



19TH BERWICK FILM & MEDIA ARTS FESTIVAL





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The 19th Berwick Film & Media Arts Festival (BFMAF) opens with a newly restored version of Ghassan Salhab's debut feature film *Phantom Beirut* (1998, p.72). With collaborators including artists Rabih Mroué and Akram Zaatari, the film is set in the late 1980s and towards the end of Lebanon's Civil War. Fully embracing a "stranger comes to town" narrative, Khalil, the film's central protagonist, returns to Beirut after ten years where his friends and family assumed he was dead. Featuring documentary elements and interviews with the lead actors, *Phantom Beirut* is an extraordinarily articulate film on how the most brutal of power politics impact the psyche and inter-relations of people living through them. Life is lived in the moment. Loss and hope are inseparable.

Courage is required also. Maya Angelou's words "no one of us can be free until everyone is free" remain heart-breaking and uncontested, demanding liberation without end or limits. Collective liberation; free from individualism, censorship and forms of starvation where lives – lived and lost – are not mired in racisms, gender inequality and classism. In her programmer's note for Palestinian artist and teacher Razan AlSalah's *A Stone's Throw* (2024, p.36), Ilinca Vânău writes how the film "embraces the pain of past struggles and a renewed momentum for liberation...to invent and imagine, collectively, 'something irresistible', beyond weapons and material forces." Collective demands for Palestinian rights must not halt with a military ceasefire in Gaza.

Speaking to the White Review about *Ouroboros* (2017, p.84), Basma al-Sharif (BFMAF Filmmaker in Focus alongside Eduardo Williams) said that she wanted "to link what is happening to Gaza to other sites, other histories and other landscapes that have had various levels of upheavals or oppressions, or have been able to preserve their heritage – to make it un-unique in a way." She also questions what it means for us, as a civilisation, in this present day to be witnesses of a wilful extermination of a population.

The filmmakers and films featured in the Festival ask that we remain interconnected and do not avert our gaze. That we find ways to move past and beyond Bernard MacLaverty's deadpan description of the North of Ireland's Troubles, as like having an elephant in your living room; it gets in the way of everything, but after a while you learn to live with it. This elephant became the inspiration for Alan Clarke's *Elephant* (1989, p.78). And just as violence in Northern Ireland began to be played out in live TV broadcasts – one loyalist gunman describing himself as a performance artist – the Irish and UK governments censored its representation. Films such as *Elephant* were taken off air and the voices of political representatives replaced with those of actors.

Maria Fusco and Margaret Salmon's *History of the Present* (2023, p.43) vocalises these tense layerings as an experimental feminist opera-film. Forefronting working-class women's voices they ask who has the right to speak, and in what way?

Every single event, exhibition and film is a highlight for us that enhances our capacity to speak collectively. The Burr of Berwick (p.100) however is a brand new discursive element of programming for which the Festival is just the beginning. Led by Dawn Bothwell, *The Burr* is a social space, screening library and discussion series guaranteed to stir-up ideas. It continues throughout the year, bringing together different generations to explore day-to-day life in north Northumberland.

Many things make Berwick Film & Media Arts Festival possible, big love and thanks to welcome investment from Arts Council England, North of Tyne Combined Authority Events Scale-Up Fund, the BFI Audience Projects Fund using National Lottery funds, Northumberland County Council, Community Foundation serving Tyne & Wear and Northumberland, Simpsons Malt, Sir James Knott Trust, The Joicey Trust, Hadrian Trust, Newcastle University Institute for Creative Arts Practice, Berwick in Business and Martins, the printers of this very catalogue. Gratitude PLUS to The Maltings team and Festival Volunteers hosting us all. Likewise for the work of my kind and expert colleagues. Special thanks to Tom Joyes, leading art direction and design for the very first time in collaboration with illustrator, Lucia Pham. Thanks for setting Berwick's bear free!

Your continued interest, support and the conversations extending from work we experience together in Berwick are what gives the Festival life. It's something tremendously heartening and encouraging to be part of.

Thank you!
Peter Taylor

THIS TRANSIENT RESISTANCE

On Fujisawa Isao's *Bye Bye Love*

A preliminary note about Giko's pronouns: in writing this text, I refer to Giko by using gender-neutral (they/them) pronouns. In the film, Giko fluidly explores different gender presentations and uses both the feminine Japanese first-person pronoun *watashi* and the masculine *ore* (more on this to follow). Additionally, in the only instance when they self-identify, they describe themselves as being neither a man nor a woman. Since *Bye Bye Love* was produced in 1974, a wider spectrum of gender identities has become more available alongside more widespread use of the singular *they* to refer to people whose gender identity falls outside of the male-female binary.

When discussing the birth of major film movements mushrooming through national cinema histories globally, there are often only a select few prominent directors more readily associated with each. The Japanese New Wave is no different. Promoted by Shochiku, one of Japan's biggest and most influential film studios, in an attempt to attract a younger and more internationally aware audience at a time when the national film industry was facing a generational crisis between the end of the 1950s and the early 60s, the label *Nuberu Bagu* (a transliteration of "nouvelle vague") was attached to the debuts of three young employees of the company: Ōshima Nagisa, Shinoda Masahiro, and Yoshida Yoshishige (also known as Kiju). All three directors, however,

were not only critical of the term itself but also eventually left the studio a few years later to go independent. As such, the New Wave can be conceived of more like a studio branding exercise, at its inception, than a cohesive group of directors with a shared creative ethos. That being said, discussing the New Wave only within the remit of Shochiku – and, more importantly, only in association with the trio mentioned above – has its limitations.

A more rewarding path to understanding the Japanese New Wave might begin with embracing its protean, slippery identity as emblematic of a moment in the country's history rooted in a tense postwar sociopolitical landscape of domestic turmoil and international tensions. In 1960, such tensions converged in radical demonstrations and protests against the US-Japan Security Treaty (abbreviated as Anpo in Japanese), heralding a decade of intense political struggles led by Japan's student movement. The film industry responded with works variously exploring the plight of individuals crushed under institutions of power, like Kobayashi Masaki's *Harakiri* (1962); allegorical articulations of trauma and Japan's critical involvement in the Vietnam War, as in Shindō Kaneto's *Onibaba* (1964); and controversial representations of sexual and violent excess in Wakamatsu Kōji's *Go, Go, Second Time Virgin* (1969). Elsewhere, avant-garde filmmakers turned to formal cinematic experimentation in an attempt to examine and question subjectivity, as in the early 8mm and 16mm films of Ōbayashi Nobuhiko or the short-form works of Matsumoto Toshio (who also directed the seminal queer cult film *Funeral Parade of Roses* (1969)) produced by the Art Theatre Guild (ATG), an organisation established in 1961 dedicated to the distribution and support of arthouse films, whose story is deeply linked to the New Wave.

It is in this cultural milieu that Fujisawa Isao's *Bye Bye Love* (1974) can be situated. Considered lost until a negative was unexpectedly discovered in the film warehouse of a laboratory in 2018, it is now registered in Japan's National Film Archive and a new print has been created. According to producer Suzuki Akihiro, who curated an online screening of the film for Collaborative Cataloguing Japan last summer, *Bye Bye Love* premiered at the Nakano Public Hall in Tokyo before embarking on a roadshow with the mini-theatre, Art Theatre Shinjuku Bunka. It was then rented to local screening clubs and distributed by *Pia*, a print magazine focussing on independent films launched in 1972 by the same organisation that, five years later, would found the Pia Film Festival (a festival dedicated to emerging talent still running today). Fujisawa started out as an assistant director to Teshigahara Hiroshi – another key figure of the New Wave – on the set of *A Woman in the Dunes* (1964) and *The Face of Another* (1966) before joining Toei. In the early 1970s, in line with the flourishing of *jishu eiga* (literally, self-produced films), he began to shoot a 16mm feature film with non-professional actors and no funds initially titled *Kabuki Boys*. Two years later, it became *Bye Bye Love*.

Produced in the waning years of the New Wave, *Bye Bye Love* exceptionally encapsulates the rebellious spirit of 1970s Japan, providing a fresh, exuberant, visually inventive commentary on nonconforming gender identity and sexuality, as well as anti-imperialist and anti-establishment sentiments. The film charts the complex relationship between Utamaro – a brazen, spirited, and essentially nihilistic young man – and Giko – a magnetic and saturnine genderfluid person – who meet by chance before embarking on a road trip across Japan to flee the police,

hunting them on a charge of murder. Inherent playfulness sets the film apart from other examples of the New Wave similarly concerned with nihilist youth trapped in political left vacuums, like Adachi Masao's *Gushing Prayer* (1971) or Jissōji Akio's *This Transient Life* (1970), epitomised by its sensuous philosophical ruminations. By contrast, *Bye Bye Love* is an accessible and rewarding experience even as it is inscribed with country-specific political signifiers. In one of the most kinetic sequences in the film, Utamaro and Giko trash the apartment of a US embassy official with whom Giko is having an affair, destroying all its Western paraphernalia – replica of classical statues, American flags, framed covers of Life Magazine, a painting of a hyperfeminine and stereotyped Caucasian beauty – in a cathartic ritual of liberation from Imperialist demands of cultural and aesthetic conformity.

Bye Bye Love also presciently offers an accomplished representation of queer love and genderfluid identity (despite its occasional homo- and transphobic remarks, which can perhaps be excused in light of the film's historical collocation) nailing both ends of the trans experience: the reassuring euphoria when gender identity and presentation align and the thorny, insidious envy of cisgender people. Throughout the film, Giko confidently explores the possibilities of a fluid gender expression, momentarily inhabiting one end of the binary spectrum without ever being confined by the requirements of cisheteropatriarchal society. In a pivotal scene midway through the film, Giko asks Utamaro whether or not he tried to kill them when lodging in a hotel. How they formulate the question, and their use for the first time of the Japanese first-person masculine pronoun *ore* to refer to themselves, seems to point at a different, deeper meaning:

“Utamaro, you tried to kill my male self, right?”. At a later moment, Giko admits to being confused by their relationship with Utamaro, “it’s like a love triangle, you and the male and female me.” However, if Giko is unbothered by limited ontological definitions of what a woman – or a man – might be, the normative understanding of gender and sexuality still bridles Utamaro. That is until *Bye Bye Love* reaches its liberating and transcendent ending. Gender, sexuality, bodies – nothing matters anymore in the eternal cycle of life, death, resistance, and transformation.

Ren Scateni is a writer and film curator based in Bristol.



BYE BYE LOVE, 1974

A TOPOGRAPHY OF PORTALS

Filmmaker in Focus: Eduardo Williams

Eduardo “Teddy” Williams’ *The Human Surge 3* (2024) follows his feature debut *The Human Surge* (2016). Like this hint to non-linear, alternative numbering, the works begin in the middle, a middle with no centre and no periphery. They probe an aesthetics of meandering and narrative diffusion; a commitment to the possibilities of vibrant uncertainty, liberated from apprehension. Across the two features, groups of people move through wetlands and jungles, walking, swimming. Moments of rest merge with a sense of spontaneity in a dreamlike logic. Friends gather in otherworldly landscapes and everyday apartments, sharing closeness that is not psychologised but rather gestures to the raw intimacy of co-existence. People search for each other, express joy when meeting and then part or disappear without explanation. Encounters and goodbyes are not twists in a narrative but act like pulsations in the living nodes of a shared topography. Because it is unclear why camera and characters move almost incessantly, attention is transferred to movement itself.

Although jumping between numerous languages and locations, the films seek continuity, a similar mood or perception, textured by the specificity of people and place. Or formally, through the

use of different cameras and sonic grains. Both are split into three parts. In *The Human Surge*, the first section is filmed in Argentina on Super 16mm, the section in Mozambique on Blackmagic Pocket camera (then reshot on 16mm), and in the Philippines on a RED camera. *The Human Surge 3* is filmed on a 360-degree camera in Sri Lanka, Peru, and Taiwan. Segues between or within segments connect places, either through sudden jolts or subtle affinities, staged as seamless disruptions, akin to portals able to connect disparate dimensions.

These wormholes and portals are movable and found in unlikely places: the echo of a mundane utterance, a confluence of contingencies or a sudden fall. In *THS*, transitions between parts are more evident as the camera delves inside the earth, burrowing its way through an anthill to emerge across the globe, or zooming in and through a computer screen. In *THS3*, elusive correspondences connect the segments. As people wander and improvise idle conversation, strange lines of dialogue repeat across the spaces they travel. This meeting of staged moments and improvisation adds density rather than tension, epitomising a framework of collaboration equally crucial to the production and form of the films. In different ways, the film not only connects geographies but also recalibrates the very relations between proximity and distance. Someone mentions in passing the eruption of Krakatoa, not as catastrophe, but to draw attention to its sound which went around the Earth four times and was heard from 5000km away. At times, the camera lags behind the characters it follows. People are seen from afar, but their clearly audible whispers collapse the distance. This unusual elasticity of sound and image offers audiences a position of plurality and simultaneity.

Threads from the two features can be traced throughout Williams' body of work. In his short films, collective characters in constant motion recur in key settings – urban streets, supermarkets, rooftops, workplaces, caves, or tree hollows. The fluid rhythm is recognisable in *Parsi* (2018), which was shot with a 360-degree camera by young people in Bissau and edited remotely by Williams using a VR set. Through this approach, freed from the primacy of the frame, space is configured intuitively by moving through and looking around in 3D renderings, allowing for fresh angles and distortions. Its effect is sharpened in *THS3*, where images are stretched between familiar spatial experiences and disorienting cinematic frames.

The malleable relation between mundanity and strangeness, and between material and immaterial realms, resonates in other works. In *Could See a Puma* (2011), someone shares the same dream of a sky covered in ads that appears in *The Human Surge*. Another says: “I dreamt there was a family, like human life, in an electron of a cell inside my intestine”. This idea finds a new iteration in the 2022 gallery work, *A Very Long Gif*, in which footage of the digestive system taken with a swallowed-pill camera is flanked by detailed urban images in a three-channel installation. An interest in collaborating with an autonomous camera can also be seen in *THS3*, most explicitly when the camera is allowed to tumble freely as images spiral. The use of a GoPro in *I Forgot!* (2014) interjects a similar vector; the film beginning underwater and ending suspended high above Hanoi in a sudden gesture of detachment. In *That I'm Falling?* (2013), a seed, a drug hidden in the anus, and an underground tunnel play with perception of scale between outside and inside spaces and the porous borders between materials.

The ability to evade conventional cinematic modes of conveying emotion and offering instead unfamiliar perspectives that feel variously automated and intensely tender is a rare gift. Williams' cinema is exceptionally agile, connected at once to media arts experimentation, open world video games, the epic tracking shots of Béla Tarr and the queer ecologies and posthuman sensitivities of Dane Komljen's films. At the same time, it brings something distinct to the form and a renewed spirit of pleasure and freedom, making for some of the most expansive and astounding works today.

Readings of *The Human Surge(s)* continue to shift between intimations of a digital afterlife, in which pragmatic thoughts are merely glitches, and a newly material world where routines and reluctant work are residues of a reality long replaced by flow and reverie. Still, the films remain attentive to the deep wounds of inequality, to contemporary questions of labour and wealth, and how these bind or release time. Meandering takes on a radical form, as temporal presence devoid of capitalist rhythms of immediacy. Its uncertain goal is not proposed as lack, but as a disposition to relinquish inflexible convictions and enter curious spacetime portals. The topography of Williams' films is alive with movement and possibility – and people are insistently framed and enmeshed within it, imbued with the same instinctual force of transformation.

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POEM AS PHOTON RETURNING TO AUDIENCE

After Basma al-Sharif, Fady Joudeh,
George Abraham and Bhanu Kapil

You have to learn
how to say it
[REDACTED];
if they hear you ask in Arabic – there is a bathroom, they won't let you in.

[...]

The film whirrs and then it pauses.
The ground on which we walk grinds
to silence a continuous presence;
I sink into the sofa, the radio turns the ceiling
in on itself & I ask it: how many years does it take?
I disappear with you into the screen.
I could list all the years but there was an explosion.
Your brains were on the ground
they pool by penthouses
pulled apart to emptiness like a land that makes an orifice.
I dig in the blood to find something to hold.

[...]

The puppet comes out of the ground.
It is made of a sock and it eats itself.
I threw it to the sea.

There is not much sky left
that isn't covered by the white jellyfish.

I touch your hand and it becomes your head.

The sea is afraid of the ground.
The sky is coming out of our chests.
The buildings talk to each other: destitution.

[...]

Didn't you know pointing at things is rude?

You point to the end where there is nothing to look at.

You point to the place where the poem does not begin.

The photons we registered as light come from dead stars
and now they come through the slow nitrate gauze.

I am now a snake eating myself
under the scope of the rifle
or the force of love that extends me to you.

I would like to defy death and stop preying on my own tail.

[...]

I managed to stop and went to the library to find history
of my family, of their village, I open a book like a bibliomancer:
eyes closed until the page's imperative: TAREEKHTOM
Translation is exile.
I have nothing left to say

but I'll say it.

Here is what I saw:

1. A car speeds back into the landscape
2. A sim character runs over rooftops in Gaza
3. A woman walks backwards into her room pushing the spectator into the street
4. The Mediterranean curls back into itself, afraid of the shore.
5. A drone watches from the skies as your finger points [again] to loss.

I heard everything.

Iron drops from my nose into my throat and I hold my mother's hand to see a man holding a hand
hanging from a piece of steel. I sit in my living room watching your films with my heart racing
as I hallucinate the sound of an F16. I think of my family and how they cannot move. I think of the
world on fire. The white jellyfish, the limbless, the woman screaming 'baba baba'.

[...]

George Abraham writes:

“When our cities unbecome: when our homes just – & you don’t”¹

[...]

The flags suffocate us.

In this glittering nightmare I find your palms

and trace the recycled histories as the wave approaches.

There is no redemption in a world created for starvation.

They’ve built this mass grave in a school playground.

Reach for me, won’t you? I’ll be here waiting.

[...]

A kaleidoscope of grey in the landscape of binaries.

The ribbed caged caves in milky smithereens.

Who are we without colour?

The phantasmagorical light breathes a life

we are not capable of understanding.

Hand rests on the galaxy entrance.

The doors were open.

They are now closing on these glacial disintegrations.

Warmth to nude marble softens;

do we exist only for your reflection?

When you look away from the mirror

we don’t disappear bending to earth.

A thick calf draws children across the sky.

This loosened strap falls on its own accord.

A spectacle is what you want the world to be

taken by horror when the hands you thought

should stay in the frame, grasp your throat.

[...]

The circularity of this violence: the mind moves one way the body follows: in the recognition of how your mothers hair sits in a body bag. Arrives. A complete uncoupling.

How many times can a lesson need to be learned?

Humanity is lost when it bears witness.

It’s easier to swallow our own tails, to worship faceless bags –

The people who want to kill us make toast.

They eat breakfast, iron trousers, take their children to school, go to the markets, have favourite colours, lie on our beaches like bronze statues.

Ozymandias with sunburn.

Our biggest mistake is to think they are so different from us in how the air touches their skin, the breath of night leaving their throats as they scream with abandon.

A caricature that can kill without sound.

[...]

To lay in bed and watch the world

torched knowing the conflagration

will swallow you whole every day

scenes meant to bring on relaxation

indicate fleeing a candle for electricity

cut an ocean to be pushed into a home

to be demolished a sunset to be missiled.

This grief curdles. It’s easier to stay

curled up in this hole. If it collapses at

least I know I’ve chosen to feel my edges

pushed into the walls. The long road winds

off into slopes. The red bird harks at the skies.

[...]

¹ George Abraham, *Birthright* (Minneapolis: Button Poetry, 2020)

Looking for Palestine in Santiago, Chile (August, 2023).

I hover over the front cliff. The moon is an ornament that hangs over the scalp of the mountains or the bannister. This world is crumbling. The air is thick. It glows bright pink when the earth turns away from the sun. There is death laying low even at the brightest of lights. The city sits in the bowl ready to be eaten, people teeming at all hours of day and night making sound because the silence would be too much to bear. A man plays a violin to a duck. A man dressed with scissors for hands dances in front of cars trimming fake plants. A dog lays down with a mound of popcorn underneath its face. The bowl is hot and heavy with a stench that hangs low. It sits on the curvature as you go up the mountains, the air clears and all the people below lay bare but you can still hear the sirens, voices calling, the birds chirping, the ground breaking underneath the weight of all the unspoken, of all the people who were snatched into air. The city cannot stop moving because in its momentum it sustains itself. The bowl keeps turning even if what is inside it dies. It's in the stillness that you can hear their cries pushing through the asphalt and concrete. It breaks through the cracks. It sounds at first like the wind howling in the distance. It's ignored for most of the time, the days pass and the city continues breaking its own feet to stay up, but sometimes when a newcomer arrives they are seen to be bent low to the ground pushing their ear into the asphalt as their hands lay flat to push themselves into the material. They stay there for a minute or hour or day just to listen and to discern what the voices are telling them. On days when the sun is out their ears become seared to the ground and they become stuck, unable to move forming a new layer of skin their ears suction to the concrete now pumped with the voices of the disappeared and they flail and scream about as their ear is welded into the ground. After a day they tend to give up and lay their whole face down into the ground and it too becomes welded, taking on scales of a lizard as the sun bakes their face from the top and the ground bakes their face from the bottom. And soon the front side of their body becomes scaled and red from the heat and asphalt. People in the bowl continue the noise and accommodate the new features by moving around them, so from above the crowd opens a space in the shape of a tear duct or eye to not stamp on the new ground and slowly they begin to melt. Their flesh, hot for a number of months, loses its strength and solidness as the bowl contains the noise pollution and sun. The skin becomes wax-like and soon starts making a hissing sound. By this point the person's mind is still functioning but they are no longer able to move. Their eyes roll around their head attempting to tell the people in the bowl what they can hear from below but soon they are no longer able to use their sockets as the flesh bubbles underneath the weight of the sky and spreads across the pavement. Their skin loses its ability to hold itself together. After many months, this is when they begin to sink. And so the crows begin crawling. Tree branches grow thick around their claws as they mould to the image of the sky, opening their beaks, piercing sounds shred the day. Eyes without colour blink and become judgement as shades draw shut. The machine keeps pumping and gassing its way throughout the streets, carrying inside its tin a cart full of burgundy teeth. The city will eat them alive in time but first it has to make a show of itself. Creatures of habit, they sniff out what feels familiar, the way days round out and cup each action in the expected execution of utterance and touch. The ground shakes beneath their feet but it is in the scent of candles and taste of green that punctuate the cracks with the curve of holding. The concrete cracks from under the city and the people navigate.

The sun inside the earth switches and begins to rotate counter clockwise. 90 valves release from the organ a long steam of hiss. A signal that no ground is too high to not be reached. Empty craniums squat in fur. They are new here in the way of flesh. They come to eat the dirt for the steel is not enough. It tastes of memory, the carcasses whisper. They finger their mouths to dig out any loose shrapnel and continue to eat until their throats clog with soil worms and branches. They scratch miles to search for something that the people who live there do not know what exists. Perhaps it was once alive. For now the city barely breathes. A drop in the valleys is not far enough for the plummet in their chests as they heave up the earth out of their mouths and gasp for air as it comes out of their nostrils and eyes. The search continues. They feel the shift in the sun's belly. Its iron dome ripples. The suit opens its jaws wide to welcome the trenches of hell that reside in each person luring them to push anyone into its gaping mouth. The youngest was a 13 year old boy who was captured in the night, reported on by his neighbour who wished that he would play his music and read fiction softer to his siblings. The tree's fibre snaps and disintegrates as all life turns in on itself. Butterflies stay in bushes. Dogs stop begging for food. The wind ceases. The only sounds to hear for the coming years are the pops of wooden corked champagne bottles in celebration of the new dawn, erupting screams and cries from those who would disappear. They put a threadbare sheet over my head and asked us to walk to a stadium. We had to choose between electricity and food, and you can't eat electricity.

Bhanu Kapil writes, "to summarise what is the relationship of memory to what pleases? This is the story of how I changed my structure".²

[...]

Sarona Abuaker has been published in Berfrois, MAP Magazine, the 87press' 'Digital Poetics' series, KOHL, Ludd Gang, Senna Hoy & other platforms. Her debut poetry collection, 'Why so few women on the street at night', published by the 87Press, is a queer phenomenology of collective Palestinian futurisms and memory building. She co-developed 'Countless Palestinian Futures' with Dr. Danah Abdulla, a game that aims to stimulate the imagination by helping people develop tangible outcomes and ideas around Palestinian futures.

² Bhanu Kapil, *Incubation: A Space for Monsters* (Berkley: Kelsey Street Press, 2023)

BARRUNTO

A correspondence with barrunto, an embodied sense of prescience, and *barrunto* (2023) a film by Emilia Beatriz

The following text responds to *barrunto*, a film by Emilia Beatriz, which I first encountered in its script form in 2021. Since my initial reading I was drawn in by the congregation of voices the film convenes as it addresses elemental entities across geographies.

In the beauty of the film's sensitive textures and the variety of registers it elicits between analogue and camera phone footage, *barrunto* unfolds like a lucid dream, a space of expanded consciousness where the land vibrates to expose the viewer to a series of connections amongst resistance movements and protests—from bomba on the streets of Puerto Rico to traditional Scottish song.

Through a juxtaposition of sound and image—sea and sky, masses of people in the streets synchronising their voices or cacerolas in protest, and moments alone in bed watching events unfold in the street via a mobile phone screen, our own unmoored gaze searches for meaning in between time zones, languages and landscapes. We partake in the loneliness of witnessing the vastness of destruction from a sense of displacement.

As I watch *barrunto* in early 2024, after several months of witnessing a genocide unfold in Gaza via my own phone screen, the film's affect actualises a sense of urgency and existential resonance. I'm both activated and held in its mystery as an elemental voice weaves a tapestry of grief for both past and future.

From this place I address my own disquiet.

Queride barrunto,

I've known you for so long but rarely have I addressed you directly as a sensation in my body rather than a message I must decode. Your presence, always sudden, is an inner stirring that yanks me into another timeline. You blow through me, *me atraviesas con un soplo en el corazón*, a wind through the heart, a whispering cacophony of tongues that intermingle with tremors, *temblores*, Pacific ring quakes.

I know your vibrations barrunto, they move through my bloodlines like a morse code, a cellular stirring of quantum entanglements. An alarm system for *terremotos*—earthquakes.

barrunto and I skip a beat, I swallow a storm and tighten around it like the walls of a shack in a fire.

barrunto, I know you in my body like I know the ancestral mystery that arouses me with questions:

Where do you come from? Are you the cellular memory of our shared ancestral protest, the muscle memory of a raised fist?

Are you an echo of a primal mother tongue, one that predates language?

Or the imprint of the violence of our primal separation—the embodied acknowledgement of our othering as we take in the space between us, the land and sea.

And who are we barrunto? We, the ones who address you.

barrunto, I address you as the voice of all our ancestors that live in the future, their pulse inside our blood, their invisible presence stirring inside our bodies. I address you as the electric current through my nervous system, the immanence you tease out of me.

I address you as my unease, my disease: You have tied me in a knot, tight with nerve pain, wired into a perpetual longing.

barrunto you are my longing for an elemental voice—*una voz elemental*—dense with its own gravity. You are my dog-whistle in the frequency of rising temperature alerts. barrunto, my anxiety and my quiet rage.

Queride barrunto, *te encuentro*—I find you—in my lament for this clumsy tongue and its flimsy language—we say liberation instead of peace, we say resistance is justified. barrunto *en mi cacerola* in the streets of London banging for a ceasefire while being shushed by a white man because the sound is too loud, too metallic, too acerbic.

I find you in my search for stars as I stomp about, digging holes and burrowing inside my own flesh to find the precious and

rare substance that nurtures the root of our shared grief.

How do I carry my radioactive particles, barrunto? How do I carry my grief, my fury, my outpour of tender longing? Who carries it with me, alongside me? How do we know we are in the presence of kindness, of care?

barrunto in the wind, always, whistling through the vents, uncontainable.

barrunto in my dreamstate, at the edge of the land, licking the seafoam that licks the sand. A tongue full of salt. barrunto you are my bend towards the radioactive.

Hazme el cuento de alguna certeza, barrunto—spin a yarn about certainty, I implore you.

All the ghosts are humid and they whisper. All our lovers long to belong.

Unhinged, in the elation of rarified air, I accept your presence as a protest against the unacceptable.

Daniella Valz Gen is a poet, artist and oracle, born in Lima, Perú and based in London. Their work explores the interstices between languages, cultures and value systems with an emphasis on embodiment and ritual, through the mediums of performance, installation, conversation and text.

Valz Gen is the author of the poetry collection 'Subversive Economies' (PSS 2018). Their prose has been published in various art and literary journals such as Lish, SALT. Magazine, Paperwork Magazine and The Happy Hypocrite amongst others.

HISTORY OF THE PRESENT

The following text includes the full libretto from *History of the Present* (2023), plus some extra material. The libretto is written by Maria Fusco.

We unfocus our eyes, losing depth perception, we've done this since we were youngsters. We sit dead still, our concentration thin, six inches ahead. We are holding something important of ourselves outside of ourselves, it is softly ragged. During these trances we skate a continuous present tense, the past becomes duller, less intruding than normal, fewer tumbling ropes of gore. Our futures are a matter of seconds.

*

We never thought of rules as fair or unfair, we just tried to follow them.

*

We are recklessly bold. We are socially inept. We lack impulse control. We are modelled to violence.

*

The weight one body may have in history. Contemporary witness. The hardness inside compressing to unreasonable weight outwith of scale. Something inside that can change through will alone, dropping hard to match an ideology. To act outside of scale, with hope. Skeleton, basic impulse of protest. Militant cherishing. It's *about* you, not for you.

*

Tested by their thumps.

*

The red pocked face of a cheap, machine-pressed Victorian house brick. The brick finding its right place only in patterned relation to other bricks, for alone the brick is not a house. What keeps the brick intact, what keeps the house from falling down, are the brick's three cast holes, not its weakest spot but its strongest. Sustained by mortar, hardened by history.

*

We all watch the News and read the papers here all the time, not for opinion, for information. Funny thing is we know what we're watching and reading's not true, for most times we were there and witnessed the provocation, the retreat, the barbed wire ripped shin. The scraque of dawn dismantlement of a red brick terrace house so it's like an Uncle Remus Play-Kit with half the bits missing. The plum kiss of a rubber bullet on his forehead. The baby being pinched sore by his Mammy for to cry for his Daddy who's being lifted. Thirteen year-old girls down the town being body searched in makeshift shelters, their Tammy Girl bras being snapped at the back, told by soldiers who are twice, three times their age, to keep their little titties growing for a good chewing one night. Older women being directed, by rifle, to walk under the handwritten sign, SEX STARVED WOMEN THIS WAY. Letters above shops depleting week after week, smashed by stones and bullets, blasted until the shop names don't mean anything anymore. The decapitated head wrapped in the pink baby blanket and kept in the bath with the frozen Christmas turkey leaning against it because the police won't let the ambulance through. Cleaning up before a raid so we won't be disgraced, cleaning up after a raid so we won't be disgraced. The monstrosity winking from the back of the RUC Land Rover, the two priests' special white and gold vestments for the Corpus Christi parade grubby from them being spread eagled on the road,

the youngsters watching don't know what to do so keep on singing Sweet Heart of Jesus. The Second World War hand grenade that only blows off one foot. The soldiers following you down your street in a Saracen, shining a spotlight on you, telling you they can smell you. Orchestrated power cuts, a full moon. The brown lemonade van stopping coming because it can't get through the barricades, smashing the empty bottles in the yard so they can't be used as petrol bombs, mizzle pooling in them, a wee sparrow taking a bath. The dog crucified on the railings across the road and you wondering where the dog come from for nobody round here has no pets. Being shot at from the soldier's sangar, falling to the ground into a ball to keep yourself safe, crawling home, not telling Mammy and getting shouted at for getting your school socks dirty, watching Blue Peter in tears. A clod of wet skin with a Celtic cross brooch sunk into it on the pavement outside the paper shop on Sunday morning, stepping over it. Flimsy corrugated iron peacelines are good amplifiers for the riot squad's batons. Blatter and scatter. Praying for a breezeblock wall. What for? To hide behind. The provocation, the retreat, the barbed wire ripped shin, and we keep on watching. All of us, all of us across Belfast, in every street, in every house, all of us, all of us watching in silence.

Maria Fusco is a Belfast-born working class writer based in Scotland and Professor of Interdisciplinary Writing at the University of Dundee.

Her most recent works are: 'History of the Present' co-directed with artist-filmmaker Margaret Salmon (2023), 'Who does not envy with us are against us' (2023) published by Broken Sleep Books.



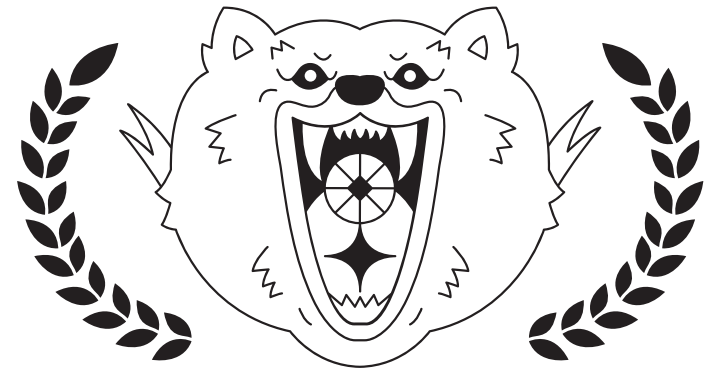


THE HUMAN SURGE 3, 2023



BARRUNTO, 2024

NEW CINEMA AWARDS



Celebrating the most distinctive filmmaking from around the world today, Berwick Film & Media Arts Festival's New Cinema Awards honour filmmakers who push past boundaries of genre, form and convention to enliven our relationship with cinema.

A Stone's Throw (على مرمى حجر)

Dir. Razan AlSalah | Palestine, Lebanon, Canada | 2024 | 41' | Arabic, English with English Subtitles
WORLD PREMIERE



Amine, a Palestinian elder, is exiled twice: from land and from labour. Displaced from Haifa to Beirut, then again to Zirku Island, an offshore oil platform and work camp in the Arab gulf. *A Stone's Throw* is a story of memories and disappearances, of trespassing borders, archives and private property to reveal the more than human relations that survive colonial space-time.

A deeply moving work that renders memory and erasure palpable. Voiced recollections and dynamic visual flourishes twine personal experiences with technologies of extraction and ongoing geopolitical shifts. On-screen text is mixed with creative code, jolting and morphing. Images, too, shift between abstraction and points of emphasis. The film variously pries into the pixels of a historic photograph or inscribes emotions and stories onto digital landscapes, upturning the surveillance aesthetic of Google Street View. Gently and astutely, the work queries notions of landscape and control, exile, and the possibility and impossibility of return. It embraces the pain of past struggles and a renewed momentum for liberation through a poetic call to invent and imagine, collectively, "something irresistible", beyond weapons and material forces. (Ilinca Vânău)

All That You Could Be (Tudo o que Você Podia Ser)

Dir. Ricardo Alves Jr. | Brazil | 2023 | 83' | Portuguese with English subtitles
UK PREMIERE



A radiant work of trans friendship and joy unfolds over the course of a day as Aisha bids farewell to her friends in Belo Horizonte. Queer and trans actors play versions of themselves, expressing their individual and collective coming-of-age through the intimacy and wonder of everyday encounters. *All That You Could Be* is an affectionate portrait of chosen family and of the many forms of love that nurture new beginnings.

As a beautiful work of docufiction, a love letter to friendship, and a film of fond farewells, Ricardo Alves Jr.'s *All That You Could Be* is a fitting closing film for BFMAF 2024. Before leaving for São Paulo to study, Aisha idles away the day with her besties Bramma, Igui and Will, sorting through old clothes, enjoying a sunbathing session, a shared meal, and a final night of revelry before the sun rises. Shot with intimate and unobtrusive camera work, and using dialogue created collaboratively, the charismatic leads are given space to shine. With its thoughtful portrayal of the care and tenderness the four friends show for one another, the film envelops you like a loving embrace. (Alice Miller)

Dreaming and Dying (Hao jiu bu jian)

Dir. Nelson Yeo | Singapore, Indonesia | 2023 | 78' | Mandarin, English with English subtitles
UK PREMIERE



Nelson Yeo's beautifully restrained debut feature portrays a complex love triangle of fantasy and desire between three old friends unexpectedly reunited in their middle age. Unfolding through bold dreamy poetics, a journey that begins in the real gently blooms into a moving and unexpected reflection on the porous boundaries between worlds; touching on issues of ageing, ecological collapse, mature sexuality, and mythology.

Deeply personal and pleurably unresolved, *Dreaming and Dying* feels guided by an intuitive rhythm. Along its splintering storyline, it travels the depth of human emotions with equal deference and humour. Moving performances, elusive identities and understated supernatural occurrences seem animated by actively participating scenery. The film demonstrates a fresh ability to combine delicate cinematography with a commitment to dynamic form and narrative. A past lover is also a merman, one's desire is also that of a book character. This fluidity, mirrored in the association of water and memory, endures in the film's lingering sense of openness. Haunting regrets, the repressed or painful lure of alternate lives, and the finitude of death are convincingly balanced with the freeing potency of dreams. (IV)

Except this time nothing returns from the ashes

Dirs. Asmaa Jama, Gouled Ahmed | Ethiopia, United Kingdom | 2023 | 16' | English
EUROPEAN PREMIERE

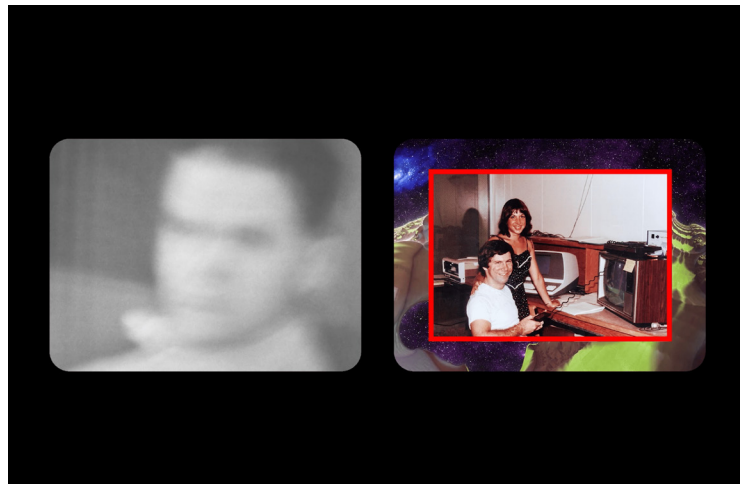


A ghostly, glitched-out poem to under-represented lives in the city of Addis Ababa, Ethiopia. Troubling the silences and exclusions of institutionalised narratives, the film takes inspiration from readings and stories relating to historic African photography studios. Combining elements of animation, text and experimental sound design, Asmaa Jama and Gouled Ahmed channel self-portraiture as an act of resistance and refusal – luxuriating in the potential of what Tina Kampt calls the “still-moving-image”.

Two lovers, an archivist, a shopkeeper and a singer haunt the city, wearing self-fashioned evocative costumes in this third collaboration between Jama and Ahmed, who impersonate some of the characters themselves. Manipulating their own family portraits with coloured pencils, the artists critique colonial practices and traumatic histories through processes of reenactment and reclamation. “We are unseen beings, we are bright afterimages” cries the poetry of Jama, echoing the erasure and resurrection of those on the periphery. Enlightened by some of the great Malian studio photographers, such as Seydou Keita and Malick Sidibé, we are presented with a spectacular mise-en-scène that conjures a generative ritual of awakening. (Ane Lopez)

for here am I sitting in a tin can far above the world

Dir. Gala Hernández López | France | 2023 | 19' | English
UK PREMIERE



A woman dreams of a future economic crisis affecting the cryptocurrency market. Thousands have been cryogenized, waiting for better times... Gala Hernández López's densely researched, engrossing two-channel work is a dizzying psychedelic epistolary laden with doom and unease. Are we all suspended, falling into the void? And what strange relationship do we have with the future?

Recycler of mass internet content and portrayer of YouTube communities, Hernández López borrows texts from Finn Brunton's *Digital Cash* to compile an obscure cyberpunk nightmare. "How come you are not scared Hal?" asks a velvety, frightful voice to American cryptographer and techno-optimist Hal Finney in an imaginary conversation. In 2014, Finney had entered cryostasis, financed by his crypto points. The film uses his time travelling arc to construct an anxious collage of past and present wherein digital currencies, future phobia, extropian philosophy and life extension technology converge. At times, the double screens resemble the windows of a space station and we float high above a world eternally collapsing, where people have withdrawn from life in the hope of a techno-fix. (AL)

Golden Dragon (Neak Meas)

Dir. Boren Chhith | Cambodia | 2023 | 17' | Khmer with English subtitles
UK PREMIERE

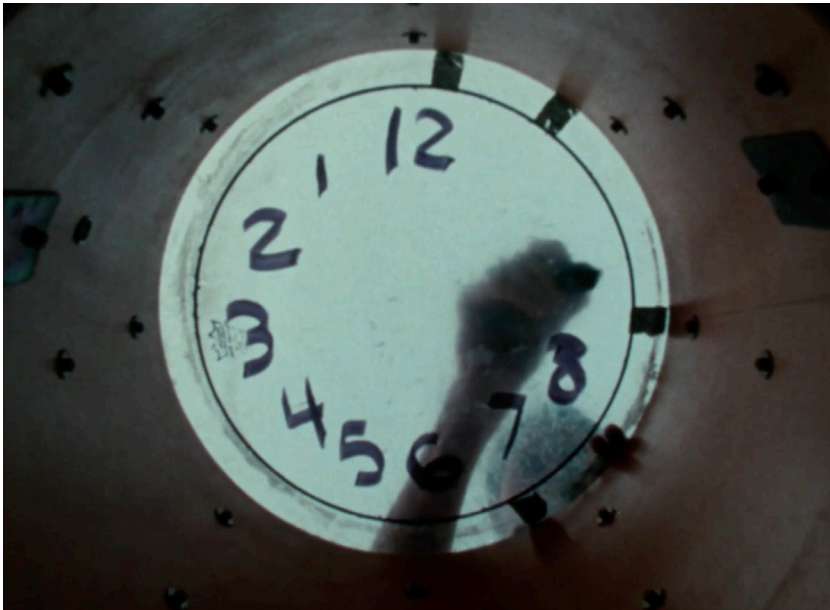


Vicheka wakes up in hospital, adrift in a world of dreams and memories. With the help of a local nurse, he sets about piecing together the fragments of his past that have led him back to the city of his childhood. Boren Chhith's delicate drama observes the interplay between personal trauma and national transformation, visualised through the shifting urban landscapes of contemporary Cambodia.

Chhith's writing and directorial debut *Golden Dragon* announces him as a distinctive voice in fiction filmmaking, and is another high calibre work from the Cambodian film production powerhouse Anti-Archive, whose works were spotlighted in a BFMAF 2022 Focus programme. Set in Sihanoukville, a coastal city that has undergone rapid redevelopment following heavy Chinese investment, Vicheka returns to honour the memory of his late father yet finds the city in a state of construction and abandonment. Its languid pace allows us to linger in reflective moments along with our protagonist, whether gazing upon a brutalist concrete landscape, or the lapping of waves as the sun sets over the beach. A restrained and skilfully crafted drama, *Golden Dragon* is a poetic evocation of the way in which memories can crash vividly and unexpectedly into our waking reality. (AM)

Hey Sweet Pea

Dir. Alee Peoples | United States | 2023 | 12' | English
WORLD PREMIERE



Parental ageing and an existential wave collide in fun and surprising ways in the suburbs of LA. Dislocated B-roll, meandering voicemails, and readings from the 1984 children's sci-fi movie *The NeverEnding Story* combine to situate our collective grief in the hazy mundanities of everyday life.

"A strange sort of nothing is destroying everything", speaks a person, reading from a script. In her invocation of *The NeverEnding Story*, Alee Peoples reimagines the film's central tension, the fight against dark, unknowable forces, updated for the 2020s. As lines from the fantasy classic are recited, their sentiments feel particularly prescient in the context of the pandemic and California wildfires. Analogue images reminiscent of home movies evoke nostalgia for an idealised American childhood as references to climate collapse underpin the film's narrative. Imbued with a sense of play throughout, its existential grapplings are held together by the warm, reassuring voice of the artist's mother, spoken from the body of a friend. (Myriam Mouflih)

History of the Present

Dirs. Margaret Salmon, Maria Fusco | United Kingdom | 2023 | 46' | English
WORLD FILM FESTIVAL PREMIERE



An experimental feminist opera-film about class and conflict, *History of the Present* has been made collaboratively by Maria Fusco and Margaret Salmon, featuring new compositions by Annea Lockwood, libretto by Fusco and improvisational vocal work by Héloïse Werner. This intersectional, intergenerational feminist work layers sociological, cultural, and political themes from the recent history of Northern Ireland, foregrounding working-class women's voices to ask: who has the right to speak, and in what way?

A spacious work that not only avoids predictable representations of the Troubles but gestures entirely beyond representations. It offers an intricate historiography that moves between abstraction and record, attending to commonplace traces and relations, rendering the world around us as melody. In a mesmerising vocalisation, helicopter whirrs are heard as vibrations of the human voice, embodied, not merely symbolic. Sounds amass and permeate – a child's tape-recorded young language, a poised voice-over, a faint marching band – and surfaces glisten, quietly holding in a shattering noise. Articulating the movement of trauma through and beyond words, and the many resonances inscribed within memory and matter, is part of the work's poignant way of confronting emotional handovers, conflict, and censorship. (IV)

Isabelle Stengers: Building hope on the edge of the abyss (Fabriquer de l'espoir au bord du gouffre)

Dir. Fabrizio Terranova | Belgium | 2023 | 75' | French with English subtitles
UK PREMIERE

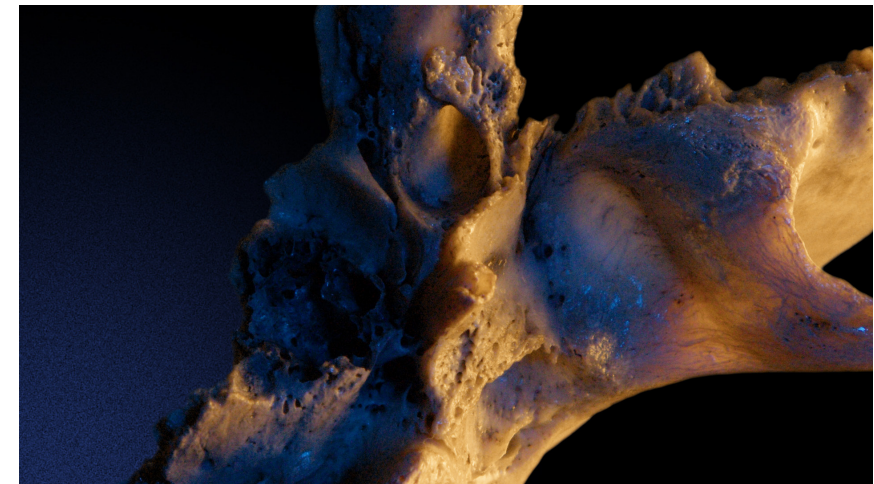


A mysterious house and a magical forest are staging for a playful portrait of Belgian philosopher Isabelle Stengers. Seated amongst verdant overgrowth, dusty ephemera and the occasional stray cat, Stengers expands on the ideas that have shaped her life and work. Intimate and pleasurable, the film delivers an empowering and hopeful message about how to survive in a world of ruins and the potential of collective action.

Following his quirky portrait of ecofeminist Donna Haraway and her canine companion Cayenne, Fabrizio Terranova explores an alternative to the traditional talking head documentary format by orchestrating a sci-fi staging wherein the depths of the sensitive philosopher, chemist and activist can be more freely explored. This cinematic experience feels the closest we could get to sitting eye-to-eye with Stengers' brilliant speculative mind; the space consumed by dew, moss, purring kittens and the dense smoke of cigarettes. With joyful eyes and expressive hand gestures, she unpacks aspects of Gaia theory and dives deeper into more personal reflections on hope, vulnerability and spiritualism. Stengers gifts us an inter-generational sense of resilience and liberation accompanied by the cathartic 1968 chanson of Anne Sylvestre. (AL)

Louis and Languages (Louis et les langues)

Dir. Aurélien Froment | United Kingdom | 2023 | 22' | French, English, Spanish, Yiddish with English subtitles
WORLD PREMIERE



Cloaked in an atmosphere of haunted melancholia, Aurélien Froment's gently psychedelic work is an uncanny fantasia exploring the linguistic construction of identity, inspired by Louis Wolfson's *Le Schizo et Les Langues*. Through curious interpolations of sound, text and image he traces idiosyncratic practices of translation as they develop in the mind of Louis, a young man treated for schizophrenia.

An invitation to listen deeply and to drift along the labyrinths of mind, body, and language, this enthralling adaptation meshes the core text with excerpts from films and interviews to form a cryptic sonic map. Language mutates, the focus transferring beyond words to inflections and tones. A piano score suddenly amplifies the musicality of attempted pronunciations, seamlessly transforming words into lyrics and haunting organ song. A lullaby slips between chilling and soothing notes with an almost frightening ease. The film's anatomical yet abstract visuals become cavernous spaces that conjure both incarceration and a cosmic expanse. Along these malleable impressions, the film arrives at a new, surprising ground, where physical spaces and the fluidity of language feel inextricable. (IV)

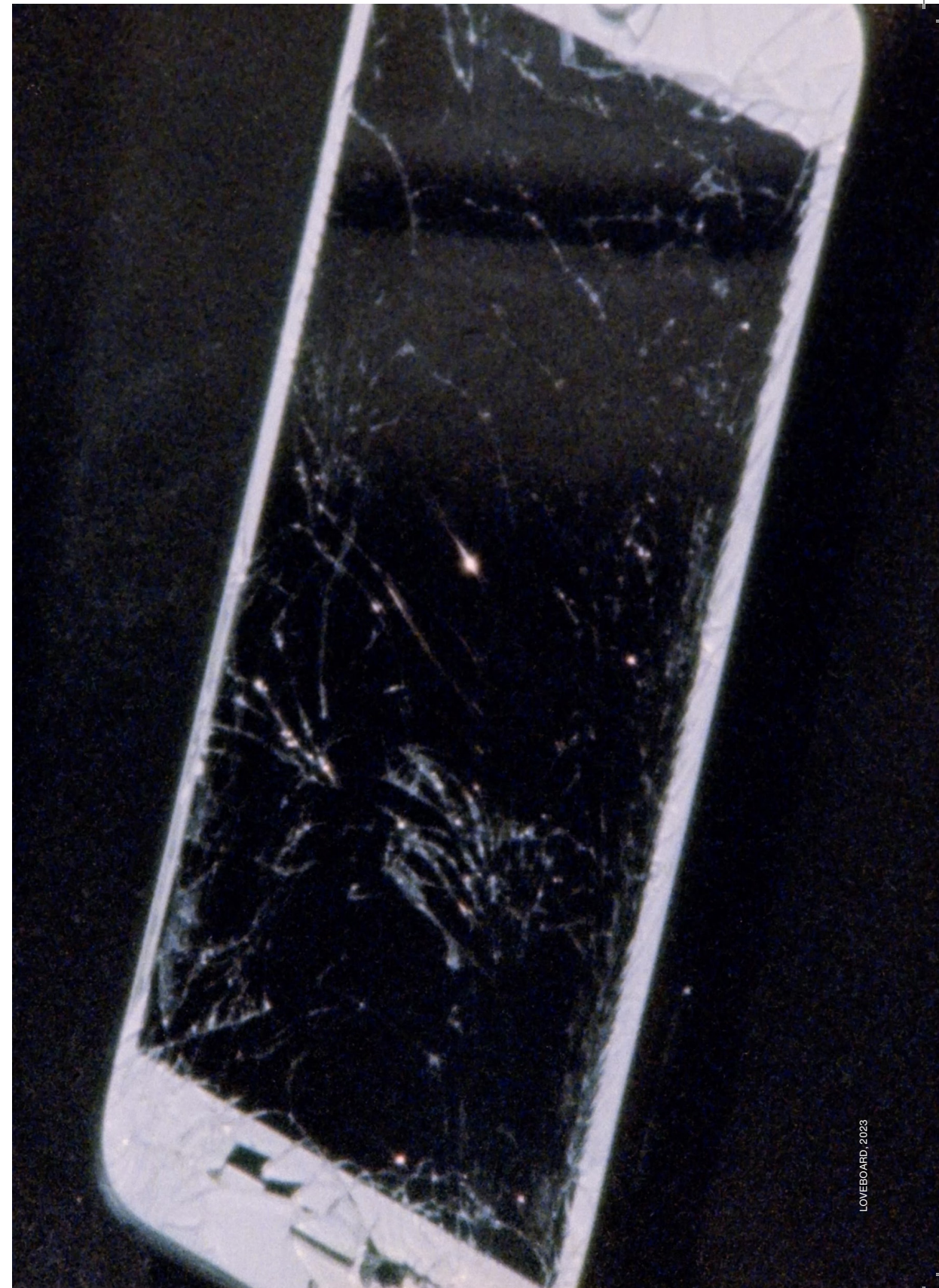
Loveboard

Dir. Felipe Casanova | Switzerland, Belgium | 2023 | 17' | French with English subtitles
UK PREMIERE



Through obsolete components of plastic and metal, a journey into the digital vestiges of what remains when first love fades. The idea of the gadget-as-body is playfully explored through the literal and figurative deconstruction of a broken phone. From the fragments of found archive blooms a parallel movement of lingering resistance against the ephemeral quality of our digital selves and a tender reflection on what endures.

In stolen moments, the intimate world of a romantic relationship opens up. Through the prism of the present, messages between people who were once lovers provide insight into a relationship that has broken down and a story is pieced together through fuzzy fragments. As images shift between the careful manipulation of technology, soft focus snapshots of shared memories fill the screen. *Loveboard* uses the detritus of heartbreak to ask how we deal with the remnants of love lost in the digital age. (MM)



LOVEBOARD, 2023

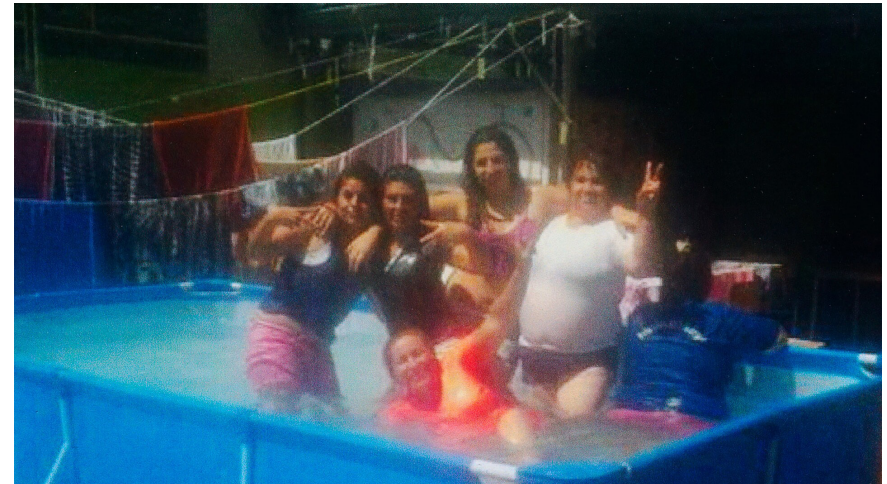




MALQUERIDAS, 2023

Malqueridas

Dir. Tana Gilbert | Chile, Germany | 2023 | 70' | Spanish with English subtitles
UK PREMIERE



A raw, moving portrait of motherhood and mutual aid in a Chilean prison, captured by inmates on banned mobile phones. Testimonies from mothers serving long sentences shape a collaborative narrative touching on the ways in which friendship, intimacy, resilience and community bloom in conditions of impossibility. *Malqueridas* is a generative example of the documentary form and a powerful contribution towards the case for abolition.

Malqueridas, translated from Spanish as “those who don’t receive the love they deserve”, is a celebration of affection – in its most radical form – as a tool for collective survival. Sparked by the filmmaker’s own childhood experience of family incarceration, Tana Gilbert’s first feature weaves a powerful judgement-free tapestry built upon more than 4000 photos and 2000 videos captured in the context of violence and marginalisation in one of the largest women’s detention centres in Chile. Frame by frame, every image, confined to a portrait phone format, was printed and re-digitised; a laborious and poetic ritual of respect for the testimonies of the women. *Malqueridas* is scripted in synergy with ex-convict Karina Sánchez, whose voice channels the inmates’ loudest possible cry for help and freedom. (AL)

Mamántula

Dir. Ion de Sosa | Germany, Spain | 2023 | 48' | Spanish with English subtitles
UK PREMIERE



Meet Mamántula, the boy of everyone's dreams... and a giant, cross-dressing spider-human with an appetite for revenge and sperm. In an alternate Berlin of brutalist saunas, sepulchral subway corridors and hardboiled detectives, he threads a silken trap. His dream: to cocoon the planet, victim by victim, in his sticky embrace. Will a couple of lovebirds with police badges stop him? Or will the gay community have to step in and take the law into their own hands?

Proof that midnight movies are alive and well, Ion de Sosa returns to BFMAF with another visionary work of anarchic underground cinema. After a string of unexplained and gruesome deaths in the queer community – bodies that appear to have been literally sucked dry – two detectives set out to investigate the mysterious cruiser performing deadly fellatio. All evidence points to a leather-clad humanoid spider with an insatiable thirst. de Sosa skilfully draws on a number of genres to craft something uniquely his own – part Cronenberg body horror, part X-Files episode, and part gay porn. With intimate and richly coloured cinematography reminiscent of Nan Goldin's subcultural photographs, visceral sound design, and sickening art direction, *Mamántula* is an intoxicating trip that makes for perfect late-night viewing. (AM)

Mother of Fog (Um Al Dhabaab)

Dir. Farah Al Qasimi | United Arab Emirates | 2023 | 29' | English and Arabic with English subtitles
WORLD FESTIVAL PREMIERE



The fog does not choose her enemies carefully.

Farah Al Qasimi's genre defying work questions Western-centric historiographies of the Gulf by engaging the mythic figure of the pirate. Departing from a fictional retelling of the 1819 siege of Dhayah fort, Qasimi constructs a multi-layered portrait of imperialism on the high seas from the perspectives of an ancient jinn, the ghost of an Al Qasimi pirate, a Jack Sparrow impersonator and a Victorian naval officer.

In what could be considered a follow up to Al Qasimi's 2020 work *Mother of Fire*, she once again invokes the figure of the jinn (spirits in Islamic mythology) to explore the ghosts of British imperialism in the UAE. As its spectre lingers on the horizon, two teenage girls seek to liberate a pirate damned to spend purgatory on a site now being developed into a hotel. Originally commissioned for *Sharjah Biennial 15: Thinking Historically in the Present*, Al Qasimi entangles historical narratives with contemporary notions of piracy. In examining how it has been historically and culturally represented, new perspectives of old mythographies come into focus. (MM)

Shokouk: A Cosmicomedy in Four Acts

Dirs. Rouzbeh Akhbari, Felix Kalmenson | Uzbekistan, Canada
2023 | 17' | Kazakh, Russian, Uzbek, Chinese, English with English subtitles
EUROPEAN PREMIERE



A vertiginous odyssey of transhistorical vignettes exploring infrastructures of space travel and the cosmic imaginary. Documenting interstellar machinations connecting 12th century Persia to a fictional Chinese company “Skybridge Unlimited”, *Shokouk* traces an anachronistic loop of historical facts and archival fabulations to question the violence and sublimity implied through conquests of the outer wilds.

The film begins and ends with the sound of crickets and a view of a cosmodrome. Its circular form and the four-act structure, playfully promised by the title, are not closed frames. They elicit instead the same thrill of surprise you might feel from a poem fixing its vivid flight into stanzas. Like other staggering works by Pejvak (the long-term collaboration between Kalmenson and Akhbari), *Shokouk* intersects the political and mythical into a complex temporal weave. This expansive approach also uncovers delicate depths; an immensity occasionally pierced by common perceptions of time and space – like that of cosmonaut Krikalev, who, after being stranded in space while the USSR collapsed, expressed awe, above all, at Earth’s recurring snow and blossom. (IV)

Slow Shift

Dir. Shambhavi Kaul | India, United States | 2023 | 9'
UK PREMIERE



A threshold between worlds, the ruined city of Hampi in southwest India is an archaeological heritage site, a gateway to an ancient kingdom and home to a troop of wild monkeys. Through subtle layering of sound and image *Slow Shift* brings life and landscape into sensuous dialogue – temporalities colliding and more-than-human geographies overflowing with energy and friction.

Spanning the window between dawn and dusk in a seamless feeling of scorching heat, Shambhavi Kaul imprints an ancient site of granite chaos and roaming langurs in saturated celluloid. Departing from the nostalgic found footage present in her previous work, *Slow Shift* is composed purely of Kaul’s own cinematography, combining observation with animism. She continues to explore more-than-human narrative agencies in this depiction of the one-time capital of an ancient Hindu kingdom, here dislocated in time and place from its usually large number of tourists. Her exploration extends sonically, with a bendable and stretchable soundscape that magnifies this world of playful rhythmic tension and supernatural presence at the edge of a rock avalanche. (AL)

The Buriti Flower (Crownã)

Dirs. João Salaviza & Renée Nader Messoria | Brazil, Portugal

2023 | 123' | Portuguese, Krahô dialect with English subtitles

UK PREMIERE



An intimate, multifaceted portrait of the Krahô people indigenous to northeastern Brazil. Made in close collaboration with the community, *The Buriti Flower* sketches the rhythms, dreams and ways of being connecting families working to protect their land from the cyclical violence of encroaching settlements. Blending observational documentary and staged scenes, it depicts the flow of life on a continuum of ever-replenishing strength and resistance.

A work of moving power and beauty that stretches sinuously over several generations. Political struggles, the guidance of ancestors, and the wanderings of children outline facets of Krahô life with an attentive, deliberate pace. Henrique Ihjãc Krahô, who played the main character in *The Dead and the Others* (Chuva é Cantoria na Aldeia dos Mortos, 2018), joins the directing duo and the protagonists Ilda Patpro Krahô and Francisco Hyjnô Krahô as scriptwriters for this non-linear hybrid film honouring their community. Stepping lightly between storylines, the film's vital concern remains with ways of living together as resistance – embracing both a reverence for joy and a resolute dedication to the fight for land rights of the Indigenous peoples of Brazil. (IV)

The Retreat

Dir. Gelare Khoshgozaran | United States, United Kingdom, France | 2023 | 21' | English

WORLD FESTIVAL PREMIERE



Exile as a space for transnational solidarity is explored through a discursive, community-oriented process of production centred around a retreat in the South of France.

An international group of participants with distinct but shared experiences of displacement come together to find common language. Fragments of conversation are laced together with dream-like sequences reflecting on the connections between exile, mental health and modes of antifascist praxis.

With exile in mind, soft everyday gestures and the warmth of domestic spaces gather an unexpected, poignant weight. The place of the retreat itself recalls the radical legacies of psychiatrist Francesc Tosquelles alongside the political and clinical valences of asylums, while channelling a surreal tone through quotes from Adolfo Bioy Casares' novel *The Invention of Morel*. Casares' fictional island evokes the space between the real and the imaginary, the spectres of surveillance and return, and a paradox of exile – that of being constantly watched yet invisible. No individual portraits emerge, rather, glimpses and partial conversations coalesce with each voice amplifying both collectivity and nuance. *The Retreat* proposes a powerful way of alchemising shared vulnerability and strength into a moving, restorative gesture of solidarity. (IV)

The Watchman (Nöbetçi)

Dir. Ali Cherri | Italy | 2023 | 26' | Turkish with English subtitles
UK PREMIERE



Wake up soldier, open your eyes... For Halil, days are long and nights are spent in the watchtower waiting for an enemy who never arrives. When a strange light appears on the horizon, his state of limbo is punctured by ghostly apparitions. *The Watchman* is a haunting elegy for the pain and absurdity of conflict and a tender evocation of life flowering in its margins.

An atmospheric work of allegorical cinema, the film continues Ali Cherri's exploration of geographies of violence. It is set in the near-deserted Turkish Cypriot village of Louroujina (Akıncılar), a community dwelling on the militarised border of the self-declared Turkish Republic of Northern Cyprus and the Greek Cypriot ruled Republic of Cyprus. The solitary Sergeant Bulut, a young Turkish Cypriot soldier trapped in the monotony of duty, guards the border from a watchtower. In a stuporous state, with bloodshot glazed eyes, he surveys the arid landscape. In the film's arresting climax, the membrane between reality and hallucination wears thin, and from the darkness our protagonist is confronted by a spectral platoon. A striking ending that leads one to conclude – there is no enemy, only ghosts. (AM)

To Exist Under Permanent Suspicion

Dir. Valentin Noujaïm | France | 2024 | 14' | French with English subtitles
UK PREMIERE



A woman on the verge of a corporate breakdown. The air is all but sucked out of Valentin Noujaïm's deliciously miasmic horror set in La Défense, Europe's largest purpose-built business district, on the outskirts of Paris. Ambitious executive Claire (played by *Saint Omer's* Kayije Kagame) is pitching a new skyscraper when she begins to descend into a fugue state fuelled by visions of violent alienation.

The second chapter in Noujaïm's *La Défense* trilogy continues to explore the politics and emotions of space in the alienating corporate architecture and postcolonial anti-monuments of the district. Impregnated with a chilling, metallic, neo-noir aesthetic elevated by the eerie urban dubscaes of Space Afrika, we witness Claire's deliriously unfolding malaise through the fractured isolation of her desktop screen. 1990s-inspired, warping 3D mesh simulations peel off the layers of the building, getting closer to the core of her labour imprisonment and literal intoxication. And, emanating from the eerie absence of dialogue, a recurring incantation of extraction and revulsion – "gas, gold, glass, tears, piss, silver, metal, sand, leather, dust, concrete..." (AL)

UNDR

Dir. Kamal Aljafari | Palestine, Germany | 2023 | 14'
UK PREMIERE



A helicopter sweeps the desert, surveying a land at once ancient and modern, natural and built. Farmers work their fields, children play and bells sound a call to prayer. Dynamite ruptures the earth. *UNDR* is a poignant found footage essay film about an otherworldly landscape charged with history and potential that has become an eerie site of surveillance and incursion.

Kamal Aljafari's latest film sees him once again utilising archival footage and evocative sound design to skilfully craft new narratives and a compelling work of counter-cinema. Aljafari's continued engagement with archive material remains urgent and timely in the face of the destruction of and denial of access to Palestinian archives and heritage. Circling from a distance, a soaring camera gazes down on significant historical sites – Damascus Gate, al-Aqsa Mosque compound, and the ancient fortresses Herodium and Masada. These man-made structures are juxtaposed with organic formations in the land, terrains then shattered through a choreography of explosions. A powerful work of re-appropriation and reclamation, *UNDR* gives indirect expression to the loss and destruction of land, and to those who have been dispossessed and displaced. (AM)

WHAT FOG?

Dir. Philip Widmann | Germany | 2024 | 29'
WORLD PREMIERE



A fog clears, revealing new forms of camouflage. Techniques for its dispersal aim to restore perception of space – yet it does not disappear, it changes location. Inspired by a triumphalist statement from the West German Federal Railway, *WHAT FOG?* apprehends ideals of unobstructed vision and boundless locomotion as forms of unreliable technological determinism.

A shape-shifting work that feels exact and deliberate, but one that invites you along in a process of conjuring and peering, to discern. It begins by musing on darkness and fog before hinting at the arrival of light through a dawn chorus. In a choreography of cinematic revealings we watch slow horizontal pans, barely flickering archival photographs and white text against a black background slowly turning grey, provisional. The film probes acts of seeing mediated through the bodies of film strip and memory, or the falsification of memory. While fog drifts porously between weather and metaphor; for mood, and a weapon of the military complex. The credits disclose multiple sources – fragments from music video, archival materials, literary and academic texts – a surprising continuum rendered as haunting sonorous drift. (IV)

yours,

Dirs. Sirah Foighel Brutmann & Eitan Efrat, Eva Giolo, Rebecca Jane Arthur, Katja Mater, Maaïke Neuville

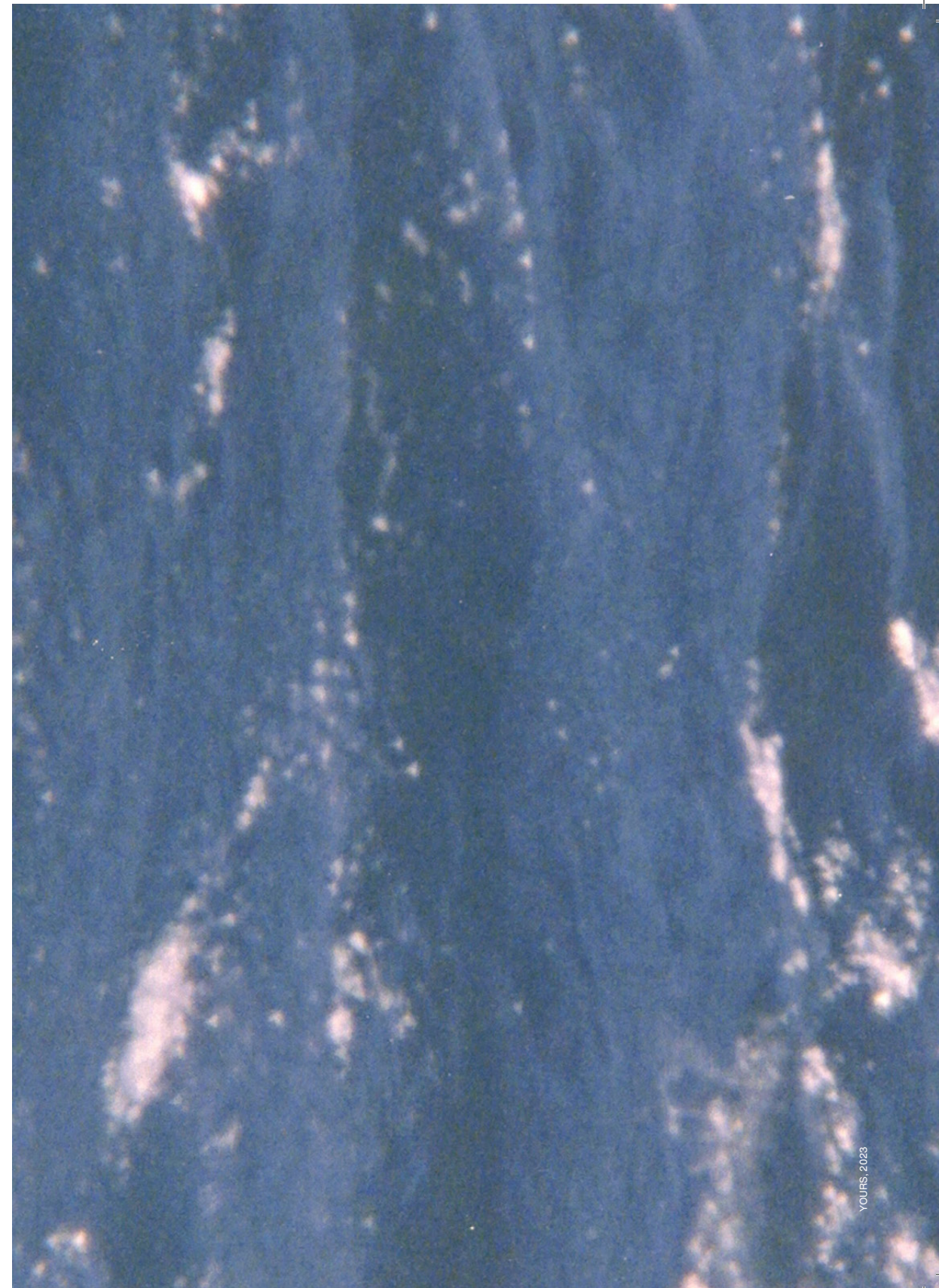
Belgium | 2023 | 82' | English, French, Dutch with English subtitles

UK PREMIERE



Five new films collaboratively combined to form a single work responding to Belgian filmmaker Chantal Akerman's luminous *News From Home* (1976). Artists Sirah Foighel Brutmann and Eitan Efrat, Eva Giolo, Rebecca Jane Arthur, Katja Mater, and Maaïke Neuville each engage in their own way with the epistolary device of Akerman's film, as well as with recurrent themes of alienation, distance and the mother-daughter relationship.

Departing from *News from Home*, the invited filmmakers draw inspiration from Akerman's films more widely. The political subjectivities contained within her oeuvre become starting points for an imagined intergenerational dialogue. Through their responses, a clear lineage of Akerman's influence can be seen, responding to the Belgian master from both distance and closeness, in landscapes and gestures familiar and unfamiliar. The intimate sign-off of the film's title, *yours*, denotes a kind of devotion, a fond farewell. Vignettes presented together as a unified whole demonstrate the varied approaches undertaken by the filmmakers and provide an insight into the forms and themes running through contemporary Belgian filmmaking. (MM)



YOURS, 2023



HISTORY OF THE PRESENT, 2023



DEEP SLEEP, 2014

ESSENTIAL CINEMA



A STOLEN MEETING, 1988

A pluralist retrospective series, proposing revisions and additions to what might be considered canonical cinema. Delving into cross-generational relationships drawn between land and identity, five feature-length films hailing from Estonia to Oman include two festival premieres and four new film restorations.



BYE BYE LOVE, 1974

A Stolen Meeting (Varastatud kohtumine)

Dir. Leida Laius | Estonia | 1988 | 101' | Estonian, Russian with English subtitles
UK FESTIVAL PREMIERE | NEW FILM RESTORATION



Following the centenary of her birth, BFMAF presents a new restoration of the seventh and final feature of Leida Laius, one of Estonia's most distinctive directors. The tenacious Valentina, recently freed from prison in Soviet Russia, heads back to her native Estonia on a quest to find her son Jüri. *A Stolen Meeting* touches on powerful themes of migration, rootlessness, reconciliation and motherhood at the end of the Soviet Era.

Made on the cusp of Estonia's re-independence, *A Stolen Meeting* confronts the legacy of displacement during the Soviet era, whilst providing a poignant and nuanced exploration of what it means to be a mother. Central to the film is the concept of home, what defines it and where to find it. Yet home has always remained elusive for Valentina. Maria Klenskaja gives an exceptional lead performance as the tough and compelling anti-heroine, a woman hardened through her experiences of orphanhood, exile, and imprisonment, forced to navigate a world that is hostile to her. The culmination of Laius' remarkable body of work that frequently foregrounded women's experiences, *A Stolen Meeting* is a film that eloquently speaks of resilience, belonging, and the desire to love and be loved. (AM)

Bedwin Hacker

Dir. Nadia El Fani | France, Tunisia | 2003 | 99' | Arabic, French with English subtitles



Nadia El Fani's pre-Jasmine Revolution espionage fable follows our hero Kalt as she hijacks the airwaves to broadcast political messages from a remote mountain village in Tunisia. Things quickly turn into a sexually charged game of cat-and-mouse with French intelligence officer Julia as the pair struggle with oppositional missions. Brimming with queer and revolutionary potential *Bedwin Hacker* is keenly critical of the security apparatus of the French state and its targeting of immigrant communities.

Underneath layers of campy queer glances, a story about cross-border solidarity struggles emerges in the only fiction feature film from the documentary filmmaker. The boundaries of the nation state are blurred as Kalt and her friends move between France and Tunisia, hijacking TV signals to broadcast messages of liberation. As they move between these places, the wide, Bedouin landscapes of Tunisia are bathed in warm tones of orange and presented in stark contrast to early-aughts Paris, shiny, cold and metallic. In an age of surveillance capitalism and unrelenting border violence in Europe, the struggles mediated through this film remain ever-present and relevant. Yet against this backdrop there is abundant pleasure to be found in the film's love triangles, y2k aesthetic and bouncy electronic soundtrack. (MM)

Bye Bye Love (バイバイ・ラブ)

Dir. Isao Fujisawa | Japan | 1974 | 87' | Japanese with English subtitles
WORLD FESTIVAL PREMIERE | NEW FILM RESTORATION



A pair of star crossed platonic lovers take flight from society in Isao Fujisawa's surrealist road trip through 70s Japan. Channelling the avant-garde spirit of the American New Wave, *Bye Bye Love* establishes a dazzling universe of psychedelic poetics to narrate Utamaro and Giko's search for freedom and liberation in the free love era. Nuanced depictions of gender fluidity and queer relationships mark it out as a seldom-seen gem of countercultural cinema.

In a colour palette reminiscent of Godard's *Pierrot le Fou* (1965), two people who have nothing left to lose embark on a nihilistic road trip through northern Japan. The only full length feature film by Fujisawa, *Bye Bye Love* is a dizzying road movie depicting a young couple rebelling against an authoritarian state. Lost for a number of years and then rediscovered in 2018, the film is a slice of 70's Japanese counterculture; capturing the mood bubbling under the surface of the 1960s. In the decades-long shadow, during an era of growing neo-liberalism, the film was made DIY style on a low budget, self funded by its director. (MM)

The Hour of Liberation has Arrived (Saat El Tahrir Dakkat)

Dir. Heiny Srour | Oman | 1974 | 65' | Arabic with English subtitles
NEW FILM RESTORATION



Heiny Srour's often censored, recently restored work is the only film to document a radical historic moment where the Popular Front for the Liberation of Oman and the Arabian Gulf (al-Jabhah al-Sha'abiyah li-Tahrir 'Uman wa-al-Khalij al-'Arabi, PFLOAG) momentarily created a secular, feminist and equalitarian society in Dhofar, Oman. The collectively made film shows how The People's Army liberated a third of their homeland and built the first road, hospital, waterhole, pilot farm and school in the country.

Srour's incendiary work of anti-imperialist, revolutionary feminism remains ever potent fifty years after its making, and a unique document of struggle and resistance in the Arabian Gulf. Featuring the impassioned testimony of liberation fighters, revolutionary songs, and rousing slogans, Srour draws on Arab oral traditions to create a rich and dynamic first-person account of the Dhofar rebellion, foregrounding the voices of the revolution. The People's Army was notable for its radical position on women's liberation, providing women with education and military training so they could participate as equals in all parts of the armed struggle. An engaging piece of agitprop cinema, *The Hour of Liberation Has Arrived* gives vital representation to a moment of anti-colonial hope and liberation. (AM)

Phantom Beirut (Ashbah Beyrouth)

Dir. Ghassan Salhab | Lebanon | 1998 | 120' | Lebanese Arabic with English subtitles
UK PREMIERE | NEW FILM RESTORATION



Full of ghosts and memories, Ghassan Salhab's debut feature film is set in the late 1980s, towards the end of Lebanon's Civil War. Protagonist Khalil returns to Beirut under a new identity, and to a confrontation with those he left behind following his apparent death a decade earlier. Featuring documentary elements and interviews with the lead actors, *Phantom Beirut* is a haunting exploration of the official silences and collective amnesias that stalk the lives of those who live through conflict.

As electricity keeps failing in the wounded city of Beirut, Khalil reemerges from the darkness of an elevator to be blinded by Hanna, torch in hand, in sheer disbelief. A decade after his false death, his inscrutable gaze isn't well received within a seemingly fractured community. "It is hard enough to live with the living to also live with the dead" she says, looking out of the window. Temporality feels similarly fractured and unexpectedly suspended within the film, underscored by testimonies of the actors appearing in a raw, unscripted set-up – real life witnesses of a residual pain and collective desire for rebirth. Salhab reinvents a painful past of conflict while retaining a unique sense of levity and humour that characterises the resilient inhabitants of Beirut. (AL)

PROPOSITIONS



A discursive setting anchored by a screening, discussion, or performance. Filmmakers, artists and writers offer first-hand perspectives and expand on their work, demonstrating research, contexts and perspectives as a means to dig deeper into the questions, ideas and complications encountered through their artistic process.

AND LET HISTORY BEGIN

A Radical Duet

Dir. Onyeka Igwe | United Kingdom | 2023 | 29' | English



Onyeka Igwe presents a discursive event rehearsing new futures through radical theatre. *A Radical Duet* (2023) imagines the 1940s London meeting of two anti-colonialist women who channel the revolutionary impulse of the time into writing a play. Following the screening, we are invited to take part in a communal reading and discussion of *Maskerade* (1973), a play by the Caribbean theorist, playwright, novelist and intellectual Sylvia Wynter, whose work was vital to the film's development – and its proposition that storytelling is essential to imagining the world otherwise.

In post-war London something was shifting. In the beating heart of the British Empire, a movement of resistance was being nurtured, and international intellectuals, artists, and activists like Funmilayo Ransome-Kuti, Sylvia Wynter, C.L.R James, Kwame Nkrumah and George Padmore were all in London agitating for the national independence of their respective countries. In this new and ambitious work by BFMAF New Cinema Award winner Onyeka Igwe, experimental approaches channel some of this vibrant revolutionary fervour, inspired by Wynter's ideas of theatrical adaptation. (MM)

BARRUNTO

Dir. Emilia Beatriz | Puerto Rico, United Kingdom | 2024 | 72' | English, Spanish with English subtitles
UK PREMIERE



barrunto is a feature length speculative fiction taking place in a future of the past, in a present, ruptured now. It is an intimate exploration of environmental grief and resistance in shifting landscapes of loss, from the streets of Puerto Rico to sites of nuclear contamination and military occupation in Scotland, from the bottom of the ocean to the planet Uranus. Through digital, archival and hand-processed 16mm film, *barrunto* sensorially translates bodily unrest, forecasts, or omens via signals sensed in the environment.

At *barrunto*'s sticky, tender core is the power of artistic collaboration. A multiplicity of living voices, attuned to feelings of loss and slow ecological violence, imagine other possible worlds. The intricate constellation of scientific and speculative sounds – and sound descriptions – is sense tickling; from the click click click of a spiking radiation metre and the eeriness of snapping shrimps, to the delirious sound of Uranus' giggles and hypnotic Puerto Rican protest songs. Emilia Beatriz turns to the language of quantum physics to speak of their own diasporic experience, that of bodies gravitating towards each other despite the distance that separates them. *barrunto* is a healing, porous and alchemical experience like the hawthorn berries that Beatriz used to develop some of the film's footage.

With Shanti LaLita, Claude Nouk, Alicia Matthews, Harry Josephine Giles, Nicole Cecilia Delgado, Sharif Elsabagh y muchxs más.

ELEPHY: TALKING COLLECTIVELY



BFMAF and artist-run, Brussels-based film and distribution platform *elephy* invite you to join them for a peer-to-peer roundtable conversation. Here, artists, filmmakers, arts collectives, producers, distributors, curators, and writers come together to share know-how, triumphs and trials in the field of moving image and visual arts. Register on the website and propose a question, concern, or talking point on development, creation and (co-)production, distribution and presentation, self-organisation and maintenance.

This event is made possible with the support of the (Re)Connect with the UK grant of Flanders Arts Institute/Kunstenpunt (BE).

“FOR GOD’S SAKE BRING ME A LARGE SCOTCH. WHAT A BLOODY AWFUL COUNTRY” REGINALD MAUDLING, SECRETARY OF STATE FOR NORTHERN IRELAND, 1970–72



Maria Fusco is a working-class writer who grew up during the Troubles in Belfast. This Propositions event clashes together two BBC TV plays and an artist’s film to explore the ongoing legacies of censorship, voice and socio-cultural velocity with particular reference to the BBC’s broadcasting ban of 1988 to 1994 of Northern Irish (largely Nationalist) politicians. →

Elephant

Dir. Alan Clarke | United Kingdom | 1989 | 39' | English

Death in the streets, homes, parks and factories of Belfast. Alan Clarke's drama – without character or narrative and shot in a documentary style – is a shockingly frank depiction of the futility of sectarian murder. Long steadicam shots tracking the killers trouble any straightforward moral or political reading – their dispassionate gaze casting the viewer as willing voyeur, or perhaps even as accomplice.

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

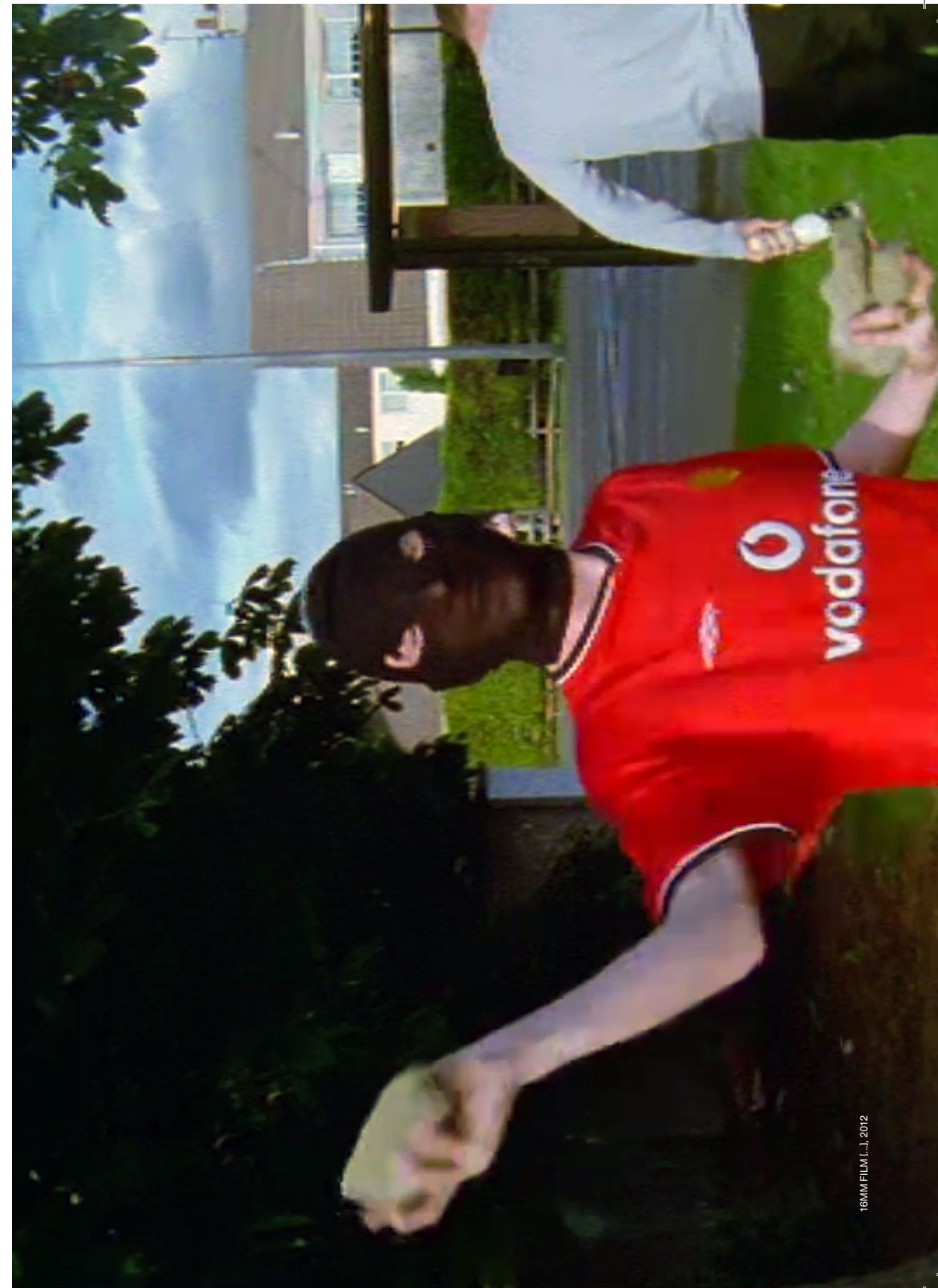
Dir. Alex Monteith | Ireland, United Kingdom | 2012 | 2'

Footage originally shot on 16mm film as part of *Chapter and Verse* (Alex Monteith, 2005), an experimental documentary about rural-border experiences of the transitional period of the Troubles (Na Trioblóidí). Whilst filming, on the 11th July 2001, a 16mm film canister was confiscated from Alex Monteith in Strabane by the then Royal Ulster Constabulary (RUC, now Police Service of Northern Ireland). This artwork is the video re-authored by the RUC from the 16mm footage.

Easter 2016

Dir. Ben Bolt | United Kingdom | 1982 | 68'

Set in 2016, prior to the centennial of the Easter Rising at Northern Ireland's only integrated teacher training college, a struggle develops between the Principal and the security director who values security more than education.



16MM FILM [...] 2012

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THIS PAGE AND OPPOSITE: CAPITAL, 2024

FILMMAKERS IN FOCUS

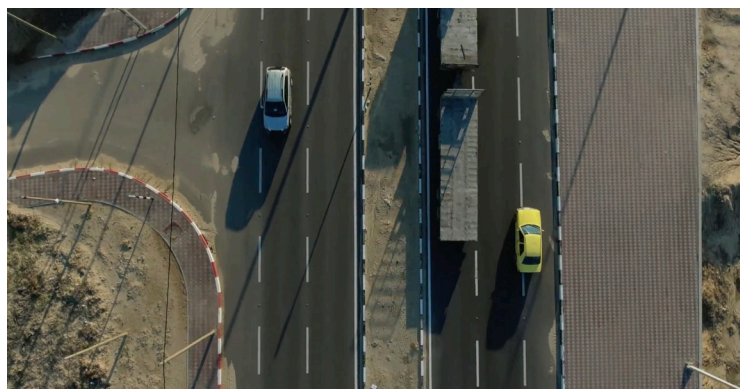


Basma al-Sharif and Eduardo Williams are Filmmakers in Focus at the 19th Berwick Film & Media Arts Festival. Through defiant lenses, they articulate the conditions of our perpetual present and reinscribe histories in need of remembrance.

BASMA AL-SHARIF

Ouroboros

Dir. Basma al-Sharif | 2017 | 78' | English, Chinook, Italian with English subtitles



- In Focus: Basma al-Sharif – the director joins us for a special conversation to discuss her work with audiences.

al-Sharif's first feature film is an experimental homage to the Gaza Strip and to the possibility of hope against hopelessness. Departing from the ancient symbol of the ouroboros – a snake eating its own tail – the film follows a man moving through different landscapes in search of a past lover. A multilingual journey through time and space reflecting on recurrent patterns of destruction and regeneration, representation and erasure.

I've known Basma and her work since 2012. It is an intense pleasure to have the opportunity to watch through her films in a closer – more or less – chronological manner and discuss them together. An aim for the Focus programme was to replicate these possibilities with you. Basma's work extends out beyond what we're able to exhibit in Berwick. Her installation practice is particularly rich and it's best to view our programmes as lively starting points. Films from close collaborators, Sky Hopinka and Diego Marcon, bookend the two shorts programmes. In this same spirit, I'm delighted that Sorona Abouaker and Nat Muller, formidable artists and curators in their own right, will lead in-person conversations with Basma at BFMAF to open up and enliven our experience of her work. (Peter Taylor)

Renée's Room

Dir. Basma al-Sharif | France | 2016 | 15'



Renée is not a person, Renée is the Renaissance in a cycle of eternal return. Filmed in Death Valley, Matera, Brittany and the Gaza Strip, the video weaves together disparate landscapes in a succession of recursive vignettes. The ruined land and the land in ruins endlessly collide, troubling the relationship between representation and experience, asking whether survival leads inevitably to self-destruction.

Capital

Dir. Basma al-Sharif | Egypt, Italy, Germany | 2023 | 17'

Tracing throughlines between Italian Telefoni Bianchi (white telephone) films of the 1930s and the building of contemporary cities in Egypt, al-Sharif searches for legacies inherent to the physical and political construction of new capitals. Distilling and subverting the frivolous, bourgeois motifs of these films and mobilising the character of the ventriloquist, she confronts the silencing of speech and the colonial distortions of seemingly bygone eras of fascism.



Monelle

Dir. Diego Marcon | Italy | 2017 | 16'



Amongst the monolithic spaces of the Casa del Fascio – a building designed as headquarters for the National Fascist Party under Mussolini – a group of young girls lie sleeping. Around their motionless bodies, are a shadow cast of animated presences. Operating between the cold minimalism of structural cinema and the affective intensity of horror films, *Monelle* circumscribes a place and a feeling infused with deep disquiet.

We Began By Measuring Distance

Dir. Basma al-Sharif | Egypt | 2009 | 19' | Arabic with English subtitles



Long still frames, text, language and sound are weaved together to form a narrative of an anonymous group who fill their time by measuring distance. Innocent measurements transition into political ones, examining how image and sound communicate history. A film that began as hours of unrelated footage, *We Began...* evolved into a personal reflection on the irreconcilable reality of witnessing tragedy from a physical distance. A document of a history, an event, or simply a feeling.

Home Movies Gaza

Dir. Basma al-Sharif | France, Palestine | 2013 | 24' | Arabic with English subtitles



Home Movies Gaza introduces us to the Gaza Strip as a microcosm for the failure of civilization. In an attempt to describe the everyday of a place that struggles for the most basic of human rights, this video claims a perspective from within the domestic spaces of a territory that is complicated, derelict, and altogether impossible to separate from its political identity.

The Story of Milk and Honey

Dir. Basma al-Sharif | Lebanon | 2011 | 10' | Arabic with English subtitles



The failure of an unknown author to write a love story about the Levant grounds this short experiential video exploring the positionality of the individual in tellings of history. Layering voiceover, images, letters and songs, a story of defeat becomes a journey of transformation. Part of a larger multimodal project, *The Story of Milk and Honey* confronts questions of nationalism and orientalism arising from representations of the Middle East.

Wawa

Dir. Sky Hopinka | United States | 2014 | 6' | Chinuk Wawa, English with English subtitles



Wawa peeks at the anxieties and difficulties of communication through the interactions between speakers of an endangered Indigenous language, each from differing cultural backgrounds and generations. By transforming the chronology of the language, it weaves past and present into a single entity and confronts various modes of conversation, translation, identity, and history.



EDUARDO WILLIAMS

The Human Surge 3

Dir. Eduardo Williams | Argentina, Portugal, Brazil, Netherlands, Taiwan, Hong Kong, Sri Lanka, Peru

2023 | 121' | Spanish with English subtitles

UK PREMIERE

The Human Surge (El auge del humano)

Dir. Eduardo Williams | Argentina | 2016 | 97' | Spanish, Portuguese with English subtitles



A twentysomething in Argentina loses his warehouse job. Boys in Maputo, Mozambique perform half-hearted sex acts in front of a webcam, and a woman in the Philippines assembles electronics in a small factory. *The Human Surge* is hybrid cinema at its most playful and electrifying – a docufictional exploration of labour and the global digital economy, and an almost spiritual reflection on our collective relationship to the multiple realities produced by imaging technologies.

Audacious and sprawling. Borderless and liberatory. Eduardo Williams's follow-up to *The Human Surge* (2016) (there is no part 2) is a freeform odyssey of sociality and technology shot entirely on a 360-degree camera.

Unflinching about global woes of wealth disparity, environmental catastrophe, and exhaustion, [Williams] imagines alternative ways of living, rethinking the vast possibilities of the world through new practices of seeing, hearing, and being together. (Andréa Picard)



REALITY OR NOT, 2023

EXHIBITIONS

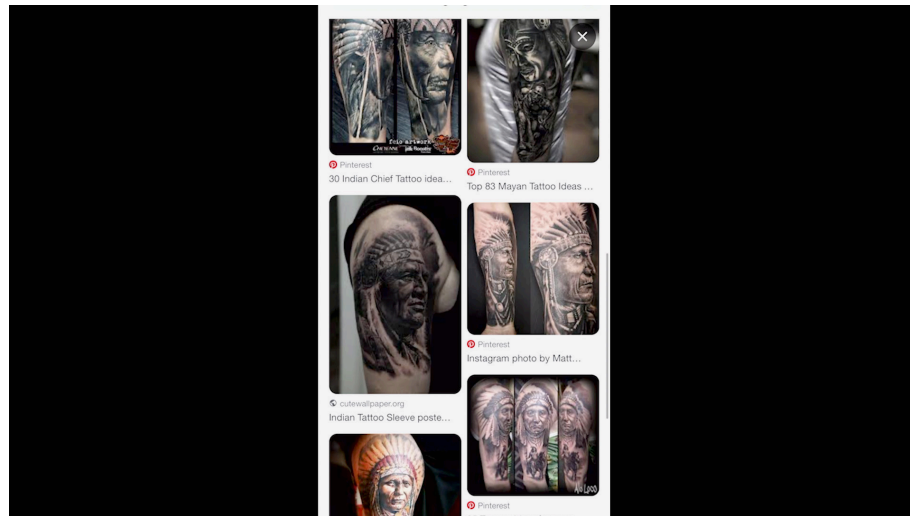


DEEP SLEEP, 2014

A free programme spread across Berwick's historic Gymnasium Gallery, Town Hall and Marygate. Creating productive frictions with their environment, the works respond to the specificities of space and place.

Dau:añcut // Moving Along Image

Dir. Adam Piron | United States | 2023 | 15' | English
UK PREMIERE



A relative's likeness surfaces as a tattoo on the arm of a Ukrainian soldier and an army base in Oklahoma, built to fight Kiowa and Apache, is rededicated to aid in the fight against Putin's Western expansion. Adam Piron explores the contradictions of colonialism and anti-settler solidarity across time, geography and the muddled spaces of TikTok, where representations of Indigenous peoples are caught up in the chaotic circulation of images.

Dau:añcut // Moving Along Image is a dynamic collage of scrolling media that incorporates TikToks, Facebook livestreams, iPhone photos, and Google image searches to interrogate the objectification of Indigenous people and the complex legacies of colonialism. Piron takes a bizarre instance of appropriation, the tattooed portrait of an Indigenous elder on the bicep of a Ukrainian resistance fighter, as a departure point to muse on the parallels between the colonisation of Ukraine and North America. Another interwoven thread is the paradoxical history of Fort Sill, a military base and colonial outpost that once held Native Americans as prisoners of war, but now trains them as soldiers. Juxtaposing a scroll through #miltok with streamed video of a ceremony honouring Indigenous veterans, Piron uses found footage to give intimate insight into military cultures. (AM)

Deep Sleep

Dir. Basma al-Sharif | Greece, Malta, Palestine | 2014 | 13'



A hypnosis-inducing pan-geographic shuttle built on brainwave-generating binaural beats, *Deep Sleep* takes us on a journey through the sound waves of Gaza and competing sights of modern ruin. Precipitated by the artist's restricted travel to Palestine, the work is an invitation to move between the corporeal self and the cinema space – transcending the limits of borders and the fallibility of memory.



+00:01



Hexham Heads

Dirs. Chloë Delanghe, Mattijs Driesen | Belgium | 2024 | 32' | English
WORLD PREMIERE

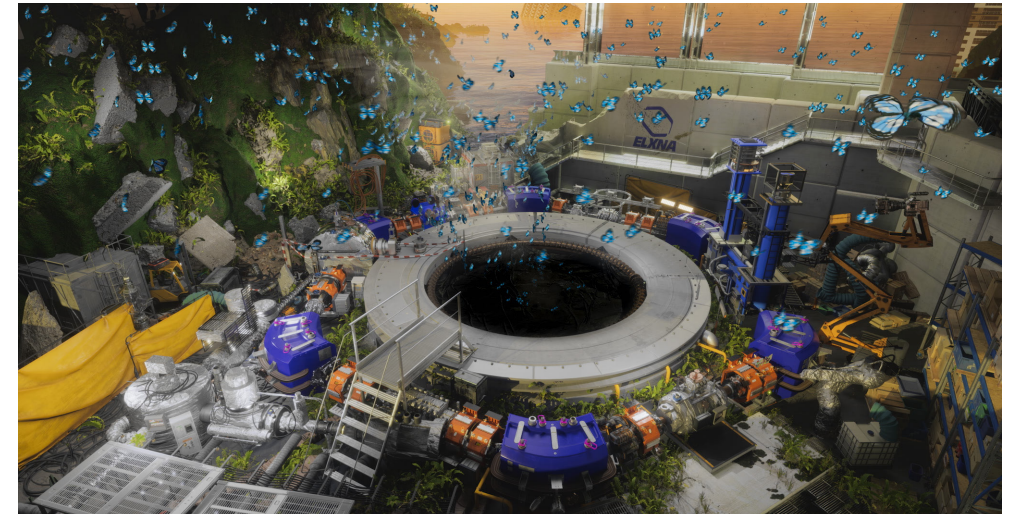


An experimental horror film based on a series of paranormal events that took place in the early '70s in Hexham, Northern England. In this modern-day folk tale, two brothers become terrorised by ghostly visions after bringing a pair of stone heads into their family home. Combining photographic documentation with personal archive material and dreamlike sequences, *Hexham Heads* reflects on the haunted nature of family photographs and domestic objects as vessels of trauma.

Tinted by the red safelight of the darkroom, the film (re)constructs a breathless pastoral horror about a place crystallised in time and terrorised by two 6cm tall stone heads whose current location remains unknown. We visit Rede Avenue – the original source of this supernatural energy – through the shivery stillness of Chloë Delanghe's grainy photographs and an erratic composition performed by an ensemble of improvisers across Ireland and Belgium. In *Hexham Heads* the joint mysteries of photosensitivity and the stone tape theory – which speculates on how minerals can record and replay the energy of hauntings – create a volatile chemical reaction. Delanghe and Driesen defy the impossibility of capturing ghosts in the lens by immersing us in a psychogeographical journey through infinite doors, windows and passages. (AL)

Reality or Not

Dir. Cécile B Evans | France | 2023 | 34' | English, French, German with English Subtitles



Reality or Not narrates the intriguing tale of a group of high school students nestled in the northern suburbs of Paris. They embark on a daring experiment, one that seeks to seize control of the reality enveloping them and reshape it according to their own vision. The project marks the latest milestone in the extensive research journey undertaken by the artist Cécile B. Evans, spanning the entirety of their career.

Framed through the lens of a reality TV series, a group of radical teenage girls seek a new way of being. Through figures both familiar and imagined, we are confronted with concepts such as debt, history, technology and time, which shape what is accepted as “real” in the world. As a way to refuse the storyline being forced upon them by the show's producer, the teenage girls begin a practice of reality shifting; moving between worlds. Made in collaboration with a group of high school students, *Reality or Not* proposes a radical re-thinking of how we exist in our contemporary world, the revolutionary histories that underpin that and the emancipatory potential of imagining a new reality collectively. (MM)

THE BURR OF BERWICK



The Burr of Berwick is a free, year-round programme of community film events. Named after the local Northumbrian language – *The Burr* is a space to meet and share ideas, to create and disrupt local and non-local myths.

A Film Library

Throughout the Festival, *The Burr* on Marygate offers a treasure chest of films exploring Berwick through community video. The collection shows Berwick, its residents and visitors, uncovering new perspectives and possibilities. It features:

- Films commissioned in Berwick-upon-Tweed
- Films of Northumbrian life
- UK community video projects

The archive is in partnership with North East Film Archive, Northumberland Museums, and London Community Video Archive.

Community Space

Each day of the Festival, *The Burr* hosts morning meetings oriented around different daily themes. In the afternoon, we invite guest artists such as Debbie Bower and Kate Liston, to facilitate open conversations and workshops.



FESTIVAL CLUB FESTIVAL CLUB FESTIVAL CLUB FESTIVAL CLUB FESTIVAL CLUB FESTIVAL CLUB

On Friday and Saturday night at the Magdalene Fields Golf Club we decompress from the day's cinematic adventures, meet up with pals, and cut loose on the dancefloor with Alliyah Enyo and Ernesto Chahoud.

Alliyah Enyo

An after-hours set from multidisciplinary artist and DJ, Alliyah Enyo. As a DJ, Alliyah's sets build on a meditative approach to sound, queering ancient mythology and folklore whilst centring the harmonies of ambient dance music alongside the polyrhythms of outernational influences. She has further honed her craft as resident DJ at EXIT, a late-night DIY space in Glasgow, where she incorporates choral vocals and ethereal ambient into club atmospheres of psychedelic and percussive leftfield dance music.



Ernesto Chahoud

An internationally renowned DJ, compiler and music researcher from Beirut, Ernesto Chahoud aims to bring the rarest and sometimes strangest records to people's ears. He co-founded the Beirut Groove Collective, a 13-year-old vinyl DJ collective throwing cult club nights in Beirut and London, where obscure 1960s and 1970s clubbing records from around the world can be heard. A serious record collector, Chahoud has one of the largest vinyl collections in the Middle East. Specialising in Arabic and Ethiopian music, his taste for little-known gems and obscure dancefloor stompers for his DJ box has taken him on digging trips around the world, from Addis Ababa to Cairo. Chahoud hosts monthly radio shows on NTS and Totally Wired Radio, where he showcases music from his far-ranging collection and invites notable DJs from the international record digging scene.

PROGRAMMER BIOGRAPHIES

DAWN BOTHWELL has worked as an artist, curator, and researcher producing projects that explore site, with a particular interest in alternative regional histories since 2009. Her work has looked at the Northeast as a site for (art) production including 70-80's experimental video and new media in Washington New Town, concrete poetry, and publishing in Sunderland in the 60's. She also makes music solo as Pentecostal Party and with friends in Hen Ogledd, a band exploring the sub-Roman Old North. Dawn completed a PhD at C.R.U.M.B, University of Sunderland and an MRes in Exhibition Studies with Afterall Journal at Central Saint Martins.

ANE LOPEZ is a curator and artist based in Glasgow. She is joining BFMAF for the first time for the 19th Edition as an Associate Programmer. Ane has programmed for festivals such as Femspectives and Glasgow Short Film Festival and she is a board member of Document Human Rights Film Festival. She works regularly for the artist-run initiative Market Gallery and is the co-founder of A+E, a collective of artists working together towards a post-oil vision.

ALICE MILLER is a film curator and researcher based in Leeds, with an interest in histories of alternative film exhibition. Alice has been part of the programming team at BFMAF since 2021, and regularly programmes for Leeds International Film Festival and Widescreen Weekend at the National Science and Media Museum. Her programming work encompasses contemporary fiction, documentary, artists' moving image, and archival cinema. Actively involved in community film exhibition, Alice has organised pop-up screenings in spaces across Leeds and is a local organiser for the DIY celebration of cinema that is Scalarama.

MYRIAM MOUFLIH is a curator and reluctant writer based in Glasgow, working across film and contemporary visual art. Myriam has been part of the programming team at Berwick Film & Media Arts Festival since 2020 and has programmed for festivals like London Film Festival and Africa in Motion Film Festival, and organisations such as South London Gallery, Pavilion (Leeds) and The Mosaic Rooms.

PETER TAYLOR works collaboratively towards plural, de-centred cinema and visual arts. Since 2015 he is Director of Berwick Film & Media Arts Festival. Prior to living in Northumberland, Peter was based in the Netherlands and a programmer at the International Film Festival Rotterdam. In 2021-2 he curated *Barbed Wire Love: Artists, filmmakers and their North of Ireland Troubles* with Myrid Carten for Glasgow Short Film Festival. He is an advisory board member for University of St. Andrews' Centre for Screen Cultures and in 2023 was a mentor for Cinema in Transition, 3-ACT Myanmar.

ILINCA VÂNĂU is a curator, researcher, and artist living in Edinburgh. She has worked with programming teams at Cork International Film Festival and Edinburgh International Film Festival. With BFMAF, she has taken part in the Early Career Critics Workshop and the Berwick Young Programmers scheme. She is currently working on a PhD project in Film Studies at the University of St Andrews, researching sound and posthumanism in recent moving image works made by women filmmakers and artists.

FILMMAKER BIOGRAPHIES

AHMED, GOULED

Gouled Abdishakour Ahmed is an artist, stylist, costume designer and writer. Their work explores themes of memory, belonging and futurity using self-portraiture and self-fashioning as a tool to challenge traumatic histories and interrogate how structures of power create meaning and “othering” in the Horn of Africa. They collaborated with Asmaa Jama on *Before We Disappear* (2021), commissioned by BBC Arts, and *The Season of Burning Things* (2021), commissioned by Bristol Old Vic (2021). Their work has been shown widely at venues such as V&A Museum, London (2022); Alliance Ethio-Francaise, Addis Ababa (2021); and Beursschouwburg, Brussels (2021).

Except this time nothing returns from the ashes (2024), *The Season of Burning Things* (2022)

AKHBARI, ROUZBEH & KALMENSEN, FELIX

Pejvak is an ongoing collaboration between Rouzbeh Akhbari (Tehran, Iran 1992) and Felix Kalmenson (Saint Petersburg, Russia 1987). Their films have screened in numerous international film festivals including at São Paulo International Film Festival, Doclisboa, Sharjah Film Platform, and Kasseler Dokfest, winning awards including the Prix George at Internationale Kurzfilmtage Winterthur, 2020. Their work has been exhibited at museums and galleries internationally including; MAC VAL (Paris), Van Abbemuseum (Eindhoven), M HKA (Antwerp), Z33 (Hasselt) and Si Shang Art Museum (Beijing).

Gamodi (2023), *This World Does Not Fit Into My Eyes* (2023), *Shokouk* (2023), *Perturbation* (2021), *Dear Elnaz: In Memory of PS752* (2020), *Threshold* (2020), *A Passage* (2019), *Weak Enough to Hear* (2019), *Prizes from Fairyland* (2018), *A Mountain That Opens Like a Door and Closes Like a Mountain* (2017), *43* (2016), *A House of Skin* (2016)

ALJAFARI, KAMAL

Kamal Aljafari is a Palestinian filmmaker. He attended the Academy of Media Arts in Cologne and now lives in Berlin, Germany. He has taught filmmaking at The New School in New York and the Deutsche Film- und Fernsehakademie, Berlin. He was also a Film Study Center Radcliffe Fellow at Harvard University. In 2021, Olhar de Cinema – Curitiba International Film Festival in Brazil devoted its Focus Section to his work. *Paradiso, XXXI, 108*, premiered at Corti d'Autore, in Locarno Film Festival 2022. He is currently completing *A Fidai Film* and preparing a fiction film to be shot in Jaffa.

UNDR (2024), *A Fidai Film* (2023), *Paradiso, XXXI, 108* (2022), *An Unusual Summer* (2020), *It's a Long Way from Amphioxus* (2019), *Recollection* (2015), *Port of Memory* (2010), *The Roof* (2006), *Balconies* (2007), *Visit Iraq* (2003)

AL QASIMI, FARAH

Farah AlQasimi (b. 1991, Abu Dhabi) is an artist working primarily with photography, video and performance, examining postcolonial structures of power, gender and taste in the Gulf Arab states. Dividing her time between Dubai and New York, she has integrated her practice as a social critique and observation of the layered aspects of each place. She studied photography and music at Yale University in 2012 and received her MFA from the Yale School of Art in 2017. Selected solo exhibitions include; Delfina Foundation, London; Plug in Institute of Contemporary Art, Winnipeg; Poltergeist, C/O Berlin; Contemporary Art Museum St. Louis; The Rencontres d'Arles, Arles, France (2021); and The Third Line, Dubai. Selected group exhibitions include KADIST, Paris (2023); LA County Museum of Art; Pera Museum, Istanbul; and Lahore Biennale.

Mother of Fog (2023), *Surge* (2022), *The Swarm* (2021)

AL-SHARIF, BASMA

Basma al-Sharif (b. 1983) is a Palestinian artist working in cinema and installation whose practice looks at cyclical political conflicts, confronting legacies of colonialism in satirical, immersive and lyrical style. She has developed her practice nomadically between the Middle East, Europe and North America and is currently based in Berlin. Her films have screened widely at international film festivals and her major exhibitions include: the 5th edition of Kochi-Muziris Biennale, the Ruttenberg Contemporary Photography Series for the Museum of the Art Institute of Chicago, Modern Mondays at MOMA, CCA Glasgow, the Whitney Biennial, Berlin Documentary Forum, and Manifesta 8.

CAPITAL (two-channel video) (2022), *CAPITAL* (one-channel video) (2023), *Ouroboros* (2017), *Comfortable in Our New Homes* (2017), *Trompe l'oeil* (2016), *Renée's Room* (2014-15), *High Noon* (2015), *Field Guide To The Ferns* (2015), *O, Persecuted* (2014), *Deep Sleep* (2014), *Girls Only* (2014), *Untitled* (Lyndsay Bloom) (2014), *Home Movies Gaza* (2013), *The Story of Milk and Honey* (2011), *Farther Than The Eye Can See* (single-channel video) (2012), *Farther Than The Eye Can See* (four-channel installation) (2012), *Turkish Delight* (2010), *We Began By Measuring Distance* (2009), *Everywhere Was The Same* (2007)

ALSALAH, RAZAN

Razan AlSalah is a Palestinian artist and teacher based in Tio'tia:ke/Montreal, investigating the material aesthetics of dis/appearance of places and people in colonial image worlds. Her work has shown at community-based and international film festivals & galleries including Art of the Real, Prismatic Ground, Blackstar, RIDM, HotDocs, Yebisu, Melbourne, Glasgow and Beirut International, Sharjah Film Forum and Sursock Museum. Razan teaches film and media arts at the Communication Studies department at Concordia University.

Director: A Stone's Throw (2023), *Canada Park* (2019), *Your Father Was Born 100 Years Old, and So Was the Nakba* (2017). *Cinematographer: Queer Genius* (2019), *The Last Refugees* (2018), *Paco* (2016)

ALVES JR., RICARDO

Ricardo Alves Jr (b. 1982 in Belo Horizonte) is a Brazilian director, producer and screenwriter who studied cinema directing in Buenos Aires. In 2016, he released his first feature film, *Elon Doesn't Believe in Death*, followed by his first television film, the special *O Natal de Rita* in 2017. As producer, he released *The Dead and the Others* (2018) and *The Buriti Flower* (2023). Ricardo's films have been screened widely at film festivals including Cannes, Berlinale, Rotterdam, Locarno, Oberhausen, IndieLisboa, Festival de Brasília. He has also exhibited in museums including Centre Pompidou, Paris, and the Reina Sofia, Madrid. In 2013, a retrospective dedicated to his short film work was curated at the Cinémathèque Française, Paris.

Tudo o Que Você Podia Ser (2023), *Quem tem Medo?* (2022), *Aragem* (2021), *Vitória* (2020), *Vaga Carne* (2019), *Russa* (2018), *Elon não Acredita na Morte* (2016), *Tremor* (2013), *Permanências* (2010), *Convite para Jantar com o Camarada Stalin* (2007), *Material Bruto* (2006)

ARTHUR, REBECCA JANE

Rebecca Jane Arthur is a visual artist working predominantly with moving image and writing. Her works revolve around portraits of people and places, and her interest lies in how personal stories depict a socio-political context and history. She is a PhD in the Arts candidate at KASK & Conservatorium in Ghent where she also teaches in the media arts department.

yours, (2024), *Barefoot Birthdays on Unbreakable Glass* (2023), *Colouring in* (2023), *Chantal in Green* (2023), *Hit Him on the Head with a Hard, Heavy Hammer* (2023), *Liberty: an ephemeral statute* (2020)

BEATRIZ, EMILIA

Emilia Beatriz (they/elle) is an artist and access worker from Puerto Rico's diaspora, based in Glasgow. Informed by Aurora Levins Morales' "historian as healer" methodology, Emilia's films weave historical and speculative narratives – grounded in oral history and community archiving – centering dreaming, action, and griefwork attuned to climate and place. Recent work includes the exhibition *In Dispersion /*

En la Dispersión, VISARTS, Maryland; the talk On Moss as Matter & Metaphor with Amelia Merced; Sappho's Wake, a performance/reading for a wake: on mourning, marking and moving forward together with joy hosted by Birds of Paradise and San Alland; and declarations on soil and honey exhibition CCA, Glasgow, 2019.

Director: barrunto (2024), A CROSSING: 1698-2003 (2023), a forecast, a haunting, a crossing, a visitation, (2019), conversación con ana elisa (2019), P-O-S-S-E-S-S-I-O-N (2014). Collaborator: House Made of Tin (dir. Raisa Kabir) (2020) – editor & integrated access, If From Every Tongue It Drips (dir. Sharlene Bamboat) (2022) – collaborator & integrated access

BOLT, BEN

Ben Bolt was born on 9 May 1952. He is a director and writer, known for *Wilderness* (1996), *Downton Abbey* (2010) and *Doc Martin* (2004).

Selected Filmography: Outlander (2 episodes) (2018), Vikings (2 episodes) (2017), Downton Abbey (2 episodes) (2010), Losing It (2006), Beauty (2004), Doc Martin and the Legend of the Cloutie (2003), Second Nature (2003), Doc Martin (2001), The Whistle-Blower (2001), The Turn of the Screw (1999), Getting Hurt (1998), Bergerac (3 episodes) (1983-85), Target (2 episodes) (1977-78)

CASANOVA, FELIPE

Felipe Casanova (b. 1995, Zürich) grew up in Rio de Janeiro and is now a director and editor based in Brussels. In 2021 he graduated with a Master's degree in Film Directing from IAD (Institut des Arts de Diffusion) in Belgium. Felipe continues to work with moving images, building a practice around research and experimentation. *Loveboard* (2023) is his first short film.

Loveboard (2023)

CHERRI, ALI

Ali Cherri is a visual artist and filmmaker born in Beirut and based in Paris. Combining film, video, sculpture and installation, his work questions the construction of historical narratives. Ali was Artist in Residence at

the National Gallery in London (2021/2022) and the Silver Lion winner at the 59th Venice Biennale Arte (2022) for his installation Of Men and Gods and Mud. He was recipient of Harvard University's Robert E. Fulton Fellowship, and the Rockefeller Foundation Residency Award. His short films have screened widely at festivals internationally and he has held solo exhibitions in the United States as well as working towards opening the exhibition Dreamless Night at GAMeC (Bergamo) and an upcoming exhibition at the Fondation Giacometti (Paris).

The Watchman (2023), The Dam (2022), Somnicullus (2017), The Digger (2015), The Disquiet (2013), Pipe Dreams (2012), Dreams in Three Chapters (2011), You (2008), Slippage (2007), Untitled (2006), Un Cercle e Autour du Soleil (2005)

CHHITH, BOREN

Boren Chhith (b. 1989, Battambang, Cambodia), trained in circus and theatre before tackling his first steps in film in 2013 as a 3rd assistant director for Régis Warnier's *Time for Confessions*. After a year of film school at Cinécréatis Nantes, Boren entered the French film industry and has since worked as 3rd assistant on several films: *Anatomy of a Fall* (Justine Triet), *Onoda 10000 Nights in the Jungle* (Arthur Harari), and more. *Golden Dragon* is his first film as writer and director.

Golden Dragon (2023)

BRUTMANN, SIRAH FOIGHIEL & EFRAT, EITAN

Sirah Foighel Brutmann and Eitan Efrat work in collaboration, creating works in the audiovisual field, installation and performance. Their practice focuses on the performative aspects of the moving image. In their work they aim to mark the spatial and durational potentialities of reading of images – moving or still; the relations between spectatorship and history; the temporality of narratives and memory and the material surfaces of image production.

Is it a knife because... (2022), Miroir Séb Fragile ! (2017), Orientation (2015), Nude Descending a Staircase (2015), Printed Matter (2011)

CLARKE, ALAN

Alan John Clarke (1935 – 1990) was a prolific English television and film director, producer and writer. Most of Clarke's creative output was for television, including work for the famous play strands *The Wednesday Play* and *Play for Today*. His subject matter tended towards social realism and radical politics, with a particular focus on deprived or oppressed communities and critiques of Thatcherite Britain. He worked in an almost experimental style of minimalism, the legacy of which can be seen in the films of British contemporaries such as Stephen Frears, Danny Boyle and Paul Greengrass as well as international filmmakers Harmony Korine and Gus Van Sant.

Christine (1987), Road (1987), Rita, Sue and Bob Too! (1987), Contact (1987), Stars of the Roller State Disco (1984), Baal (1982), Made in Britain (1982), Beloved Enemy (1981), Psy-Warriors (1981), Scum (1979), Danton's Death (1978), Nina (1978), Bukovsky (1977), Scum (1977), Fast Hands (1976), Funny Farm (1975), Diane (1975), Penda's Fen (1974), Achilles Heel (1973), Man Above Men (1973), The Love Girl and the Innocent (1973), The Edwardians (1972), A Life is For Ever (1972), Horace (1972), To Encourage the Others (1972), Under the Age (1972), A Follower for Emily (1972), Everybody Say Cheese (1971), I Can't See My Little Willie (1970), The Hallelujah Handshake (1970), Sovereign's Company (1970), The Gold Robbers (1969), The Last Train through Harecastle Tunnel (1969), Stella (1968), The Fifty Seventh Saturday (1968), Thief (1968), George's Room (1967), Shelter (1967), The Gentleman Caller (1967), Goodnight Albert (1967), The Informer (1966), The Wednesday Play (1964)

DELANGHE, CHLOË

Chloë Delanghe (b.1991, Ostend) is a visual artist living and working in Brussels. Her work invites us to contemplate the mechanisms of the camera and the roles they play in (re)constructing and fictionalising memory and family. She studied at Luca School of Arts Brussels (BA) and The Royal Academy of Fine Arts KASK Ghent (MA) and is currently a guest lecturer at KASK Ghent. Her work has been exhibited

internationally including at The Grand Chelsea in New York, De Brakke Grond in Amsterdam, TOKAS Hongo in Tokyo, Extracity Kunsthal in Antwerp, and ING Art Centre in Brussels, and screened at film festivals and art centres including EMAF in Osnabrück, Art Cinema OFFoff, CINEMATEK Brussels, Visions du Réel, and Courtisane.

Hexham Heads (2024), Cuts (2023), VID-20200603-WA008.mp4 (2021), [video installation] Love Letters (2020), [video installation] Magic, a portrait of Joris (2018), Reasons to Be Cheerful (2016), Gestures (2012)

DRIESEN, MATTIJS

Mattijs Driesen (b. 1994) is a filmmaker living and working in Brussels. His latest short film *The Actricity Machines* (2023) had its world premiere at Film Fest Ghent. He is currently working as a doctoral student at LUCA School of Arts, where he researches the link between radical pedagogy and cinematic aesthetics. As a writer, he has published several critical texts for the international film journal Sabzian.

Hexham Heads (2024), The Actricity Machines (2023), Krakeel (2017)

EL FANI, NADIA

Nadia El Fani (b. 1960 in Paris), is a French-Tunisian director, screenwriter and producer working primarily on documentaries about human rights, women's rights and secularism. She began working in cinema as an intern on the film *Misunderstood* (1984), shot in Tunisia, before becoming an assistant director with filmmakers including Roman Polanski, Nouri Bouzid and Franco Zeffirelli. In 1990, she directed her first short film and created her first video production company before relocating to Paris in 2002 during the making of her debut feature, *Bedwin Hacker* (2003). Thereafter she directed several documentaries, including *Même pas mal* (2012) in which she compares her struggle with breast cancer to the political battle against Islamic fundamentalism.

Our Breasts, Our Weapons! (2013), It Doesn't Even Hurt (2012), Neither Allah nor Master (2011), Lenin's Children (2007), Unite, It's Never Too Late!

for the short film series *The Mixed Paris* (2005), *Bedwin Hacker* (2003), *As Long As There Is Film* (1998), *Tanitez-moi* (1993), *Women Leader of the Maghreb* (1993), *Fifty-fifty My Love* (1992), *For the Pleasure* (1990)

EVANS, CÉCILE B.

Cécile B. Evans is a Belgian-American artist living and working in London. Her work examines the value of emotions in contemporary societies, and their rebellion as they come into contact with the power structures that impact our daily lives. Her videos, which combine live action and digital animation, use narrative to negotiate the possibility of diverse realities within a common space. Selected solo exhibitions include Chateau Shatto, Los Angeles; Museo Madre, Naples; Tramway, Glasgow; mumok Vienna; and De Hallen Haarlem. Group exhibitions include Haus der Kunst, Munich; Renaissance Society Chicago; the 7th International Moscow Biennale; and Louisiana Museum of Modern Art, Copenhagen. Public collections include The Museum of Modern Art, New York; The Rubell Family Collection, Miami; Whitney Museum of American Art, Amsterdam; and Castello di Rivoli, Turin.

Reality or Not (2023), *Amos' World* (2018), *What the Heart Wants* (Installation, 2016), *Hyperlinks or it Didn't Happen* (2014), *How Happy a Thing Can Be* (2014)

FROMENT, AURÉLIEN

Aurélien Froment has developed his practice through a deviant interest in cinematic experimentation. Following intensive research, his works channel collective and individual histories and ideas of concrete utopias, tracing their origins and circulation through to the present day. From films conceived as small theatres (*The Apse, the Bell and the Antelope*, 2005), to large-scale photographic installations (*Théâtre optique*, 2023), his work has been presented in institutions internationally including at Les Rencontres de la photographie (2023), Centre Pompidou (2022), Institut pour la photographie (2021), Wellcome Collection (2019), M Museum (2017), Dakar Biennale (2016), Sydney Biennale (2014), Venice Biennale (2013), and Gwangju Biennale (2010).

Louis et les langues (2023), *Le cinéma des vitrines* (2023), *Wax Museum* (2021), *Allegro Largo Triste* (2017), *Apocalypse* (2017), *Le chant du monde* (2017), *Non alignés* (2016), *Camillo's Idea* (2013), *9 Intervals* (2012), *Le Yoga par l'image* (2011), *Second Gift* (2010), *Pulmo Marina* (2010), *Fourdrinier Machine Interlude* (2010), *Théâtre de poche* (2007), *The Apse, the Bell and the Antelope* (2005)

FOUNDATION PRESS

Foundation Press, led by Adam Phillips and Deborah Bower, develops community-publishing and collaborative Art & Design projects. Founded in 2013 by Adam Phillips, Joe Woodhouse and Tom Madge as an experimental risograph printing studio, today, they create publications, educational projects, collaborative artworks and graphic design.

Projects include: Brief Opportunity, BALTIC CCA, Gateshead; MIMA Zina Middlesbrough Institute for Modern Art; Black Pass Press, Southbank, Middlesbrough

FUJISAWA, ISAO

Isao Fujisawa was born December 17, 1941 in Kamaishi City, Iwate Prefecture. During his college days, he worked as an assistant director on Hiroshi Teshigahara's *Woman in the Dunes* (1964) and *The Face of Another* (1966) before going on to work on the yakuza films of Yasuo Furuhashi. After writing and directing *Bye Bye Love* (1974) he worked predominantly as a director on television documentaries. He has received numerous awards, including for *Anna Ogino Living in Unforgivable Love* and *The Apple of Life*, which also gained theatrical release. His latest film is the feature-length documentary film *Tokyo Meoto Zenzai* (2023).

Filmography: Tokyo Meoto Zenzai (2023), *Inochi no Ringo* (2013), *Bye Bye Love* (1974). *Selected television credits: Morita Doji-Last Waltz, Moss Saves the Heat Island, Anna Ogino: Living in Unforgivable Love, Kokoromi Gakuen Wine Newsletter*

FUSCO, MARIA

Maria Fusco (b. 1972) is an award-winning working-class writer, born and brought up in Ardoyne, North Belfast, now living in Scotland. Her interdisciplinary work spans the registers of critical, fiction and performance writing; she has authored six books, and written and directed four major performance works. Her work has been commissioned by bodies including: Artangel, BBC Radio 4, Film London and National Theatre Wales. She is a Fellow of the Royal Society of Edinburgh, was writer-in-residence at the Whitechapel Gallery and The Lisbon Architecture Triennale and an Engender Fellow at the Royal Opera House. She is currently Professor of Interdisciplinary Writing at the University of Dundee.

GILBERT, TANA

Tana Gilbert is a Chilean filmmaker and educator with a master's degree in documentary film from the University of Chile and teaching posts at several universities. Her short documentaries have been screened internationally at festivals such as Hot Docs, RIDM Montreal International Documentary Festival, Chicago International Film Festival, Seminci, and Valdivia International Film Festival, among others. Tana was selected for the IDFA Academy in 2019. *Malqueridas* is her first feature film.

Malqueridas (2023), *No star* (2022), *I'm still here* (2017), *Rest, Zulema* (2013)

GIOLO, EVA

Eva Giolo is an artist working in film, video, and installation. Her work places particular focus on the female experience, employing experimental and documentary strategies to explore themes of intimacy, permanence and memory, along with the analysis of language and semiotics.

Becoming Landscape (2023), *The Advantage of Lying On The Floor* (2023), *Silent Conversations* (2023), *The Demands of Ordinary Devotion* (2022), *Flowers blooming in our throats* (2020)

HOPINKA, SKY

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians) is a filmmaker, video artist, and

photographer developing new forms of cinema centred around personal positions on Indigenous homeland, language(s), culture and landscape. He has screened at festivals including Sundance, Toronto IFF, Courtisane, Punto de Vista, and New York Film Festival. Exhibitions include Whitney Biennial (2017), FRONT Triennial (2018) and Prospect.5 (2021). He has been guest curator at Whitney Biennial (2019) and participated in Cosmopolis #2 at Centre Pompidou. Solo exhibitions include the Center for Curatorial Studies, Bard College (2020) and LUMA (2022). Most recently, he received the 2022 Infinity Award in Art from the International Center of Photography, and is a 2022 MacArthur Fellow.

Sunflower Siege Engine (2022), *In Dreams and Autumn* (2021), *The Island Weights* (2021), *Just a Soul Responding* (2021), *Kicking the Clouds* (2021), *Mnemonics of Shape and Reason* (2021), *Here You Are Before the Trees* (2020), *Cloudless Blue Egress of Summer* (2019), *Lore* (2019), *Fainting Spells* (3-channel version) (2018), *When you're lost in the rain* (2018), *Anti-Objects, or Space Without Path or Boundary* (2017), *Dislocation Blues* (2017), *I'll Remember You as You Were, Not as What You'll Become* (2016), *Visions of an Island* (2016), *Jáaji Approx* (2015), *Venite et Loquamur* (2015), *Kunjkága Remembers Red Banks, Kunjkága Remembers the Welcome Song* (2014), *Wawa* (2014)

IGWE, ONYEKA

Onyeka Igwe is a London born & based moving image artist and researcher. Her work is aimed at the question: how do we live together? – pulling apart the nuances of mutuality and co-existence in our deeply individualised world. Onyeka's practice figures sensorial, spatial and counter-hegemonic ways of knowing as central to that task. She is interested in the prosaic and everyday aspects of black livingness. Her work has screened at Modern Mondays, MoMA, Artists' Film Club: Black Radical Imagination, ICA, London; Dhaka Art Summit 2020, and at film festivals internationally including the London Film Festival; Open City Documentary Film Festival, Rotterdam International; Images Festival, and the Smithsonian African American film festival.



IGWE, ONYEKA (CONT.)

A Radical Duet (2023), *The Miracle on George Green* (2022), *a so-called archive* (2020), *No Archive Can Restore You* (2020), *the names have changed...* (2019), *No Dance, No Palaver* (2017-18), *Corrections* (2018), *Sung* (2018), *We Need New Names* (2015)

JAMA, ASMAA

Asmaa Jama is a Somali artist, poet and filmmaker based in Bristol. As a poet and writer, Jama has been commended for the Brunel African Poetry Prize, short-listed for the Wasafiri Writing Prize, the New Poets Prize and James Berry Poetry prize, and longlisted in the National Poetry Competition. Their work has been published widely in magazines and journals and commissioned by Arnolfini, Hayward Gallery and Ifa gallery. As a filmmaker, Jama was commissioned by BBC Arts to make *Before We Disappear* (2021), and by Bristol Old Vic to make *The Season of Burning Things* (2021). Jama is a Film London FLAMIN Fellow (2022) and a resident artist at Somerset House Studios.

Except this time nothing returns from the ashes (2024), *Before We Disappear* (2021), *The Season of Burning Things* (2022)

KAUL, SHAMBHAVI

Shambhavi Kaul (b. 1973 in Jodhpur) is a filmmaker and editor living and working between India and the USA, where she teaches at Duke University. Her works explore the cinematic construction of place and identity, conjuring uncanny, science-fictional non-places. She has exhibited her work worldwide including at Toronto International Film Festival, the Berlinale, New York Film Festival, International Film Festival Rotterdam, Edinburgh International Film Festival, London Film Festival, and Internationale Kurzfilmtage Oberhausen. She has presented two solo shows at Jhaveri Contemporary in Mumbai, as well as exhibited her films at the MOMA in New York and Tate London.

Slow Shift (2023), *Hijacked* (2017), [moving image installation] *Safe Travels* (2017), [moving image installation] *Modes of Faltering* (2016), [moving image installation] *Fallen Objects* (2015), *Night Noon* (2014),

Mount Song (2013), [moving image installation] *Loops and Captions* (2013), *21 Chitrakoot* (2012), *Place for Landing* (2010), *Scene 32* (2009)

KHOSHGOZARAN, GELARE

Gelare Khoshgozaran is an interdisciplinary artist and filmmaker whose work engages with the legacies of imperial violence manifested in war, militarization and borders. They use film and video to construct peripheral narratives that seek to redefine existing constructions of “home” as a means of approaching new conceptualisations of belonging. Khoshgozaran has presented their work internationally, with recent and upcoming exhibitions at Delfina Foundation, Images Festival, EMPAC, MASS MoCA and the Hammer Museum. With a BFA in Photography from University of Arts in Tehran (2009), and an MFA from University of Southern California (2011), they are assistant professor of New Genres at the UCLA Department of Art.

The Retreat (2023), *To Be the Author of One's Own Travels* (2023), *To Keep the Mountain at Bay* (2023), *Royal Debris* (2022), *Memories of Loitering* (2021), *MEN OF MY DREAMS* (2021), *Medina Wasl: Connecting Town* (2018), *rial & tERROR* (2011)

LAIUS, LEIDA

Leida Laius was born in 1923 in the village of Horoshevo near Kingissepp (formerly Jamburg) and died in 1996 in Tallinn. She volunteered for the Red Army as a medic and librarian before graduating from the Estonian SSR State Institute of Theatre and the directing program at the Gerasimov Institute of Cinematography (VGIK). Her film legacy, developed in part at Tallinnfilm studio, is one of exploring strong women's stories, mysterious marital relations, and the challenges of motherhood. She was a pioneering figure in the male-dominated film world of the time and a key exemplar of Estonian art film.

A Stolen Meeting (1988), *Smile at Last* (1985), *Kind Hometown Spirits* (1983) *The Master of Kõrboja* (1979), *Tracks on Snow* (1978), *Childhood* (1976), *A Human is Born* (1975), *Ukuaru* (1973), *Werewolf* (1968), *The Milkman of Mäeküla* (1965), *From Evening to Morning* (graduation film) (1962)

LISTON, KATE

Kate Liston makes works in response to existing sites and situations, using the limitations of these locations and contexts to explore forms of world-making. She employs echo and repetition in writing and moving-image to reveal how materials are handled and meanings processed. Her sculptures use a schematic visual language and spatial illusion to present as speculative forms. Projects often encompass sculpture, moving image, sound and writing into installations that act as hosting spaces for audiences to dwell in, which are sometimes activated by live events.

Collaborative projects include: Town Hall Meeting of the Air with Tess Denman Cleaver and Neuschloss Projects

LÓPEZ, GALA HERNÁNDEZ

Gala Hernández López is an artist-researcher and filmmaker. Through interdisciplinary research and the production of essay films, video installations and performances, her work explores new modes of subjectivation, specifically as produced by computational digital capitalism. From a feminist and critical lens, she examines discourses and imaginaries circulating in virtual communities and their relationship to states of being in the world. Her work has been shown at DOK Leipzig, Cinéma du Réel, IndieLisboa, the Clermont-Ferrand Short Film Festival and the Salon de Montrouge, among others. Her film *The Mechanics of fluids* is selected for the César awards 2024.

for here am I sitting in a tin can far above the world (2023), *The Mechanics of fluids* (2023)

MARCON, DIEGO

Diego Marcon (b. 1985, Busto Arsizio, Italy) is an artist working across film, video and installation whose practice investigates cinematic archetypes. His process combines theoretical and structural approaches to filmmaking with more sentimental motifs from popular movie genres. Throughout Marcon's work, empathy, morality and vulnerability are deployed with intentional ambiguity. He has exhibited internationally with solo presentations including Dramoletti, Fondazione Nicola Trussardi, Teatro Gerolamo, Milan

(2023); *Monelle*, Sadie Coles HQ, London (2023); *Ludwig*, Institute of Contemporary Art Singapore/LASALLE (2019). His films have screened at festivals including Cannes Film Festival's Directors' Fortnight, International Film Festival Rotterdam, Vienna International Film Festival, and BFI London Film Festival.

Dolle (2023), *The Parents' Room* (2021), *Ludwig* (2018), *Monelle* (2018)

MATER, KATJA

Katja Mater's practice focuses on the parameters of photography and film from a meta-perspective, using them as non-transparent media. By creating hybrids between different optical media, installation and performance she documents something that often is positioned beyond our human ability to see.

yours, (2024)

MESSORA, RENÉE NADER

Renée Nader Messori (1979) graduated in Cinematography from the Universidad del Cine, in Buenos Aires. For 15 years, she worked as assistant director on several projects in Brazil, Argentina and Portugal. Whilst photographing the short film *Pohí*, she got to know the Krahô people and has been working with the community ever since, contributing to the organisation of a young filmmakers collective. In 2018, her first feature film, *The Dead and the Others* (co-directed with João Salaviza) premiered at the Cannes Film Festival, receiving the Special Jury Prize – Un Certain Regard. *The Buriti Flower* is her second feature film, co-directed with João Salaviza and shot over a period of fifteen months in the Krahô Indigenous Land.

The Buriti Flower (2023), *The Dead and the Others* (2018), *Russa* (Producer/Screenwriter) (2018), *High Cities of Bone* (screenwriter) (2017)

MONTEITH, ALEX

Alex Monteith (b. 1977, Belfast) is a new media artist, academic and competitive surfer whose work incorporates sound, performance, photography, film, video, kinetic and network components. Her practice explores political issues surrounding land ownership,

history and occupation, as well as the limits of consumer technology. Her projects have traversed political movements, contemporary sports, culture and social activities, often taking place in large-scale or extreme geographies and involving collaboration with technical or cultural specialists – ranging from Air Force Pilots, sheepdog trialists and racing motorcyclists to internationally recognised surfers. Career highlights include exhibitions at Dunedin Public Art Gallery (2019) and Artspace Aotearoa (2021), a major survey at Govett-Brewster Art Gallery (2010), and a solo exhibition at MMK Frankfurt (2012).

Kā Paroro o Haumumu: Coastal Flows/Coastal Incursions in Light of Time [5-channel installation] (2022), *Deepwater Currents* (2020), *Split* [2-channel installation] (2012), *Ngā wai e kato haere ana ki Te Moana-nui-ā-Kiwa* [Single Channel Video] (2019), *Te rerenga pōuri o nga parawhenua ki Te Moana-nui-ā-Kiwa* [Three Channel Video] (2020), *Shadow V: 13 Shots into the night* [Single Channel Video] (2017), *Rena Shipping Container Disaster* [5-channel installation] (2016), *Cascade Cove in the shadow of 150,000 bones*, [Single Channel Video] (2016), *Chapter and Verse*, [Single Channel Video] (2005), *Chapter and Verse Chapter and Verse*; 16mm film recorded on the Melmount Road, Strabane, Co. Tyrone, Northern Ireland, 11th July 2001 with fast forward and slow motion speed changes authored to VHS by the Royal Ulster Constabulary for the purposes of prosecution, [Single Channel Video] (2012), *Pause the Rising Tide* (1999), *Te Au o Te Moana – Voice of the Ocean*, *Enabling Kaitiakitanga*, [Single Channel Video] (2023)

NEUVILLE, MAAIKE

Maaïke Neuville graduated from Studio Herman Teirlinck in Antwerpen in 2005. Her career enjoyed a flying start, with parts in short and feature films. She has appeared on stage with various theatre companies and is also a well-known television actress. In 2010 she went behind the camera for the first time and made her first short film *Way Back*. This led to an invitation to the Talent Campus at the Berlinale. In 2013 she made *Sonnet 81*, which won several prizes and is still shown at festivals worldwide.

yours, (2024), *Mourning diary* (2017), *Sonnet 81* (2013), *Way Back* (2011)

NOUJAÏM, VALENTIN

Valentin Noujaïm's practice delves into the dynamic interplay of real and imagined lives, crafting intricate narratives that transport viewers to fantastical realms inhabited by enigmatic characters. His works reflect complexities of power and dominance within French society. Noujaïm was a resident at Artagon (Marseille), Villa Medici (Rome) and Lafayette Anticipations (Paris). Supported by funding organisations such as Doha Film Institute, AFAC – Arab Fund for Arts and Culture, CNAP – Centre National des Arts Plastiques, and CNC – Centre National du Cinéma et de l'Image Animée, his works have been screened internationally, including at Centre Pompidou; CPH:DOX; DocLisboa; Dokufest; CNAC Magasin; BlackStar Film Festival; and Festival International du cinéma de Nyon.

To Exist Under Permanent Suspicion (2024), *Pacific Club* (2023), *Saturnalia* (2022), *Daughters of Destiny* (2021), *Venus Retrograde* (2020/2021), *The Blue Star* (2019), *Before She Forgets Heliopolis* (2019)

PEOPLES, ALEE

Alee Peoples maintains a varied artistic practice that involves screen-printing, sewing, sculpture and film. She is inspired by pedestrian histories, pop song lyrics and invested in the hand-made. Currently living in Los Angeles, she has taught youth classes at Echo Park Film Center and shown her work at artist-run spaces GAIT, elephant and Insert Press. Her films have screened at numerous festivals, museums and artist-spaces including SFMoMA, Brooklyn Museum of Art, The Pompidou Center, Dirt Palace and The Nightingale. And together with Mike Stoltz she organises Arroyo Seco Cine Club, an experimental screening series in Hermon Park.

Hey Sweet Pea (2023), *Standing Forward Full* (2020), *Decoy* (2017), [in collaboration with Mike Stoltz] *Spotlight On A Brick Wall* (2016), *If You Can't See My Mirrors, I Can't See You* (2016), *Non-Stop Beautiful Ladies* (2015), *Untitled* (2014), *Waxing and*

Milking (2014), *Them Oracles* (2012), *The Root That Ate Roger Williams* (2011), *One New Message* (2010), *Boys of Summer* (2009), *Lonelyville* (2009), *Spread Eagle* (2009), *Crowning Glory* (2008), *Container* (2008), *David Buys An Ice Cream* (2008), *Three Chances* (2007), *Odd Fellows* (2006)

PIRON, ADAM

Adam Piron (Kiowa/Mohawk) is a filmmaker and programmer based in Southern California whose practice is deeply informed by his Indigenous heritage and cinematic tradition. He received a BA in Cinematography and Film/Video Production from the University of California and an MBA in Design Strategy from California College of the Arts. His films have screened widely at festivals including the Seattle International Film Festival, DOXA Documentary Film Festival, Camden International Film Festival, and San Francisco International Film Festival. He is associate director of Sundance Institute's Indigenous Program, and has worked as a programmer for AFIFEST, LA Film Festival, and imagineNATIVE Film + Media Arts Festival. He is also cofounder of COUSIN, a collective supporting Indigenous artists expanding the form of film.

Dau: aîcut // Moving Along Image (2023), *The Power & the Freedom* (2023), *Deerfoot of the Diamond* (2022), *Yaanga Plays Itself, aka Sha'var* (2022), *Aht-kahn-hain* (2021), *Hapate* (2020)

SALAVIZA, JOÃO

João Salaviza (1984) studied Cinema at the Lisbon Theater and Film School and the Universidad del Cine in Buenos Aires. His first short film *Arena* was awarded the Palme d'Or at Cannes (2009), followed by the Golden Bear for Short Films at the Berlinale for *Rafa* (2012). His first feature film, *Mountain* (2015), had its world premiere at the Venice Film Festival (Critics Week). Since then, he has lived between Portugal and Brazil with the Krahô indigenous people. In 2018, *The Dead and the Others* (co-directed with Renée Nader Messori) premiered at Cannes Film Festival, receiving the Special Jury Prize – Un Certain Regard. In 2023, he returned to Cannes to premiere *The Buiriti Flower*, co-directed with Renée Nader Messori.

The Buiriti Flower (2023), *Chuva é cantoria na aldeia dos mortos* (2018), *Russa* (2018), *Altas Cidades de Ossadas* (2017), *Montanha* (2015), *Rafa* (2012), *Cerro Negro* (2012), *Strokkur* (2011), *ARENA* (2009), *Two Close* (2004)

SALHAB, GHASSAN

Ghassan Salhab (b. 4 May 1958) is a Lebanese film director, screenwriter and educator born in Dakar, Senegal, living and working in Beirut. He has directed eight feature-length films in addition to numerous shorter-form essay films and video works. His work has screened widely on the international stage, including dedicated focuses at La Rochelle International Film Festival, JCC Carthage, GIFF (Mexico), La Cinémathèque du Québec amongst others. He teaches at institutions throughout Lebanon and has published texts and articles in various magazines, as well as two books: *fragments du Livre du naufrage* and *à contre-jour* (depuis Beyrouth).

Chinese Ink (2016), *Son Image* (2016), *The Valley* (2014), *Everybody know this is nowhere* (2012), *The Mountain* (2011), *Le massacre des innocents* (2010), *1958* (2009), *(Posthume)* (2007), *Dead Time* (2006), *Le dernier homme* (2006), *Brève rencontre avec Jean Luc Godard* (2005), *Lost Narcissus* (2004), *My dead body, my living body* (2003), *Terra incognita* (2002), *Nobody's Rose* (2000), *Baalbeck* (2000), *Of Seduction* (1999), *Beyrouth fantôme* (1998), *Afrique fantôme* (1994), *The Other* (1991), *After Death* (1991), *The Key* (1986)

SALMON, MARGARET

Margaret Salmon (b. 1975) is a New York born multidisciplinary artist living and working in Glasgow. Solo exhibitions of her work have been held at institutions including Secession, (2023), DCA (2018/19), Tramway (2018) Staatsgalerie Stuttgart (2015); Contemporary Art Museum St. Louis, USA (2011); Witte de With Centre for Contemporary Art, Rotterdam (2007) and Whitechapel Art Gallery, London (2007). Her work has been featured in film festivals and major international survey exhibitions, including the British Art Show 9 (2021/22), Glasgow International (2021), Berlin

Biennale (2010) and Venice Biennale (2007) London Film Festival (2018, 2016, 2014).

History of the Present (2023), *Mm* (2017), *Eglantine* (2016), *Bird* (2016), *Pyramid* (single screen) (2014), *Oyster* (2014), *Housework* (2014), *Gibraltar* (2013), *Colour Line* (2011), *study of man in truck based on the story John Told Me* (2010), *Times Square* (2010), *The Enemies of the Rose* (2010), *Hyde Park* (2009), *Rooms – East New Orleans* (2008), *Guns Trilogy* (2008), *Fireman* (2008), *M 2007* (2007), *Ninna Nanna* (2007), *Ramapo Central* (2003), *Peggy* (2003), *M 2002* (2002), *P.S.* (shot 1998; completed 2002)

DE SOSA, ION

Ion de Sosa (Urnieta, 1981), is a director, producer and director of photography. His feature film *Sueñan los androides* (*Androids Dream*) premiered at the Berlinale in 2015 and was widely screened at Spanish and international festivals and art centres. The film reflects the constants of his cinema: the use of 16mm, the mixture of genres, and a singular approach to time, composition and humour. He has worked as director of photography on the films of García Ibarra, Luis López Carrasco, Alberto Gracia and Irati Gorostidi. Currently, he is about to film Balearic, his fifth project as a director.

Mamántula (2023), *Leyenda dorada* (2019), *Sueñan los Androides* (2014), *True Love* (2011)

SROUR, HEINY

Heiny Srour is a Lebanese filmmaker born in Beirut in 1945, known for being the first Arab woman filmmaker to have a film, *Saat El Tahrir Dakkat* (*The Hour of Liberation Has Arrived*), selected for the Cannes Film Festival. She studied anthropology at the Sorbonne under Maxime Rodinson, a renowned Social Anthropologist, and during this time became interested in the ethnographic films of Jean Rouch. Taking influence also from European art cinema, cinema vérité and Third Cinema, her work focuses on social justice issues and the role of Arab women in revolutions, where she often films under dangerous conditions.

Woman Global Strike 2000 (video, 2000), *Women of Vietnam* (video, 1998), *The Eyes of the Heart* (video, 1998), *Rising Above – Women of Vietnam* (1997), *The*

Singing Sheikh (video, 1991), *Leila and the Wolves* (1984), *Dhofar/Omar – The Guerillas of the Arabian Gulf* (1973), *The Hour of Liberation Has Arrived* (1974)

TERRANOVA, FABRIZIO

Fabrizio Terranova (1971, Italy) is a filmmaker and educator living and working in Brussels. His work focuses on the tensions, relationships and misperceptions between "popular" and "avant-garde" cultures. He is a professor at the ERG (graphic research school) in Brussels, where he co-directs the Narratives and Experimentation/Speculative Narration Master's programme. He directed *Donna Haraway, Story Telling for Earthly Survival* (2016) and published *Les Enfants du Compost* in the collective work *Gestes spéculatifs* (2015), as well as *Pour un film chien!* in the collective work *Habiter le trouble avec Donna Haraway* (2019). He is also a founding member, with, among others, Emilie Hermant and Isabelle Stengers, of DingDingDong – Institut de coproduction de savoir sur la maladie de Huntington.

Isabelle Stengers: Building hope on the edge of the abyss (2023), *Absolute Beginners* (2019), *Donna Haraway : Story Telling for Earthly Survival* (2016), *Josée Andréï, An Insane Portrait* (2010), *Absolute Beginners* (2019), *Donna Haraway : Story Telling for Earthly Survival* (2016), *Josée Andréï, An Insane Portrait* (2010)

WIDMANN, PHILIP

Philip Widmann is a filmmaker, programmer and researcher from Berlin. He graduated in Cultural Anthropology from the University of Hamburg and Visual Communications from the University of Fine Arts Hamburg. His work has shown in art spaces and film festivals internationally, including the Wexner Center for the Arts, WRO Media Art Biennale Wrocław, Berlin Film Festival, New York Film Festival, CPH:DOX and Visions du Réel. Philip was artist in residence at Akademie Schloss Solitude in Stuttgart, 2014, and Villa Kamogawa in Kyoto, 2015. He is on the selection committee for Kassel Documentary and Video Festival. Since 2009 he has been a member of the artist-run film laboratory LaborBerlin.

WHAT FOG? (2024), *Das Gestell* (2017), *A House in Ninh Hoa* (2016), *Fictitious Force* (2015), *Szenario* (2014), *Destination Finale* (2008)

WILLIAMS, EDUARDO

Eduardo "Teddy" Williams (b. 1987) is an Argentine filmmaker and artist whose works explore a fluid mode of observation, looking for shared relations and spontaneous adventures within physical and virtual networks. He studied at the Universidad del Cine in Buenos Aires, before joining Le Fresnoy – Studio national des arts contemporains in France. His works have screened widely at festivals including Cannes, FID Marseille, and Toronto International Film Festival. His first feature, *The Human Surge* (2016) won the Pardo d'oro at Filmmakers of the Present at the 69th Locarno Film Festival. Retrospectives have taken place at the Cinémathèque française, Paris, and Valdivia International Film Festival in Chile, amongst others.

A very long gif (2022), *Parsi* (in collaboration with Mariano Blatt) (2018), *The Human Surge* (2016), *I forgot!* (2014), *That I'm falling?* (2013), *Could see a puma* (2011)

YEO, NELSON

Nelson Yeo graduated with a BFA in Digital Filmmaking from Nanyang Technological University in 2011. He participated in Berlinale Talents Tokyo (2014), BiFan Fantastic Film School (2015) and Locarno Filmmakers Academy (2018). His short films have screened widely at international film festivals including Internationale Kurzfilmtage Winterthur, Kurzfilm Festival Hamburg, Cairo International Film Festival and Taipei Golden Horse Film Festival. His films have won prestigious awards at Golden Ger International Film Festival, the Bangkok ASEAN Film Festival, Seashorts Film Festival and Ribalta Experimental Film Festival. His first feature film, *Dreaming & Dying*, premiered at Locarno Film Festival 2023, Concorso Cineasti del presente section.

Dreaming and Dying (2023), *Plastic Sonata* (2022), *Dreaming* (2021), *Here is Not There* (2019), *Mary, Mary, So Contrary* (2019), *Five Trees* (2017), *Mountain of Knives* (2015), *The Story I Forgot to Tell* (2013), *Seeya in Elektrik Dreamz* (2011), *Nobody's Home* (2010)

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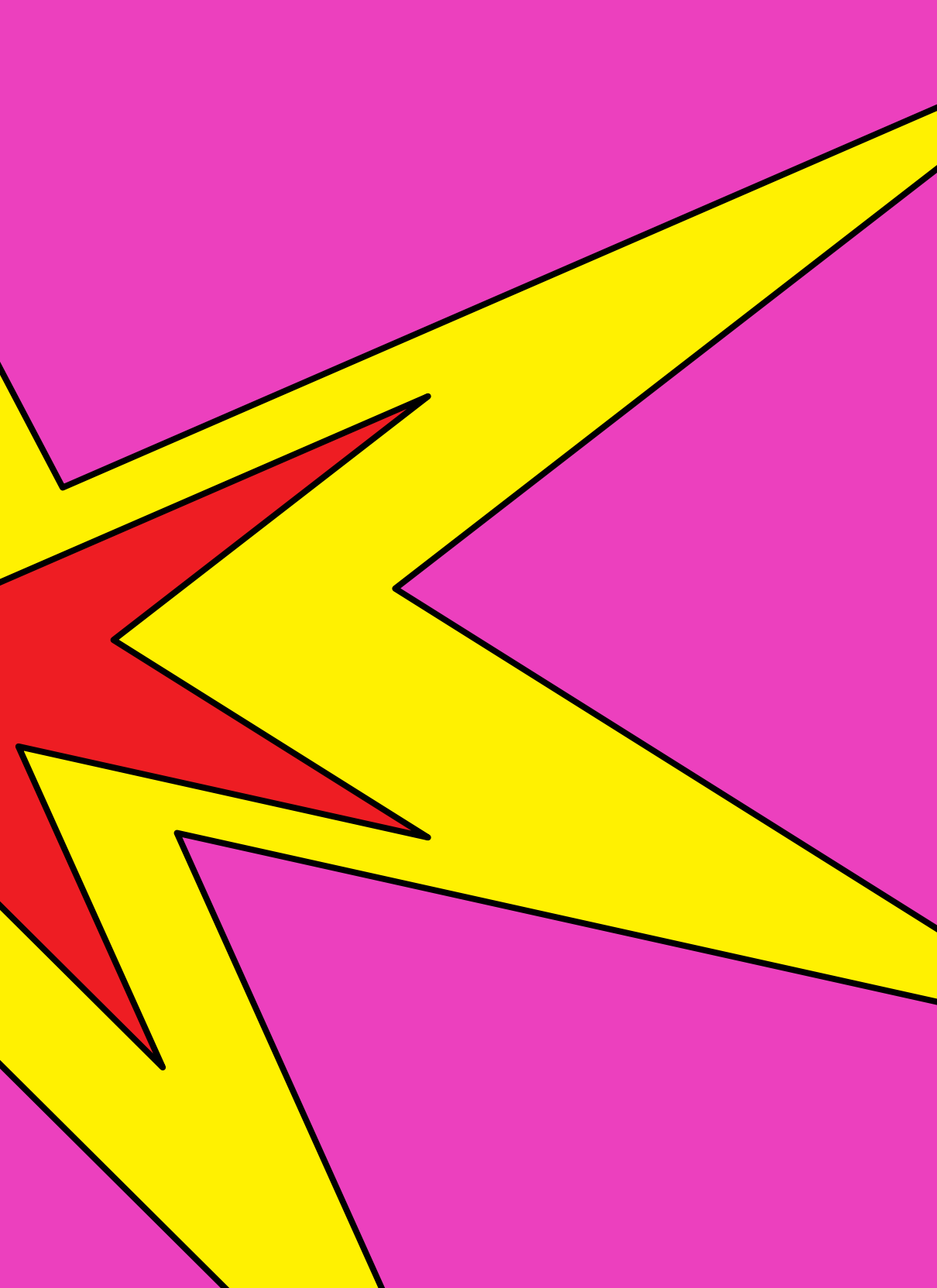
Images: Matilda Bevan. I Heard You. Pencil and pastel on drafting film (2023). Courtesy of the artist.

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Publication design by Tom Joyes | tomjoyes.studio

Cover illustrations by Lucia Pham | luciapham.com

Edited by Sam Kenyon

Printed in the UK by Martins the Printers of Berwick-upon-Tweed | martins-the-printers.co.uk

ISBN: 978-1-9995881-5-1

Berwick Film & Media Arts Festival is an independent charitable company limited by guarantee.
Company number: 05622380. Registered Charity Number: 1174274.

Address: Berwick Film & Media Arts Festival, Berwick Workspace, Boarding School Yard,
90 Marygate, Berwick-upon-Tweed, TD15 1BN.

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