

MANIFESTO FILM FESTIVAL

CONSTRUCTED IDENTITIES

SEPT. 06-08

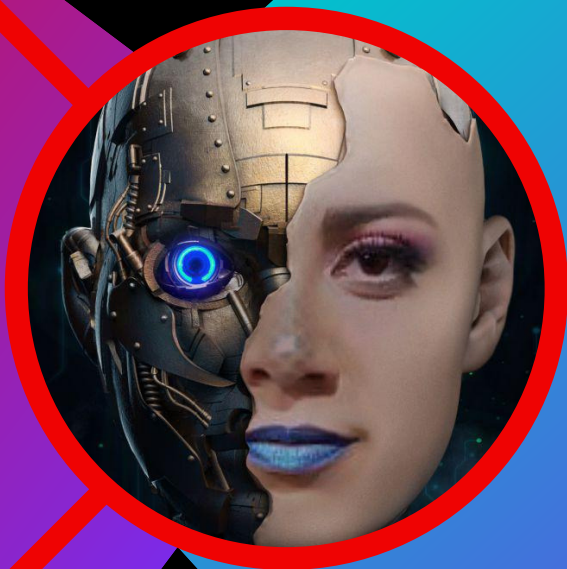


FILMS

PANELS

EVENTS

& MORE...



A
M
S
T
E
R
D
A
M

2
0
1
9

WWW.MANIFESTOFILMFESTIVAL.ORG



MANIFESTO FILM FESTIVAL 2019

ALEXANDRA NAKELSKI

DIRECTOR OF PROGRAMMING



"Looks like we made it..."
(Manilow, not Twain)

Here it is our third year, and it just gets incrementally better! This is the 1st year without one of the founders involved, and as hard as I thought it would be...that spot was filled by some amazing people, without whom none of this would have been possible. Sounds so cliché, but it is true...the right people are always there for you at the right time. And that is exactly why this festival is so amazing...the people. What was really unique this year was how the guests actually were like stockholders in the festival. I needed to live-stream and people attending heard the call to help. I needed some tech, a DJ, seat fillers, moderators...etc., and everyone has pitched in!

People asked "how can I help?" and it seems they are more invested in the festival when they do more than just attend the screening of their film, but sincerely support each other and have a role in the success of the event.



This is something I wanted all along. I never wanted a divide between the "staff" and the "guests"...everyone is a VIP, a guest and part of the entourage. Instead of talking about the amazing program here, I want to do some shout outs, (the following pages will attest to the amazing content of the season). Also...we are going to rebrand for next year to truly fit what we have morphed into and where we are going...and for the next season, Spring 2021...we are headed for Berlin!!!! Full thank you-s will be in the epilogue but...T.J.

Johnsrud, (Mom and Dad..) Amy Peterson, Beth Reiners, Laura De La O and Tatiana Pirogova, (who really came through in a pinch) wow, my gratitude is undying, you guys are superstars and I love you!



- Alexandra
Nakelski




MANIFESTO
FILM FESTIVAL

FLOOR 17
SUNDAY SEPTEMBER 8TH 2019 8:00 PM
STEPHEN TRASK IN PERSON FOR Q&A!
CLOSING NIGHT PARTY TO FOLLOW!

STEPHEN TRASK

GUEST OF HONOR 2019



There are moments in art when something pierces right through you. I have tears in my eyes as I write this because I cannot believe someone who wrote something so beautiful as **"The Origin of Love"**, the epic ballad from Hedwig and the Angry Inch, is coming to my festival for our screening.

His prolific career includes heading up the music department and key member of the house band at the (in)famous New York club Squeezebox...did I mention we are also screening that documentary as well? He has scored dozens of films and was nominated for a Grammy for his work on Hedwig...but at the end of the day...he is just an awesome person. Rock musicals are in a genre all their own...and as much as I adore Rocky Horror and Tommy...there is something just so much more personal with Hedwig...it has a sweet vulnerability and tenderness to it....so while rocking out tremendously... we are still reminded that angst comes from a sincere place. It takes a certain boldness to express feelings you know may very well be rejected by the world at large...but to do so anyways... well, that is just beautiful, in my mind. I believe there is a certain fear of sincerity in modern culture...we have to construct what we think people want from us on social media and this fear is apparent in current pop music and film...

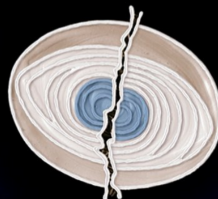


Trask's work is sincere, and in the work I have done in the tenure of my career, that is the bottom line in how I judge the quality of a work of art and how it resonates within myself. His work speaks from his heart...how do I know? Because I feel it in my own. Thank you, Stephen for Hedwig, and thank you for the inspiration!

~ Alexandra Nakelski
Film Festival Director



THAT'S THE PAIN
CUTS A STRAIGHT LINE
DOWN THROUGH THE HEART
WE CALLED IT LOVE



HEDWIG
ANGRY INCH

CLOSING NIGHT FILM:

Hedwig and the Angry Inch

Dir. John Cameron Mitchell
(USA, 2001) Music, Lyrics,
co-written and starring as
"Skszpz"....
Stephen Trask!



When we watch a film has a significant impact on how it resonates within us. A song comes out during a certain transitional phase of our lives....we see a film that just so happens to be in sync with what we are experiencing in real time...it amplifies our feelings because shared experience is an integral part of what defines us. People often ask me "What is my favorite film?" It is infuriating...what decade? What genre? Impossible to answer...but I am going to have to say...Hedwig has always been in my top 5.



“Wig in a Box” from the film is what did it for me. Sitting in painfully suburban Albuquerque I needed to go “out there”...beyond the confines of the Spielbergian 80s to satisfy my Grass is Greener complex...I had to go on a quest to find something that was missing inside of me.I did and it has been the adventure of a lifetime.“The Strangest Things Seem Suddenly Routine..” Hedwig came along when I had lost my way. On a constant search for something. Not knowing what or whom exactly that something was. How am I identifying with a German trans-musician a decade older than I? It was the wig. I have been constructing my identity the entire time.The identities we form to cope, as Carl Jung would theorize...to discover the Self through individuation...the negotiation of our conscious and subconscious self...In a way...we all wear a wig, or a mask, or some consciously contrived mechanism to express that extension of us yearning to communicate itself to the rest of the world while still protected behind the safe confines of the construction.It serves a purpose...and then the time comes to shed the wig...as seen in the dénouement of Hedwig ...we find ourselves vulnerable but stronger. That which we are searching for has been with us all along.





Bottom line, Hedwig is about love. And wholeness. Yet without the capability to laugh and embrace the self-deprecation, we would never heal. Humor is the balm of all ills in the world. It is an absolute pleasure as a producer and scholar to make this available to people who have treasured this classic since its release...and to introduce it to those that have never seen it for a new wave of appreciation in retrospect. And did I mention the co-writer and one of the stars, Stephen Trask, will be in attendance for more of this conversation? How did I get to be so lucky?! So it is with great humility and gratitude that I present Hedwig and the Angry Inch as our closing night feature. This is a pinnacle and honor for me in my career, to be able to express my love for this work of art and to be able to share it, is something I will never forget.



BY YOUR L...
WAS THE SAME AS THE...
THAT CUTS A STRAIGHT LINE DOWN...
WE CALL IT LOVE WE WRAPPED OUR ARMS ARO...
OTHER TRIED TO SHOVE OURSELVES BACK TOGETHER...
OUR EXPRESSION THAT THE PAIN DOWN IN YOUR SOU...
IN MINE THAT'S THE PAIN THAT CUTS A STRAIGHT...
WE CALL IT LOVE WE WRAPPED OUR ARMS...
OURSELVES BACK TOGETHER...
IN YOUR SOUL WAS...
A STRAIGHT...
ARMS...
ER...
AS TH...
NE D...
EAC...
S TH...
NE D...
EAC...
S TH...
NE D...
EAC...
WAS...
LINE...
ND E...
WAS...
LINE...
ND E...
OUL...
NIGHT...
ROU...



ORIGIN OF LOVE

SQUEEZEBOX!
DIR. STEVEN SAPORITO,
ZACH SHAFFER (USA, 2008)



FEATURING FOUNDING HOUSEBAND MEMBER,
STEPHEN TRASK!



Many times I have described this festival as one that focuses on the “zeitgeist.” Without being too pedantic, I would like to use a definition that surprisingly both philosopher, Hegel and legendary director, John Carpenter, both have used; that people producing works of art are either consciously or unconsciously influenced by the spirit of the era. What is going on in the world, socially, politically, globally is reflected in that art regardless of intent. In retrospect, like anthropologists, we can examine music, film, literature etc. and learn so much about the collective consciousness...about the people and their thoughts at that particular moment in time. It is hard to visualize a time before 9/11 anymore. We look back at a time before rampant social media and Internet dominated our culture and it is almost like looking at ancient artifacts. A sense of innocence or grand naïveté permeated the late 20th century before the veritable fall from grace. Squeezebox is like a Polaroid photo taken, a snapshot of that delicate time in New York before 9/11...when no one could even fathom how different our lives would change after the dawn of the Millennium. I invite the viewer to watch this documentary with this in mind, and perhaps you may agree with me that it was not so very long ago chronologically but yet feels like a lifetime ago.

Alexandra Nakelski



“A man in a dress is strangely invincible

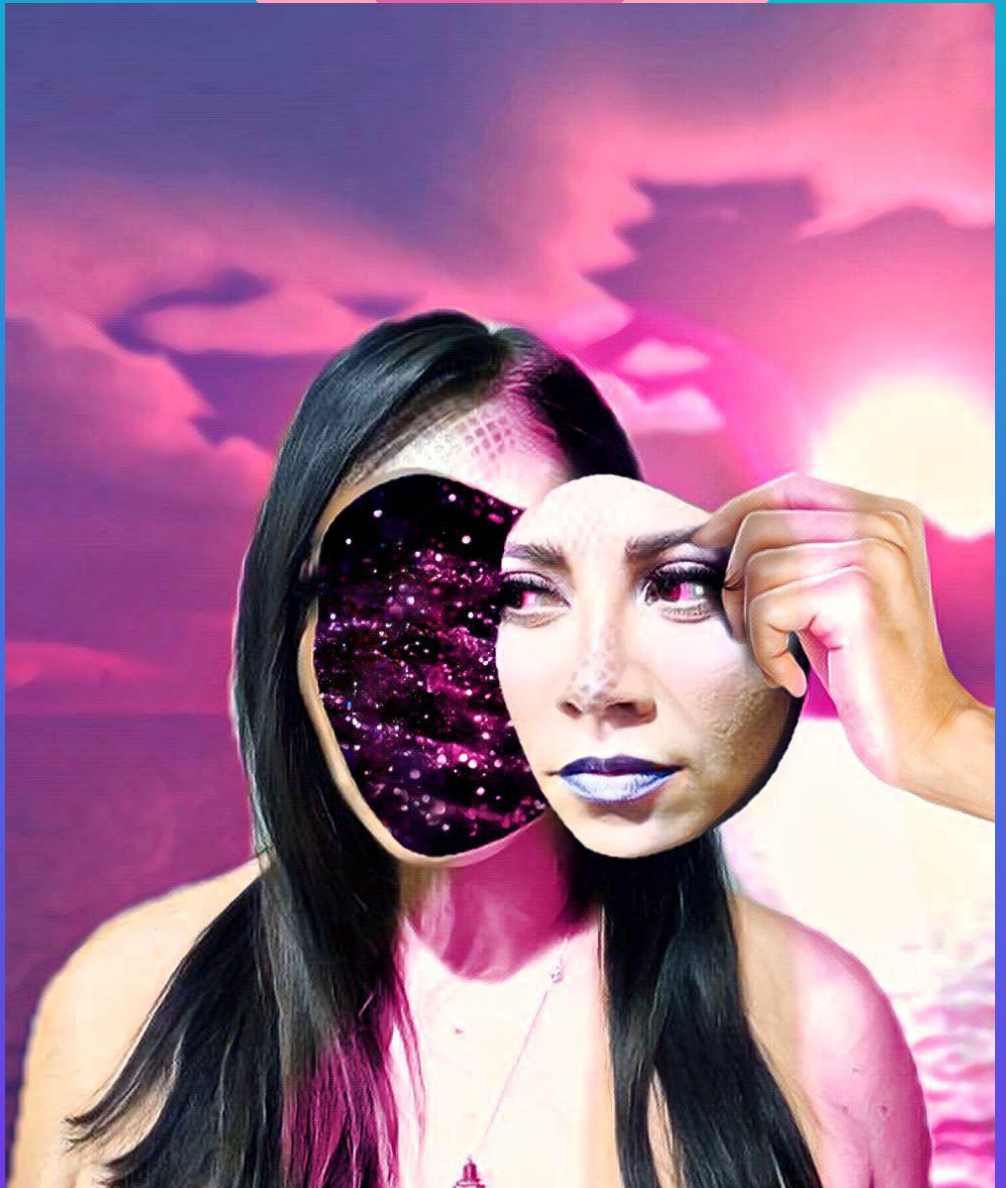
”Once upon a time (like the mid-’90s), a party promoter named Michael Schmidt had a novel idea: drag queens dumping the lip-synching routine to sing rock and roll live onstage. No one knew what to expect when they first opened the doors to Don Hill’s on the fateful night that SqueezeBox! was born in downtown Manhattan. With Mistress Formika presiding as hostess and den mother, the drag queens rocked New York nightlife in a way no one had ever seen before. But what began as a place for queer misfits who’d rather hear a guitar riff than a disco beat turned into a pansexual free-for-all. Straight or gay. Preppy or punk. Man or woman (or somewhere in between). All were welcome at SqueezeBox! as long as they were there to have fun. Though celebrities like John Waters, Debbie Harry, Liv Tyler, Cherie Currie and Bob Gruen were regular fixtures, the movie stars, drag queens, punks, and everyone in between partied elbow to elbow, waiting for a glimpse of what would happen next on stage.



**JOHN CAMERON MITCHELL
(CREATOR OF HEDWIG AND THE ANGRY INCH)**

"It was the club that I had always been waiting for my whole life. I could just barely tolerate the music in most gay places until that point. But in terms of a full-on queer rock 'n' roll place that was performance-based but also a place where, you know, you could slam with cute boys without fear of breaking their hair – that was the place to go. You know, it was kinda scary. You never knew what was gonna happen. It was like punk rock just got invented by gay people at that point. There was always The Buzzcocks and Jayne County and everything. So it was from heaven."





LA FEMME, LA VIE, LA LIBERTÉ.

GOLSHIFTEH
FARAHANI

EMMANUELLE
BERCOT



OFFICIAL SELECTION OF
COMPETITION
FESTIVAL DE CANNES

tiff.
Toronto
International
Film Festival

ZÜBEYDE BULUT MAIA SHAMGOVI AHMET ZIREK NIA MIRIANKASHVILI MARI SEMIDOVİ ROZA MIRZIOANI ZINJIDA BASOIANI SHIMAA ALIEVI



MANIFESTO
FILM FESTIVAL

RIALTO THEATER
FRIDAY SEPTEMBER 6TH 2019 6:45 PM
ACTRESS ZÜBEYDE BULUT
IN ATTENDANCE FOR Q&A!
OPENING NIGHT RECEPTION TO FOLLOW!

OPENING NIGHT FILM



Synopsis

During the last few decades in mainstream cinema, it has been prevalent to depict women as powerful action heroes, often seen in acts of unbelievable feats for their body type or skill set. The “Mary Sue” came to be. However, what is often missing from these female action characters is that which defines the hero (male or female) ...discovering inner strength and courage even and most often in times of vulnerability. To me, the most compelling women (and men) in these genre films are those that must overcome obstacles, discover their internal power and develop an arc in the journey the audience shares with them along the way.

FRIDAY SEPTEMBER 6TH GIRLS OF THE SUN

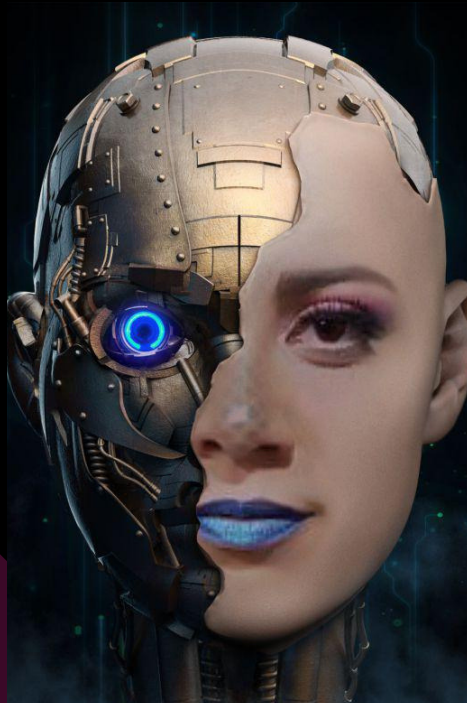


(Dir. Eva Husson, 2018)
English Subtitles
Friday September 6th 2019
6:45PM- 9:15 PM
Run Time 1hr 55 min
Q and A -30 min
Actress Zübeyde Bulut
in attendance!
Rialto Theater Ceintuurbaan
338, 1072 GN Amsterdam



CONSTRUCTED IDENTITIES: PANEL

Identity is an elusive concept. We feel we must define ourselves using a relatively small selection of roles and conscious character traits, even if none accurately represents our notion of "Self." The confusion surrounding our true natures is further compounded by the fact that society regularly asks us to suppress so much of our emotional, intellectual, and spiritual vibrancy. How has digital media and technology fostered or burdened these expressions of individuation? The 1980s cyberpunk movement, with William Gibson's *Neuromancer* as the apotheosis, thrilled science fiction audiences with dystopian visions of society completely transformed by digital technologies. Today in 2019, global society is transitioning into a universal culture dominated by these cyber spaces and in turn, the very term identity has metamorphosed into something that challenges how we previously defined humanity. Currently we are experiencing a significant epoch of change. Professional You Tuber, Tatiana Pirogova, Professional Twitch Content Creator, Shanna Zwart, Fandom and pop culture PhD scholar, Neta Yodovich and Television and Radio broadcaster and sci-fi scholar, Laura De La O form a generationally and culturally diverse perspective in this engaging discussion and exploration of these questions. This forum is open to the public in hopes we can navigate where our species is headed in our connection or disconnection to those sitting near us or thousands miles away. Be prepared for some heated and enlightening debate!



CONSTRUCTED IDENTITIES PANEL:

TATIANA PIROGOVA

With “It”, you win all men if you are a woman and all women if you are a man.

It can be a quality of the mind as well as a physical attraction.

— Elinor Glyn (1927)



Well what happens if you are a “trap”? In today’s gender bending atmosphere it seems there is a different word describing new identities every day. It is often hard to keep up. But I would contend that if one has the “It” factor...it transcends gender, generation and societal norms. Tatiana Pirogova has definitely got the “It” factor and we are delighted that he is coming to our festival to participate on our “Constructed Identities” panel. His You Tube content is British-ly sarcastic and very “meta”, commenting on the fallacies of online culture while simultaneously engaging in creating an online community. Visit (and subscribe!) his You Tube channel for a dose of comedic flair and that ” je ne sais quoi”...and visit our panel September 6th at Het Ketelhuis (Time TBD) for enlightening and amusing discussion concerning this vast frontier of Cyber Identity. Just who is this fascinating creature behind the mask?

You Tube

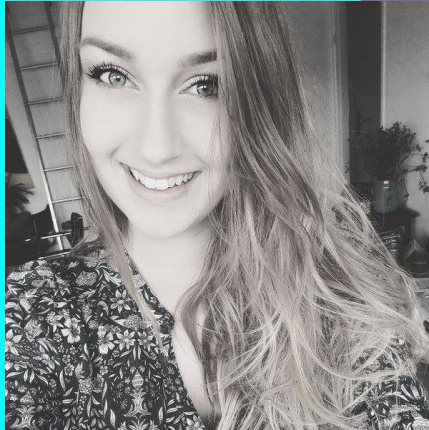
Channel: https://www.youtube.com/channel/UCA6sbyTr_jpTKqqKuaTi_SA

Tatiana on Tatiana: Tatiana Pirogova is obviously beautiful and talented, but that goes without saying... Only having started in October of last year Tatiana, had gained an audience of over 30,000 (as of this writing) who come to watch diverse content from videos on Multi Level Marketing scams to creepy PM reddit readings and Tinder proposals written by clueless weirdoes who have no idea how to communicate with women. She writes and edits all of her own material, making her a true renaissance woman. As if it can’t get any better...she’s got a black belt in karate, undoubtedly adding to her feminine mystique....Independent, strong, beautiful, she’d be the perfect woman if she wasn’t a he, wearing a dress and a wig.

SHANNA ZWART

**TWITCH PARTNER, TV & STAGE HOST. MUSICIAN,
GAMER, CONTENT CREATOR AND PUN ENTHUSIAST.**

HEAD OF STREAMER PROGRAM AT MOVEMBER



I started streaming on Twitch at a time of grief, depression and escapism when I was 20. From the most horrible moment in my life grew something beautiful. My channel has grown into a full time job for almost six years now but not only that, it has grown into a supportive community that is honest with each other, care about each other, and above all, has fun together. It went beyond what I do, and became more about what we can do together to forget about life for a bit. I love that I can put a smile on people's face, and in return, when I go live in a bad mood my community never fails to turn my day around too. From my channel and adventures on Twitch I have gained opportunities I would've never imagined. I've done a Ted talk, travelled around the world and have now started working for a charity called Movember heading up their global streamer program. I do what I love, and although it's risky making your hobby a job, and it adds pressure to being creative, I wouldn't have changed a thing about that decision. I feel fortunate to be able to make an impact on other people's mood on a daily basis!

CONSTRUCTED IDENTITIES:

PANEL

NETA YODOVICH



I am a third-year PhD student in Sociology at the University of Manchester, UK. I first became a fan more than 20 years ago, when I watched Buffy the Vampire Slayer for the first time. I have been a fan and popular culture aficionado ever since. During my MA studies in Sociology and Anthropology I decided to marry both of my passions – sociology and fandom, and become a fandom scholar. My MA research focused on destigmatization strategies among Harry Potter and Twilight female fans, in which I explored the particular on-going stigma and ridicule against female fans. My current PhD research scrutinizes how women negotiate between their identities as feminists and science fiction fans (Doctor Who and Star Wars, in particular). I am particularly interested in how women construct their identities as fans and feminists and assess the “authenticity” of their identities, especially when the fandom they are associated with includes problematic gender representations and is traditionally considered male-centered.

LAURA DE LA O



Laura took my Late 20th Century American Science Fiction Film class at the University of New Mexico back in 2012 and the thrill to have a student-now-my- colleague is indescribable! If you want to have an epic conversation about everything from the Strand Theory, the Singularity, Quantum Mechanics ...the basic time space continuum to Beavis and Butthead....look no further. Laura's intelligence is matched only by her wit. Reunited after 7 years, Laura has offered her editing prowess and genius film reviewing savvy to our festival. She has years of radio and television broadcast under her belt, is now currently serving as the Senior Promotions Producer at KNME-TV, and I have no doubt, world domination on her horizon...

~ AN

CONSTRUCTED IDENTITIES: PANEL

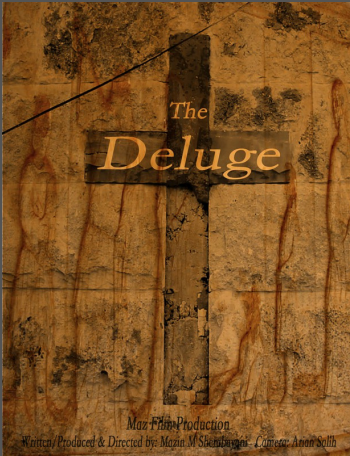
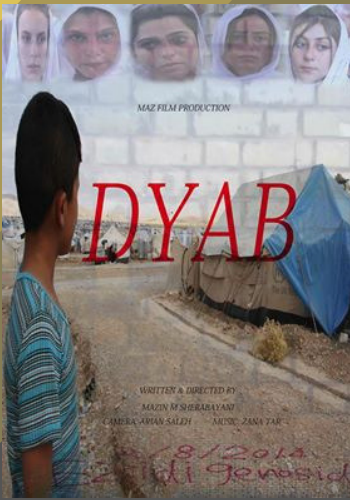
KURDISH SHOWCASE

MAZIN SHERBAYANI



Mazin first screened with us back in 2016 at the Norwich Radical Film Festival with Dyab which has since gone global in winning awards and notoriety. Not only is he an incredible filmmaker...I clearly remember him at 3 am trying to keep me up to continue the party when I had a screening the next morning! He is the true spirit of film festivals...quality film and fun loving presence. we are so excited to have him host his own showcase this year and present our opening night film Girls of the Sun to help contextualize Kurdish cinema and its significance.

Bio: Although I consider myself as a citizen of the world and love to live in a pluralistic and multicultural society, but the reality for me is very different to be a Kurd in this day-and-age, where my identity, cultural rights and language are constantly under threats from neighboring countries, countries that are occupying the land of my ancestors which is been inhabited by the Kurds for thousands of years. Since my childhood art and storytelling, in particular cinema, is always been the passion of my life to indulge in a fantasy world where I can be truly the soul who can cross times, places, borders, countries and meet people across the world without any boundaries or justifications. My endeavor is to tell stories that I am passionate about it and to tackle social, political and psychological issues of my people within a global understanding and awareness of other cultures.



**DYAB (UK/IRAQ, 2016) 20:00,
SHORT DOCUMENTARY**

**THE DELUGE (IRAQ/UK, 2017) 20:00,
SHORT DOCUMENTARY**

STRIDE (IRAQ/UK, 2019) 14:45

**SAMA (IRAQ/UK, 2017) 15:01,
SHORT DOCUMENTARY**



KURDISH SHOWCASE AT THE CREA

SHORT DOCUMENTARIES

(FILMMAKERS IN ATTENDANCE!)

Facing Death with Wire Cutters – Dir. Sarwar Abdullah (Kurdistan, 2017) Unseen Photos of Anfal– Dir. Hawraz Muhamed and Nabaz Ahmed (Kurdistan, 2019) Iraq/Iran Project-Minority Rights Group International Panel w/ short Where We Belong: Returning To Nineveh Plains (Dir. Dario Bosio, Maren Wickwire) Mays Al-Juboori: Civilian Rights Officer in attendance

Resilience and Recovery: Minorities and Reconciliation in Iraq.

After the retake of Mosul by the Iraqi forces and the defeat of ISIS in Northern Iraq, reconstruction and recovery represent the most important objectives for a stable and peaceful Iraq, and the plains of Nineweh are one of the main stages where to look if one wants to understand the many challenges faced by Iraqi civil society. In the wake of one of the most brutal sectarian conflicts that has ever happened in the region, the many ethnic groups living in Nineweh are now exploring ways of coexistence and slowly trying to rebuild a society that can overcome past tensions while looking towards a more peaceful future. During a talk following the projection of the film *Where We Belong: Returning to Nineveh Plains*, Mays al-Juboori (Minority Rights Group International) and Dario Bosio (director of the film) discuss the challenges faced by ethnic minorities in Northern Iraq, with a particular focus on the struggles of human rights defenders and the need for a more complex portrayal of the regional issues in the international mediasphere. Mays Al-Juboori is a civilian rights officer at Minority Rights Group International where she specializes in human rights in Iraq. Mays has over 5 years' experience in research, advocacy and supporting civil society activists and organizations in the country. She has an academic background in international law. Minority Rights Group International (MRG) is the leading international human rights organization working to secure the rights of ethnic, religious and linguistic minorities and indigenous peoples. Through training and education, legal cases, publications, the media and cultural programs MRG supports minority and indigenous people as they strive to maintain their rights – to the land they live on, the languages they speak, to equal opportunities in education and employment, and to full participation in public life. Founded in 1969 and with offices in London, Budapest and Kampala, MRG works with about 130 partners in over 60 countries across the world. It has consultative status with the United Nations Economic and Social Council (ECOSOC) and observer status with the African Commission for Human and Peoples' Rights.

KURDISH SHORTS I

Filmmakers in Attendance for Q+A!

Laughter and Forgetting Dir. Hawraz Mohammed-
(Kurdistan, 2018) 13:36

Broken Song Dir. Can Bapir (Austria 2018) 31:00

A Long Night Dir. Kamiran Betasi – (Kurdistan, 2018) 10:00

Evan, A Survivor's Story Dir. Rafiqfuad Yarahmadi (Iraq, UK) 18:50

KURDISH SHORTS II

The Mandarin Tree Dir. Cengiz Akaygün (Germany, 2018) 17:58

Breath Dir. Zirek Mira (Kurdistan 2005) 5:45

The Last Embrace Dir. Saman Hosseinpuor (Iran, 2019) 4:01

The Pattern Dir. Azad Jannati (Kurdistan, 2018) 6:57

There Was a Country Dir. Heburn Polat (Turkey, 2018) 03:57

Anniversary Dir. Angelica Germanà Bozza (Germany, 2018) 14:17

The Fog 19:45 Dir. Ferdi Taskir – (Turkey, 2019)

Looking for God Dir. Zirek Mira (Kurdistan, 2007) 6:34



KURDISH FILMS AT THE NAUTILUS

Director Veysi Altay had sporadic correspondence with us indicating that he was about to go to prison in Turkey because he made these films. We at the festival wish him the best and admire his conviction to speak for those who cannot even though he knows the consequences. When the power of cinema advocates social change or shines a light on the corrupt, those in power try to silence you.

NEW LIFE

Dir. Veysi Altay (Turkey, 2017) 48:00

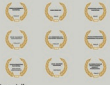
This film offers a glimpse into a war-torn city (Kobane) in the Aleppo region of Syria, and of the young women who have joined the fight to reclaim control of the city from Islamic State militants. It struck me as amazing that high school and university-aged women could fight guerrilla warfare to defend their country and their communities, and still show playful, hopeful, almost innocent smiles. And then I remembered that there is no shortage of similar stories of young male soldiers coping with the ravages of war through humor and camaraderie. As a woman, I found this film inspiring and up-lifting. The male and female battalions appear to work well together with mutual respect for each other and a common goal of protecting their home town. It is an important story to be shared, for the sake of Syria, Kurdistan, and the women who would not stay at home waiting for peace. Karen Peterson

ROJAVA - A CALL TO ARMS

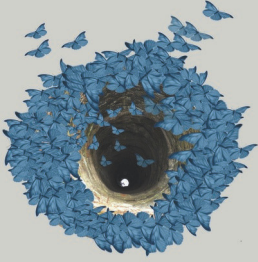
Filmmaker Edoardo Richard Grasselli-Moyse in attendance! Veysi Altay has been involved in photography and cinema for 20 years. He worked for many years as an administrator for Amnesty International and for 6 years and for the Human Rights Association (İHD) and also reported at the war in Rojava (Western Kurdistan) during the battles against ISIS in Serêkaniyê/Ras al-Ayn (2013) and Kobanê (2014). He combines his media and documentary work with Turkish-Kurdish translation and interpreting. Altay has carried out archival research on subjects such as mines, the lynch culture, nationalism, seasonal workers and political disappearances and has produced a book of photography, published in three languages, entitled Em Ên Wenda (We, the Disappeared), featuring 100 photos and 100 stories of people who were disappeared by the state.



BİR
(WELL)



"Dewlê gûst serêkê ne ewe, ew hêlêkê dewlêkê"
"The one who doesn't see the world is not the world, he is the world"



Derhêner / Director
VEYSİ ALTAY



Musik / Music: MEHMET BERKAT Afis / Poster: BERKAT DOĞRUBAĞI



Nû Jîn

New Life

JIN JIYAN E, JIYAN BERXWEDAN E, BERXWEDAN JÎ KOBANÊYE

WOMAN IS LIFE, LIFE IS RESISTANCE, AND RESISTANCE IS KOBANÊ

DERHÊNER-DIRECTOR

VEYSİ ALTAY



ÇIKER/ PRODUCER: YAPIM Dİ - PÉVİBESİN/ EDITING: VEYSİ ALTAY - CAMERA: VEYSİ ALTAY - EYLEM BAYKİS

- DENG/ SOUND: BARIŞ ÖZDEMİR - RENK/ COLOR: TAHİRİN ÖZMEN - AFİS-POSTER: RASİM ASLAN

MEZOPOTAMYA SINEMA

MEZOPOTAMYA SINEMA
MEZOPOTAMYA SINEMA

AMSTERDAM FILM EXPERIENCE SHOWCASE



SUNDAY, SEPTEMBER 8TH 12:15 PM
LAST YEAR **STEVE ARMOR**, DIRECTOR OF THE
AMSTERDAM FILM EXPERIENCE,
(A MIXED MEDIA AND ART INSTALLATION FESTIVAL)
WOWED US WITH A NON-NARRATIVE FEAST FOR THE
EYES. ARMOR RETURNS THIS YEAR WITH HAND PICKED
SELECTIONS AND WILL BE IN ATTENDANCE FOR A
Q AND A FOLLOWING THE FILM AT THE RIALTO THEATER!

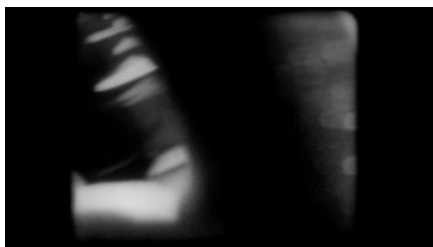
ESTUARIES 3- BRET BATTEY 8:46, 2018

A HYPNOTIC DRONE FILM SPAWNED FROM RESEARCH IN AREAS RELATED TO ALGORITHMIC MUSIC, HAPTICS, AND IMAGE AND SOUND RELATIONSHIPS. "THE ESTUARIES SERIES INVOLVES VISUALIZING NELDER-MEAD OPTIMIZATION, A PROCESS USED BY MATHEMATICIANS TO FIND SOLUTIONS TO COMPLEX, MULTI-VARIABLE PROBLEMS THAT CANNOT BE ADDRESSED BY SOLVING EQUATIONS. THE MUSIC WAS CREATED WITH MY NODEWEBBA SOFTWARE, WHICH INTERLINKS PATTERN GENERATORS TO CREATE COMPLEX EMERGENT BEHAVIOURS"



COILED FALL- SERGEJ VUTUC

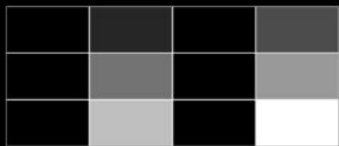
(MUSIC BY ZAIMPH) 7:49, 2018 ABSTRACT
SUPER8 VISUALIZATION BY
SERGEJ VUTUC FOR THE DRONE RELEASE
COILED FALL BY RECORDING ARTIST
ZAIMPH (MARCIA BASSETT)



SANDSCAPE | SHORES- KELLY JOANNE JENKINS 4:57, 2018

AN AWARD WINNING SENSUAL AND FLUID MUSIC VIDEO BY A VIBRANT NEW FILMMAKER,
KELLY JOANNE JENKINS (AMSTERDAM/LONDON).

AMSTERDAM FILM EXPERIENCE SHOWCASE



LIGHT MATTER- VIRGIL WIDRICH 5:00, 2018

A BLACK AND WHITE FILM THAT LETS YOU SEE COLORS. "LIGHT MATTER" TAKES ADVANTAGE OF A PHYSIOLOGICAL PHENOMENON THAT WAS DESCRIBED BY GUSTAV THEODOR FECHNER AND HERMANN VON HELMHOLTZ AS EARLY AS THE MIDDLE OF THE 19TH CENTURY BUT HAS NOT YET BEEN SATISFACTORILY EXPLAINED BY SC

EPIHEMERAL AND THE MATERIAL- BRIDGET

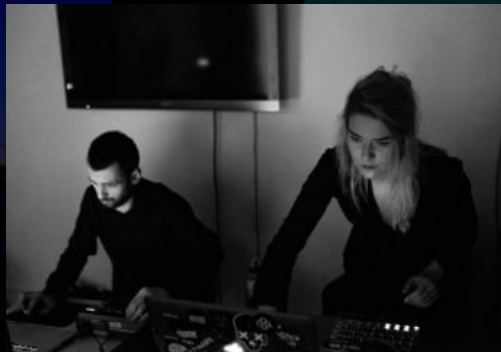
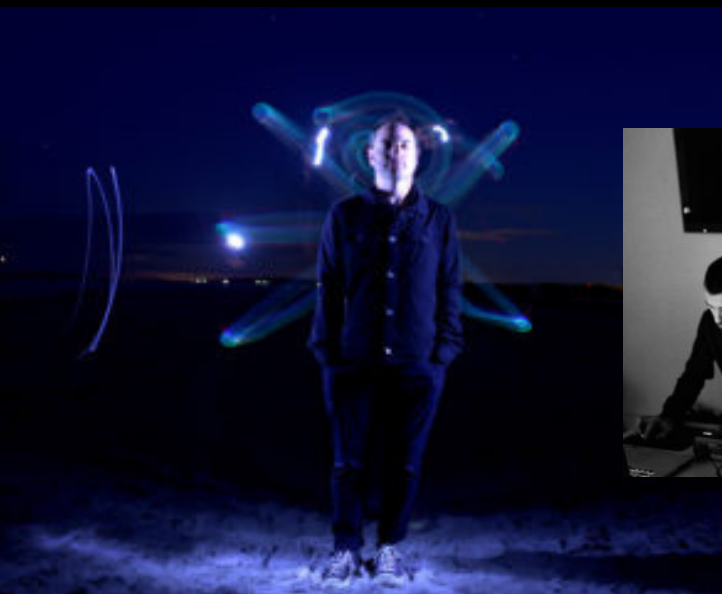
HAYDEN (MUSIC BY ZAÏMPH) 6:30, 2019

LUSH AND ETHEREAL VIDEO BY ARTIST, MUSICIAN, AND FILMMAKER BRIDGET HAYDEN FOR ZAÏMPH TRACK EPIHEMERAL AND THE MATERIAL.

OCTAVE NIGHTMARE- MICHAL JABLONSKI AND MARTINOVNA

6:00, 2019

COLLABORATIVE AUDIO-VISUAL PIECE BY VJ AND ARTIST MARTINOVNA TO A TRACK BY DEEP TECHNO DJ MICHAL JABLONSKI (POLAND).



THE MAGMA CHAMBER- WRITTEN BY SHANTALA PÈPE

DIRECTED IN COLLABORATION WITH ANTONIN DE BEMELS 18:58, 2019

A WOMAN AT WAR WITH THE VOICES THAT HAUNT HER, IN QUEST OF A FACE LOST IN TIME. AS THE BONFIRE DIES, HER BREATH RETURNS, A VOLCANO STIRS...

2ANNAS FESTIVAL RIGA, LATVIA SHOWCASE

BLACK FRIDAY 18:00

WASTE – 5:53

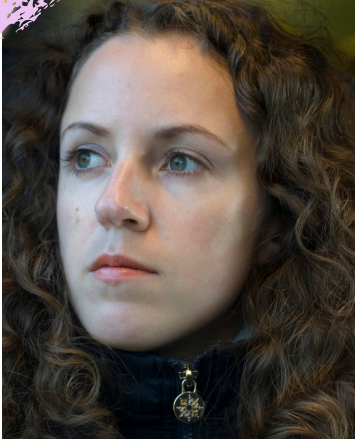
NOWHERE LINE: VOICES FROM MANUS ISLAND -15:00

VIOLENT EQUATION 5:00–

YULYA FICTION – 19:00

ZOMBIES-14:50

2ANNAS



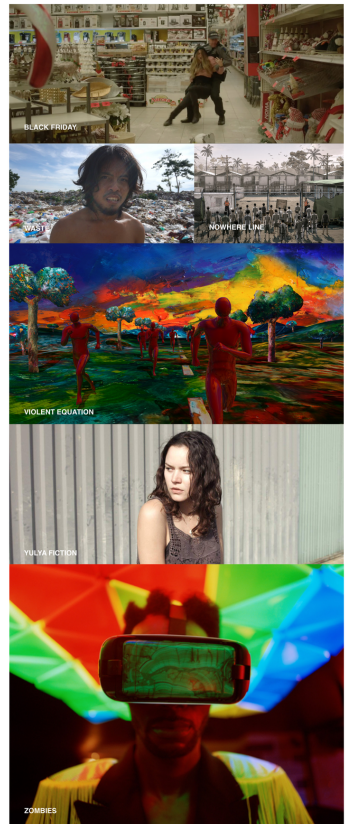
Apocalypse Please

At The Nautilus

We are so pleased to have our sister festival in Latvia participate with us in 2019! Two of Astra's films showcased at Manifesto last year and for 2019, we are pleased to have her specially curate a short film program for us! Watch this space to see date, time and content of her amazing contribution! Astra

Zoldnere is a Latvian film director, curator and researcher. In her line of work practical and theoretical aspects of film interact with each other. Her shorts *Treasures of the Sea* (2013) and *All My Dead* (2014) have been shown in many film festivals and received prizes. Her latest documentary,

Blueberry Spirits, (2016) was premiered in DOK:Leipzig, screened at the Canadian Documentary Film Festival HOT DOCS and 40 other film festivals including Manifesto in 2018! Astra is a program director at Riga International Short Film Festival 2ANNAS. Since October 2018 she studies in the artistic-scientific PhD program at the Film University Babelsberg KONRAD WOLF. In honor of my never-ending PhD, good friend and colleague Astra curates this collection of shorts to remind me of why I am doing this important research! Enjoy her hand picked program on capitalistic apocalypse!





NOTHING HAS TO BE OFFICIAL

**DIR. IRMA OLDENBURG
(NETHERLANDS, 2018)**

28:00*FILMMAKERS

IRMA OLDENBURG AND

MARIËTTE FABER

IN ATTENDANCE!

DUTCH FILM SHOWCASE

SUNDAY, SEPTEMBER 8TH 1:45 PM

**WE'VE GOT A TON OF LOCAL
FILMMAKERS SHOWING UP FOR THIS
QAND A WITH THE BEST OF THE BEST!
RIALTO THEATER PASS THE DUTCHIE
NETHERLANDS SHORT FILM SHOWCASE
RUN TIME 1 HR 24 MIN**

TILL THE END OF THE WORLD

DIR. FLORENCE BOUVY

(NETHERLANDS, 2018) 26:00

***DIRECTOR FLORENCE BOUVY
IN ATTENDANCE!**





SHORT CALF MUSCLE

DIR. VICTORIA WARMERDAM (NETHERLANDS, 2019) 13:00

(STARRING HENRY VAN LOON!)

***FILMMAKERS VICTORIA WARMERDAM – WRITER/DIRECTOR TRENT – PRODUCER AND
ELSBETH KASTEEL – EDITOR IN ATTENDANCE!**

DUTCH FILM



HAPPY NEW YEAR

DIR. BRANDON GRÖTZINGER AND WANDER THEUNIS (NETHERLANDS, 2018) 8:51

***FILMMAKERS**

BRANDON GRÖTZINGER AND WANDER THEUNIS IN ATTENDANCE!

FEATURE FILMS



Behind the Blue Door
Dir. Mariusz Palej
(Poland, 2016) 1hr 33 min



No other bestselling Polish children's book been adapted for the screen quite like **Behind the Blue Door**, a favorite among kids and teachers alike. The adaptation takes viewers on an extraordinary journey. It has everything fantasy fans love: intriguing heroes, mysterious monsters and new friends – colorful, magical dreamscapes.... It is the world you see when you close your eyes before falling asleep. The magical doors lead to a realm of the other-worldly so real you can taste it, so exciting you yearn to discover it and so mysterious, it may even frighten you. Behind the Blue Door is the first Polish film to be made with such momentum and epic special effects and it is sure to appeal to the people of all ages.

Camp Wedding
Dir. Greg Emetaz (USA, 2018)
1 hr 30 min



“Somewhere in the 80’s something went horribly wrong...”
This line really resonated with me as I am looking at US, Bumblebee and other 2019 films trying to either to go back to the 80s to rewrite history or relive it. Why? What happened then that triggered a warp in the time space continuum to the postmodern un-reality we experience today? HMMM?....When I first started to watch thins I was thinking “here is another one of those trying too hard to be quirky and funny films...” but then the humor was really getting spot on...it is her wedding and no one got the “emails”....everyone is on the phone in the car on the way up to the Camp...and I phones are the vortex to hell. And somehow a Teddy Ruxpin has all the answers....a Gen X Valentine...! With the same commentary I try religiously to bestow upon anyone who will listen! The acting was great because all the characters who initially were superficially caricature-ish...ended up to have surprisingly great development and arcs...so we actually care about them. Finally perhaps I am also biased because I can painfully relate to carefully panning an event that is important to me and no one involved got my emails I sent out or are as enthusiastic as I am..(this festival excluded...obviously!) Just come see this film...great schlock...great 80s style...and great humor.

Alexandra Nakelski



Octav

Dir. Serge Ioan Celebidachi
(Romania, 2017) 1 hr 40 min

The storytelling in this film is methodical and beautifully executed. Octav is a homecoming story that can be related to at any age. Homecomings (especially forced) are quiet, personal undertakings that compel us to come to terms with our past experiences and decisions. I felt the uncertainty of Octav's future while watching him meander through his past. I felt the anxiety of regret as he relived his childhood romance and traumas. But in the end, he moves forward as he must. As we all must.

Amy Peterson

Princess of the Row

Dir. Max Carlson
(USA, 2019)



I remember first seeing Carlson's short, The Troll, back in 2013 screening for the Seattle International Film Festival..It was an instant favorite of mine..I don't think they ended up screening it, however, it had always haunted me. And I was super excited to finally own my own film festival where I could screen this gem. Thomas Ohrstrom at the Dutch Review came by to write about his favorite shorts at the festival and it impressed him just as much as it impressed me. Fast forward a year... I had seen on Facebook that Max had directed a new feature and I invited him to submit to the festival. WoW...I mean first of all it was mind blowingly awesome..but it also had Martin Sheen in it??! Not to mention an award winning lead performance by both Edi Gathegi and Tayler Buck. This is why I do what I do..because of films like this.The inspiring tale of a runaway foster child who will stop at nothing to live with the only family she knows: her homeless, mentally-ill veteran father who lives on the streets of LA's skid row





Yonlu

Dir. Hique Montanari
(Brazil, 2017)
1 hr 28 min

Yonlu is fiction film inspired by the true story of a 16 year-old boy who, aided by the internet, won over the world with his talent for music and art. Fluent in five languages, Yonlu had a network of virtual friends on all continents.

However, no one suspected he was also taking part in a forum for potential suicides. We had received many submissions this year about true stories that have occurred online and many of us could not even conceive of them...we are so lucky that our resident Constructed Identity Panel member and online expert commentator, Tatiana Pirogova, was here to truly give those of us who are befuddled by the sheer enormity of topics and forums and the like flowing out there in cyber space some clarification....

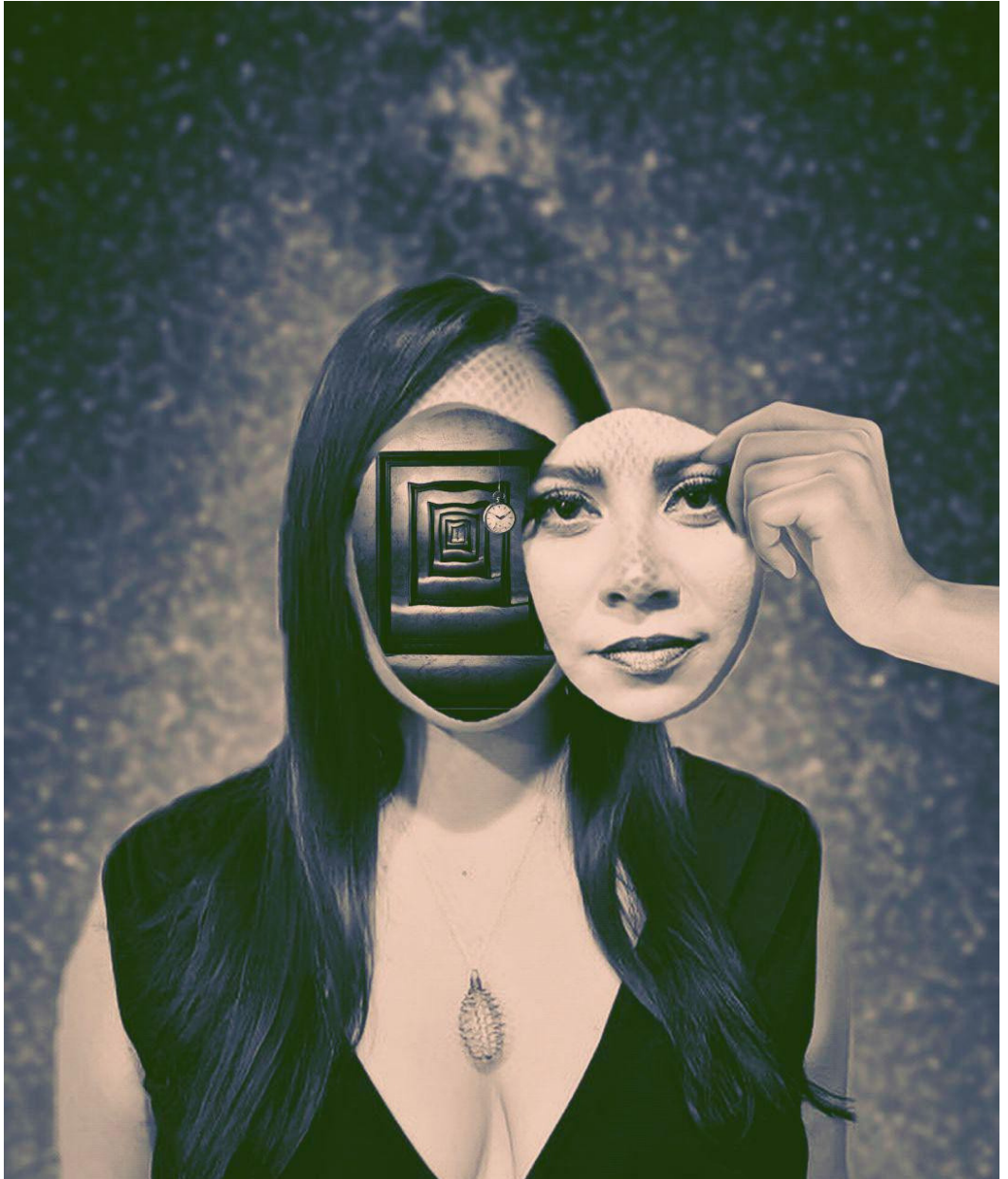
AN

This is an incredibly dark film, but that's the intentional premise. There is intrinsic meaning behind each component of the film for example, most appropriately, the sets. From the start the contrast of his online and real life showed the dichotomy of those two worlds. When he's home, he's "acting" for his parents and the surroundings are blatantly shown to be just a set. The segments that depict his Internet interactions are unique, dark, and unfortunately accurate. I've seen forums like this, (especially those where "Incels" lurk), reflecting the darkness of their minds. Getting stuck in this perpetuating spiral of hatred towards themselves, the final outcome is often tragic as Yonlu's.

Tatiana Pirogova



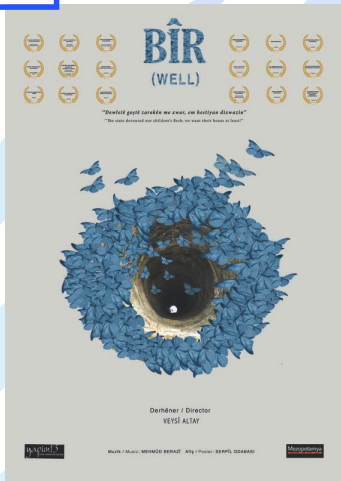
FEATURE DOCUMENTARIES



BÎR (WELL)

Dir. Veysi Altay (Turkey, 2018)

1 hr 3 min



In the 1990s many people in Kurdistan were taken into custody and interrogated under torture; their killers disposed of the bodies by throwing them out of helicopters, or burying them in acid-filled wells. Thousands were murdered/disappeared by paramilitary forces—such as Jitem and Hizbul-Kontra—that were financed and supported by the state, though they have always stuck to the line: “We didn’t do it.” The documentary ‘BÎR’ looks at the case of seven people, including four children, who were disappeared from the town of Kerboran [Dargeçit] in 1995, and tells the story of their families’ tireless search for their bones.



LEFT ON PEARL

I chose this film because it taught me a piece of my own history that I didn’t know about. I was aware of the feminist movement in America in the 1970s. In my own public-school education, however, the feminist movement was always overshadowed by competing social justice movements of the 70s: civil rights, Vietnam, and the environmental movement. To hear that women in Boston were fighting for equal pay back in the 70s, and it is still a discrepancy that exists in our country was pretty disheartening. But this film explored one occupation during the feminist movement from a very positive perspective. While I beat my head against the wall hearing about the blatantly misogynist actions of the Alabama state senate, I can turn to this film to remind me that while the fight is never over, it is important to celebrate the wins. Even if they are small wins. Because that win can inspire another group of women in another decade or country to raise their voices and demand equity. While it sometimes feels like our government’s decisions are taking us back into the “dark ages,” I turn to Left on Pearl as a reminder that social change is not one event, it doesn’t happen overnight, and it almost never leads to perfect solutions. It is a process. And we have to engage in that process however uncomfortable or seemingly disorganized it may feel in order to be heard.

Amy Peterson

New Life

Dir. Veysi Altay (Turkey, 2017) 48:00

This film offers a glimpse into a war-torn city (Kobane) in the Aleppo region of Syria, and of the young women who have joined the fight to reclaim control of the city from Islamic State militants. It struck me as amazing that high school and university-aged women could fight guerrilla warfare to defend their country and their communities, and still show playful, hopeful, almost innocent smiles. And then I remembered that there is no shortage of similar stories of young male soldiers coping with the ravages of war through humor and camaraderie. As a woman, I found this film inspiring and uplifting. The male and female battalions appear to work well together with mutual respect for each other and a common goal of protecting their hometown. It is an important story to be shared, for the sake of Syria, Kurdistan, and the women who would not stay at home waiting for peace.

Karen Peterson



PLAYLAND USA

Dir. Benjamin Schindler
(Germany, 2019)

*Filmmaker in Attendance!

1 hr 28 min

This film is an honest and thorough visual journey through America and its obsession with religion, the occult, and reenactments of our often horrific history as a young nation. At first glance, I wondered where the story was headed. But the juxtaposition of civil-war reenactments and UFO-sighting recreations captured my intrigue, because the imagery all felt familiar despite lack of cohesion in subject matter. Perhaps it is a critique on the mistakes of our past, and perhaps it is a celebration of the diverse forms of storytelling that can be found across the thousands of miles from the Atlantic seaboard to the Pacific. In any case, I got the sense that while rich in narrative history and counterculture, we Americans are not the heroes... Amy Peterson

SHORT DOCUMENTARIES



58

Dir. Íris Flores Mota
(Portugal, 2018) 17:00

This short doc very sweetly illustrates the possibility of having a healthy, loving relationship in which two individuals maintain their independence while maintaining a shared identity. Joaquina and Januario are always in each other's company, but they nurture each other in their own ways.

Joaquina is a world-renowned medalist athlete. Januario is her partner in life and in love, and they find ways to enjoy the same things in life while experiencing it in different ways from each other.

Amy Peterson



BURKINABÈ BOUNTY:

Agroecology in Burkina Faso
Dir. Iara Lee (Burkina Faso, 2018) 36:37

Burkina Faso—a small, landlocked country in West Africa. Showcasing activist farmers, students, artists, and leaders in the local Slow Food movement, the film looks at how the Burkinabè people are reclaiming their land and defending their traditions against the encroachment of corporate agriculture. I support this film because it speaks to a community that is trying to “be the change they want to see.” Worth including to inspire others to do the same, in whatever way that means for them. But most importantly, questioning where your food comes from, and encouraging creative endeavors that challenge the consumer culture.

Amy Peterson

Evan, A Survivor's Story

Dir. Rafiqfuad Yarahmadi
(UK/ Kurdistan, 2018) 19:00

*Filmmaker in Attendance!

Evan, is a survivor of ISIS attacks. He is from Kurdistan and had to escape his homeland leaving his family behind suddenly. Now he lives far away and all he wants is to touch and smell his children once again. Rafiqfuad is a Kurdish-British filmmaker, currently living in the UK. Before becoming a filmmaker, he was working as a journalist and TV presenter in Kurdistan for up to ten years. He also has passion for photography and had two exhibitions in Iran and Iraq.



Exit

Dir. Katharina Woll (Israel, 2017) 23:00

Exit is about two women who left the ultra-orthodox community. Sara Murray became ultra-orthodox at the age of 17 when she moved to Israel from the US and met her future husband. She lived a strong religious and dedicated life before she couldn't handle the rigidity of her faith any more. Leaving the ultra-orthodox world she lost all her children, who she can now only meet 2 hours a week in a day care center watched by Rabbinical social workers. Sara meets Heidi, daughter of chairman of the United Torah Judaism Party. She was raised ultra-orthodox in Bnei Brak and married at the age of 17. Always wanting to escape the religious life she managed to get a divorce and to take her two kids with her. Today Heidi fights for women's rights especially within the religious community. She helps Sara to reopen her case at the Rabbinical Court and eventually get the custody of her children.



Facing Death with Wire Cutters

Dir. Sarwar Abdullah (Kurdistan, 2017) 30 min

*Director in Attendance!

Facing Death depicts the military engineering team of Kurdish Peshmerga forces, working with some very simple equipment like wire cutters and wire blade to protect civilian people from bombs and mines planted by ISIS. This brave crew while often facing many obstacles and making sacrifices on the way, actually lost three members of the team while shooting scenes of this film.



Flip the Switch

Dir. Dave Moutray (USA, 2018) 10:00

From villages that live in darkness at night to villages that have just discovered how solar power can change their lives, Flip the Switch tells the story of Solar Mamas, women from developing countries who have been trained as solar engineers. Starting in India and making their way to Central America and Africa, this film shows how Hogan Lovells, one of the largest law firms in the world, and Barefoot College, the world's largest NGO, came together to empower women and girls as change agents. Their shared journey illustrates that a global effort to inspire similar committed partnerships is needed to make measurable progress toward the UN SDGs — one woman at a time, one village at a time.



My Theater

Dir. Kazuya Ashizawa (Japan, 2018) 19:45

The man closed the cinema 55 years ago. Even so, people are still coming. The man also set fire to the projector today. He will never let it go!"As a cinema lover, I am so happy to have watched this. Will there even be cinemas anymore in the future or are we all only to be Netflix/HBO/etc. users? The old man is synonymous with old school cinema. I loved how people of his own age asked questions, while the younger generation was taking pictures. In 60 years, will there be a documentary about one of those students?



Nowhere Line: Voices from Manus Island

Dir. Lukas Schrank (UK/Australia, 2015) 15:00

In July 2013, the Australian Government introduced a controversial immigration policy, transferring asylum seekers arriving by boat to remote offshore detention centres on foreign Pacific islands. Seven months later, the Manus Island centre erupted in violence when police and guards put down protests with sticks, machetes and guns, and 23 year-old asylum seeker Reza Barati was killed. Sadly, we live in the times where some people are experiencing more opportunities than others just because of the country from which they are born.. Not all people are welcomed in all places. The animated documentary depicts the life of the people who are now not welcomed anywhere. They are put in a virtual purgatory where they can't do much else then desperately wait. But wait for what?

Astra Zoldnere

Nothing Has to be Official

Dir. Irma Oldenburg *Filmmaker in Attendance!
(Netherlands, Portugal, 2018) 28:00

"Pass the Dutchie" program. A story of one aging hippie's struggle to escape the social contract and declare himself a sovereign individual. An ultimately unlikeable protagonist that vacillates between conspiracy theories and practicing as a medically dubious energy healer, he is forced to re-think his position when he must rely on others for his care. A subtle and interesting insight into the mind of a man who has turned his back on society but whom does not fully appreciate what that may truly mean.

Hugh Holds





Pinky Gurung

Dir. Gopal Shivakoti (Nepal, 2018) 13:00

It's the end of the election time for the 2017 House of Representatives in Nepal. Pinky Gurung, a young transgender, is running her trailblazing campaign. With her team, she's "old school" walking the streets handing out flyers and connecting with citizens to win their vote. Meanwhile Gurung tells about the struggles she faced along the way and why it's important for her (and other members of the LGBT community in Nepal) to be selected as representatives. Pinky Gurung is a short slice of life documentary about what's it like running a campaign as a transgender woman in Nepal. Lieke Hendrikse

Rojava - A Call to Arms

Dir. Edoardo Richard Grasselli-Moyse (UK, 2018) 12:00
*Filmmaker in Attendance!

In May 2017, Charlie left everything behind to go and fight against ISIS in Rojava, Kurdistan, a Middle Eastern utopia based on the notions of feminism and equality. Charlie recalls what it is like to be at war with ISIS and takes us to an outpost in the battle of Raqqa, ISIS' capital. As Charlie re-adapts to ordinary British life, his comrades in Syria are still fighting, and paying the price.



Tears of the Olive

Dir. Johannes Ziegler (Italy, 2018) 14:28

So what does an old timer who absconded to Tuscany to raise olives for oil that would delight the most refined epicurean have to do with our festival this year? Often in science fiction the future is presented in an extremely bifurcated manner. People that live in high tech digital cyber utopias, and those in the "outskirts" of the "City"...living a rural almost primitive existence. With more and more people choosing to go "off the grid", saying goodbye to the anxieties of global living, these futuristic portrayals are becoming more and more a reality. Choosing to "unplug" and live life as it was meant to be lived is an admirable choice. One I wish I could make, but as the chasm divides wider between the two, it seems being able to have one foot in both worlds is nearing impossible.

AN



The Volcano Concert

Dir. Przemysław Wawrzyniak (Poland/Iceland, 2017) 20:13

Journey to the Center of Awesome-ness! 420 kilograms of equipment, hundreds of hours of rehearsing, 3600 kilometers to travel...On 19th August 2016, Maciej Fortuna and his band played 120 meter below ground level in an Icelandic magma chamber of the Thrihnukagigur volcano. This 'underground performance', inspired by Polish folk music, was the first concert inside a volcano in the history of jazz. "It was like flying a glider. There are no second chances at landing," says the group's leader and his words perfectly depict the character of this project.

This is the War Room!

Dir. Boris Hars-Tschachotin (Germany, 2017) 12:35



The legendary production designer Ken Adam, aged 93, cigar in hand, brandishes his Flo-Master one last time to conjure up the year 1962 and the iconic War Room he created alongside Stanley Kubrick in Dr. Strangelove. This year we are definitely celebrating sound design and music in film...however, quite often directors and actors get most credit for a film's success...I truly believe production and art designers can be auteurs and are the unsung heroes of memorable cinema. Ken Adams created a "look" for his zeitgeist. His Bond films are undoubtedly iconic due to his his creative flare and his contribution to cinematic history is duly remembered by our festival.

AN

Unseen Photos of Anfal

Dir. Hawraz Hama Rashid (Kurdistan, 2019) 26 min

This is the story of a photographer's life who lived in areas of Iraqi Kurdistan where genocide was practiced during the 70s and 80s. He photographed the people of the villages and towns of that region. After more than 25 years the negatives passed from owner to owner and finally a resident of Asker found those pictures. This led to searches for the relatives of those missing from Anfal Military Operations. Thirty years later, many villagers are able to see pictures of their loved ones whom they lost with images they didn't even know existed.

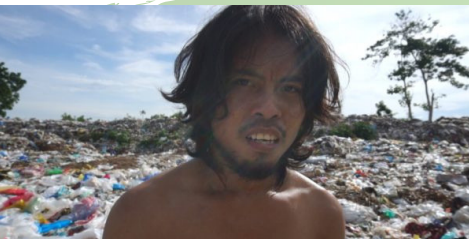


Waste

Dir. Roberth Fuentes (Philippines, 2018) 5:53

The hidden face of capitalism creates an enormous amount of waste which is usually then sent to Third World countries to deal with. Director Roberth Fuentes uses the cinematic forum to address the crucial environmental questions our planet faces. While we keep creating plastic and other waste, fish in the oceans keep dying and the pollution drastically changes the appearance of our planet and still people in Western Culture do not give their wasteful consumption a second thought. Astra

Zoldnere



Where We Belong: Returning To Nineveh Plains

Dir. Dario Bosio/Maren Wickwire (Germany/Kurdistan/Italy/UK/USA, 2019) 21:00

Where We Belong follows the stories of Abbas, a young Shabak working hard to improve life in the region through a radio show and volunteering, and Alyaa, a female Turkmen lawyer in Iraq, helping families who have been affected by ISIS to claim justice and compensation. The film offers a rare glimpse on what everyday life looks like in post-ISIS rural Iraq. Dario contacted me immediately to see if we wanted to hold a talk with Minority Rights International about displacement of ethnic groups in the region. He doesn't just make the film and then puts it on the shelf...he really believes in that what he is doing is important. This type of initiative and drive is something we here at Manifesto admire and do what we can to get people like Dario a space to contextualize his work to the public. AN



Virtual Memory

Dir. Julie Goldstein (USA, 2019) 22:44

Once there was a time when images were made from head to hand. Devices came into being which allowed the chemical capture of light. Persistence of vision, motion. Electrical capture of light. Distribution and broadcast, reception with the set. Computers – the pixel – a fraction of light – more like pointillism, a comic. The speed, multiplicity of transmission – active viewership. The generation of synthetic images to replicate the real, not necessarily in terms of realism of representation, but in terms of realism in interaction. Interaction, an extension of active viewing. Randomness increases. Screen being replaced by an immersive experience. Projection of a holographic image. Virtual becomes a replacement space. Walter Benjamin theorized about the significance of “art in the age of mechanical reproduction” but I wonder about humans in the age of “digital reproduction” How do you archive the digital? Memory will be altered by this shift since the first photograph existed. The age of printed photos and film is over...for those of us on the tail end of this epoch extinction...how will we “remember”? AN

SHORT FILMS

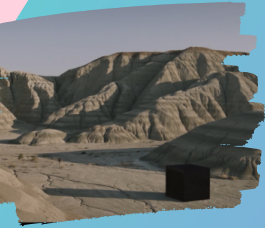




32-RBIT

DIR. VICTOR OROZCO RAMIREZ (MEXICO, GERMANY, 2018)

MY GRANDMOTHER WAS CONVINCED THAT THE ONLY ANIMAL THAT MADE THE SAME MISTAKE TWICE IS THE HUMAN BEING. AN ESSAY SHORT FILM ABOUT MY VERY OWN INTERNET, A PARALLEL WORLD WHERE MEMORY LOSS, ERRORS, SURVEILLANCE AND ADDICTION SMEAR EVERYTHING AND EVERYONE.



AD INFINITUM

DIR. MURAT ÇETINKAYA (TURKEY, 2018)

INVISIBILITY OF AUTHORITY IS POWER. BEAUTIFULLY FILMED. CREEPY AND RELEVANT. A COMPELLING AND WELL-MADE LOOK AT CYCLES OF TYRANNY AND VIOLENCE IN PURSUIT OF GAINING AND MAINTAINING THAT POWER. KAREN PETERSON

AGE OF ANIMALS

DIR. MUSTAFA YEŞİL (TURKEY, 2018)

ONE OF THOSE FREAKY ANIMAL HEAD FILMS THAT HAVE BEEN TRENDING THIS YEAR, FOR WHAT REASON WE ARE STILL TRYING TO DETERMINE. THIS ONE IS SET A BIT APART FROM THE REST IN ITS COMMENTARY ON BRINGING A NEW PERSPECTIVE REGARDING ANIMALS AS PERHAPS SENTIENT BEINGS, OR AT LEAST BEINGS THAT CAN UNDERSTAND SUFFERING AND DESERVING US RETHINKING OUR TREATMENT OF THEM. AND TATIANA HAS A CAMEO....



ALL IN GOOD TIME

DIR. BONNIE DEMPSEY (IRELAND, 2017)

FRIENDSHIP DEVELOPS BETWEEN MAL, AN IRISH BOY WHO LIVES ON THE WEST COAST OF IRELAND IN 1918 AND SAM, AN INDIAN-IRISH GIRL WHO LIVES IN THE EXACT SAME PLACE IN 2018. THEY ARE MAGICALLY ABLE TO COMMUNICATE ACROSS THE AGES THROUGH MESSAGES IN A BOTTLE THEY THROW INTO THE SEA. JUST A GOOD OLD FASHIONED TIME-TRAVEL STORY. THE DESIRE TO CONNECT HAS NOT, NOR WILL IT EVER, CHANGE NO MATTER WHERE...OR WHEN YOU ARE.



ALL THE WORLD IS A STAGE

DIR. HANNES RALL (SINGAPORE, GERMANY, 2016)

THIS FILM GAVE ME A THOUGHTFUL PERSPECTIVE ON HOW I LIVE MY OWN LIFE IN AND OUT OF THE ONLINE COMMUNITY. PERHAPS NONE OF US ARE ABLE TO ESCAPE THE TEMPTATIONS OF OUR OWN NARCISSISM IN A POST-MODERN WORLD WHERE MOST OF OUR ACCOMPLISHMENTS – WHETHER DROLL OR INSPIRING – ARE CAPTURED FOR THE VIEWING PLEASURE OF OUR FOLLOWERS.

AMY PETERSON



A LONG NIGHT

DIR. KAMIRAN BETASI 10:00 (KURDISTAN, 2018)

IN THE AFTERMATH OF THE 1975 KURDISH REVOLUTION AGAINST IRAQ, MANY FAMILIES FLEE THEIR HOMES AND SETTLE IN REFUGEE CAMPS IN IRAN. A WOMAN WITH HER TWO CHILDREN OCCUPIES ONE OF THE TENTS. DUE TO THE ABSENCE OF A MAN (HER HUSBAND) THE CAMP GUARDS TRY TO ASSAULT HER. SHE CLEVERLY PROTECTS HERSELF WHILE LIVING IN CONSTANT FEAR.

ABOUT KAMIRAN BETASI: FROM ZAKHO, KURDISRAN OF IRAQ, BETASI HAS BEEN WORKING ON TELEVISION DOCUMENTARIES AND PROGRAMS. HIS SHORT FILMS “BLACK MIRROR”, “ROSHAN”, “A LONG NIGHT “, AND “ SILHOUETTE ” HAVE BEEN TO NUMEROUS FILM FESTIVALS. HE IS THE WINNER OF THE JURY AWARD AT THE GULF FILM FESTIVAL 2012 IN DUBAI.



ANNIVERSARY

DIR. ANGELICA GERMANÀ BOZZA (GERMANY, 2018)

AHMET, A YOUNG WIDOWED FATHER AND HIS 9-YEAR OLD DAUGHTER, ROZERÎN, HAVE LEFT TURKEY TO START A NEW LIFE IN GERMANY. ON THE ANNIVERSARY OF HIS WIFE'S DEATH, THE TWO PERFORM THEIR FAVORITE TRADITION TO HONOR HER MEMORY. THERE IS SO MUCH MEANING AND FEELING IN THIS SHORT STORY. IT IS SAD AND HEARTWARMING AT THE SAME TIME. IT CAPTURES A RANGE OF EMOTIONS INCLUDING GRIEF, LOSS OF A LOVED ONE, LOSS OF A WAY OF LIFE, HOPE FOR THE FUTURE, HOPE IN THE YOUTH OF THE FUTURE, GENEROSITY, KINDNESS... A WHOLLY RELATABLE STORY.

AMY PETERSON





A STAR TO STEER HER BY

DIR. GIACOMO DONDI (ITALY, 2018)

IN OUR CONSTANT BARRAGE OF MODERN LIVING, THE RAT RACE, THE DAILY GRIND, WE ARE ANONYMOUS IN A SEA OF PEOPLE...LONELY AMONGST THE CROWDS. IT TAKES THE LITERAL IMPENDING APOCALYPSE TO STRIP PEOPLE BARE AND TRULY PONDER WHAT EXISTENCE IS. BUT ISN'T THAT ALWAYS THE CASE? TO TRULY APPRECIATE LIFE, IT MUST BE BLATANTLY OBVIOUS HOW FLEETING IT IS? PERHAPS SUBCONSCIOUSLY THAT IS WHY THE "APOCALYPSE" HAS BECOME A COLLOQUIAL TERM...WE DESIRE TO CONNECT AGAIN TO OTHERS ON A HUMAN LEVEL. AND THE ONLY WAY TO BREAK FREE FROM SOCIETAL CONSTRAINTS, IS TO ELIMINATE SOCIETY ALL TOGETHER.

ALEXANDRA NAKELSKI



AS THE FIRST TIME

DIR. EMANUELA MASCHERINI (ITALY, 2018)

OSCAR IS A PHOTOGRAPHER. HE ALWAYS TRIED TO CAPTURE TIME, MEMORIES, AND THOUGHTS. HE HAD SUCCEEDED UNTIL THE ILLNESS OF HIS WIFE AND THE "DIGITAL" STOLE STEAL ALL FORMS OF MEMORY. EACH MEMBER OF OUR STAFF HAD ONE THAT WAS THEIR PERSONAL FAVORITE...THIS ONE WAS BETH'S: HEARTBREAKING AND HEARTWARMING. THIS IS SO INCREDIBLY SWEET, BUT ALSO DEVASTATING. GREAT PRODUCTION QUALITY TOO. I LOVE IT. PLEASE PROVIDE GUESTS WITH TISSUES FOR THIS ONE. DARE I SAY AWARD WORTHY? THIS IS DEFINITELY ONE OF MY FAVORITES. BUT I WILL BE CRYING ABOUT IT FOR THE NEXT SEVERAL DAYS. SIDE NOTE FROM ALEXANDRA: THIS IS A PERFECT EXAMPLE OF THE LOSS OF TACTILE. THOUSANDS OF DIGITAL PHOTOS ON YOUR PHONE -SCROLLING AND SCROLLING -WILL NEVER BEAT THE RELEVANCE OF THAT ONCE SPECIAL SNAPSHOT. THE DIGITAL CAN BE ERASED FOREVER. YOU CAN'T HOLD IT IN YOUR HAND.

A VISIT

DIR. PARISSA MOHIT (CANADA, 2018)

AMIDST A BUSTLING CITYSCAPE, A CHILD PAYS A VISIT TO A WOMAN IN A HIGH-RISE APARTMENT. INSIDE, THEIR INTERACTIONS WITH EACH OTHER, AND WITH THE OUTSIDE WORLD, BECOMES INCREASINGLY PHANTASMAGORICAL.



BAVURE

DIR. DONATO SANSONE (FRANCE, 2018)

BAVURE PORTRAYS THE EVOLUTION OF A HUMAN BEING FROM HIS CREATION TO HIS AWARENESS OF THE MYSTERIES OF THE UNIVERSE. IT IS A METAPHOR OF THE CREATION OF THE WORLD AND A PARABLE OF THE ARTISTIC PROCESS.



BLACK FRIDAY

DIR. STEPHANE MOUKARZEL (CANADA, 2017)

CONSUMPTION IS GOD IN OUR CAPITALISTIC SOCIETY. DIFFERENT DISCOUNTS, SPECIAL OFFERS AND BLACK FRIDAY “DEALS” CAN MOBILIZE HUGE CROWDS INTO A FEEDING FRENZY. LIKE A DRUG, EVERY YEAR THE DAY AFTER THANKSGIVING, THESE ADDICTS SEARCH FOR THAT SHOPPING ECSTASY AND DON’T NOTICE THE HUMAN SOULS THEY SACRIFICE IN THE PROCESS.

ASTRA ZOLDNERE



BLACK SPIRIT

DIR. CHAKIB TALEB-BENDIAB (TUNISIA, 2018)

AN OLD FRENCH ARCHAEOLOGIST WORN OUT BY LIFE YET STILL ADVENTUROUS IS CONVINCED THAT HE IS FINALLY ON THE TRAIL OF THE LEGENDARY AFRICAN SAMURAI CLAN, THE “BLACK SPIRITS”, IN THE TUNISIAN SAHARA. IS HIS MYSTIC JOURNEY JUST A DREAM OR A WAY TO ESCAPE A REALITY HE DOESN’T WANT TO ACCEPT ? ETHEREAL AND EXQUISITELY SHOT...THE FEELING OF IN FLUX BETWEEN DREAMING AND WAKING LIFE. AN



BLUE

DIR. SAMANTHA SEVERIN (USA, 2018)

THERE ARE EPIC AND MOMENTOUS JUNCTURES IN MY CAREER THAT ILLUMINATE MY WAY THROUGH THE ACCRUING NONSENSE THAT ONE MUST TRUDGE THROUGH DAILY IN THE FILM INDUSTRY. ONE CONVERSATION WILL LIVE ON IN MY MIND FOREVER AND THAT IS WHEN I SAT FOR A GOOD CHUNK OF TIME INTERVIEWING JOHN CARPENTER. WE TALKED AT LENGTH ABOUT THEY LIVE, THE CULTURE OF SURVEILLANCE AND APATHY, AND OF HUXLEY’S BRAVE NEW WORLD. IN MY MIND IT WAS IMPENDING...FOR HIM, IT WAS ALREADY HERE. AND NOW, TEN YEARS LATER, I HAVE COME TO AGREE. WHAT THIS ALL HAS TO DO WITH THIS PARTICULAR SHORT FILM IS THE ANONYMITY ..THE NEBULOUS, THE UNKNOWN POWER THAT HAS COMPLETELY ENGULFED THE HUMAN TENDENCY FOR SELF EXPRESSION AND AUTONOMY. WEB CAMS...WIGS..STRANGERS WATCHING YOU..WHO OR WHAT IS OUT THERE? THE VOID...WE HAVE DOMESTICATED OURSELVES INTO APATHETIC COMPLICITY.

ALEXANDRA NAKELSKI



BREATH

DIR. ZIREK MIRA (KURDISTAN, 2005)

A PIECE OF ARTISTRY ABOUT LIFE'S CONTINUATION DESPITE OPPRESSION, SYMBOLIZING THE KURDISH RESILIENCE IN THE FACE OF TYRANNY.

BROCCOLI

DIR. IVAN SAINZ-PARDO (SPAIN, 2018)

HEY GUYS..I HAVE A GREAT IDEA..LET'S DEVELOP ARTIFICIAL INTELLIGENCE THAT WILL ONE DAY DEEM ITSELF SUPERIOR AND US OBSOLETE!"



BROKEN SONG

DIR. CAN BAPIR (AUSTRIA 2018)

LOVE IN DIASPORA, AGAINST HER FAMILY'S APPROVAL NASRIN FALLS IN LOVE WITH THE LEAD OF A KURDISH GYPSY-STYLE MUSIC BAND PERFORMING IN PUBLIC PLACES IN VIENNA.ABOUT CAN BAPIR:FROM A VILLAGE NEAR KOBANE IN ROJAVA (WESTERN KURDISTAN), CAN IS PRESENTLY STUDYING ACTING AND FILM DIRECTING AT AN ARTS INSTITUTE IN AUSTRIA. HE HAS ALSO PUBLISHED 14 FICTION AND POETRY BOOKS AND HAS DIRECTED SEVEN SHORT FILMS, DOCUMENTARIES AND TV EPISODES.

CAVY WORLD CUP

DIR. MARIA PHILIPS (NETHERLANDS, 2017)

THIS QUIRKY STORY CAPTURES THE MEET-CUTE OF A PROFESSIONAL HAMSTER GROOMER AND A FISHMONGER. IT MADE ME LAUGH AND SMILE THROUGHOUT, AND IS SIMPLY A VISUALLY-APPEALING NUGGET IN OUR FESTIVAL LINEUP THAT FEATURES DETAILED STYLING AND CHARMING USE OF COLOR. FINDING LOVE IN UNEXPECTED PLACES TAKES ON A DELIGHTFUL NEW MEANING!

AMY PETERSON



COLD STORAGE

DIR. THOMAS FREUNDLICH (FINLAND, 2016)

WHY DO CRO-MAGNON MEN FROZEN IN TIME LOVE TO PARTY? THAW OUT BRENDAN FRASER CIRCA 1992 FOR THIS ONE!

COPY SHOP

DIR. VIRGIL WIDRICH (AUSTRIA, 2001)



THIS SHORT IS CERTAINLY FOR FILM LOVERS! THE OSCAR-NOMINATED CLASSIC OF 2001, WHICH WON 37 INTERNATIONAL AWARDS, SHOWS A MAN GETTING CAUGHT UP IN THE ROUTINE OF HIS COPY SHOP JOB WHICH HAS IMPLICATIONS ON HIS IDENTITY. ANIMATED BY VIRGIL WIDRICH USING 18,000 XEROXED FRAMES, WE HOPE VIEWERS WILL APPRECIATE THE HOMAGE TO CHAPLIN-ERA SILENTS THAT ILLUSTRATES A VERY MODERN CRISIS OF THE HUMAN PSYCHE.

AMY PETERSON

DANTE VS. MOHAMMED ALI

DIR. MARC WAGENAAR (NETHERLANDS, BELGIUM, 2018)

TWENTY-YEAR-OLD WOLF IS LIVING IN THE BOXING VILLAGE OF THE NETHERLANDS. WHEN HE HAS TO FIGHT AGAINST HIS BEST FRIEND ALEXANDER DURING A WEEKLY MATCH, HE REFUSES. A REMATCH IS CONFIRMED, WHICH BRINGS WOLF'S FEELINGS AND EMOTIONS TO A BOILING POINT. HE TRIES TO CONVINCE ALEXANDER TO JOIN HIM LEAVING THE VILLAGE, BUT HIS OVERLY ROMANTIC MESSAGE RUNS INTO A WALL.



DIFFERENCE

DIR. ALI ASADOLLAHI (IRAN, 2018)

DIRECTOR'S STATEMENT: WE NOW LIVE IN A WORLD WHERE DIFFERENCE OF OPINION AMONG HUMANS IS DEFINED IN A WAY THAT EVERYONE THINKS THAT THEY'RE THE ONLY ONE THAT IS RIGHT AND IT'S ALWAYS THE OTHERS WHO ARE WRONG. SOMETIMES THIS DIFFERENCE OF OPINION CULMINATES IN A DENIAL OF REALITY. LAURA AND I AGREE: A FANTASTICALLY CREATIVE TAKE ON THE CURRENT PROBLEM OF "REALITY AS A MATTER OF OPINION".

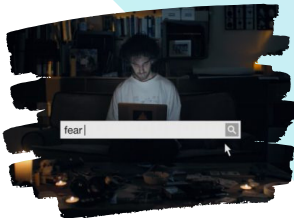
WHAT ARE OBJECTIVE FACTS ANYMORE? IS IT MASS DELUSION? CAN WE HAVE A CONVERSATION BASED ON LOGIC WHEN THERE IS NO AGREED UPON FRAME OF REFERENCE?



DREAM/LIFE

**DIR. DAVID (DAVI.IN) AUFDEMBRINKE
(GERMANY, SRI LANKA, THAILAND, 2018)**

RIDDEN BY THOUGHTS OF DEATH AND FAILING HIS LIFE, A YOUNG MAN TRIES OUT WHAT HAPPENS IF HE ASSUMES THAT EVERYTHING WAS POSSIBLE ... AND GOES FAR BEYOND ANYTHING HE EVER IMAGINED. I WASN'T SURE IF I FELT RELIEF BECAUSE IT CATHARTICALLY RESONATED MY POSTMODERN ANXIETY OR FELT MORE ANXIETY BECAUSE IT SEEMS LIKE AN UNENDING BATTLE...PERHAPS, IF ANYTHING, SOLACE TO KNOW I AM NOT ALONE. AN





DRIVE

DIR. SARA T. GAMA (USA, 2017)

THE DAY I AM WRITING THIS WAS A ROUGH DAY. IT WAS ONE OF THOSE DAYS WHERE THE CARDS ARE STACKED AGAINST YOU...AND THEN LIKE A RAY OF AWESOME-NESS, I TALKED TO DIRECTOR SARA T. GAMA AND REMEMBERED CLEARLY WHY I DEVOTED MY LIFE TO BE A PLATFORM FOR FILMMAKERS WHO ARE DEDICATED TO THE CRAFT AND THE POWER OF INTERCONNECTEDNESS CINEMA CREATES. YOU KNOW THE FEELING, WHEN YOU FIRST SPEAK WITH SOMEONE AND THAT INSTANT "I MUST HAVE KNOWN YOU IN A FORMER LIFETIME" UNCANNY CONNECTION. WELL SHE WAS THRILLED THAT I TRULY UNDERSTOOD THE MEANING OF HER FILM, AND I WAS THRILLED THAT SHE WAS THRILLED AND THEN WE WERE TALKING LADYHAWKE (RIP RUTGER HAUER), LATE 70S CULTURE, ROCK, POLITICS, AND EVERYTHING IN BETWEEN. SHE IS THE NEWEST EDITION TO THE MANIFESTO FAMILY...WELCOME...PEOPLE LIKE YOU MAKE ALL OF MY EFFORTS WORTH IT TEN FOLD! ALEXANDRA NAKELSKI A TEEN TELLS HER MOM SHE IS GOING TO A MOVIE WITH A FRIEND WHEN REALLY THEY ARE HITTING THE BIG CITY WITH HER NEW DRIVER'S LICENSE TO A SEE A PUNK BAND. SHE IS MEETING LIVE FOR THE FIRST TIME A BOY SHE MET ONLINE...SHE IS A ROCKER, A REBEL TEEN, AND OH YEAH...SHE IS MUSLIM...HER HIJAB SEEMS TO BE MORE CONTROVERSIAL THAN ANY SPIKE COLLAR EVER COULD BE. GAMA'S BRILLIANT FUSION OF THE OUTSIDER CULTURE OF PUNK ROCK AND ISLAM IS BRILLIANT IN ITS MESSAGE. I WOULD ARGUE THAT IT CHALLENGES BOTH WESTERN PRECONCEIVED NOTIONS...AND TRADITIONAL ISLAMIC NORMS. SOMETIMES WHEN YOU TAKE TIME TO ACTUALLY REGARD THE "OTHER" YOU END UP SEEING YOURSELF. AN



EASY PICKINS

DIR. WILL HARTMAN (USA, 2007)

TWO THUGS' PLAN TO ROB A LITTLE OLD LADY DOESN'T GO AS PLANNED. (THIS WAS MY FATHER'S TOP PICK THEN... AND STILL IS! HE LOVES "SENIOR POWER"!) AN

ELVIS!

DIR. ANAHÍ SOTELO GARCÍA AND IRIA ABOAL DÍAZ (SPAIN, 2019)

PACKING AS MUCH WEIRDNESS AND QUIRKNESS INTO THREE AND HALF MINUTES THAT YOU CAN! COMPACT MADNESS... AND WHO DOESN'T LOVE GOOD OL' FASHIONED STOP MOTION ANIMATION?!



ERROR 404

DIR. KAYS KHALIL (GERMANY, PORTUGAL, EGYPT, TUNISIA, 2017)

AFTER ENDURING YEARS OF HARASSMENT FROM THE POLICE, MOHAMED BOUAZIZI COMES TO A DECISION. ON DECEMBER 17TH, 2010, HE PUBLICLY SETS HIMSELF ON FIRE. THIS IS WHERE ERROR 404 TAKES UP ITS NARRATIVE ABOUT THE BEGINNINGS OF THE ARAB SPRING.





ETERNITY

DIR. ANNA SOBOLEVSKA (UKRAINE, 2017)

ONCE UPON A TIME IN THE NEAREST FUTURE HUMANITY OVERCOME THE DEATH BY DIGITIZING THE HUMAN'S SOULS. SO, WE WILL BE GRANTED WITH ETERNITY. BUT WHAT HAPPENED IF ETERNITY FACED WITH LOVE? THE WHOLE TRANSHUMANIST MOVEMENT AND DESIRE FOR THE SINGULARITY HAS BOTH FASCINATED ME AND LEFT ME MELANCHOLY. UPLOADING YOUR CONSCIOUSNESS TO DIGITAL ETERNITY IS MORE LIKE A PRISON THAN DEFEATING MORTALITY. WHERE DO "YOU" GO? MAINFRAMES AND ELECTRICITY GO DOWN ALL THE TIME. HOW DO YOU KNOW WHEN YOU DIE THAT IT IS NOT SOMETHING WONDERFUL? THIS SHORT IS BEAUTIFULLY POETIC AND HAUNTING AND WHAT SCI-FI IS ALL ABOUT. AN



EXCUSE ME, I'M LOOKING FOR THE PING-PONG ROOM AND MY GIRLFRIEND

DIR. BERNHARD WENGER (GERMANY, AUSTRIA, 2018)

THINK SINCE THE FILM IS IN FRAGMENTS/STREAMS OF RANDOM CONSCIOUSNESS, THE SYNOPSIS SHALL BE PIECES OF WHAT THE SCREENERS HAD TO SAY WHEN WATCHING IT OFF THE TOPS OF THEIR HEADS: WELL SHOT AND SET IN A STUNNING LOCATION. I CAN'T HELP BUT FEEL LIKE THE SPA/RESORT IS THE STAR OF THE SHOW HERE. HHSWEET, AND COOL – VERY FIRST-WORLD, LOST IN TRANSLATION VIBE- SA A CHARACTER JUST AS CLEAN AND IMPERSONAL AS THE ARENA. IT'S LIKE HE DOESN'T WANNA GO BACK TO REALITY. JUST STAYING IN THAT SPA FOR EVER AND EVER. I THINK IT IS A PERFECT (DYSTOPIAN) METAPHOR FOR HOW SOME PEOPLE USE THE INTERNET OR VIRTUAL REALITY AS PERPETUAL CYCLE OF NOTHINGNESS. AVOID EVERYTHING THAT YOU FIND DIFFICULT OR UNPLEASANT AND LIVE IN YOUR OWN BUBBLE, ANONYMOUSLY. LH LOVE THE FILMS WHERE THE LOCATION IS ALSO A "CHARACTER"- THE ENDLESS SEARCH FOR SOMETHING, WHEN AT THE END, YOU FIND THAT TO JUST STEP AWAY IS REWARD IN ITSELF. AN



FAREWELL TO THE ARK

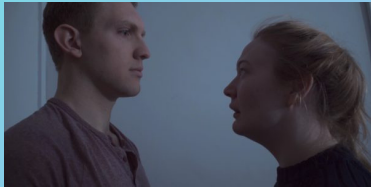
DIR. YI-FENG CHANG (TAIWAN, 2019)

INDIE SHORTS MAG'S NIMISHA MENON NAILS IT IN THIS REVIEW: "JIE AND SHIZUKO ARE STRANGERS TO ONE ANOTHER IN REALITY. BUT, IN THE VIRTUAL WORLD, THEY ARE EACH OTHER'S CONFIDANTES. PERHAPS A RELATABLE THEME OF THE PRESENT TIMES, WHERE EVERYONE'S CLOSEST RELATIONSHIP IS WITH THEIR SCREEN AND NOT THE PERSON SITTING NEXT TO THEM, 'FAREWELL TO THE ARK' IS EVERYONE'S CUP OF TEA. JIE AND SHIZUKO'S WORLD IS AN ONLINE GAME WHERE THEIR REAL PERSONA FALLS PALER IN COMPARISON TO THEIR VIRTUAL AVATAR. DIRECTOR YI-FENG CHANG'S DEBUT FILM, AT 25:58 MINUTES BEARS THEMES OF DRAMA, TRAGEDY AND PARALLEL NARRATIVES THAT SWAY BETWEEN THE PAST AND THE PRESENT. REST ASSURED, IT ISN'T FOR THE FRIVOLOUS."

FEEL

DIR. LUKE MURPHY (IRELAND, 2018)

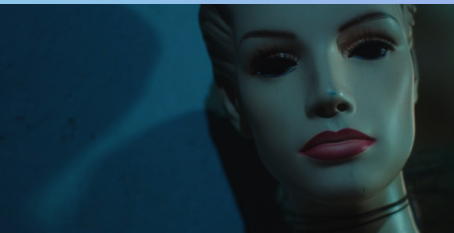
FROM THE FILM SCENE'S EMILY THOMAS: "FEEL IS A SENSORY ODE TO LOST LOVE. INSPIRED BY BLADE RUNNER AND HER, THE SHORT UNRAVELS A BROKEN RELATIONSHIP AND THE CONFUSION AND HURT FELT BY THE PROTAGONIST OLIVIA UPON ITS CONCLUSION. SHE FALLS IN LOVE, HAS HER HEART BROKEN, AND EVENTUALLY COMES TO A SHOCKING REALIZATION ABOUT HER BOYFRIEND."



FLASHBACK

DIR. SJOERD DE BONT (NETHERLANDS, 2019)

CYCLICAL, SCI-FI/DYSTOPIAN SOCIETY VIBES WITH GOOD PRODUCTION. IT'S NOT TRYING TO MAKE ANY HUGE POINTS OR SAVE THE WORLD, BUT I FELT IT WAS A GOOD, SHORT RIDE. DANNY OSBORNE



FUNKY LOLA

DIR. JULIO MAS ALCARAZ (SPAIN, 2017)

I WAS, AT TIMES, UNCOMFORTABLE WHILE WATCHING THIS SHORT FILM, AND AT TIMES SADDENED FOR THE DESPERATION THAT LOLA EXPERIENCES THAT DRIVES HER TO MAKE A QUESTIONABLE DECISION IN ORDER TO SUPPORT HER FAMILY. LOLA IS UNDOUBTEDLY PAST HER PRIME, BUT WITH MANY HEALTHY YEARS LEFT TO LIVE, SHE MUST FIND A WAY TO SURVIVE IN A CRUEL WORLD WHERE IT SEEMS THE ONLY WAY TO BE OF WORTH TO SOCIETY IS TO CREATE A FANTASY VERSION OF HERSELF. A PERVERSIVE THEME IN OUR FESTIVAL, BUT TAKEN FROM A DIFFERENT PERSPECTIVE.

AMY PETERSON



GENERATION YOUTUBE

DIR. FELIX MEINHARDT (GERMANY, 2018)

I CAN RELATE TO MANY PARTS OF THE STORY BECAUSE I HAVE PERSONALLY WITNESSED SIMILAR EVENTS. I'M GUESSING THE TRUE STORY THEY ARE BASING THIS ON IS ABOUT THE COUPLE ON YOUTUBE WHO TRIED TO MAKE A VIDEO OF THEM SHOOTING A LARGE BOOK TO STOP THE BULLET, WHICH ENDED UP KILLING THEIR PARTNER. IT DEALT WITH THE IDEA OF STRESS FROM THE NEED TO CREATE AND ALSO THE CONCEPT OF BURNOUT. THE IDEA THAT THE OUTSIDE WORLD, IN THIS CASE THE PARENTS, DON'T CARE IS A NICE TOUCH. (FROM A YOUTUBER WHO KNOWS FIRST HAND THE NECESSITY OF CREATING CONTENT!) TATIANA PIROGOVA



GOTTLIEB

DIR. KRSTE GOSPODINOVSKI (MACEDONIA, 2018)

MIXED MEDIUM ANIMATION AS MENTAL ILLNESS. THE TWO ART STYLES USED IN THIS FILM (ROTOSCOPING AND STOP MOTION) EACH SERVE TO HEIGHTEN THE OTHER'S PLUNGE INTO UNCANNY VALLEY TERRITORY, FORCING THE VIEWER TO SHARE IN PROTAGONIST'S SENSE OF UNEASE. OR, PUT MORE SIMPLY, JUST A DAMN COOL ANIMATED SHORT.

LAURA DE LA O

HAMBRE

DIR. ALEJANDRO MONTALVO (MEXICO, 2017)

ON HIS 57TH BIRTHDAY, A MAN DECIDES TO DO WHAT IS NECESSARY TO REDEEM A LIFETIME OF HUNGER. NOT WHAT I WOULD GO FOR IN A MID LIFE CRISIS BUT TO EACH THEIR OWN!

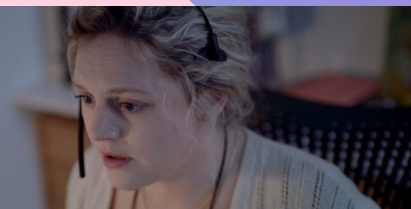
DIANA NAKELSKI



HAPPY NEW YEAR

DIR. BRANDON GRÖTZINGER, WANDER THEUNIS (NETHERLANDS, 2018)

THIS FILM WAS EXCELLENT. SHOT IN ONE LOCATION, WHICH WAS SO EFFECTIVE FOR THE STORY. FOR ME, IT HIGHLIGHTED THE IMPORTANCE OF LISTENING TO SOMEONE WHEN THEY ARE OTHERWISE DIFFICULT TO WORK WITH. THE CHARACTER USES EMPATHY AND HUMANITY TO HELP A PERSON IN NEED. SHE WAS ABLE TO GO BEYOND THE MUNDANITY OF HER JOB IN ORDER TO HELP A STRANGER DEAL WITH A PERSONAL CRISIS. IT REMINDED ME OF MY STARBUCKS DAYS, WHEN MY WORK SOMETIMES WENT BEYOND JUST MAKING A SIMPLE CUP OF COFFEE.



IN FULL BLOOM

DIR. MAEGAN HOUANG (USA, 2018)

IN FULL BLOOM IS A SURREALIST SHORT FILM ABOUT OVERCOMING THE LOSS OF A PARTNER WITHIN THE PARAMETERS OF LIVING AS A FEMALE VIETNAMESE IMMIGRANT. AFTER HER HUSBAND'S DEATH, CECILE BECOMES AN AGORAPHOBIC HOARDER, PARADOXICALLY PRACTICING WHAT SHE LOVES — GARDENING — INDOORS, WITHOUT THE HELP OF DIRECT SUNLIGHT. SHE ORDERS WORMS TO GROW A RARE FLOWER.



INTO MY LIFE

DIR. IVANA HUCIKOVA, SARAH KEELING, GRACE REMINGTON (USA, 2018)

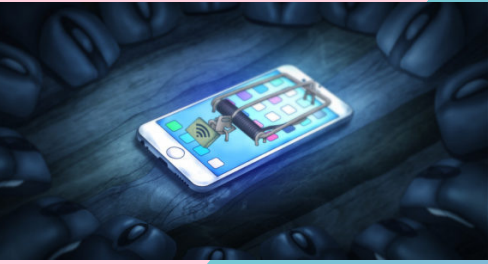
GROWING UP IN THE LARGEST AFFORDABLE HOUSING COOPERATIVE IN BROOKLYN, CASSANDRA'S WORLD WAS ARTFULLY FRAMED BY HER MOTHER'S SUPER-8 CAMERA. TODAY, CASSANDRA EXAMINES AND EDITS THESE FILMS, GAINING INSIGHT INTO THE CHALLENGES HER MOTHER FACED AS A CREATIVE BLACK WOMAN AND THE IMPORTANCE OF HER VISION. PART OF OUR "CELLULOID HEROES" PROGRAM AND TESTAMENT TO THE LOST ART OF ARCHIVING. IMAGES OF 8MM LOOK AS DREAMS DO. A FAR OFF MEMORY, A LIFE LIVED LONG AGO. WILL WE SORT THROUGH DIGITAL IMAGES YEARS FROM NOW WITH THE SAME FONDNESS AND NOSTALGIA? AN

INVITATION

DIR. SJOERD MARTENS (NETHERLANDS, 2018)

WE ARE CONSTANTLY LEAVING TRACES OF OUR EXISTENCE BEHIND IN OUR SURROUNDINGS BUT WE ALSO HAVE THE URGE TO ERASE THEM AS QUICKLY AS POSSIBLE. THEY NORMALLY DO NOT CAPTURE OUR ATTENTION, EITHER BECAUSE OF THEIR EVERYDAYNESS OR PERCEIVED UGLINESS. THE HIDDEN BEAUTY AND PURITY OF THE HUMAN TRACES ARE WHAT I WANT TO IMMORTALIZE SO THAT THEY CAN BE EXPERIENCED DIFFERENTLY AND INFINITELY. CONSEQUENTLY, THE SUBJECTS ARE NO LONGER TAKEN FOR GRANTED. IT IS THUS REMINISCENT OF ARCHEOLOGY, BUT WITH A DIFFERENT PURPOSE AND AN UNCONVENTIONAL MEAN."





IRONY

DIR. RADHEYA JEGATHEVA (AUSTRALIA, 2018)

A FILM THAT EXPLORES THE RELATIONSHIP BETWEEN MAN AND TECHNOLOGY...TOLD FROM THE PERSPECTIVE OF A PHONE.A PERFECT ADDITION TO OUR CONSTRUCTED IDENTITY COMPILATION.

I MADE THIS FOR MUM

DIR. MELANIE ESSINK (NETHERLANDS, 2018)

SEVEN YEARS AFTER LOSING HER MUM TO CANCER, 11 YEAR-OLD EVE STILL STRUGGLES TO COMMUNICATE HER FEELINGS TO HER FATHER. IN ORDER TO CONNECT WITH HER PAST, SHE MAKES A FILM FOR THE MOTHER SHE NEVER GOT TO KNOW.



I MUST UPGRADE!

DIR. OLIVER DENYER (UK, 2019)

WHEN THE IPHONE X CAME OUT, MY PHONE LOOKED LIKE A BLOCKY PIECE OF CRAP. THAT FEELING INSPIRED THIS SONG. IT'S ABOUT A PRINCE WHO DESPERATELY WANTS TO KEEP UP WITH THE LATEST TECHNOLOGY.

OLIVER DENYER

I-OCCUPY

DIR. LORENZO LODOVICHI (ITALY, 2018)

A POLITICAL MANIFESTATION IS UNFOLDING. AT ONE POINT A MOLOTOV IS THROWN AT THE COPS. IT'S A CLASH. CAMILLA HELPS A WOUNDED PERSON AMONG THE PROTESTERS, CLIMBS INTO THE AMBULANCE, CROSSES THE SECURITY BARRIER AND IMMEDIATELY GETS OUT OF THE RUNNING VEHICLE TO FIND HERSELF IN FRONT OF A MYSTERIOUS PALACE.





KEIN PROBLEM

DIR. MAGNUS MILLANG (DENMARK, 2017)

COPENHAGEN, LATE 1990S. WHEN THE LEAD SINGER OF DENMARK'S SECOND-BEST COVER BAND CALLS IN SICK, THE BAND'S TWO INSECURE BACKUP SINGERS START BACKSTABBING EACH OTHER OVER THE ROLE AS LEAD SINGER FOR THE NIGHT. WHO KNEW THAT JAMBANDS COULD BE THE SCENE OF A LIFE-OR-DEATH DRAMA? MAY THE BEST MAN IN DENIM SHORTS AND DENIM VEST WIN.

LA MORT, PÈRE & FILS

DIR. PARONNAUD VINCENT AND WALTGENWITZ DENIS (FRANCE, 2017)

DEATH'S SON DOESN'T WANT TO CONTINUE THE FAMILY BUSINESS. INSTEAD, HE HAS A SECRET DREAM TO BECOME A GUARDIAN ANGEL, THIS WILL TRIGGER A SUCCESSION OF DISASTERS. HIS DAD WILL HAVE TO GET HIM OUT OF THIS MESS.



LAST DAY OF LIMBO

DIR. JASON WARD (USA, 2008)

JASON WARD SENT THIS FILM (ON DVD) TO ME AND MY COLLEAGUE MANY MOONS AGO (2008) AS A SUBMISSION...AND WE COULDN'T STOP LAUGHING. SATIRE IS THE BEST FORM OF CALLING THINGS OUT...SO YES, WHILE RELIGION CAN BE MOST OFTEN NON-SENSICAL, LAST DAYS IS MAJORLY ENDEARING. IF PEOPLE COULD JUST HAVE A BIT MORE HUMOR...MAYBE POLITICAL/RELIGIOUS DISCUSSIONS WOULD BE MORE PRODUCTIVE. FITTING PERFECTLY INTO OUR "LOSING MY RELIGION" PROGRAM, THIS COMEDY IS THE EXAMPLE OF A PERFECT LOW BUDGET SHORT...GREAT ACTING, GREAT SCRIPT "OLD SCHOOL HUMOR", AND SO RELATABLE...

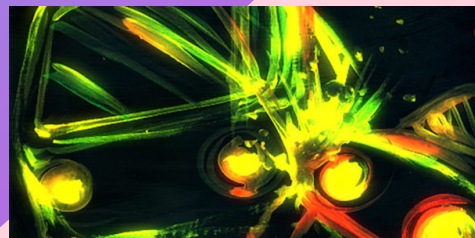
ALEXANDRA NAKELSKI



LAST STOP

DIR. HÉCTOR DÁVILA CABRERA (MEXICO, 2017)

CHICKEN BRAINS...WITH A LOT OF CHILI AND LIME! MEXICAN STREET FOOD...HUMANITY'S LAST STOP.





LAUGHTER AND FORGETTING

HAWRAZ MOHAMMED (KURDISTAN, 2018)

PEOPLE ARE GATHERED IN A TEA SHOP THAT NO LONGER IS ABLE TO SERVE TEA AS THE COUNTRY IS BLOCKED FROM IMPORTING TEA. THE COALITION FORCES ARE BOMBARDING ALL PLACES. LACK OF TEA HAS GIVEN PEOPLE HEADACHES. AT LAST, THE REPRESENTATIVE OF THE COALITION FORCES BRINGS THEM AN OFFER TO PROVIDE TEA IF THEY ACCEPT THEIR CONDITIONS. THIS SHORT FILM SYMBOLICALLY NARRATES THE STORY OF ANNEXING SOUTHERN KURDISTAN TO IRAQ IN 1921.



LONE WOLF

DIR. HERO HEMMINGSLEY (NETHERLANDS, 2018)

YOUNG MAN PREPARES HIMSELF TO COMMIT A TERROR ATTACK. ARRIVING AT THE SCENE HE HAS CHOSEN FOR HIS ASSAULT, HE BUMPS INTO ANOTHER YOUNGSTER VISITING THE SAME LOCATION. A SHORT FILM IN ONE TAKE, FILMED FROM THE PERSPECTIVE OF BOTH PERPETRATOR AND VICTIM.

LOOKING FOR GOD

DIR. ZIREK MIRA (KURDISTAN, 2007)

PERHAPS ONE OF THE MOST COURAGEOUS FILM TO COME OUT OF THE REGION, LOOKING FOR GOD IS COMMENTARY ABOUT THE CURRENT POLITICAL SYSTEM IN THE COUNTRY.

IT IS AN ABSTRACT AND SYMBOLIC PORTRAYAL OF A LEADER ADDRESSING THE MASSES. ZIREK MIRAA RENOWNED KURDISH SCULPTOR WHOSE SYMBOLIC WORKS HAVE SHOWN IN MAJOR CITIES SUCH AS SULAIMANIA, BAGHDAD, KIRKUK, KOBANE, AND SYDNEY, AUSTRALIA. HE MADE TWO VISUAL AND SYMBOLIC SHORT FILMS AS PART OF A WORKSHOP BY FILMMAKER JANO ROSEBIANI IN ERBIL.



MAKE ALIENS DANCE

DIR. SEBASTIEN PETRETTI (BELGIUM, UK 2018)

WHY DID WE SELECT A FILM THAT IS NEARLY VOID OF A SOUNDTRACK TO BE IN OUR MUSIC PROGRAM? THE STORY FOLLOWS THREE CHARACTERS STRUGGLING WITH THE AFTERMATH OF THE LOSS OF MAZZY, A YOUNG SINGER WITH A SUPERB VOICE. WHEN HER MUSIC IS FINALLY UNVEILED, YOU REALIZE HOW THE SEEMINGLY DISCONNECTED CHARACTERS IN THE STORY ARE ALL INTIMATELY CONNECTED. THE IDEA OF BROADCASTING THIS YOUNG INGENUE'S MUSIC TO THE STARS ABOVE IS A TRULY LOVELY WAY OF HONORING HER DEPARTURE FROM EARTH. AMY PETERSON



MAROONED?

DIR. RYAN NAGATA (USA, 2009)

COMMANDER WALCOTT ONCE AGAIN RIDES THE SCOURGE OF THE DE-NUBLIANS FROM PLANET EARTH! OR HAS HE...? SCI-FI COMEDY AT ITS BEST!



MILK

DIR. SANTIAGO MENGHINI (CANADA, 2018)

WHEN YOUR MOTHER TELLS YOU NOT TO DRINK OUT OF THE CARTON AND USE A GLASS... YOU BETTER!



MINOR KEY

DIR. IVAN SAINZ-PARDO (SPAIN, 2018)

A TOUCHING SHORT, "TONO MENOR" (MINOR KEY), IS A STORY ABOUT FAMILY, MEMORY, SUNDAY LUNCH AND COD. A KEY CHANGE IN THE FAMILY NEARLY PULLS THEM APART BUT IT'S ULTIMATELY THE FISH THAT GETS THEM BACK ON TRACK. HUGH HOLDS



MMF

DIR. LEONARD GARNER (GERMANY, 2017)

A PAIR OF THIRTY-SOMETHINGS PICKS UP A YOUNG, ATTRACTIVE BLACK MAN FOR A THREESOME. AS THEY REVIEW THE EXPERIENCE, THEY PROBE EACH OTHER, MASKING THEIR OWN INSECURITIES WITH HIPSTER IRONY AND PROVOCATION, INCLUDING HOMOPHOBIC AND RACIST JOKES. SOON THE SITUATION TURNS VERY EMBARRASSING FOR THEM.



MODERN LOVE

DIR. ITAMAR GROSS (ISRAEL, 2018)

I THOUGHT THIS WAS QUITE A GOOD REPRESENTATION ON NOT ONLY MODERN RELATIONSHIPS, AND/OR LOVE, BUT ALSO A REFLECTION ON HOW SOME PEOPLE FIND IT EASIER TO BE EXPRESSIVE AND OPEN ONLINE. HOWEVER, QUITE OFTEN, BEHIND THE SAFETY OF THEIR KEYBOARDS, THEY CONTRIVE THEIR IDENTITIES TO THE POINT OF FAKING EMOTIONS IN ORDER TO MAKE THEMSELVES MORE INTERESTING.

TATIANA PIROGOVA



MOLOTOV MAN

DIR. JORIS WEERTS (NETHERLANDS, 2016)

A FILM ABOUT BUREAUCRACY DRIVING A VICTIM TO BECOME A VILLAIN. MAYBE IT WAS A CHOICE BY THE FILMMAKER TO MAKE THE REPRESENTATION OF THE TERRORIST NEIGHBORS LIMITED (ALMOST NON EXISTENT)? BY ONLY SHOWING TWO INSTANCES OF VIOLENCE IN A STORY THAT SPANS TEN YEARS, THE CONFLICT IS REALLY BETWEEN THE PROTAGONIST AND AN UNHELPFUL POLICE FORCE, NOT THE NEIGHBORS. BUT THE MAIN CHARACTER'S CONSTANT ASSERTIONS ABOUT THE "TRAILER TRASH" FELT HOLLOW (IF NOT ENTIRELY BASED ON PARANOIA ALONE), WHICH MADE HIS SLOW "DESCENT" INTO MADNESS FEEL MORE INEVITABLE THAN TRAGIC.

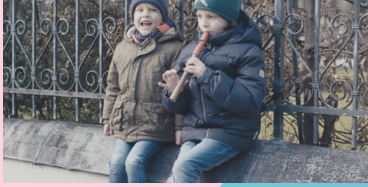
LAURA DE LA O



MOTH

DIR. SHU ZHU (USA, 2018)

AN ASIAN-AMERICAN ACTRESS STRUGGLES TO REVIVE HER CAREER IN THE SEXUALLY COMMODIFIED ENTERTAINMENT INDUSTRY. IN THE WAKE OF AN IMPENDING TRANSFORMATION, WE OBSERVE THE BANALITY OF HER DAILY ROUTINE AS HER MENTAL STATE SLOWLY DETERIORATES. EVERY YEAR I CANNOT BUT HELP TO INCLUDE A VALENTINE TO LA...AND THAT CAN ALSO MEAN BEING CRITICAL WHILE SIMULTANEOUSLY LOVING THE CULTURE. I COULD COMPLETELY IDENTIFY WITH THIS.... WANTING YOUR DREAM TO COME TRUE, BUT REALIZING YOU NO LONGER WANT TO PARTICIPATE IN THE "HUSTLE" REQUIRED TO GET THERE... I REMEMBER ONE TIME BEING ASKED TO ATTEND THE GLITZY GATHERINGS FEATURED HERE IN THIS FILM... TO GO GET DRINKS AT THE HOT SPOTS WAS ABSOLUTELY THRILLING...NOW IT SEEMS FAKE AND EXHAUSTING. ONE THING IS FOR SURE, YOU MUST EVOLVE...YOU CANNOT PLAY THE SAME GAME IN YOUR 40S THAT YOU DID IN YOUR 20S. AN



MORGEN KOMMT KEIN WEIHNACHTSMANN

DIR. ANNA LUDWIG (GERMANY, 2018)

TWO BROTHERS SCOUR THE NEIGHBORHOOD FOR A FATHER CHRISTMAS SO MOM WON'T BE DISAPPOINTED THIS YEAR. I KNOW TONS OF HOLIDAY MOVIES CLAIM THEIRS DISPLAYS THE "TRUE MEANING" OF CHRISTMAS..BUT THESE NEIGHBORS, THE MEAN LANDLORD AND THE RESOURCEFUL KIDS EVEN GOT THIS OLD SCROOGE INTO THE FESTIVE SPIRIT...IN JULY! AN

ORGANIC REACH

DIR. TOM DIFFENTHAL (UK, 2019)

WHEN I FIRST WATCHED THIS FILM, I QUESTIONED ITS AUTHENTICITY IN DELIVERING A CRITIQUE ON THE MEDIOCRITY OF YOUTUBE CONTENT. THE MAIN CHARACTER IS, PERHAPS, AN EXAGGERATION OF THE MASSES OF EVERYDAY PEOPLE TRYING TO CREATE THEIR OWN SPACE IN A DIGITAL WORLD. BUT THEN AN INTROSPECTIVE REALIZATION MADE ME COME TO TERMS WITH THE MEDIOCRITY OF MY OWN DIGITAL PRESENCE. WHY DO WE FEEL THE NEED TO "BRAND" OURSELVES AND LIMIT OUR ABILITY TO CREATE SOMETHING REAL BY MERELY CAPTURING THE THINGS WE LIKE FOR OTHERS TO VALIDATE US? PERHAPS THIS FILM HIT A LITTLE TOO CLOSE TO HOME, AND THAT IS WHY IT NEEDS TO BE SEEN AND DISCUSSED.

AMY PETERSON



OUTPOST

**DIR. JUSTIN GIDDINGS AND RYAN WELSH
(USA, 2018)**

IT HAS BEEN A LONG TIME SINCE I HAVE SEEN SUCH DETAILED STORY BOARDS FOR AN INDEPENDENT SHORT FILM. AND IT HAS BEEN AN EQUALLY LONG TIME SINCE I HAVE SEEN A SCI-FI SHORT WITH THE PRODUCTION VALUE OF OUTPOST. PART OF THE JOY OF THE GENRE'S CONVENTIONS IS SPECTACULAR EFFECTS AND GIDDINGS AND WELSH DO NOT DISAPPOINT. AN



PHILDEL: THE DEEP

DIR. YOURI DEKKER (UK 2018)

THE OFFICIAL MUSIC VIDEO FOR PHILDEL'S SONG, "THE DEEP". RAMSEY HAS JUST DEALT WITH THE LOSS OF A CLOSE COMPANION, AND IS TRYING TO MOVE ON TO FIND OUT WHICH PATH TO TAKE NEXT. EXQUISITE ANIMATION YOU CAN'T SEE ANYWHERE ELSE IS ONE OF THE MANY SATISFYING REWARDS OF BEING INVOLVED IN THE FILM FESTIVAL INDUSTRY. AN



POST-HISTORICAL DREAMING

DIR. RUMENA TRENDAFILOVA (AUSTRIA, BULGARIA, 2018)

POST-HISTORICAL DREAMING IS A FILM WHICH USES FICTION AS A MODE OF CRITICISM AND RECONSIDERATION OF PRESSING SOCIETAL MEMORIES. BULGARIA HAS MOVED ON FROM THE COMMUNIST REGIME, BUT HAS YET TO RECOVER. WHILE THE CRAVE FOR A FUTURE AND ABANDONMENT OF THE PAST IS STRONGER THAN THE FEELING OF NOSTALGIA, THE GODS OF THIS FUTURE REQUIRE A SACRIFICE OF THE OLD ICONS. THE ICONS OF THE PAST ARE REPLICATIONS OF A FORMER UTOPIA: THE MOVIE IS TELLING THE SOCIALIST MONUMENTS' HIDDEN STORIES. FROM THE PERSPECTIVE OF A DREAMLIKE STATE, IT IS LOOKING FOR THE LIFE AND DEATH, AMBITION AND LOST CAUSE, BELIEF AND REJECTION, ALL HIDDEN BEHIND A CONCRETE FAÇADE. AN AMBIVALENT QUEST FOR REBELLION AND PEACE BETWEEN A SOCIETY IN TRANSITION AND UTOPIAS OF THE PAST... IN A DESPERATE SEARCH FOR BALANCE...IN A WORLD OF POST-FACTS, POST REALITY, POST EVERYTHING WE ONCE KNEW... THIS FILM ENCAPSULATES THE DISORIENTATION ONE FEELS IN OUR POSTMODERN WORLD OF NEVER- ENDING INFORMATION THAT MAY OR MAY NOT BE RELIABLE...SUFFERING COLLECTIVELY FROM HISTORICAL AMNESIA. A STONER ACADEMIC'S DREAM...AN



PROPHECY OF THE ENCOUNTER

DIR. ATI MAIER (USA, 2019)

THE "SPACE-RIDER" IS BACK FROM LAST YEAR TO VISIT OUR FESTIVAL! I ENJOYED THIS SLOW-PACED, TRIPPY FILM WHICH GIVES A GLIMPSE OF LIFE ON A NATIVE AMERICAN INDIAN RESERVATION. THE FICTIONAL SHORT INCORPORATES THE LAKOTA NATION ORIGIN STORY, AS TOLD BY A LAKOTA ELDER OVER GORGEOUS SCENES OF HORSES AND RIDERS MOVING THROUGH THE GRASSY TABLELANDS OF SOUTH DAKOTA. THE FILM DEPICTS A VERSION OF THE CONCLUSION OF THEIR ORIGIN STORY, AS THE LAKOTA PREPARE TO RETURN TO THE PLEAIDES STAR CLUSTER.

I'D LOVE TO SEE MORE FILMS MADE BY OR IN COLLABORATION WITH THE WORLD'S FIRST NATIONS PEOPLES, AS THEY HAVE UNIQUE AND FASCINATING STORIES TO TELL. 2019 IS THE UNITED NATIONS INTERNATIONAL YEAR OF INDIGENOUS LANGUAGES, AND I THINK IT'S ESPECIALLY FITTING THAT THIS FILM AND STORY BE SCREENED AT THE FESTIVAL THIS YEAR.

KAREN PETERSON



RABBID JACOB
(GRAPHIC CONTENT)

DIR. DONOVAN ALONSO-GARCIA (FRANCE, BELGIUM, 2017)

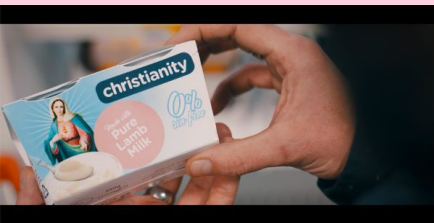
PORN, THE APOCALYPSE, A RABBID RABBI, AND A MENORAH MADE OF D-@\$%!'S THE REST YOU JUST GOTTA SEE TO BELIEVE. *ACTOR KEVIN DUDJASIENSKI FROM PREVIOUS MANIFESTO FILMS : CRUELLE EST LA NUIT AND LIFE IS STRANGE IS BACK IN A MOST MEMORABLE SUPPORTING ROLE!



RADIO VOORWAARTS

DIR. MATEO VEGA (NETHERLANDS, 2018)

I LOVE WHEN I SEE A FILM, THEN READ THE DIRECTOR'S STATEMENT AND IT EXACTLY WHAT I JUST THOUGH IN VIEWING THE FILM! AN THREATENED WITH EVICTION FROM THEIR ALTERNATIVE COMMUNITY, AN ENSEMBLE OF MISFITS GIVE ONE LAST PARTY TO SIMULTANEOUSLY MOURN AND CELEBRATE THE END OF THEIR BELOVED SPACE. DIRECTOR STATEMENT: SOMETIMES A HOUSE, A SPACE, CAN BE SO FULL OF PERSONAL AND COLLECTIVE HISTORY, SO IMPORTANT FOR THE LIVES OF THE INDIVIDUALS THAT INHABIT IT, THAT THE LOSS OF IT CAN FEEL LIKE THE LOSS OF A LOVED ONE. RADIO VOORWAARTS IS A SHORT FILM THAT BEGAN WITH THIS FEELING. I STARTED WORKING ON THE SCRIPT RIGHT AFTER THE LOSS OF A REAL PLACE, A HOUSE WHERE FRIENDS OF MINE LIVED: A PLACE WHERE THERE WAS SPACE TO CREATE AND DO THINGS DIFFERENTLY WITHOUT BEING CRIPPLED BY THE EXPONENTIALLY RISING RENT PRICES IN OUR HOMETOWN OF AMSTERDAM. WITH THIS PROJECT, MY AIM WAS TO EXPLORE THE SUBJECTIVE AND EMOTIONAL FEELINGS OF LOSS THAT ACCOMPANY URBAN RENEWAL. THESE FEELINGS ARE NOT SPECIFIC TO AMSTERDAM, IN MY VIEW, THERE IS INCREASINGLY LESS SPACE FOR DEVIANCE AND CREATIVITY IN URBAN SPACES IN GENERAL



RELIGIOUS

DIR. EUGENIO VILLANI AND RAFFAELE PALAZZO (ITALY, 2018)

SHOPPING FOR RELIGION IS LIKE SHOPPING FOR YOGURT, SAME STUFF INSIDE..DIFFERENT PACKAGING. EXCELLENT SATIRE ON THE ABSURDITY OF HOW RELIGION'S TENDENCIES OF FOSTERING CO-DEPENDENCE AND THAT OF CONSUMER CULTURE HAS MUCH IN COMMON. AN

RERUNS

DIR. ROSTO (NETHERLANDS, 2018)

EVERYTHING'S DIFFERENT BUT NOTHING HAS CHANGED. A TRIP THROUGH A SUNKEN MAZE OF MEMORIES AND DREAMS. OUT OF ALL THE SUBMISSIONS WE RECEIVED THIS ONE SPOKE BEST TO MY POSTMODERN DISORIENTATION. MY PRE-INTERNET, PRE 9/11 LIFE SEEMS LIKE A RERUN I WATCH ON TV, DID IT REALLY EXIST? DOES IT STILL EXIST BUT ON A PARALLEL TIMELINE THAT I SEEMED TO HAVE SKIPPED OFF OF? WHAT HAPPENED AT CERN THAT MADE EVERYTHING GO WACKY?! GET IN TOUCH WITH ME IF YOU FEEL THE SAME...AN



SALVATION

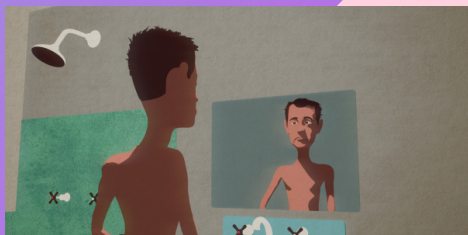
DIR. THORA HILMARSDDOTTIR (ICELAND, 2017)

KATRIN WAKES UP IN THE HOSPITAL AFTER A SERIOUS CAR ACCIDENT TO FIND THAT SHE HAS RECEIVED A LIFE-SAVING BLOOD TRANSFUSION. HOWEVER, THE RELIGIOUS CULT SHE BELONGS TO FORBIDS SUCH THINGS. AS KATRIN STRUGGLES TO RECONCILE THIS CONFLICT WITH HER CHURCH AND FAMILY, SHE BEGINS TO BECOME OBSESSED WITH THE STRANGER WHOSE BLOOD IS NOW FLOWING THROUGH HER VEINS.

SAND

DIR. ARJAN BRENTJES (NETHERLANDS, 2017)

YOU GET UP AT FIVE, EAT YOUR VITAMINS, TAKE SOME WATER WITH YOUR COFFEE, WORK FOR A FEW HOURS, EAT YOUR OMEGAS AND FLAVONOIDS, WORK A LITTLE MORE, GET SOME EXERCISE AND THEN TAKE A SHOWER. BUT DON'T BOTHER TRYING TO WASH THE SAND OUT OF YOUR HAIR.



SAN MIGUEL

DIR. CRIS GRIS (MEXICO, 2018)

IN ORDER TO HEAL HER GRIEVING MOTHER, ANA, A DEVOUT 9-YEAR-OLD GIRL, PUSHES HER FAITH TO ITS LIMIT IN HOPES OF DIVINE INTERVENTION. RELIGION IS A POWERFUL FORCE THROUGHOUT THE WORLD, THAT MOTIVATES PEOPLE TO MAKE BOTH MEANINGFUL AND HORRIFIC DECISIONS. THE LOSS OF A LOVED ONE IS OFTEN A DEFINING MOMENT THAT FORCES GRIEVERS TO DECIDE WHAT THEIR RELIGION MEANS TO THEM. ANA'S OWN JOURNEY IN THE FILM RECALLS THE INNOCENCE OF YOUTH AND THE RISK ASSOCIATED WITH PUTTING YOUR FAITH IN IMAGINED DIVINITY TO SAVE YOU FROM DESPAIR.

AMY PETERSON



SDtoHDuprezMaxV2_009.mp4

DIR. ANNA SPENCE (USA, 2018)

BOOTED FROM THE LIMELIGHT, MAX HEADROOM NOW ROVES THE VIDEO SIGNAL ON THE SEARCH FOR MEANING. ONCE SUMMONED TO THE SCREEN, HE TALKS TO THE AUDIENCE IN HOPES OF REMEMBERING HIS PAST LIFE. AS WE WATCH MAX, (AND AS HE CONTINUES TO WATCH US), HE BEGINS TO UNDERSTAND WHAT IT WILL TAKE TO ESCAPE FROM HIS PURGATORY. Wow, I ALWAYS DID WONDER WHAT HAPPENED TO MAX HEADROOM. I ALSO ALWAYS KIND OF FELT SORRY FOR HIM...WHERE DOES HE GO? WHAT DOES HE DO? JUST FLOAT AROUND..DOES HE TALK TO THE TRON GANG? AGAIN I WILL MENTION THE TRANSHUMANISTS WHO WANT TO UPLOAD THEMSELVES TO DIGITAL INFORMATION. NO THANKS. AN



SHORT CALF MUSCLE

DIR. VICTORIA WARMERDAM

(NETHERLANDS, 2019)

I THOUGHT THIS WAS AN INTERESTING TAKE ON INSTITUTIONALIZED RACISM AND PREJUDICE. THE MAIN CHARACTER (AND THE AUDIENCE) SEES HIMSELF COMPLETELY DIFFERENT FROM THE WAY THE REST OF THE WORLD SEES HIM. IT QUESTIONS THE NOTION THAT IDENTITY IS SOLELY SELF-DRIVEN OR SOLELY EXTERNAL. IT ALSO QUESTIONS WHETHER HIS ALLEGED PHYSICAL APPEARANCE IS WHAT DEFINES HIS CHARACTER. REST ASSURED, THOUGH, YOU WILL ENJOY THE DRY HUMOR AS ACTOR HENRY VAN LOON PORTRAYS THE GROWING EXASPERATION OF BEING TREATED AS AN

“OTHER.” AMY PETERSON

SIRI

DIR.王若尘 (CHINA, 2018)

IN A NEAR FUTURE, SIRI, THE APPLE'S VOICE-CONTROLLED PERSONAL ASSISTANT, IS BECOMING MORE INTELLIGENT. IT CAN NOT ONLY SOLVE ALL THE PROBLEMS IN LIFE BUT ALSO HAS OWNED SELF-CONSCIOUSNESS AND BEGINS TO REFLECT ON THE MEANING OF ITS EXISTENCE. A PHOTOGRAPHER WHO USUALLY RELIES ON SIRI TO DO CHORES ONE DAY DASHED THE PHONE AGAINST THE FLOOR IN AN UNPLEASANT CONVERSATION WITH IT. MY RESPONSE TO SIRI AND ALEXA: "OPEN THE POD BAY DOORS HAL!" "I'M SORRY, DAVE. I'M AFRAID I CAN'T DO THAT." WE ALL SAW HOW THAT WORKED OUT....ALEXANDRA NAKELSKI

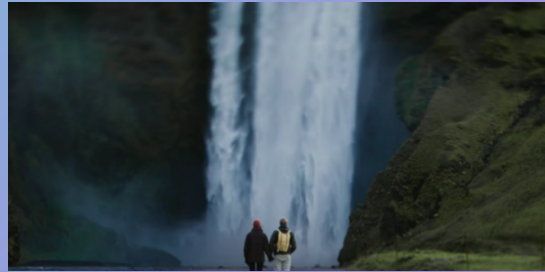


SKÓGAFOSS

DIR. NIELS BOURGONJE

(NETHERLANDS, ICELAND, 2018)

WHILE ON VACATION WITH HIS GIRLFRIEND, GIJS RECEIVES A PHONE CALL FROM HIS MOTHER, THAT REVEALS HER TROUBLED MENTAL STATE AND THEIR COMPLEX RELATIONSHIP.



SKYSCRAPERS

DIR. FABIENNE GIEZENDANNER

(SWITZERLAND, 2017)

A CRITIQUE ON CONSUMER CULTURE, WHERE OWNING A HOME DEFINES SUCCESS, AND EXTRAVAGANCE IS REWARDED WITH COMPLICATIONS. CAPITALISM IS BUILT ON A HOUSE OF CARDS, AND THIS ANIMATED DEPICTION OF THOSE VALUES GIVES THAT CONCEPT A LITERAL, VISUAL INTERPRETATION. AMY PETERSON



SUBSIDE

DIR. SCOTT ROBERTSON (NETHERLANDS, 2018)

ROBERTSON'S STATEMENT: WE ALL UNLOAD OUR FEAR AND ANXIETIES ONTO OUR LOVED ONES, IT COMES HAND IN HAND WITH LOVE. THOUGH WE NOW LIVE IN A WORLD WHERE RELATIONSHIPS ARE MORE FRAGILE THEN EVER AND SIMPLE VALUES EASILY BECOME LOST IN TRANSLATION.



SUBTERRA

DIR. JOEL VILLEGAS SALDAÑA (USA, 2018)

A GIFTED MUSICIAN, DISILLUSIONED WITH HIS REALITY OF MEDIOCRE BAR GIGS AND SUFFOCATING HOME LIFE, LOOKS TO BREAK FREE FROM A COMMUNITY THAT SEEMS TO SHARE FEW OF HIS ASPIRATIONS. FOR AN OLD SCHOOL METAL HEAD, THIS TOTALLY ROCKED FOR ME. DAN CHAVEZ-WRIGHT OF 3D FRIENDS DELIVERS SUCH A SINCERE PERFORMANCE YOU WOULD FEEL THIS BORDERS ON DOCUMENTARY. AND SHOUT OUT TO DIRECTOR JOEL VILLEGAS SALDAÑA AND CO WRITER KEVIN THEAL FOR SPOTLIGHTING THE IMPORTANCE OF METAL AND ROCK IN THE LATINO COMMUNITY...GROWING UP IN NEW MEXICO, IN THE 80S, I KNOW THIS GENRE OF MUSIC RUNS DEEP IN THE DEMOGRAPHIC AND I SPARSELY SEE IT REPRESENTED IN SUCH A SIGNIFICANT WAY AS IT HAS BEEN IN SUBTERRA!

ALEXANDRA NAKELSKI



THE 9^a

DIR. DANIEL H. TORRADO (SPAIN, 2019)

I HAVE KIND OF BEEN TRYING TO STAY CLEAR OF WAR FILMS THIS YEAR YET I AM FASCINATED TO SEE SOME FILMS IN THE CIRCUIT INDICATING THAT A PORTION OF THE POPULATION IN SPAIN IS NOSTALGIC FOR FRANCO AND IN RUSSIA, FOR STALIN. THE ROMANTIC SIDE OF ME ALWAYS PICTURED THE EU MUCH LIKE THE FEDERATION IN STAR TREK..AN ALLIANCE BUILT OF DIVERSE MEMBERS ALL BEING WISE AND PROGRESSIVE. BUT THEN I GET SADDENED WHEN I HEAR TALK OF THE EU FRAGMENTING, WHEN I THOUGHT BEYOND ECONOMIC BENEFITS, IT WAS AN ALLIANCE SO SOMETHING LIKE WWII COULD NEVER HAPPEN AGAIN. IN MY NAIVETÉ, I FIGURED THAT ALLIANCE WAS SOLID AND TRAIL-BLAZED THE FUTURE. I THINK THIS FILM STIRRED UP THOSE THOUGHTS IN THE BACK OF MY HEAD AND MAKES ME WONDER THE FACE OF FUTURE GLOBAL SOCIO-POLITICAL STRUCTURES. ALEXANDRA NAKELSKI



THE CHIMERICAL MUSEUM OF SHIFTING SHAPES

DIR. DAMIAN ALQUICHIRE (COLOMBIAN 2017)

I AM A SUCKER FOR EXPERIMENTAL ANIMATION, AND THIS DID NOT DISAPPOINT. THIS PIECE SEEMS TO BE LESS ABOUT TELLING A STORY, AND MORE ABOUT CREATING A FEELING...AND THAT FEELING IS ANXIETY. THE COMBINATION OF TENSE ORCHESTRAL MUSIC AND THE FRANTIC ANIMATION STYLE MANAGED TO CAUSE A SENSE OF PANIC WITHOUT ANY REAL NARRATIVE. THE SECOND IT ENDED I COULDN'T DECIDE IF I WANTED TO RE-WATCH IT OR TAKE A STRESS NAP. IT'S AN EXCELLENT MIXED MEDIUM EXPERIMENT.

Laura De La O

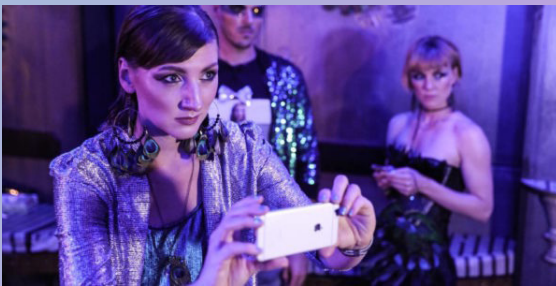


THE FOG

DIR. FERDI TASKIR

(KURDISTAN/TURKEY, 2019)

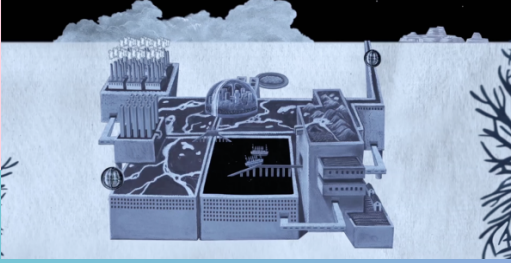
KEVOK AND AGIT, WHO HAVE ESCAPED TO ISTANBUL DUE TO THE DESTRUCTION OF THEIR HISTORIC TOWN OF SUR IN THE KURDISTAN DIYARBEKR REGION AND THE EXPROPRIATION OF THEIR HOME BY THE STATE, COME FACE TO FACE WITH UNCERTAINTIES ABOUT THEIR FUTURES.



THE FUNERAL DANCER

DIR. NATALIE MACMAHON (GERMANY, 2019)

"THE FUNERAL DANCER" IS A THOUGHT-PROVOKING FILM ABOUT "MEDIA-TIZED" CULTURES IN WHICH EVERYTHING IS A SOCIAL MEDIA EVENT THAT NEEDS TO BE SHARED VIRTUALLY TO GAIN SOCIAL CAPITAL. BY DEPICTING A HIGH-CONCEPT FUTURISTIC SCENARIO WITH COLORFUL TONES AND MANIPULATED REALITY, THE DIRECTOR COMMENTS THE UNDERCURRENTS OF ALL-ENCOMPASSING CONTEMPORARY SOCIAL MEDIA CONSUMPTION WITH WIT AND STYLE. (BY LARGO FILM AWARDS) I WOULD ALSO ADD THAT THE SHEER NUMBER OF MEOCURE CONTENT AND EPIDEMIC OF SELF-IMPORTANCE IS RELEVANT TO NOTE. I FEEL I HAVE TO HACK THROUGH THE BANALITY WITH A MACHETE TO GET TO QUALITY AND PERTINENT CONTENT. THE QUEST FOR SELF-VALIDATION, I BELIEVE, DEFEATS ITS OWN PURPOSE. AN



THE FUTURE THAT WE LOST

DIR. WENQIAN GAO (CHINA, FRANCE, 2018)

JUST AS HUMANS TODAY IMAGINE THE WORLD A CENTURY IN THE FUTURE, ANCIENT HUMANS ALSO ENVISIONED THEMSELVES IN FUTURE SCENARIOS WHERE WE ARE NOW TODAY. THERE IS NO WAY FOR US TO KNOW WHETHER THE VISIONS OF THE FUTURE CAN BE REALIZED, BUT WE CAN PREDICT IT BY REFERRING TO THE DISCREPANCY BETWEEN PAST IMAGINATION BY ANCIENT PEOPLE AND THE REALITIES OF TODAY WHICH WERE USED TO BE FUTURE FOR THEM. I REVIEWED DIFFERENT VERSIONS ABOUT 21ST CENTURY BY ANCIENT PEOPLE IN A DIFFERING CENTURY FROM THE FOLLOWING POINTS: ARCHITECTURE, TECHNOLOGY, URBAN DESIGN AND LIFESTYLE. I CONSTRUCTED A PARALLEL WORLD ACCORDING TO WHAT THE ANCIENT PEOPLE HAVE FAILED TO ACCOMPLISH AND ABANDONED DESIGNS.



THE LAST EMBRACE

DIR. SAMAN HOSSEINPUOR (IRAN, 2019)

A LITTLE GIRL WANTS TO SHOW HER DRAWING TO HER FAMILY, BUT EVERYBODY IS BUSY WITH THEIR CELL PHONES. SHE GOES TO HER GRANDPA WHO HAS JUST PASSED AWAY A FEW MINUTES EARLIER WITHOUT ANYBODY NOTICING IT.

THE LAST FIVE MINUTES OF THE WORLD

DIR. JÜRGEN HEIMÜLLER (GERMANY, 2019)

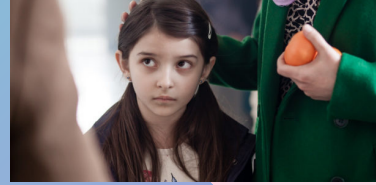
IN CONTRAST TO A STAR TO STEER HER BY, THIS GANG CHOOSES TO BUST OPEN A BREWSKY INSTEAD OF INTROSPECTIVE CONTEMPLATION. TOO BAD YOU ONLY GET THIS EXPERIENCE ONCE, BECAUSE I AM PERSONALLY TORN BETWEEN THE TWO METHODS OF ENJOYING THE LAST MOMENTS OF IMPEDING ANNIHILATION. AN



THE MANDARIN TREE

DIR. CENGİZ AKAYGÜN (GERMANY, 2018)

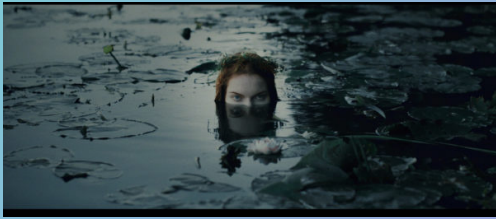
AFTER HER FATHER IS ARRESTED FOR POLITICAL REASONS BY THE TURKISH GOVERNMENT, LITTLE SIRIN IS FINALLY ALLOWED TO VISIT HIM IN PRISON FOR THE FIRST TIME. WHEN A PRISON OFFICIAL INTERPRETS HER PAINTING OF A BIRD AS AN ANARCHISTIC SYMBOL AND CONFISCATES IT, THE GIRL IS DEVASTATED, BUT HER FATHER ENCOURAGES HER TO BELIEVE IN THE FREEDOM OF THOUGHT. FOR HER SECOND VISIT, SHE PAINTS A “HARMLESS” MANDARIN TREE. – WILL HER HIDDEN MESSAGE BE DISCOVERED?



THE NIXIE

**DIR. JULIA BUI NGOC AND MAI BUI NGOC
(POLAND, 2018)**

THE NIXIE IS A DARK FOLK TALE, BASED ON AN OLD POLISH LEGEND. IT TELLS THE STORY OF A WATER NYMPH WHO TAKES ON A HUMAN FORM TO SEDUCE A YOUNG MAN SHE ENCOUNTERS IN THE FOREST. A COMING-OF-AGE FAIRYTALE, “THE FAIRY OF SWITEZ LAKE” IS A MODERN, SEDUCTIVE, FILMIC POEM WITH A CATCHY NEW WAVE SOUNDTRACK FOR THIS TIMELESS CAUTIONARY TALE.



THE OVERCOAT

DIR. IAN BOISVERT (NETHERLANDS, 2017)

AS A FILM SCORE NERD FROM A YOUNG AGE (JOHN WILLIAMS, JAMES HORNER, DANNY ELFMAN, ETC.), MY EXCITEMENT BUBBLED OVER WHEN I SAW-OR RATHER LISTENED TO-THIS FILM. FEATURING AN ORIGINAL SCORE THAT CONVEYS MOVEMENT AND EMOTION SIMULTANEOUSLY, THE OVERCOAT IS, IN THE DIRECTOR'S WORDS, “AN IMPRESSION OF THE TRIALS WE GO THROUGH TO TRY AND FIT IN WHERE WE HOPE TO BELONG. THE ORIGINAL JAZZ SCORE PUNCTUATES THE WAY OUR MINDS IMPROVISE AND INTERPRET EVENTS IN OUR LIVES. IT'S NOT A PERFECT STORY. WE DON'T LIVE PERFECT LIVES.” I

COULDN'T AGREE MORE.

AMY PETERSON



THE PATTERN

DIR. AZAD JANNATI (IRAN, 2018)

THIS SHORT FILM IS INSPIRED BY THE REAL EVENTS PERTAINING TO THE 1988 CHEMICAL ATTACK OF HALABJA, IRAQ. THE FILM CAPTURES THE LAST MOMENTS OF A TRADITIONAL RUG BEING WOVEN, AS THE WEAVER REFLECTS ON HER FEELINGS AND WHAT SHE HAS BEEN THROUGH; ALTHOUGH IN REALITY NOT ALL THE PATTERNS IN HER MIND HAVE MADE IT INTO THE RUG.



THERE WAS A COUNTRY

DIR. HEBUN POLAT (TURKEY, 2018)

THE STORY OF AN ELDERLY WOMAN AND GRANDCHILDREN TRYING TO HOLD ONTO LIFE AGAIN AFTER THE WAR. HEBUN POLAT WAS BORN IN 1992 IN DIYARBAKIR SUR. HE HAS BEEN WORKING IN CINEMA SECTOR FOR 6 YEARS IN VARIOUS SERIES AND FILM PROJECTS. THERE WAS A COUNTRY IS HIS FIRST SHORT FILM. HE CURRENTLY WORKS FOR THE MEZOPOTAMYA SINEMA KOLLEKTIFI/YAPIM13.



THE TRAFFIC SEPARATING DEVICE

DIR. JOHAN PALMGREN (SWEDEN, 2018)

A TRAFFIC SEPARATING DEVICE IS INSTALLED IN THE MIDDLE OF STOCKHOLM. IT IS SUPPOSED TO KEEP NORMAL CARS AWAY AND ONLY LET BUSES PASS. IT TURNS INTO A DISASTER AS NORMAL CARS CONTINUE TO GO THERE AND HUNDREDS OF CARS GET DESTROYED EVERY WEEK. TRAGIC AND FUNNY SITUATIONS OCCUR AND WE FOLLOW THE WHOLE MESS OF HUMAN FAILURES. MAYBE I AM BEING BIASED BECAUSE FOR ONCE IT ISN'T AMERICAN INFRASTRUCTURE F-ING UP AND US BEING DUMBASSES..OR MAYBE IT IS BECAUSE I FIND PEOPLE F-ING THEIR CARS UP HILARIOUS...I CAN WATCH PEOPLE BEING STUPID ALL DAY...I WOULD LIVE IN STOCKHOLM AND STAND ON THIS CORNER FOR ENTERTAINMENT...AND THAT OLD GUY THAT GOT STUCK WAS SO WASTED! AHAAHHAHA ..I WANT TO GO TO SWEDEN NOW ON HOLIDAY JUST TO WATCH PEOPLE F- UP THEIR CARS....AH LUV IT! ALEXANDRA NAKELSKI



THE TRANSFER

DIR. MICHAEL GRUDSKY (ISRAEL, 2017)

EREZ, AN ISRAELI COMMISSIONED OFFICER, AND TWO OTHER SOLDIERS HAVE BEEN ORDERED TO TRANSFER A PRISONER TO MEGIDDO PRISON. ALONG THE WAY, A CONFLICT ARISES THAT FORCES THE YOUNG OFFICER TO SURPASS HIMSELF IN ORDER TO SOLVE THE SITUATION.



THIRD KIND

DIR. YORGOS ZOIS (GREECE, 2018)


A BIT KUBRICK, A BIT TARKOVSKY IN ITS PACE, THIS IS DEFINITELY THE TYPE OF SCI-FI FOR PEOPLE THAT LOVE TO JUST GET SWEEP AWAY IN THE METHODOICAL SLOW PACE AND GORGEOUS CINEMATOGRAPHY. AN EARTH HAS BEEN ABANDONED LONG TIME NOW AND THE HUMAN RACE HAS FOUND REFUGE IN OUTER SPACE. THREE ARCHEOLOGISTS RETURN TO EARTH TO INVESTIGATE WHERE A MYSTERIOUS FIVE TONE SIGNAL IS COMING FROM...



THREE AUGUST DAYS

DIR. MADLI LÄÄNE (ESTONIA, 2018)

SET IN 1990'S ESTONIA AMID POLITICAL UPHEAVAL, THIS SWEET COMING-OF-AGE STORY FOLLOWS AN ESTONIAN GIRL LEARNING TO FLIRT WITH A ROUGH-AROUND-THE-EDGES RUSSIAN BOY WITHOUT THE BENEFIT OF SHARING A COMMON LANGUAGE. WHILE HER NATION FIGHTS TO OVERTHROW RUSSIAN COMMUNIST RULE, THE GIRL STEALS MONEY FROM HER GRANDMA AND SNEAKS OUT OF HOME TO PURCHASE THE ONE ITEM THAT SHE BELIEVES CAN BRING HER TOGETHER WITH HER LOVE INTEREST: HIGHLY SOUGHT-AFTER AND DIFFICULT TO ACQUIRE COCA-COLA. KIDS WILL BE KIDS EVEN AS THE WORLD SHIFTS UNDERNEATH THEM, BUT THEY HAVE GREAT CAPACITY TO LOOK PAST DIFFERENCES IN OTHERS TO FIND AND FORGE BONDS OVER WHAT MANY ADULTS WOULD CONSIDER MINOR COMMONALITIES. KAREN PETERSON



TILL THE END OF THE WORLD

DIR. FLORENCE BOUVY (NETHERLANDS, 2018)

A LITTLE GIRL AND HER FATHER LIVE ALONE TOGETHER IN A LITTLE HOUSE BY THE SEA. ALL IS BEAUTIFUL LOVE AND PLAY-PRETEND, EXCEPT WHEN DAD SLIPS IN AND OUT OF A DEPRESSIVE STATE, LEAVING HIS YOUNG DAUGHTER TO FEND FOR HERSELF EMOTIONALLY. IT WAS PAINFUL TO WATCH THE LITTLE GIRL TRYING TO COPE WITH HER BELOVED FATHER'S DEPRESSION, ALCOHOLISM, AND INDIFFERENCE DURING THESE PERIODS. I CHOSE THIS FILM BECAUSE IT MADE ME CRY – THE STORYTELLING AND PERFORMANCES ARE EXCELLENT AND I COULDN'T HELP BUT BECOME EMOTIONALLY INVOLVED IN THE STORY, WHICH IS HIGHLY RELATABLE FOR ANYONE WHO GREW UP WITH A PARENT STRUGGLING WITH MENTAL ILLNESS.

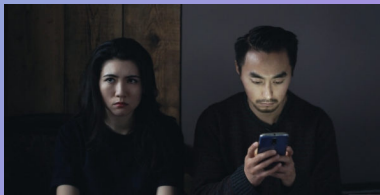
KAREN PETERSON



TOO WEIRD FOR YOU

DIR. DAN WARREN (GERMANY, 2018)

THIS MAY SIMPLY BE A LOVE-LETTER FROM THE MANIFESTO CREW TO OUR PATRONS AND AUDIENCE, BUT WE ARE SINCERE WHEN WE SAY THAT PART OF OUR FESTIVAL IS CELEBRATING THE FREAK, NERD, OR DORK IN ALL OF US. WE ARE ALL BEAUTIFUL, WONDERFUL CREATURES WHO DESERVE TO FIND OTHER STRANGE CREATURES WITH WHOM TO EXPERIENCE THE WORLD. WE HOPE YOU ENJOY THE STOP-MOTION DELIGHTS OF THIS SWEET MUSIC VIDEO. AMY PETERSON *AND WE LOVE OUR ALUMNI! AN



TROLL HUNTERS

DIR. JOSEPH BRETT (UK, 2018)

THE DIRECTOR'S STATEMENT IS IN COMPLETE CONGRUENCE WITH MY THOUGHTS ON THE SUBJECT! WE ALL KNOW THERE'S NO POINT IN REPLYING TO ONLINE TROLLS – THAT THEIR COMMENTS EXIST SOLELY TO STIR UP CHAOS IN THE MESSAGE BOARDS, AND THAT YOU CAN'T REASON WITH THEIR HATRED. IN THE CURRENT POLITICAL CLIMATE IT HAS BECOME INCREASINGLY TEMPTING TO BE DRAWN INTO 'DEBATE', IN A HOPE THAT YELLING AT SOMEONE ONLINE MIGHT BRING CATHARSIS TO OUR FRUSTRATIONS WITH THE WIDER POLITICAL LANDSCAPE. BUT THAT WAY LIES MADNESS. WHAT MIGHT START AS A WELL INTENTIONED UP-VOTE ON A POSITIVE COMMENT, OR SIMPLE FACT-CHECK CAN TURN INTO A NIGHT OF MIND-BENDING ARGUING, WHERE THE LOGIC AND STRUCTURE OF REALITY IS MELTED BY THE INSANE COUNTER POINTS OF AN OPPONENT WHOSE SOLE GOAL IS TO CONFUSE, ENRAGE AND FRUSTRATE. TIME AND REALITY SLIP AWAY.

TSAR BOMBA

DIR. OSKAR ROSETTI (SWITZERLAND, 2018)

IRINA, A HARD-WORKING SINGLE MOM, LIVES WITH HER ONLY SON IVAN, 19 YEARS OLD, IN A MODEST APARTMENT. DESPITE HER EFFORTS TO STAY CONNECTED AND PART OF HIS LIFE, IVAN MAKES IT CLEAR HE HAS HIS OWN AGENDA. ONE DAY, SHE COMES ACROSS A VIRAL VIDEO OF UNSPEAKABLE CRUELTY AND IS HORRIFIED WHEN THE CAMERA PANS AND HER SON IS IN THE ROOM...



UNDER MOM'S SKIRT

DIR. SARAH HEITZ DE CHABANEIX (FRANCE, 2017)

A YOUNG WOMAN GOES WITH HER MOTHER FOR A ROUTINE MEDICAL CHECK-UP THAT TURNS OUT TO BE FULL OF SURPRISES. I ENJOYED THE HONESTY OF THIS STORY. IT IS PACKED FULL OF COMIC RELIEF THROUGHOUT AN ENTIRELY UNCOMFORTABLE EXPERIENCE. RELATIONSHIPS BETWEEN MOTHERS AND DAUGHTERS ARE OFTEN VOLATILE AND EVER-CHANGING THROUGH THE YEARS. WHO DOESN'T REMEMBER FINDING OUT AN EMBARRASSING OR DISTURBING FACT ABOUT THEIR OWN PARENT AS A YOUNG ADULT? BUT ONLY THROUGH THOSE MOMENTS DO WE GET A GLIMPSE OF THE TRUE, SECRET IDENTITY OF MOM OR DAD. AMY PETERSON



UNDER THE RIB CAGE

DIR. BRUNO TONDEUR (BELGIUM, 2018)

THIS IS THE STORY OF A GUY WHO'S GONNA DIE... MAYBE. ENCAPSULATING THE PROGRAM OF POSTMODERN LIVING'S THESIS, (WITH AN EXQUISITE COLOR PALETTE...) IT IS A SHAME WE CANNOT HAND OUT XANAX AT THE SCREENING; BECAUSE EVEN IF YOU DON'T ALREADY HAVE ANXIETY, YOU WILL BE FEELING UNEASY AFTER THIS GEM! THE ANIMATION IS SPECTACULAR AND IN THE WORDS OF OUR BELOVED ALUMNUS :“I ABSOLUTELY LOVE IT!” NICOLE CHEN



VOID

**DIR. ROMAN VILLEVOYE
(NETHERLANDS, ICELAND)]**

***FILMMAKERS IN ATTENDANCE!**

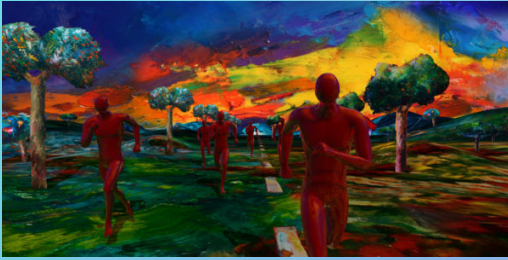
A PHOTOGRAPHER ON A STRANGE ALTERNATIVE REALITY ICELAND ENCOUNTERS TRIBES AND TRIES TO DOCUMENT THEIR DIFFERENT RITUALS UNTIL SOMETHING HAPPENS THAT EFFECTS HER DEEPLY. BASED ON THE “VOID” COLLECTION BY DUTCH DESIGNER MAARTEN VAN MULKEN. FILMED IN ICELAND WITH LOCAL MODELS.



VIOLENT EQUATION

DIR. ANTONIS DOUSSIAS (GREECE, 2019)

DOUSSIAS RETURNS THIS YEAR AFTER WOWING US WITH ANEIGMA IN 2018. ONCE AGAIN VISUALLY STUNNING ANIMATION INSPIRED FROM KOSTIS GEORGIUO PAINTINGS. DARE NOT TO BE DIFFERENT. A TOTALITARIAN SOCIETY FORCES UNEQUAL THINGS TO BECOME EQUAL. IGNORANCE CREATES FEAR AND ENVY BRINGS VIOLENCE. THE AVERAGE PERSON'S FEEBLE MENTALITY RULES BY ANY MEANS.



WELCOME BACK

DIR. MATIAS NILSSON (USA/MEXICO, 2016)

AFTER BEING DEPORTED TO MEXICO, CARMEN IS FORCED TO SURVIVE IN A COUNTRY SHE DOESN'T UNDERSTAND ANYMORE. FOLLOW HER STRUGGLES AS SHE LOOKS FOR AN ANSWER TO WHERE SHE'S REALLY FROM, AND WHICH COUNTRY IS TRULY HER HOME. AS AN AMERICAN WATCHING THIS MOVIE, I WAS STRUCK BY THE HONESTY OF THE PORTRAYAL OF THE “IMMIGRATION ISSUE.” IN OUR MEDIA-DRIVEN SOCIETY, WE ARE OFTEN ISOLATED FROM OUTSIDE PERSPECTIVES AND SIMULTANEOUSLY INUNDATED WITH USA-CENTRIC NEWS ABOUT THE IMMIGRANT EXPERIENCE IN AMERICA. ACTRESS NATALIA CORDOVA-BUCKLEY (AGENTS OF SHIELD, MCFARLAND USA) PORTRAYS THE STRUGGLES AND DUPLICITY OF HAVING A NATIONAL IDENTITY AS AN EXPAT.

AMY PETERSON



WHITE/RED

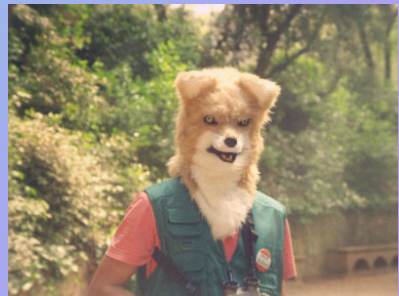
DIR. ALEXANDRE SANTOS (FRANCE, 2018)

ANTOINE MAKES YOUTUBE VIDEOS TO DENOUNCE AMALGAMS AND RACISM. BUT TWO DAYS AFTER PARIS ATTACKS IN 2015, HE MEETS SOMEBODY IN A BAR WHO DISRUPTS HIS BELIEFS... BOY ARE WE LUCKY THIS YEAR TO HAVE TATIANA PIROGOVA, YOUTUBE COMMENTATOR, BE HERE TO ENLIGHTEN US GEN X'ERS ABOUT THIS CURRENT ZEITGEIST. TONS OF FILMS ABOUT YOUTUBE..IT SEEMS SUPERFLUOUS. BUT WHY? WHY NOW? ARE WE REACHING CRITICAL MASS? AN I AM AWARE OF MANY ONLINE "JOURNALISTS" WHO, A FEW YEARS BACK, HAD THIS SAME REACTION. THEY WOULD POST ARTICLE AND ARTICLE ABOUT RACISM AND FEAR, THEN IT WOULD TURN OUT THEY HELD SOME OF THESE BELIEFS; THE ONLY REASON THEY DO IT IS, AS WAS MENTIONED IN THE START OF THIS FILM...VIEWS. HE SAYS "THE LAST VIDEO GOT A MILLION HITS, I NEED TO KEEP UP THE MOMENTUM" WHICH IS THE SIGN OF NOT SOMEBODY WHO CARES, BUT SOMEBODY WHO DOES IT BECAUSE THEY SEE A PERSONAL GAIN, BEING MONEY, OR SOCIAL 'POINTS' BECAUSE THEY SEEM SO "POLITICALLY STRONG". TATIANA PIROGOVA

YOUR LAST DAY ON EARTH

**DIR. MARC MARTÍNEZ JORDÁN
(SPAIN, 2018)**

A FOX-DRESSED MAN BREAKS THE SPACETIME LIMITS WITH ONLY ONE GOAL: TO SPEND SOME TIME WITH HIS WIFE. BUT BENEATH THIS RECREATIONAL ACT THERE'S A FAR MORE COMPLEX AND AMBITIOUS PLAN.FURRIES AND THE APOCALYPSE... WHAT MORE DO YOU WANT?!



YULYA

DIR. ANDRE MARQUES (PORTUGAL, 2015)

SLAVERY DID NOT END IN THE 19TH CENTURY. IT JUST CHANGED FORMS AND IS STILL A VERY REAL PHENOMENON. IN FACT, NOWADAYS, STATISTICALLY, THERE ARE MORE SLAVES THAN IN THE "TIME OF SLAVERY". MILLIONS OF WOMEN CURRENTLY ARE FORCED INTO PROSTITUTION AND SEX TRAFFICKING. YULYA TELLS THE GRIM STORY ABOUT THE EXPLOITATION OF ONE OF THESE VICTIMS. ASTRA ZOLDNERE



ZOMBIES

DIR. BALOJI

(DEMOCRATIC REPUBLIC OF THE CONGO/BELGIUM, 2019)

A PSYCHEDELIC MUSICAL ABOUT CONSUMPTION SOCIETY. HYPNOTIZED BY MONEY, CLOTHES AND SELF IMAGE ON THE INTERNET, PEOPLE ARE WALKING AROUND LIKE ZOMBIES. THEY REFUSE TO SEE ANYTHING BESIDES THE CAPITALISTIC BUBBLE THAT CONSUMES THEM AND MOST OFTEN NOT TOO MUCH ELSE OUTSIDE THEIR SMARTPHONE STUPOR.

ASTRA ZOLDNERE



PROGRAMS

NAUTILUS

PEOPLE ARE STRANGE

RUN TIME 1 HR 7 MIN

11:15 AM -FRIDAY SEPT 6

BE READY FOR THE WEIRD AND QUIRKY...THIS PROGRAM IS TO REMIND US TO NEVER TAKE THINGS TOO SERIOUSLY...A MENORAH MADE FROM PHALLUSES?

YOU JUST HAVE TO SEE IT TO BELIEVE IT...

RABBID JACOB -19:20

TOO WEIRD FOR YOU -1:56

CAVY WORLD CUP- 10:39

ELVIS! -3:49

AGE OF ANIMALS 10:00

UNDER MOM'S SKIRT- 12:10

COLD STORAGE- 8:45



PERSONALITY CRISIS

RUN TIME 1 HR 37 MIN

12:45 PM -FRIDAY SEPT 6

PART OF OUR CONSTRUCTED IDENTITIES FEATURED 2019 LINE UP....THESE SHORTS EXPLORE THE LENGTHS WE GO TO IN TRYING TO CONNECT WITH OURSELVES OR OTHERS.

FEEL-11:42

DRIVE 11:38

MOTH- 16:54

DIFFERENCE -14:00

COPY SHOP 12:00

MAROONED? 14:00

PROGRAMS
NAUTILUS

UNDER PRESSURE

RUN TIME 1 HR 31 MIN

2:45 PM- FRIDAY SEPT 6

AH THE ANXIETY OF LIVING DURING THE POSTMODERNITY OF LATE CAPITALISM!

THE TRAFFIC SEPARATING DEVICE 15:00

SAND 4:48

DREAM/LIFE 22:22

SKYSCRAPERS 12:15

UNDER THE RIB CAGE 13:02

EXCUSE ME, I'M LOOKING FOR THE PING-PONG ROOM AND MY GIRLFRIEND-23:11



GIRLS & BOYS

RUN TIME 1 HR 18 MIN

4:45 PM -FRIDAY SEPT 6

THE PERMUTATIONS OF HOW THE SEXES INTERACT WITH EACH OTHER IS ENDLESS...

BUT AT THE END OF THE DAY IS LOVE JUST LOVE?

DANTE VS MOHAMMED 28:00

SUBSIDE 3:20

THE NIXIE- 19:12

MMF 10:00

OUTPOST 17:29

PROGRAMS

NAUTILUS

UNDER PRESSURE

RUN TIME 1 HR 31 MIN

2:45 PM- FRIDAY SEPT 6

AH THE ANXIETY OF LIVING DURING THE POST MODERNITY OF LATE CAPITALISM!

THE TRAFFIC SEPARATING DEVICE 15:00

SAND 4:48

DREAM/LIFE 22:22

SKYSCRAPERS 12:15

UNDER THE RIB CAGE 13:02

EXCUSE ME, I'M LOOKING FOR THE PING-PONG ROOM AND MY GIRLFRIEND 23:11



GIRLS & BOYS

RUN TIME 1 HR 18 MIN

4:45 PM -FRIDAY SEPT 6

THE PERMUTATIONS OF HOW THE SEXES INTERACT WITH EACH OTHER IS ENDLESS...

BUT AT THE END OF THE DAY IS LOVE JUST LOVE?

DANTE VS MOHAMMED 28:00

SUBSIDE 3:20

THE NIXIE 19:12

MMF 10:00

OUTPOST 17:29

FEATURE: CAMP WEDDING w/ SHORT I MUST UPGRADE!

RUN TIME TOTAL 1 HOUR 35 MIN

6:30 PM FRIDAY SEPT 6

PROGRAMS

NAUTILUS

SATURDAY SEPTEMBER 7TH

**KURDISH FILM A LONG NIGHT 10:00 AND
KURDISH DOCUMENTARY NEW LIFE 48:00.**

**RUN TIME 1 HOUR
10:00 AM**



APOCALYPSE PLEASE

**SPECIAL CURATED PROGRAM BY ASTRA ZOLDNERE
OF 2ANNAS FILM FESTIVAL,**

RIGA LATVIA 11:30 AM

RUN TIME 1 HR 23 MIN

**IN HONOR OF MY NEVER-ENDING PHD, GOOD FRIEND AND COLLEAGUE ASTRA CURATES THIS
COLLECTION OF SHORTS TO REMIND ME OF WHY I AM DOING THIS IMPORTANT RESEARCH!**

BLACK FRIDAY 18:00

WASTE 5:53

NOWHERE LINE: VOICES FROM MANUS ISLAND 15:00

VIOLENT EQUATION 5:00

YULYA 19:00

ZOMBIES 14:50

PROGRAMS
NAUTILUS

KNOCK 'EM DEAD KID

RUN TIME 1 HR 32 MIN

1:15 PM - SATURDAY SEPT 7

WHILE NOT NECESSARILY A PROGRAM FOR CHILDREN, THESE FILMS CONFIRM THE AGENCY
KIDS OFTEN DISPLAY THAT WE, MORE OFTEN THAN NOT, DO NOT GIVE THEM CREDIT FOR.

ALL IN GOOD TIME 13:00

THREE AUGUST DAYS 20:00

MORGEN KOMMT KEIN WEIHNACHTSMANN 15:00

I MADE THIS FOR MUM 22:15

A VISIT 12:18 MILK 9:30



FEATURE – YONLU

RUN TIME 1 HR 30 MIN

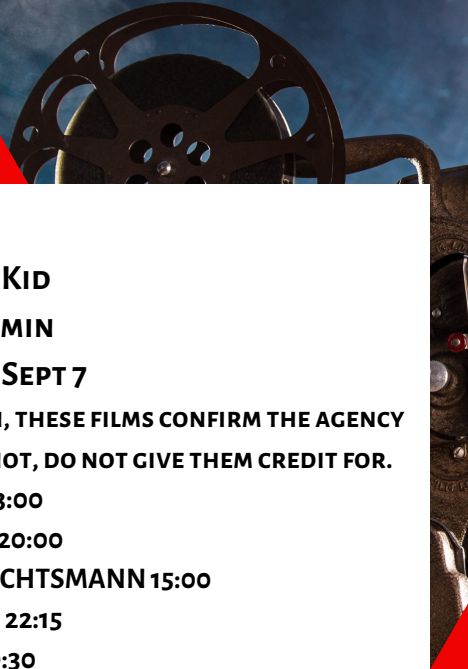
3:00 PM - SATURDAY SEPT 7



FEATURE DOCUMENTARY – BÎR (WELL)

RUN TIME 1 HR 3 MIN

4:45 PM - SATURDAY SEPT 7



PROGRAMS
NAUTILUS



SUNDAY SEPT 8

OLD DAYS

RUN TIME 1HR 27 MIN

10:00 AM -SUNDAY SEPT 8

**THERE HAVE BEEN SO MANY CLICHÉS OF OLDER ADULTS PORTRAYED IN CINEMA,
BUT YOU KNOW WHAT, NO ONE IS EVER AT THE END OF THE ROAD, HOW WE APPROACH OUR
TWILIGHT YEARS IS NEVER A SET SCRIPT.**

MINOR KEY-11:49

BLACK SPIRIT -19:46

HAMBRE- 14:00

EASY PICKINS- 13:00

IN FULL BLOOM -10:40

58- 17:00



NETHER LANDS (DUTCH SHOWCASE II)

RUN TIME 1 HR 7MIN

PLUS Q AND A

11:45 AM -SUNDAY SEPT 8

**OUR SECOND SHOWCASE IN HONOR OF OUR HOST COUNTRY
AND TO PROMOTE LOCAL FILMMAKING.**

THE OVERCOAT 7:03

FLASHBACK 7:47

LONE WOLF 17:11

VOID 5:16

MOLOTOV MAN 26:00

PROGRAMS

NAUTILUS



CARTOONS & CEREAL ANIMATION PROGRAM

RUN TIME 1 HR 6 MIN

1:30 PM - SUNDAY SEPT 8

OK WISH WE HAD THE CEREAL TO OFFER DURING THIS PROGRAM...

BUT YOU WILL HAVE TO MAKE DO WITH JUST THE ANIMATION!

VIOLENT EQUATION 5:00

GOTTLIEB 15:00

THE CHIMERICAL MUSEUM OF SHIFTING SHAPES 3:42

PHILDEL: THE DEEP 4:34

THE FUTURE THAT WE LOST 8:08

LA MORT, PÈRE & FILS 13:32

ALL THE WORLD IS A STAGE 1:30

RERUNS 14:30



THE DAY THE WORLD WENT AWAY RUN

TIME 1 HR 32 MIN

3:00 PM - SUNDAY SEPT 8

ARE WE NOTICING A PATTERN HERE? INCORPORATING MY LIFE'S WORK INTO PROGRAMMING SHORTS IS EXTREMELY RELEVANT TO ME. APOCALYPSE...A WORD THAT

HAS BEEN SIGNIFICANTLY NORMALIZED IN OUR LEXICON...

BUT WHAT DOES IT REALLY MEAN?

ETERNITY 23:49

LAST STOP 5:46

YOUR LAST DAY ON EARTH 12:00

A STAR TO STEER HER BY 12:00

THE LAST 5 MINUTES OF THE WORLD 8:22

THIRD KIND 30:00

PROGRAMS
NAUTILUS



WE ARE THE INTERNET I +II

RUN TIME 2 HOURS WITH 5 MIN

BREAK 5:00-7:00 PM SUNDAY SEPT 8

DIGITAL TECHNOLOGIES HAVE MADE IT EXTREMELY SIMPLE TO FORGE EXPRESSIONS WE CONTRIVE. IS IT REALLY US BEHIND HANDLES AND AVATARS OR WHAT WE THINK WE WANT TO BE? IS IT A CONSCIOUS OR UNCONSCIOUS PROCESS? SOMEONE IS ALWAYS WATCHING IN THIS VOYEURISTIC CULTURE WE HAVE CREATED.

ALSO, CAN AI CONSTRUCT THEIR IDENTITIES TOO?

SKYNET...HERE WE COME!

I

FAREWELL TO THE ARK 25:00

BLUE 15:00

32-RBIT 7:45

WHITE/RED 5:55

II

SIRI 15:28

IRONY 7:53

BROCCOLI 3:30

TSAR BOMBA 14:00

IOCCUPY 2:25

TROLL HUNTERS 8:39

PROGRAMS
NAUTILUS



WHERE IS MY MIND?

RUN TIME 1 HOUR 1 MIN

7:00 PM SUNDAY SEPT 8

PROBABLY THE MOST PHILOSOPHICAL PROGRAM...IF YOU LIKE WATCHING NON-NARRATIVE CINEMA AND JUST LET YOUR MIND RUN WILD IN THE WORLD THE FILMMAKER CREATED, THIS SERIES IS FOR YOU....

PROPHECY OF THE ENCOUNTER 14:12

BAVURE 4:00

RERUNS 14:30

SDtoHDUPREZMaxV2_009.MP 44:16

POST HISTORICAL DREAMING 18:22

INVITATION 5:08



THE NAUTILUS FILM ZAAL CLUB

EEF KAMERBEEKSTRAAT 1004, 1095 MP



PROGRAMS

THE "B" PROGRAM

THE "B" PROGRAM

BUILDING B1

THE GEORGE THEATER: FLOOR 1

JOHAN HUIZINGALAAN 763 A1066 VH

AMSTERDAMFRIDAY

SEPTEMBER 6-10:30 AM

PLAYLAND USA

DIR. BENJAMIN SCHINDLER (GERMANY, 2019)

*** FILMMAKERS IN ATTENDANCE!**

RUN TIME: 1 HR 28 MIN

PROGRAMS

THE "B"
PROGRAM

SEPT 6-12:15 PM

CELLULOID HEROES

RUN TIME 1 HR 31 MIN

IT SEEMS LIKE AGES AGO WHEN FILM WAS FILM, REMNANTS OF OUR MEMORIES ARE ARCHIVED ON THIS BEAUTIFUL MEDIUM. YOU CAN'T TOUCH OR HOLD DIGITAL INFORMATION...HOW WILL THIS TRANSITION AFFECT OUR NOSTALGIA?

THIS IS THE WAR ROOM! 12:35

MY THEATER 19:45

VIRTUAL MEMORY 22:44

INTO MY LIFE 15:00

AS THE FIRST TIME 20:00

2:00 PM

DON'T STOP THINKING ABOUT TOMORROW

RUN TIME: 1 HR 14 MIN

MANY TIMES ME AND THE DOC CREW RUMINATE ON HOW MANY FILMS PRESENT GLOBAL PROBLEMS BUT FEW OFFER SOLUTIONS OR HOPE...WE LIKE TO ADVOCATE FOR THOSE THAT ARE OUT THERE ACTUALLY DOING SOMETHING AND NOT JUST THEORIZING.

BURKINABÈ BOUNTY: AGROECOLOGY IN BURKINA FASO 36:37

FLIP THE SWITCH 10:00

TEARS OF THE OLIVE 14:28

PINKY GURUNG 13:00

4:00 PM

OCTAV

DIR. SERGE LOAN CELEBIDACHI (ROMANIA, 2017)

RUN TIME: 1 HR 40 MIN

PROGRAMS

THE "B"
PROGRAM

SUNDAY SEPTEMBER 8 10:30 AM

WE DIDN'T START THE FIRE

RUN TIME 1 HR 18 MIN

IN THE TRUE MANIFESTO TRADITION, WE PRESENT DIFFERENT POLITICAL PERSPECTIVES THAT CHALLENGE THE TYPICAL ESTABLISHMENT AND STATUS QUO REGARDLESS OF ONE'S NATIONALITY.

WELCOME BACK 21:32

ERROR 404 7 MIN 7 SEC

THE TRANSFER 22:24

THE 9A 14:00

AD INFINITUM 13:00

12:15 PM

LOSING MY RELIGION

RUN TIME 1 HR 30MIN

ARE FUNDAMENTALISM AND ATHEISM THE ONLY OPTIONS LEFT IN THIS PARADIGM SHIFT? PERHAPS RELIGION MUST EVOLVE OR... BE EXTINGUISHED ALL TOGETHER, ESPECIALLY WHEN IT IS PRIMARILY USED FOR CONTROLLING THE MASSES.

SALVATION 24:29

LAST DAY OF LIMBO 15:00

EXIT 23:00

RELICIOUS 8:27

SAN MIGUEL 18:00

PROGRAMS

THE "B"
PROGRAM

2:00 PM

LET THE MUSIC PLAY

RUN TIME- 1 HR 42 MIN

FILM AND MUSIC GO HAND IN HAND....WE PLAN TO ALWAYS HONOR THIS
PARTNERSHIP AND CELEBRATE THE MAGIC OF SYNESTHESIA RADIO

VOORWAARTS 20:00

* FILMMAKER IN ATTENDANCE!

SUBTERRA 18:12

NO PROBLEM 19:08

THE VOLCANO CONCERT 20:13

MAKE ALIENS DANCE 24:00

4:00 PM

CULT OF MEDIOCRITY

RUN TIME: 1 HOUR

WHEN YOU GET 700 FILMS SENT TO YOU FOR REVIEW ANNUALLY, YOU SEE
TRENDS AND PATTERNS OR MORE SPECIFICALLY, EXAMPLES OF THE
ZEITGEIST....WITH THE ONSLAUGHT OF SOCIAL MEDIA AND THE SHEER AMOUNT
OF CONTENT PRODUCED AND CONSUMED IT IS THE LAW OF AVERAGES THAT THE
MAJORITY OF WHICH IS MEDIOCRE...AVERAGE. WHAT LENGTHS DO PEOPLE GO TO
FOR ATTAINING ATTENTION? AND WHEN YOU ARE GONE...WILL ANYONE EVEN
NOTICE? ANOTHER INSTALLMENT OF THE CONSTRUCTED IDENTITIES THEME.

FUNKY LOLA 16:49

THE FUNERAL DANCER 9:00

GENERATION YOUTUBE 11:23

MODERN LOVE 12:13

ORGANIC REACH 8:21

PROGRAMS

THE "B" PROGRAM

5:00 PM

BEHIND THE BLUE DOOR

DIR. MARIUSZ PALEJ (POLAND, 2016)

RUN TIME- 1 HR 33 MIN

.....

THE "B" PROGRAM

BUILDING B1

THE GEORGE THEATER: FLOOR 1

JOHAN HUIZINGALAAN 763 A1066 VH

AMSTERDAM

PROGRAMS

CREA PROGRAM

CREA PROGRAM

SUNDAY SEPTEMBER 8TH 2019

NIEUWE ACHTERGRACHT 170, 1018 WV AMSTERDAM,
NETHERLANDS



10:15 AM-11:30

AMKURDISH SHORT DOCUMENTARIES (FILMMAKERS IN ATTENDANCE!)

WITH Q+A

FACING DEATH WITH WIRE CUTTERS

DIR. SARWAR ABDULLAH KURDISTAN, 2017)

30:00/UNSEEN PHOTOS OF ANFAL- DIR. HAWRAZ MUHAMED
AND NABAZ AHMED (KURDISTAN, 2019) 25:57

11:45 AM -12:45PM

IRAQ/IRAN PROJECT-MINORITY RIGHTS GROUP INTERNATIONAL PANEL

W/ SHORT

WHERE WE BELONG: RETURNING TO NINEVEH PLAINS
(DIR. DARIO BOSIO, MAREN WICKWIRE)

MAYS AL-JUBOORI: CIVILIAN RIGHTS OFFICER IN ATTENDANCE

PROGRAMS

CREA PROGRAM

KURDISH SHORTS I

FILMMAKERS IN ATTENDANCE FOR Q+A!

1:00 -3:00 PM

LAUGHTER AND FORGETTING DIR. HAWRAZ MOHAMMED

(KURDISTAN, 2018) 13:36

BROKEN SONG DIR. CAN BAPIR (AUSTRIA, 2018) 31:00

**ROJAVA – A CALL TO ARMS DIR. EDOARDO RICHARD GRASSELLI-MOYSE
(UK) 12:00**

EVAN, A SURVIVOR'S STORY DIR. RAFIQFUAD YARAHMADI (IRAQ, UK) 18:50

KURDISH SHORTS II

1 HR 20 MIN 3:15- 5:00 PM

THE MANDARIN TREE -DIR. CENGİZ AKAYGÜN 17:58

(GERMANY, 2018)

BREATH- DIR. ZIREK MIRA (KURDISTAN 2005) 05:45

THE LAST EMBRACE -DIR. SAMAN HOSSEINPUOR (IRAN, 2019)04:01

THE PATTERN -DIR. AZAD JANNATI (KURDISTAN, 2018) 6:57

THERE WAS A COUNTRY -DIR. HEBUN POLAT (TURKEY, 2018) 03:57

ANNIVERSARY -DIR. ANGELICA GERMANÀ BOZZA (GERMANY, 2018) 14:17

THE FOG -DIR. FERDI TASKIR (TURKEY, 2019) 19:45

LOOKING FOR GOD DIR. ZIREK MIRA (KURDISTAN, 2007) 6:34

PROGRAMS

HET KETELHUIS PROGRAM

HET KETELHUIS PROGRAM

PAZZANISTRAAT 4, 1014 DB AMSTERDAM

SATURDAY SEPTEMBER 7TH



11:00 AM

**HEARING THE IMAGE, SEEING THE SOUND:
THE IMPORTANCE OF SYNESTHESIA IN CINEMA**

1:00 PM

PRINCESS OF THE ROW
DIR. MAX CARLSON (USA, 2019)
STARRING: EDI GATHEGI, TAYLER BUCK
AND MARTIN SHEEN
RUN TIME 1 HR 25 MIN

3:00 PM

CONSTRUCTED IDENTITIES PANEL
FREE TO THE PUBLIC!

PROGRAMS

HET KETELHUIS PROGRAM

HET KETELHUIS PROGRAM

PAZZANISTRAAT 4, 1014 DB AMSTERDAM

SATURDAY SEPTEMBER 7TH



11:00 AM

**HEARING THE IMAGE, SEEING THE SOUND:
THE IMPORTANCE OF SYNESTHESIA IN CINEMA**

1:00 PM

PRINCESS OF THE ROW
DIR. MAX CARLSON (USA, 2019)
STARRING: EDI GATHEGI, TAYLER BUCK
AND MARTIN SHEEN
RUN TIME 1 HR 25 MIN

3:00 PM

CONSTRUCTED IDENTITIES PANEL
FREE TO THE PUBLIC!