terry Riley.

Bruce Conner (1933 – 2008) an American artist renowned for his work in assemblage, film, drawing, sculpture, painting, collage, and photography, among other disciplines, commanded the avant-garde for 50 years. “Bruce Conner continues to influence generations of experimentalists as well as the pop culture lexicon. When Conner coined the “film assemblage” genre with his pioneering film A Movie (1958), the film and music worlds could not help but appropriate his tour de force editing techniques – weak imitations eventually pervaded MTV. But though Conner’s surface treatments have been rendered cliche by the mainstream, his visual and conceptual content has been spared. His aesthetics have transcended his name, becoming an integral part of film culture. A self-proclaimed thief of religious, political, and apocalyptic imagery, Conner subverts both the medium’s iconic imagery and its ideology.”

— Michelle Silva

Selected Filmography:

Distributor: Bruce Connor Family Trust
Ahwesh subjects an apparently found pornographic film to colouring, optical printing and general fragmentation; the source material threatens to virtually collapse under the beautiful violence of her filmic treatment. What emerges is a portrait at once nostalgic and horrible: the degraded image, locked in symbiotic relation with an image of degradation.

Peggy Ahwesh was born in 1954. Over the last thirty years, she has produced one of the most heterogeneous bodies of work in the field of experimental film and video. A true bricoleur, her tools include narrative and documentary styles, improvised performance and scripted dialogue, synch-sound film, found footage, digital animation, and crude Pixelvision video. Using this range of approaches, she has extended the project initiated by 1960s and ‘70s American avant-garde film, and has augmented that tradition with an investigation of cultural identity and the role of the subject.

Ahwesh received her B.F.A. from Antioch College. Her work has been widely shown, at the Solomon R. Guggenheim Museum, New York; Yerba Buena Center for the Arts, San Francisco; the Balie Theater, Amsterdam; the Filmuseum, Frankfurt; the Rotterdam International Film Festival, Rotterdam; Museu d’Art Contemporani Barcelona (MACBA), Barcelona; the Wexner Center for the Arts, Columbus, Ohio; the Whitney Museum of American Art, New York; and The Museum of Modern Art, New York, among other venues. Her numerous awards include an Alpert Award in the Arts, a John Simon Guggenheim Memorial Foundation Fellowship, and grants from the Jerome Foundation, Creative Capital, and the New York State Council on the Arts. She teaches at Bard College, Annandale-on-Hudson, New York and lives in Brooklyn, New York.

Set against a backdrop of Atlantic City’s seedy casinos and dreary off-season hotels, *The Star Eaters* is a melancholy, non-linear portrait of a woman as she attempts to trace her memories and make sense of her life amidst the faded glamour of the seaside resort. Telling her story in voiceover, the woman drifts through real and remembered relationships that speak to risk-taking and transgression. Ahwesh continues to explore a mix of fictive and documentary styles, with the aim of producing work that she has called ‘narrative-like.’
Riffing off the classic American children’s television programme *Pee Wee’s Playhouse*, the work focuses on a girl child as she grapples with the fluidity of gender roles as she role-plays with her toys.

Like many of Ahwesh’s works from this period, the film shows a magical world imbued with cathartic and transformative possibilities. As Kathy Geriz has written, ‘Men are conspicuously absent, a ‘lack’ reversing the Lacanian/Freudian constructions of women, as Ahwesh plays with other possibilities.’
Bethlehem
Peggy Ahwesh

United States  2009  8 mins

Saturday 23rd September, 5pm
The Maltings Henry Travers Studio

Peggy Ahwesh:
The Kingdom of Little Thirsts

A personal miscellany that began as a tribute to Bruce Conner’s experiments with found footage such as Valse Triste and Take the 5:10 to Dreamland.

Ahwesh works with an archive of accumulated footage as though it were from anonymous sources, ‘editing memories like a string of pearls’. What began as an homage to an important moment in the history of US-experimental cinema, becomes a lyrical mediation of autobiography and a dedication to the artist’s father.
The Swing
Tina Keane

United Kingdom  1978   6 mins

Saturday 23rd September, 5pm
The Maltings Henry Travers Studio

Peggy Ahwesh:
The Kingdom of Little Thirsts

A performance to camera of Tina Keane swinging. An image of ‘she’ from girlhood to womanhood. Based on a performance at the Serpentine Gallery in the same year, the motion of the swing sets a tempo for a repeating image that gradually transforms over time. Utilising the self-reflexive quality of new video technology, the work reflects a feminist idea of radical change in which the image of ‘she’ or ‘her’ needs also to be radically altered.

Born 1948, Tina Keane studied at Hammersmith College of Art and Sir John Cass School of Art (1967-70). Since the 1970s she has worked in a wide variety of media, ranging from performance and installation to film, video, digital technologies and neon sculpture. An influential and consistently inventive artist, she is a leading exponent of media installation work who responds to a physical space and constructs her work around the use of light using video monitors and neon, “opening up a dialogue between the perceptions of the viewer and the work itself” (Art Monthly).

Keane’s work has been exhibited and screened both nationally and internationally, and she has won awards from the Arts Council, Channel 4, the British Council and London Production Board. She was Lecturer in Film & Video at Central St Martin’s College of Art from 1982-2012 where her students included Sandra Lahire and Isaac Julien. Keane was also a Research Fellow at St Martin’s over the past decade, focused on the internet and digital creativity.


Image courtesy of Tina Keane and LUX, London

Distributor: LUX
The Vision Machine
Peggy Ahwesh

United States 1997 20 mins

Saturday 23rd September, 5pm
The Maltings Henry Travers Studio

Peggy Ahwesh:
The Kingdom of Little Thirsts

Here Ahwesh’s heterogeneous textual approach comes to the fore, as she juxtaposes narrative, faux documentary, comedic and ‘serious’ footage, and merges film, video, and Pixelvision. Suggestions and meanings accumulate: austere, theoretical text is interrupted by shots of women relating bawdy (sexist) jokes; classic R&B music plays while women stomp on records and pour alcohol on the floor. The Vision Machine is a fragmented enquiry into issues of gender, language and representation.
Re-editing footage collected from months of playing Tomb Raider, Ahwesh transforms the video game into a reflection on identity and mortality.

Trading the rules of gaming for art making, she brings Tomb Raider’s cinematic aesthetics to the foreground, and shirks the pre-programmed ‘mission’ of its heroine, Lara Croft. Ahwesh acknowledges the intimate relationship between this fictional character and her player. Moving beyond her implicit feminist critique of the problematic female identity, she enlarges the dilemma of Croft’s entrapment to that of the individual in an increasingly artificial world.
Ahwesh’s two young actresses, Martina and Sonja, cross-dress in vampire capes and werewolf claws, re-enacting familiar horror tropes. A roughly corresponding soundtrack of stock screams and ‘scary’ music suggests that the girls’ toying with gender roles and power dynamics may have dire consequences.
Strange Weather
Peggy Ahwesh & Margie Strosser

United States 1993 50 mins

Sunday 24th September, 12.45pm
The Maltings Henry Travers Studio

Peggy Ahwesh:
Strange Weather + Other Phenomena

A quartet of crack addicts, absorbed by their life of pure sensation, are holed up inside while the world outside is about to explode.

‘Strange Weather is about a moment when the roar of the elements becomes an imperceptible din and all belief is suspended. Jan, a paranoid, upper-class pipedreamer; Centipede, a sexually tepid rockhound; and Patty, strung-out on fantasies of the good life, comprise a stuporous enclave, protecting themselves against elemental moral decay from without. But storm warnings on the tube augur a fearsome change. Shot in Pixelvision, Peggy Ahwesh’s tainted soap opera is by visual definition a small world. Minute details—a smoldering cigarette, the grout between tiles, particles of kitty litter—are rendered large but with anemic resolution as though the characters’ surroundings have prominence but no meaning. In Strange Weather, Florida is anything but a picture postcard.’ —Steve Seid, Ex Post-Factory: After Warhol (Berkeley: Pacific Film Archive, 1994)
The Pittsburgh Years is an audio and transcription archive that has slowly developed over a period of 20 years or so. The archive is a collection of voice recordings from messages left on my answering machine by outspoken and charismatic Pittsburgh native, artist and poet, Natalka Voslakov (1952-2011).

Like Andy Warhol before her, Natalka’s art form was talking, and she would use the phone as an excuse to expound on a wide range of topics, knowing Ahwesh would save the messages, which she did dutifully from 1990-2010. The archive includes quotidian speech acts, confessions, rants, gossip sessions, philosophical diatribes, political opinion, etc and as a whole are a valuable record of an individual subjective voice—now a historical voice—an individual who experienced life in a particular time and place. The Pittsburgh Years as audio and transcription, proposes an experiment in the aesthetics of listening and to honour memory in a legacy project.

Radio Guitar is an experiment of fantastic music and noise utilising radio sound and electric guitar as realized by artists Peggy Ahwesh and Barbara Ess respectively.
Artist in Profile: Hardeep Pandhal
Hardeep Pandhal’s works incorporate non-linear modes of story telling, parodic language and biographical content in home movies, recurring cartoon alter-egos and handmade garments made by the artist’s mother, with whom he shares a Punjabi/English language barrier.

Pandhal questions whether art can confront or sublimate trauma to convey otherwise unrepresentable ideas, address situations of compromise and articulate so-called marginalised positions.


For BFMAF 2017 Hardeep Pandhal is presenting:

**Konfessions of a Klabautermann**
The Gymnasium Gallery
Thursday 21st September - Sunday 29th October, 11am - 5pm
Exhibition developed in collaboration with Berwick Visual Arts

**Success Stories!**
Joe Howe, Hardeep Pandhal
The Gymnasium Gallery
Friday 22nd September, 9pm

**Seminar with Hardeep Pandhal and Amanprit Sandhu**
The Henry Travers Studio, The Maltings
Friday 21st September, 11am

Joe Howe is a sound artist and composer based in Glasgow. Joe collaborates with artists and musicians in a variety of contexts. For this exhibition Joe has contributed to the sound design and recording of the video component. For this live occasion, Hardeep and Joe are operating under the band name Success Stories!
On 13 April 1919 General Reginald Dyer ordered his men to fire 1,650 rounds on an unarmed gathering at the Jallianwala Bagh, in the city of Amritsar, Punjab, Northern India. Over a thousand people were killed or wounded. To avenge the Jallianwala Bagh massacre, Udham Singh a revolutionary and a member of the Indian Independence movement, travelled to London and in 1940 assassinated Michael Francis O'Dwyer, who condoned the massacre as Lieutenant Governor of the Punjab at the time.

On the morning of the 16 August 1947, my maternal grandmother, her father and younger sister left their village in the newly formed nation of Pakistan. Anticipating violence and civil unrest, her father had pre-organised a ride with a local businessman to take them over the border, to partitioned India, their new home.

The Radcliffe Line became the international border between Pakistan and India on the 17 August 1947, dividing British India and ending eighty nine years of the British Raj. It is estimated that over twelve million people were displaced, and over a million killed in the sectarian violence that followed. Partition accelerated the process of decolonisation across the British Empire.

In June 1984, following a revived movement for a Sikh homeland (Khalistan), led by Sant Jarnail Singh Bhindranwale, Operation Blue Star was ordered by the then Prime Minister Indira Gandhi. The Indian Army stormed the Harmandar Sahib (the Golden Temple) in Amritsar, killing Bhindranwale and his supporters. News spread of the events that had taken place in Amritsar to the British Sikh community via terrestrial radio.

Months later, as an act of retaliation, Indira Gandhi was assassinated by her two Sikh bodyguards. That night my family and I ate Indian sweets. At the age of six I wasn’t sure what we were celebrating but was happy to be allowed to stay up late. Communal violence and riots ensued across Northern India, with thousands of Sikhs killed in what became known as the anti-Sikh riots. State oppression in Punjab continued throughout the eighties.

On my first trip to India in November 1989, we visited the Golden Temple in Amritsar. Large scale photos of the bloodied and lifeless faces of Sant Jarnail Singh Bhindranwale and his supporters were on display in a building close to where they died. During that same trip, in the confines of my grandmother’s humid living room I witnessed the end of the Cold War. My family and I spent the night watching live TV reports of the fall of the Berlin wall, and the unification of Germany following forty years of division.

Joe Daki, raki, paki

In autumn 1990, in the last months of Margaret Thatcher’s tenure, I was fighting my own battle with my classmate who had taken to calling me Joe Daki – Cockney rhyming slang for paki. This was a slur he had started using after his father had found out we were friends. I spent my lessons explaining how technically I was not a paki, as my family were from India, and that I was in fact born in London. After three weeks of this continuing, my Dad suggested I retort with a comment about his family living in a council house. At the age of eleven we had marked out our inherited territories, and unknowingly enacted the race and social class issues of that era – the immigrant pitted against the working class.

This land is your land, this land is my land – Woody Guthrie.

I first heard of American folk singer Woody Guthrie when the alt rock band Wilco released Mermaid Avenue in 1998. The album featured unreleased lyrics written by Guthrie and he became a regular fixture on the mix tapes I made during that period.
Fast forward to 2015. On the 2 January I watched the YouTube video of the annual Rose Parade in Pasadena California over a dozen times. For the first time the parade had hosted a float that celebrated the little-known history of Sikhs in America with Guthrie’s anthem playing in the background. The float was in part a response to the hate crimes the Sikh community faced following 9/11. Most Americans knew little about the community or faith.

In her later years, my father’s grandmother often spoke about her brother who had migrated to California at the turn of the century. An economic migrant, he never returned to his homeland, his sister inheriting the land he left behind.

‘No words can fully erase the suffering of Komagata Maru victims. Today, we apologize and recommit to doing better’.

Canadian Prime Minister Justin Trudeau’s tweet, May 18, 2016

The Komagata Maru, a Japanese steamship, arrived on the eastern shores of Canada in May 1914 from Hong Kong, carrying 376 Punjabi migrants. The ship sat in the harbour for two months, with the majority of migrants unable to disembark. The ship was eventually sent back to India where many of the men on board were killed on their return. The incident highlighted the exclusionary policies of the Canadian government at that time that aimed to keep ethnicities out of Canada. More than a hundred years on the Canadian government formally apologised for the incident.

What is the relevance of highlighting these particular historical events and narrating personal stories that traverse timelines and borders; and how does this relate to the work of artist Hardeep Pandhal?

Lived, imagined and embodied narratives of alterity and acculturation are central to Pandhal’s work. In sharing a similar Punjabi and Sikh heritage with Pandhal, there is what Roland Barthes calls a sharing of complex ‘mythologies’. The narrative arc presented here operates as a parallel framework with which to introduce and perhaps navigate his work.

At the Gymnasium Gallery, Pandhal presents a new video collage incorporating animation, video and an original rap score. It weaves imagined scenarios from a rich and unlikely array of histories and mythologies, including British director Richard Heslop’s 1991 film based on Noah’s Arc “Floating”, and a scene taken from American writer Chester Himes’ cartoonishly violent Harlem Detective series.

The video cuts to seldom seen personal archive footage of a private performance within the artist’s flat, which shows the creation and crowning of a glass-like headpiece constructed of sugar, a nod to the pompous Durbar ceremonies that symbolised Britain’s power during the height of the Raj. A knitted garment worn during the performance is displayed within the exhibition space, reworked with Pandhal’s own hand embroidery.

Alongside this work, Pandhal presents his own version of comic foregrounds, freestanding screens with head-holes inviting viewer participation. The work reimagines the sardonic drawing ‘No Open Door for the Indian’ which was first published in the Hindi Punch in 1914 (whilst the Komagata Maru was at sea), and gives us a further glimpse into his double edged world.

Motivated by the current political moment and the movement of refugees across borders and their subsequent reception/rejection in the ‘west’, Pandhal says “I wanted to get behind what this all means in our understanding of race in a so-called ‘post-racial’ era and what this means for anti-racism”.

Migration, racism, male hazing rituals, and the myth of indigeneity all come under scrutiny through Pandhal’s satirical lens in Konfessions Of A Klabautermann.
This riotous new video commission and exhibition from Pandhal makes bold provocations about racial profiling, class and means of political resistance. It provides some very good questions to the question... “Who’s inciting these people to this senseless anarchy?”

Pandhal raps to a score composed by Glasgow-based musician Joe Howe (Sunbutler, Ben Butler and Mousepad, Germlin) as we are dragged through a chaotic animated landscape, interspersed with video clips of the artist performing a lecture to an empty auditorium and later making a confectionary crown for a friend. The exhibition also features knitted works made by the artist’s mother, and re-imagined seaside cut-out boards.

Presenting Pandhal’s own introspective world, marked by fantasies and fears of liminal spaces Konfessions of a Klabautermann explores Berwick’s location as a real and imagined border and coastal town, making reference to the legacy of India’s partition.

The Klabautermann itself is a mythological Santa-type figure that watches over sailors for their safe return, but sailors are doomed if he is ever seen...

Exhibition organised in collaboration with Berwick Visual Arts

Venue: The Gymnasium Gallery
Berwick Barracks was built in the early 18th century, designed by architect Nicholas Hawksmoor. The Gymnasium was added to the complex in 1901. It has operated as a gallery since 1993, initially as a home for the Berwick Gymnasium Arts Fellowships and since 2013 by Berwick Visual Arts, who maintain a regular programme of exhibitions.

Venue courtesy of Berwick Visual Arts and English Heritage
Verily! the Blackest Sea, the Falling Sky
Peggy Ahwesh

10 minutes

Thursday 21st - Sunday 24th September, 11am - 5pm
Bankhill Ice House

“Refashioning the intent of footage lifted from an online animated news outlet, this cautionary tale is about the inexplicable sea and the tumultuous sky— a poetic tour through the dense landscape of human foibles and crises increasingly out of alignment with the forces of nature.”

Peggy Ahwesh

Peggy Ahwesh was born in 1954. Over the last thirty years, she has produced one of the most heterogeneous bodies of work in the field of experimental film and video. A true bricoleur, her -performance and scripted dialogue, synch-sound film, found footage, digital animation, and crude Pixelvision video. Using this range of approaches, she has extended the project initiated by 1960s and ’70s American avant-garde film, and has augmented that tradition with an investigation of cultural identity and the role of the subject.

Ahwesh received her B.F.A. from Antioch College. Her work has been widely shown, at the Solomon R. Guggenheim Museum, New York; Yerba Buena Center for the Arts, San Francisco; the Balie Theater, Amsterdam; the Filmmuseum, Frankfurt; the Rotterdam International Film Festival, Rotterdam; Museu d’Art Contemporani Barcelona (MACBA), Barcelona; the Wexner Center for the Arts, Columbus, Ohio; the Whitney Museum of American Art, New York; and The Museum of Modern Art, New York, among other venues. Her numerous awards include an Alpert Award in the Arts, a John Simon Guggenheim Memorial Foundation Fellowship, and grants from the Jerome Foundation, Creative Capital, and the New York State Council on the Arts. She teaches at Bard College, Annandale-on-Hudson, New York and lives in Brooklyn, New York.


Venue: Bankhill Ice
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
Kerstin Schroedinger is an artist working in video, sound and performance. Her historiographic practice questions the means of image production, historical continuities and ideological certainties of representation. Her works and curatorial practice are often collaborative.

**Selected Filmography:**
- Fugue (2015)
- Rainbow’s Gravity (2014)
- Red, she said (2011)

**Venue:** The Magazine

The Magazine was built by the Board of Ordnance in 1749 to store the 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

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**Bläue / Blueness / Azzurro**

**Kerstin Schroedinger**

Germany, Italy, United Kingdom, Switzerland

2017 48 mins

Thursday 21st - Sunday 21st September, 11am - 5pm

The Magazine

**World premiere**

**Exhibition**

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From the exposure of images to sunlight to their development and fixation under running water, we witness the transformation of matter into image.

What appears to be a linear and objective guide to the production of a cyanotype – a photographic printing process that produces a blue image – is conflated with images of the pharmaceutical-chemical industry in Switzerland and speculations on historical, social, and material conditions of the same photographic process.

Blueness is an experimental video that reflects upon the synthesis of the image production processes. The film revisits sites that are related to the history of Prussian Blue, a blue dye stuff, in Seveso, Italy, and Basel, Switzerland.

Connections to the pharmaceutical-chemical industry are drawn, which although are latent in the imaging of the blue print, may only become visible between the images and between the periods of exposure and development.

The video creates a network of historical events, chemical-material realisations and medicinal-physical experiences of and through the post-industrial body.

But through the process of immaterialisation of labour as well as the production of a re-embodied image space, a figure proceeds through the steps of exposing and developing a cyanotype, performing against chemical substances and a neoliberal take-over of their movements, lingering between the roles of scientist, athlete, pharmacist, patient and woman.
Surface tensions recur in O’Malley’s sculpture and drawings, evident through a haptic, agitated quality to edges and appearances. She is drawn to materials that display traces of their own making, labouring the surfaces of polished wood and graphite to the point of distraction.

*Shape* is a video work in which O’Malley feigns the role of choreographer. Flat abstract shapes enter the frame and move calmly across a grey plane. Occasionally lines and curves settle into what appear to be deliberate arrangements. These allusive compositions shift onwards, inevitably swallowed by some barely discernible rhythmic drift. This transient image-making is possible due to surface tension in the molecular space where sky meets water.

In the production of images there are different kinds of distances travelled; sometimes it’s a form chosen, observed and recorded, sometimes images are conjured and composed with no disclosure of source or subject. In shape the choreography may be feigned, but O’Malley is interested in its visibility, how the process of scrutiny and selection can be observed and marked. Her video works deliberately present the document of the film as subjective and delimited. They play with the idea of ‘making meaning’ by giving attention.


**Venue: The Lookout**

Venue courtesy of Janet Barnes, Monica Menis and Cian McHugh.
Mediums
James N. Kienitz Wilkins

United States  2017  38 mins

Thursday 21st - Sunday 24th September, 11am - 5pm
Wallace Green

Mediums is a medium-length movie filmed exclusively in medium shots about a group of potential jurors gathered on a break who anticipate their involvement in the American legal system while channeling tips and advice to pass the day.

“Mediums takes as inspiration the literal definition of the jury selection process known as voir dire ("to speak the truth"), by collaging original dialogue with verbatim text collected from the Internet and found in the world, including a jury selection pamphlet, automotive manual, union constitution, fast food franchise contract, health insurance FAQ, blog post, and more. Many of the characters are composites based on real people, with the most notable example being the character, Trevor, who first appeared in my feature film, Public Hearing (2012). Trevor was a real attendee of the original public hearing whose words were performed by actor Dave Bennett. Now, seven years later, Dave has reprised the role using "real" Trevor’s publicly searchable blog posts and poetry as dialogue.

Like Public Hearing, Mediums was filmed entirely in a studio on super 16mm film (an intermediate production format), and might be considered the former’s sequel, graduating into medium shots in colour from all close-ups in black and white.”

James N. Kienitz Wilkins

James N. Kienitz Wilkins is a filmmaker and artist based in Brooklyn. His work has been selected for international film festivals and venues including the New York Film Festival, CPH:DOX, MoMA PS1, Toronto IFF, Locarno IFF, Rotterdam IFF, Migrating Forms, the Whitney Biennial, and beyond. In 2016, he was awarded the Kazuko Trust Award presented by the Film Society of Lincoln Center, and selected as one of “25 New Faces of Independent Film” by Filmmaker Magazine. He is a graduate of the Cooper Union School of Art in New York City.


Venue: Wallace Green
Wallace Green was built in 1849 as a prison and courthouse by Scottish architect Thomas Brown, in a Tudor style with gables, castellated bay windows and many tall octagonal chimneys. It was converted to county council offices in the late 19th century.

Venue courtesy of Northumberland County Council
In *Allegro Largo Triste* (2017), Froment films the polyphonic music of Franco Melis, a Sardinian musician and launeddas player, one of the most ancient musical instruments in Europe. Instruments consist of three reed pipes, with a five-note reed on each hand plus a drone. The player uses circular breathing, playing all three pipes simultaneously to accompany dancers or religious processions.

Traditionally, each musician was trained by a master who instructed him in the playing technique, the repertoire and the manufacture of the instruments. Franco Melis (°1958, Tuili), is the last of a long lineage of players. Aurélien Froment’s film follows the uninterrupted flow of the music, drawing an unbroken invisible thread between Franco Melis and the little bronze Nuragic statue from the archaeological museum in Cagliari.

Born in Angers, France, Lives in Edinburgh, Scotland

With photography, exhibition, and film, Froment’s work explores and re-stages the work of others, transposing it from one medium to another and producing a conflicted series of details from the world. In the most recent years, he has presented solo exhibitions at CAG (Vancouver), Villa Arson (Nice), Spike Island (Bristol), FRAC Ille-de-France (Paris), Badischer Kunstverein (Karlsruhe), Heidelberger Kunstverein (Heidelberg), NCAD Gallery (Dublin), Bunkier Sztuki (Krakow) as well as survey exhibitions at Musée de Rochechouart (2011), Les Abattoirs (Toulouse, 2016) and M-Museum (Leuven, 2017).

His work has been shown internationally in group exhibitions and Biennales, including Palais de Tokyo, Kunsthalle Basel, Tate Britain, Van Abbe Museum, Frankfurter Kunstverein, Mudam, Artists’ Space, CCA Glasgow, Sculpture Center, SF MoMA, Pinchuk Art Center, Turner Contemporary, ACCA Melbourne, New Museum, Gwangju Biennale (2010), Yokohama Triennale (2011), Venice Biennale (2013), Sydney Biennale (2014) and Dakar Biennale (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
The Watchmen
Fern Silva

In *The Watchmen*, pulsating orbs, panopticons, roadside rest stops, and subterranean labyrinths confront the scope of human consequences and the entanglement of our seeking bodies. Regressions in missing time, caught in the act of captivity, confined to the carceral and perpetuated by movie sets, television sets, and alien encounters at bay. The corporeal cycle of control revolves as steadily as the sight of those who watch from above.

“Rooted in histories of experimental film and ethnography, Fern Silva’s works are sensuous, polyvocal montages of people and places, the natural and unnatural worlds. Silva uses his own field recordings, clips from widely viewed films, and footage from obscure or pedestrian broadcast sources to upend the progressive linearity of conventional storytelling in a move toward narrative disorder; he does this by surfaceing various historical moments within more contemporary ones and venturing into narratives of darkness, destruction, and the paranormal. Some of Silva’s films render specific geographical locations as speculative realities, blending fictitious and real aspects of their social and cultural histories, while others are atmospheric and surreal, foregrounding the playfulness and rigour of Silva’s associative strategies.”

New Museum

Fern Silva (b. 1982, USA/Portugal) is an artist who primarily works in 16mm. His films consider methods of narrative, ethnographic, and documentary filmmaking as the starting point for structural experimentation. He has created a body of film, video, and projection work that has been screened and performed at various festivals, galleries, museums and cinemathques. He studied art and cinema at the Massachusetts College of Art and the Milton Avery Graduate School of the Arts at Bard College. He is Visiting Faculty at Bennington College and is based in New York.

**Selected Filmography:**

**Venue:** Main Guard
The Main Guard dates from 1742. One of its three rooms is the ‘Black Hole’, a cell to hold the drunk and disorderly. The Main Guard is now used by Berwick Civic Society for meetings and as an exhibition space.

Venue courtesy of Berwick Civic Society
“Around 1936, a rumour spread in Jerusalem’s old city, which kept inhabitants indoors while a ghost took hold of the city, wandering its dark streets and alleys at night.

80 years later, in the neighbourhood where that myth unfolded, a woman is trying to retrieve possessions that belonged to her family. Planning happens at night in her waking hours. Also in the dark and underneath the city, far from anyone’s eyes, a community of Palestinian workers employed in the construction of a one-of-a-kind Israeli underground burial site, are disputing work organisation and allegiances to the different project managers involved.

In a place where myth assigns the ephemeral to weight of fat, the object of the dead body becomes a tool for speculating on property.”

Shadi Habib Allah

Born in Jerusalem, Palestine in 1977, Shadi Habib Allah received a BFA from Bezalel Academy of Arts and Design in 2003 and an MFA from Columbia University in 2010. He was twice awarded 2nd Prize for the Young Artist Award from the A.M. Qattan Foundation and was nominated for the Luma Award 2011. He was also the 2012 recipient of the Louis Comfort Tiffany Award. His work has been exhibited at the Palestine c/o Venice at the Venice Biennale, Art Statements Art Basel 43, and the New Museum Triennial amongst others. His films have been shown at the New Museum, International Film Festival Rotterdam, the 15th edition of Courtisane Festival, 32nd International Kurz Film Festival in Hamburg, Kort Film Festival in Norway and Todays Art at the Hague. He lives and works in New York.


Venue: The Town Hall Prison Cells

The Old Gaol and Prison Cells occupy the second floor of the Town Hall, completed in 1761. The first cell on the right was built for high-risk prisoners, the second was for women, and the third cell was for short-term prisoners, mostly sailors and soldiers of the garrison. Opposite is the drunkards’ cell with a sloping bed to drain bodily fluids. The final cell is the condemned cell which was last occupied by Grace Griffin, hanged in 1823. The gaol was in use until 1849, when a new prison at Wallace Green was built.

Venue courtesy of The Freemen of Berwick
**Bye Bye Deutschland! Eine Lebensmelodie**  
Bárbara Wagner & Benjamin de Búrca

Germany, Brazil 2017 22 mins

Thursday 21st - Sunday 24th September, 11am - 5pm

The Barrels

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*Bye bye Deutschland! Eine Lebensmelodie* follows the life of a couple of singers from Münster who became known for covering the most prominent voices of distinct eras of Schlager music. While Markus got recognition through youtube tributes to Udo Jürgens (known for introducing French Chanson in 1970s Schlager) Steffi often performs the repertoire of Helene Fischer, a contemporary Schlager icon who opened the genre to a Global Pop standard. Combining the conventions of direct Cinema and Musical, the film approaches the rebirth of an industry that, in the public image, is often associated to a collective day-dreaming of foreign lands, simple texts with nationalist imaginary or heavy duty sentimentalism. Schlager as a music genre is as hard to define as it is unproductive to simplify the contexts in which it has been produced over the last 50 years. Today it divides opinions and touches both those who love it and those who don’t.

Trained as a journalist and photographer Brazilian artist Bárbara Wagner understands how media is implicated in manipulating perceptions, often creating historical myths and stereotypes. Since 2005, she has independently produced photographic series and publications on the representation of tradition, both in Brazil and abroad. The German born, Irish artist Benjamin de Búrca has a practice in the arts since 2000 where painting, photography and video are equally important in his work. Working in collaboration since 2011, they are interested in the space documentary and art both share. Their more recent investigations concentrate on collective practices and traditional rituals specifically manifested in the body of youths living in the peripheries of Brazil’s northeast which lose their connotations of symbolic resistance to become products of tourism and entertainment industry. Wagner and de Búrca participated in the 33rd Panorama de Arte Brasileira (São Paulo), 36th EVA International (Limerick), 32nd São Paulo Biennial and 5th Skulptur Projekte Münster. They live and work in Recife, Brazil.

**Selected Filmography:**  

**Venue: The Barrels**  
The Barrels Ale House is an award winning real ale and live music pub tucked away on the corner of Bridge Street and Bridge End, close to the Old Bridge .

Venue courtesy of Barrels Ale House and Jaki Russell
Twenty one award-winning artists and musicians with learning disabilities, autism and additional needs worked alongside professional video artist, Taryn Edmonds, musicians Uberloon and artist/mentor Margaret Salmon, to create *Ebb and Flow*.

The video artists explored the theme of the sea, what it means to them and how other modern day artist-filmmakers have used it as their inspiration, resulting in the production of a film, which in turn inspired the musicians to create an accompanying soundscape.

**Beacon Hill Arts Filmmakers:** Philip Coghill, Adam Fay, Shad Forbes, Alex Gaffney, Paul Lycett, Daniel Ratcliffe, Connor Rathbone, Scott Richie

**Beacon Hill Arts Musicians:** Michelle Brophy, Robert Cassidy, Hannah Dowswell, Zosia Feher, Joshua Morrison, James Olsen, Hannah Patmore, Jasmine Steele, Daniel Steinberg, Jade Strugala, Mathew Teoh, Stephen Thompson, Luke Zuccarolli

**Beacon Hill Arts** enables people with learning disabilities, autism and additional needs to pursue their creative ambitions, express their unique view of the world and challenge stereotypes through their talent and creativity.

Taryn Edmonds is a visual artist who lives and works in Newcastle upon Tyne, her work spans moving image, photography and sound, weaving a documentary approach with installation and live elements.

Überloon have a real percussive charm that has seen them being asked to perform at the Secret Garden Festival, Wilderness, Lamer tree and Glastonbury, as well as creating music for film (Channel 4 and Discovery Channel) and international theatre. Their instruments range from Thai gongs, vibraphone, banjo, accordion, percussion and vocal harmony.

Margaret Salmon is an American artist who lives and works in Glasgow. She creates filmic portraits that weave together poetry and ethnography, focusing on individuals in their everyday activities.
The White Pube
Critics in Residence

The White Pube is the collaborative practice of artists Gabrielle de la Puente and Zarina Muhammad under which they write criticism, exhibit, and curate. It is based at thewhitepube.com and on Instagram and Twitter as @thewhitepube. Since its launch in October 2015, The White Pube have gained an international readership and an involved social media following due to their success in diversifying the identity of the art critic and empowering two writers as working class and a woman of colour. TWP write to demand artistic quality from practitioners and institutions, decolonise and democratise gallery audiences, and encourage subjective criticism as an accessible and relevant form of art writing. They are also currently critics-in-residence at Middlesbrough Institute of Modern Art.
Mm
Margaret Salmon

United Kingdom   2017   20 mins

Saturday 23rd September, 7pm
The Maltings Cinema

Sound & Vision:
No Brakes, No Gears, No Fear

Mm: a film about language, masculinity and speedway racing. Part-feminist linguistic investigation, part-child’s learning tool and celebration of motor sport, a voice-over of words and associations narrates 35mm verité footage of the Berwick Bandits, an all-male Speedway motorcycle team with the mantra ‘No Brakes, No Gears, No Fear’.

A kaleidoscope documentation of spectators, riders, races and bikes, the film searches for and questions meanings through the letter M, the words it forms and what those words signify. Masculine, motorbike, man, manufactured, manipulated, maintained, marginalized, mandatory, mighty...

Shot on location by Salmon on 35mm film, with the support and collaboration of Berwick Bandits, Mm incorporates the explosive sounds of Speedway alongside voice and music by Scottish post punk all girl band Sacred Paws.

Mm is commissioned by Northern Film and Media and Berwick Film & Media Arts Festival, with support from Simpsons Malt

Margaret Salmon creates film portraits that weave together poetry and ethnography. Often focusing on individuals in their everyday environments, her films capture the minutiae of daily life and infuse them with gentle grandeur, emotional intensity and formal abstraction. Adapting techniques drawn from various cinematic movements, such as Free Cinema, the European Avant Garde and Italian Neo-Realism, Salmon’s orchestrations of sound and image introduce formal lyricism and abstraction into the tradition of realist film. Margaret Salmon won the first Max Mara Art Prize for Women in 2006. Her work was shown at the Venice Biennale in 2007 and the Berlin Biennale in 2010 and has been featured in solo and group exhibitions as well as film festivals internationally.

Once a Jolly Swagman
Jack Lee

United Kingdom  1949  35mm  103 mins
Saturday 23rd September, 7pm
The Maltings Cinema

Sound & Vision:
No Brakes, No Gears, No Fear

Released in the United States with the brashly appropriate title of *Maniacs on Wheels*, this 1949 BAFTA nominated film starred Dirk Bogarde, Bonar Colleano, Thora Hird, Sid James and Bill Owen. Bogarde plays the role of Bill Fox, a bored factory worker who, against the wishes of his family and girlfriend, takes to the speedway track where he becomes a star. From then on in it's glamour or grit all the way.

Sucked into the glamour of the Mayfair set, Bill starts to forget his working class roots. Disillusioned, he fights back and attempts to form a riders’ union to ensure families are secure should an accident ever occur. Facing opposition, the dilemmas keep on rolling—from packing up riding and opening a garage, to enlisting to fight in the Second World War. And how about that long awaited racing comeback? Might Bill have to make a choice over returning to the arms of his one true love?

“With many scenes filmed on location at New Cross Speedway, at the height of Speedway’s popularity, the crowd shots are almost unbelievable compared to today. The sound of the bikes will be music to the ears of Speedway lovers who can remember the sport before the 1970s. You can almost smell the damp shale, the burning fuel, and the Castrol R!”

British director Jack Lee studied photography at Regent Street Polytechnic, and in 1938 he was hired by GPO Film as a documentary cameraman. He shot a lot of footage, at great personal risk, during the Nazi bombing campaign during The Blitz, and began his directorial career with two wartime documentaries, *The Pilot is Safe* (1941) and *Ordinary People* (1942). He made his first feature film in 1947, *The Woman in the Hall* (1947), his film about the sport of speedway racing, *Once a Jolly Swagman* (1949). In 1950 he directed the well-received *The Wooden Horse* (1950), about British prisoners in a German POW camp plotting an escape. In 1963 he moved to Australia, and shot several films there.

**Selected Filmography:** From the Tropics of the Snow (1964), Shopping Day (1963), Circle of Deception (1960), The Captain’s table (1958), Robbery Under Arms (1957), Pacific Destiny (1956), A Town Like Alice / The Rape of Malaya (1956), Turn the Key Softly (1953), South of Algiers / The Golden Mask / Mask of Pharaoh (1952), The Wooden Horse (1950), Once a Jolly Swagman / Maniacs on Wheels (1948), The Woman in the Hall (1947), Children on Trail (1946), By Sea and Land (1944), Close Quarters / Up Periscope (1943), Ordinary People (1941), The Pilot is Safe (1941)

**Distribution:** Park Circus
Giles Bailey & CIRCA Projects Take the Credits!

**Drop-in workshops**
Thursday 21st - Saturday 23rd September, 11am - 5pm

**Evening performance**
Saturday 23rd September, 9.30pm
St. Aidan’s Peace Church

Visit Berwick’s Peace Church and contribute to a new film made over three days at Berwick Film & Media Arts Festival.

*Take the Credits!* works from the idea that the final moments of a film – where, conventionally, a point of resolution has been reached, music plays and the credits roll – could become a climactic centre piece to a period of experimentation and collaborative making.

Giles Bailey & CIRCA Projects will run short, drop-in workshops producing texts/scripts, images, objects/props and video that will gradually fill the venue with an installation. Rather than the conventional passive viewing experience, *Take the Credits!* will be an opportunity to re-imagine what form a film could take.

On Saturday evening at 9:30 the Peace Church will be open to all to gather and watch the credits roll with outro music performed live by Letitia Pleiades. An after ‘wrap’ party will be hosted by Giles Bailey & CIRCA Projects on Saturday evening following the performances with music and Karaoke at the Berwick Brown Bear Pub.

In 2016, arts organisation CIRCA Projects invited artist Giles Bailey to spend two years producing a new body of work with them in the northeast of England. The project started with a live event entitled World is Sudden: Part I, co-curated and designed especially for 2016’s Berwick Film & Media Arts Festival. For this year’s edition, *Take the Credits!* builds upon a current interest in transparent and open-ended art making – sharing works in progress and creating structures in which other people can also have agency.

Giles Bailey works largely with performance, writing or strategically appropriating texts that he performs himself. CIRCA Projects is an organisation that collaborates with local and international artists and partners to initiate contemporary art situations exploring context and format, rooted in the specific conditions of the northeast of England. It is run by Adam Phillips, Dawn Bothwell and Sam Watson. Letitia Pleiades is a Glasgow-based activist, artist, musician and DJ. They are part of the collective performance group Asparagus Piss Raindrop and non-profit community organisation Glasgow Open Dance School.
Áine O’Dwyer and Graham Lambkin

Ireland, United Kingdom  2017  60 mins
Saturday 23rd September, 4pm
Berwick Parish Church

Áine O’Dwyer & Graham Lambkin will show a new video work made during a residency on the island of Syros along with a live performance in Berwick’s Church of the Holy Trinity.

O’Dwyer and Lambkin are multi-disciplinary artists whose work explores the nexus between music, text, illustration, theatre, and the dissolution of the audience/performer divide. Both individually and in collaboration they have explored the latent potential of acoustical space, transforming both fantastical and mundane environments into aesthetic centrums of possibility.

They began their collaborative endeavours in 2016 with a performance at the First Unitarian Congregational Society in Brooklyn, NY, and have since gone on to present their work at Cafe OTO, Horse Hospital, and most recently on the Greek island of Syros where they were the invited artists in residence for Sound Paths.

Curated by Muckle Mouth. Muckle Mouth is an ongoing series of events founded in 2014 and organised by Berwickshire’s Sholto Dobie. Bringing together underground music, performance and film, BFMAF 2017 marks its first programme outside London.

Venue: Berwick Parish Church
Berwick Parish Church or Holy Trinity was built in 1650, during the English Civil War. While it was being built, Oliver Cromwell passed through Berwick on his way to the Battle of Dunbar and advised against adding a tower which would have been too ‘churchy’ for Puritan sensibilities.
Sholto Dobie

United Kingdom  2017  60 mins

Sunday 24th September, 1pm
St Aidan’s Peace Church

Sholto Dobie will present a new performance using a giant inflatable instrument, hurdy gurdy and vocal improvisation.

Sholto Dobie is an artist, performer, improviser, composer, listener and organiser. His work stems from the radical potential of music-making and performance, particularly psychedelic, non-linear or ‘timeless’ experiences, carnivalesque traditions and the insurrectory nature of improvisation.

Sholto is active in London’s experimental community performing in a variety of contexts with voice, sound objects, hurdy gurdy and guitar. He has broadcast work on Radiophrenia, Resonance FM and WFMU and was artist in residence at CCA, Glasgow. He founded and currently curates Muckle Mouth, an ongoing experimental music, film and performance series.

Venue: St. Aidan’s Peace Church
Originally an Anglican church, over the last twenty years, St. Aidan’s Peace Church has been a centre for demonstrations, protests, and strong voices committed to social justice and environmental action.

Venue courtesy of Helen Rutherford
Live performance by City Vegetables, a new solo project by Edinburgh-based cartoonist Malcy Duff, using unrecyclable packaging, recordings and voice.

The red and blue boxes are singing in the street outside of your house. Sweeping concrete dust, skateboarding woods, a rake through the soil of plastic flowers. Some of the above, seagulls always above...talking about the weather on their mobile phones.

Malcy Duff (b. 1978) has produced over 60 comix, including The Pineapple, Jimmy Stewart, The Heroic Mosh Of Mary’s Son, and A 52 Second Silence For Topsy. His work has been published in a variety of magazines and anthologies, and has exhibited internationally. He also performs and records in the duo Usurper, which he co-founded with Ali Robertson in 2003.

**Venue: Berwick Amateur Rowing Club**

BARC was formed in 1869 when a meeting was called in the town with the purpose of forming a rowing club. A site was given to erect a boathouse on the Berwick side of the Tweed and constructed almost entirely of timber. The Club has had many successes in its long history, and still competes with clubs in the North of England and South Scotland.

Venue courtesy of Berwick Amateur Rowing Club.

Curated by Muckle Mouth.
Children & Young People’s Programme

In 2017 BFMAF has a number of events and activities for children and young people.

**Explore Space**
59 Marygate, Berwick
Open Thursday 21st to Sunday 24th September 11am - 5pm

Explore Space is a beanbag cinema presenting a rolling programme of animated films from Cinekid Festival Amsterdam.

Hands-on making activities will be led by artists Katie Chappell and Chloe Smith.

The Festival Children’s Guide, an interactive guide for children and their families to some of artworks installed around the town, will be available to collect from Explore Space.

Best European Animation Competition consists of three compilations of animated works for different ages (4+, 6+ and 8+).

**Little Friends**
Cinekid programme 4+

*Easy Going Teddy* Tomislav Gregl
*Spider Web* Natalia Chernysheva
*The Pocket Man* Ana Chubinidze
*The little Bird and the Caterpillar* Lena von Döhren
*Mr Philodendron and the Apple Tree* Graga Masinak
*Miriam by the Lake* Nukufilm Studio
*Fruits of Clouds* Kateřina Karhánková
*Aport* Denis Voronin

**Travelling without Moving**
Cinekid programme 6+

*Land without evil* Katalin Egely
*Perched* Liam Harris
*Humus* Students of the Experimental Cinema Centre Piemonte
*The House* Veronica Zacharova
*Fishwitch* Adrienne Dowling
*Jubilé* Students of MOPA- Computer Graphics Animation school in Arles
*First snow* Lenka Ivančíková
*Water Path for a Fish* Mercedes Marro
*Mr. Night has a day off* Ignas Meilūnas

**Together till the end**
Cinekid programme 8+

*Bullet time* Frodo Kuipers
*Nanuuq* Jim Lachasse
*Spindrift* Selina Wagner
*Two Trams* Svetlana Adrianova
*Dark Dark Woods* Emile Gignoux
*Awaker* Filip Diviak
*The Garden* Idil Ar
*She’s got the blush* Els Decaluwe
*Second to None* Vincent Gallagher
Eglantine
Margaret Salmon

United Kingdom  2016  72 mins
Sat 23rd September, 3.30pm
The Maltings Henry Travers Studio

A family camping trip becomes an all-night badger hunt as the film follows a young girl’s fantastical adventure in a remote forest.

The film is an intimate and vivid account of a young girl’s real and fantastical adventure in a remote forest one evening. It is an artist’s loving homage to classic children’s films such as Ray Ashley’s Little Fugitive, Jean Renior’s The River and Albert Lamorisse’s The Red Balloon. Eglantine also draws upon nature studies of the past, such as Mary Field’s Secrets of Nature series.

Shot on 35mm in various locations around Scotland, Salmon draws inspiration from a range of cinematic movements as well as wildlife documentaries to produce a lyrical and sensual portrait of a child’s eye perspective on the natural world.

Margaret Salmon is also showing her new work Mm as part of the Festival. See page 104

Margaret Salmon creates film portraits that weave together poetry and ethnography. Often focusing on individuals in their everyday environments, her films capture the minutiae of daily life and infuse them with gentle grandeur, emotional intensity and formal abstraction. Adapting techniques drawn from various cinematic movements, such as Free Cinema, the European Avant Garde and Italian Neo-Realism, Salmon’s orchestrations of sound and image introduce formal lyricism and abstraction into the tradition of realist film. Margaret Salmon won the first Max Mara Art Prize for Women in 2006. Her work was shown at the Venice Biennale in 2007 and the Berlin Biennale in 2010 and has been featured in solo and group exhibitions as well as film festivals internationally.

Young Filmmakers’ Award Screening
Sunday 24th September, 1pm
The Maltings Cinema

Children and Young People’s Programme

Now in its 10th year, the Young Filmmakers’ Competition is BFMAF’s annual award to help support and encourage budding young filmmakers. Featuring a variety of genres, from animation to documentary to narrative film, the competition showcases some of the best young talent from the region.

The competition is supported by Chrissie Anderson and Paul W.S. Anderson (director of Resident Evil and Alien vs. Predator), in commemoration of the life of Chris Anderson, a resident of Berwick who was an active supporter of young filmmakers and of the Festival.

Young Film Programmers’ Group

This year the Festival worked in partnership with Berwick Youth Project to form a new Young Film Programmers’ Group, giving young people between the ages of 13 and 19 the opportunity to become Festival programmers.

Over a busy session at The Beehive at Berwick Youth Project in July, the young programmers were introduced to the role of the film programmer and then viewed the films submitted to this year’s Young Filmmaker Competition. The eleven young people created the shortlist of nominees that will be screened at the Young Filmmakers’ Competition Screening event on Sunday 24th September where the winners will be announced.

Young Film Programmers: Marshall, Ben, Micky, Lewis, Matty, Daniel, Kian, Kathryn, Zoe, Edith, Emily.

Special thanks: Merrick Thomson, Youth Work Team Leader at Berwick Youth Project

I’m Not Funny
UK 2017 5 mins
Beacon Hill Arts
Jasmine Steele, Joshua Morrison, Liam Binns, Alexandra Ramsey, Nathan Hills, Calum Lynch, Tom Crosby, Kieran Smailes, Roy Graham

Caroline is a stand-up comedian at a crisis point, until she discovers the amazing Jokemaster 5000. Can the machine solve her problems?

Fixing the Pieces
UK 2016 8 mins
Screen Education Edinburgh
Liam Russell, Beth Cameron, Innes Goodall, Nick Neilson, Sam Thomson

After his father’s death, Thomas looks back on their relationship and the importance of family.

Guy, Girl, Ghost
UK 2016 12 mins
Sam J Thomson, Liam Russell, Ruidi Collins, Liam Chisholme, Mark Carnochan, Kelvin Craig, Emma Hill, Nick Neilson, Innes Goodall, Jessikah Montgomery

It is Valentine’s Day and Ben has decided to ask Eilidh out. There’s only one problem - how can he get her to see him, when he’s dead?

Destination Mum
UK 2016 7 mins
Screen Education Edinburgh
Rory Davidson, Emma Kirker, Kirsty McGrath, Emma Malins, Max Cunyngham-Brown, Logan Nicolson, Louise Durham, Ruth Aitken

When Charlie’s mum dies in a car accident, he wants to go back to change the chain of events.

Attack of the Dinosaurs
UK 2017 2 mins
Zeph Purvis

A group of five friends defend their town against dinosaurs and other magical beings.

War With Words
UK 2017 2 mins
The Factory at Tyneside Cinema
Jack Davison, Liam Norman, Charlene Maningding

A comment on media rhetoric. The game of Chinese whispers acts as a metaphor, representing how the media can manipulate and shape our perception of current affairs and personal politics, simply through their choice of words.
The Oasis Café in the west end of Newcastle provides a much-needed hub for a local community ravaged by government cuts. Here we meet three customers who share personal stories that are by turn tragic and life-affirming, and whose regular visits to the café reveal its importance in holding a splintered community together.

The Beehive and the Bob
UK   2017   5 mins
BFI Fiction Academy at Tyneside Cinema
Eve Hitchens, Eliot Everton, Leon McGuiness, Josh Hardy, Kathryn Harrison, Jack Bissett, Molly Firmin

1960s Paris, city of romance, glamour and fashion. Hairdresser Monsieur Nelson has a dream of combing a new French hairstyle – The Beehive – onto the heads of his customers. But they all want The Bob, which, amongst other things, is British!

Be You
UK   2017   5 mins
Stockton Riverside College
Charlotte Bergman, Jess Bramfitt, Joshua Clarke, Louis Clayton, Daniel Conaghan, Thomas Corking, Chloe Handley, Joseph Harker, Taylor Henderson, Adam McLean, Shannon Milligan, Jordan Reed, Leon Rooney, Joe Sherry, Ben Siddle, Kane Smith, Matthew Taylor

An animated media collage for a poem concerning body image, from the perspective of teenagers living in our media driven world. We see photo-shopped images of celebrities, performers and sports stars, which aren’t real and just make us feel bad; we see close-ups of wobbly bits and skinny bones which don’t make us feel any better. The animation examines young people’s views on healthy, positive body images and the challenges they face from the media, their peers and society.

Post 16B
UK   2017   5 mins
Beacon Hill Arts
Amiee, Becky, Connor, John, Nathan, Rachel, Shakil

A non-narrative film created by artists with Profound and Multiple Learning Disabilities.
Each year the Festival works with local schools to deliver a school screening programme. This year more schools than ever before are coming to see films with the Ultramarine theme – introducing them to cinema from different countries and cultures from across the world.

There are three school screenings including a first, middle and secondary school screening.

The first and middle school screening is *The Red Turtle*, an animated fantasy film directed by Michaël Dudok de Wit in which a man shipwrecked on a deserted tropical island encounters a giant turtle with a red shell.

The secondary school screening is aimed at sixth form students. *Evaporating Borders* is a film by Iva Radivojevic examining displacement and the search for identity through the political migrants on the island of Cyprus. The screening will be followed by a discussion with an artist filmmaker to explore the issues raised in the film.

This year three first and middle school groups will participate in a full days animation workshop delivered by Robin Webb after they have watched the screening of *The Red Turtle*. This will extend their experience and understanding of animation filmmaking.

During the last year, the Festival has supported Year 3 and Year 4 Berwick pupils at St Cuthbert’s First School and Holy Trinity First School to undertake animation workshops. 55 pupils from these schools also successfully completed their Arts Award Discover award as part of this programme.

The Festival has also been an Arts Award Supporter for Year 8 pupils from Tweedmouth Middle School. Twenty pupils successfully completely their Arts Award Explore after visiting last year’s Festival and using the experience as part of their Arts Award journey.
BERWICK Literary festival
19th-22nd OCTOBER 2017

Events for all Ages
including well known contributors
Max Adams
Stephen Baxter
Ian McMillan
Katrina Porteous
and Stuart Reid

www.berwickliteraryfestival.com

27-29 HIDE HILL,
BERWICK UPON TWEED

BROWN BEAR INN
SUN - MON MIDDAY - 11PM
FRI & SAT MIDDAY - 1AM

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LIVE MUSIC & GIGS
CHARITY EVENTS
MEETING ROOM AVAILABLE FOR FREE TO COMMUNITY ORGANISATIONS
AN EVER-CHANGING LINE UP OF REAL ALES
AWARD WINNING ‘PIES, PEAS & MASH’
ORIGINAL COCKTAILS & PITCHERS
Ulthemy FILM and MOVING IMAGE FESTIVAL
3-7 May 2018

Call for Entries
Submissions for our 2018 edition are open!
Submission deadline: 30 November 2017
£5 early bird entry fee for films submitted by 30 September 2017

www.alchemyfilmfestival.org.uk
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BRIDGE STREET, HOME OF LOVELINESS, YEAR ROUND
<table>
<thead>
<tr>
<th>Date</th>
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<td><strong>Wed 20 September</strong></td>
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<td><strong>Maltings Main House</strong></td>
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1. The Maltings Theatre & Cinema
2. Explore Space
3. 57 Marygate
4. Berwick Town Hall
5. St. Aidan’s Peace Church
6. Wallace Green
7. The Gymnasium
8. The Magazine
9. Coxon’s Tower
10. The Main Guard
11. The Barrels Ale House
12. The Lookout
13. Bank Hill Ice House
14. Berwick Amateur Rowing Club
15. Berwick Parish Church

**Festival Hub**

Brown Bear Inn, 27 Hide Hill TD15 1EQ
The Brown Bear Inn is kindly offering a 10% discount on food to Festival Pass holders.

**BFMAF Recommends**

- The Maltings Kitchen
- The Maltings, Eastern Lane, TD15 1AJ
- Gasparos 52 Bridge Street TD15 1AQ
- The Barrels Ale House 59-61 Bridge Street TD15 1ES
- The Curfew Micropub 46A Bridge Street TD15 1AQ
- The Corner House 31 Church Street TD15 1EE
- The Green Shop 30 Bridge Street TD15 1AQ
- Castlegate Chippy 20 Castlegate TD15 1JS
- Mielle Patisserie 38 West Street, TD15 1AS
- Foxtons 26-28 Hide Hill, TD15 1AB
Letitia Calin
Letitia Calin is an artist, curator and researcher based in London.

Laura Guy
Laura Guy is a writer based in Glasgow. Articles, interviews and reviews have recently been published with Frieze, Aperture, the Moving Image Review and Arts Journal, Sternberg Press and in the edited collection Feminist Art History Now: Radical Critiques in Theory and Practice (I. B. Tauris, 2017). In collaboration with artists she has presented various screenings and exhibitions internationally including at the Cantor Film Centre, New York; LUX, London; TATE, Liverpool, and Archive Kabinett, Berlin. With Cara Tolmie, she is currently programming the 2017 Artist Moving Image Festival at Tramway, Glasgow.

Ilona Jurkonytė
Ilona Jurkonytė is a Vanier Scholar at Concordia University in Montreal, Canada, where she is pursuing a PhD degree in the Film and Moving Images studies programme. In 2007 Ilona cofounded Kaunas International Film Festival in Lithuania. Before starting the PhD studies she worked as an artistic director at Kaunas IFF and as a film programme curator at Contemporary Art Centre Cinema in Vilnius, Lithuania.

Ben Pointeker
Ben is a visual artist and filmmaker based in Vienna and has been viewing the 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, board member of the artist association Tiroler Künstlerschaft and was artist in residence at Wiels in Brussels, in Shanghai and most recently at Bòlit in Girona in the framework of The Spur. He has exhibited at institutions such as Secession Vienna, Kunstpavillon Innsbruck, Contemporary Art Center Vilnius, Filmmuseum Amsterdam and major film festivals.
Amanprit Sandhu
Amanprit Sandhu is an independent curator based in London, with a particular focus on performance based practices, and commissioning in the public realm.

She is the co-founder of the curatorial collective DAM Projects, which uses temporary exhibitions and events to support emerging, underexposed and unorthodox artists, art scenes, discourses and debates. She was most recently Project Curator at Art on the Underground. She curated the performance programme for both Art 13 and Art 14 London art fairs and produced a series of commissions for the 2014 Folkestone Triennial. Previous to this she was Project Manager for Frieze Foundation and Assistant Curator at the Liverpool Biennial of Contemporary Art.

Herb Shellenberger
Herb Shellenberger is a curator, writer and producer based in London. He is a graduate of the Central Saint Martins/LUX MRes Moving Image programme and has curated screenings at institutions such as Arnolfini, International House Philadelphia, Light Industry, LUX and Yerba Buena Center for the Arts. His writing has appeared in Art-Agenda, Art Monthly, The Brooklyn Rail and Vdrome. In February 2017, he curated the series Independent Frames: American Experimental Animation in the 1970s + 1980s which debuted at Tate Modern and will tour internationally.

Chloe Thorne
Chloe Thorne is an artist, writer and film editor, based in London. After a BA in Art Practice at Goldsmiths University Chloe spend two years working as 2013 Turner Prize winner Laure Prouvost’s assistant where she developed an interest in editing among other things. She moved on to work in cinema as an assistant editor to Andrew Hulme (of Control, The Imposter, The American among others). Since then she has worked on the post-production of a number of films with directors and artists such as Mario Testino, Sam Ashby, Emily Wardill, Kathryn O’Brian, Cecile B. Evans and Sidsel Meineche Hansen.
Thanks to all those who have helped BFMAF 2017

Ana and Nick Jones
Arch: Jacqui Kell, Alex Wiley
Artists Moving Image Northern Ireland: Jacqueline Holt, Michael Hanna
Artists’ and Experimental Moving Image Ireland: Alice Butler and Daniel Fitzpatrick
Arts Council England: Laura Cresser
Arsenal – Institut für Film und Videokunst: Angelica Ramlow
AV Festival: Rebecca Shatwell
Beacon Hill: Will Sadler, Michelle Fox, Taryn Edmonds
Bernd Brehmer
Berwick Amateur Rowing Club: Hilary Cairns
Berwick Bandits: Scott Courtney, Dennis McCleary, George Dodds and the whole team
Berwick Chamber of Trade: Dave Blackman, John Haswell, Stephen Scott
Berwick Children’s Centre
Berwick Civic Society: Zoreen Lady Hill and Marion Mead
Berwick Film Society: Genni Poole, John Spiers and Maurice Ward
Berwick Literary Festival: Mike Fraser, Ann and Philip Mawer, Michael and Pamela Wright
Berwick Parish Church: Rev. Dennis Handley
Berwick Preservation Trust: Jamie Anderson and Alison Douglas
Berwick Tourist Information Centre: Louise Dixon
Berwick-upon-Tweed Community Development Trust: Julien Lake
Berwick-upon-Tweed Freemasons, Berwick Town Hall: Michael Herriot, Liam Henry
Berwick-upon-Tweed Town Council: Mayor Gregagh Roughhead and Town Clerk Gareth Davies
Berwick Visual Arts: James Lowther
Berwick Voluntary Centre: Fiona Calder
Berwick Youth Project: Merrick Thompson
BFI: Laura Glanville, Matthew Hurst, Sarah Jane-Meredith, George Watson
Botany Studio: Bradlay Law, Duncan Russell
Brown Bear Inn: Mark Dodds, David Simpson
Chloe Smith
Coalface: Ed Francis, Richard Ockerby, Paul Davidson
Community Foundation: Jon Goodwin
Electronic Arts Intermix: Rebecca Cleman
Elephant Trust: Ruth Rattenbury
Emer Tumility
English Heritage: Kathryn Pride, Sophie Howard, Kate McMullan, Lynn Rylance
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Firebrake Fire Securities
Gavin Black and partners
George Clarke
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Goethe Institute: Maren Hobain, Katrin Sohns
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North Star Centre

Northumberland County Council:
Wendy Scott, Paul Thompson
Paul Anderson
Peter Merrington
Ross Weddle

Simpsons Malt: Richard Simpson, Shirley McCreath

Slightly Foxed: Simon Heald

St. Aidan’s Church Hall: Maureen Hattle

The Barrels Ale House: Jaki Russel

The Green Shop: Ross Boston

Tim Shaw
Tony Hacker
Tim Leyendekker

Tyneside Cinema:
Holli Keeble, Ian Fenton, Monika Kasprzak

Video Data Bank:
Abina Manning, Zachary Vanes, Emily Eddy

YHA Berwick: Keith Webster

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Amy Yang
Jacqui Parkin
Kerry Hopwood
Poppy Frater
Michael Cribbs
Hilary Low
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