

# Shorts T-Z

Alexandra Nakelski Last updated  
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## **The Apocalypse Will Blossom**

Dir. Courtney Jines (USA, 2017)

After the 2016 U.S. presidential election, a young woman moves across the country to Washington D.C., to start what she hopes will be the next American Revolution. Consumed by unrelenting bad news and exhausting work hours, she becomes so overwhelmed that one morning she finds herself unable to open her eyes. We follow her through isolating darkness as she finds her way back into the light. The Apocalypse Will Blossom reflects the current struggle, desires, and desperation of the American youth living under a failed capitalist system, and an absurd presidential administration.

The film takes us on a journey into the present

moment in a way that feels nostalgic, vulnerable, and cathartic. It is both urgent and timeless. The recognition of the politics of exhaustion...we are just exhausted by the barrage of 24/7 "news"...we must stay current, but not inundated. - *Alexandra Nakelski*

Apocalypse will blossom.jpg 78.3 KB [View full-size](#) [Download](#)

## **The Blue Fish**

Dir. Aram Vidal (Mexico/Cuba, 2017)

A simultaneous trip between the memories and present-day of Ernesto, leads us into fragments of his past life in Cuba next to Clara, while he survives in an exile without meaning.

The Blue Fish.jpg 94.8 KB [View full-size](#) [Download](#)

## **The Box**

Dir. Aris Deligiannidis (Greece, 2017)

Grey struggles inside four walls to create a machine that will change the course of humanity. Until a simple wooden box is delivered to him. How big a portion of reality can it fit inside of it?

The Box.jpg 141 KB [View full-size](#) [Download](#)

## **The Brewer**

Dir. Jiajing Bao (China/Taiwan, 2017)

The story of a young photographer traveling in Taipei and his romantic encounter with a female beer brewer. Your traditional story of serendipity and being in the right place at the right time...while being in awareness when that magic moment happens.

The brewer.png 1.54 MB [View full-size](#) [Download](#)

## **The Cherry Tree**

Dir. Matthieu Boivineau (France, 2017)

Sometimes amid the perpetual focus on the constructs of economic growth and an ever-expanding life of consumption, simply taking time to appreciate the environment around you can be a radical statement. This story, which writer/director/producer Matthieu Boivineau describes as "a poem about passing time and an ode to nature," reflects on the changing nature of our identities, constructing a timeless metaphor around a family's relationship with a large cherry tree through four seasons. It roots the drama that humanity produces in nature, rather than considering us as separate entities – something that is easily forgettable when in the thrall of modern capitalism. - *Jack*

*Brindelli*

The Cherry Tree.jpg 471 KB [View full-size](#) [Download](#)

## **The Closure ( La Veda)**

Dir. Paco Chanivet (Spain, 2018)

Halfway between film essay and video-souvenir, this story is framed around family links. Using the images recorded by his parents on a cruise ship, the author invokes a dystopian society where the problems of collective coexistence are solved by an algorithm and where the prohibition of abortion is compensated by a law that allows parents to prosecute their children if, at the age of 30, they have not fulfilled the expectations placed on them. In La Veda, the author's voice-over derives on his fatherly figures, stripping them with brutal honesty under the gaze of an existential void shaped

like a virus and with the only testimony of a video camera that is treated as if it were a newcomer to the world.

29-banner\_La veda.jpg 445 KB [View full-size](#) [Download](#)

## **The Creation Myth**

Dir. Satinder Kaur (USA, 2017)

An experimental, personal essay film about the pursuit of cinema. The director - Satinder Kaur - takes the viewer on a journey through her life. Satinder Kaur is a determined dreamer who believes storytelling to be her superpower. A U.S. Army veteran, she served in Baghdad from 2005 to 2006. Kaur earned a B.A. in Journalism from the University of Washington and went on to receive an MFA in film directing from University of Southern California.

Creation Myth.jpg 811 KB [View full-size](#) [Download](#)

## **The Expedition**

Dir. Damon Mohl (UK, 2016)

Returning filmmaker Damon Mohl takes us on another trip into the subconscious. A visually stunning work of mysticism, imagination and psychoanalysis, *The Expedition* is a fascinating blend of the "doomed expedition" story that has resonated ever since the times of Scott of the Antarctic, and of analyzing the endless escapism that we all employ, as we seek to endure the prisons we each inhabit. -

*Jack Brindelli*

expedition.jpg 529 KB [View full-size](#) [Download](#)

## **The Fawn**

Dir. Jennida Chase/Hassan Pitts (USA, 2017)

The Fawn is a collaborative, intergenerational storytelling project for the 21st century. This social media born, expanded cinema work unites art and life through the reinvention and the magical realism of a child's imagination, who is constantly stuck at her parent's work, and she moves to another level with Snapchat. \*Alumni Film!

The Fawn.jpg 64.6 KB [View full-size](#) [Download](#)

## **The Good Mother\* (La Madre Buena)**

Dir. Sarah Clift (UK/Mexico, 2017)

The topical tale of a Mexican mother torn between her politics and pleasing her only son's request – to have a Donald Trump piñata for his birthday party.



teh goodmother.png 836 KB [View full-size](#) [Download](#)

## **The Inksect\***

Dir. Pablo Calvillo (Mexico, 2016)

In a dystopian future where fossil fuels were exhausted, ruling corporations had turned to desperate measures to generate energy. Books were banned & confiscated as fuel for the fire, and with them free thinking had been lost. Human beings had morphed into illiterate cockroaches. In New York City an underground group of exiled scientists, writers and artists were the last bastion of those who remembered the books. The group risked their lives to seek the books, and save them from being destroyed. They are known as "The Inksect." This is the story of how one of their own, Pikes, on a book quest is led to an even more important discovery: paper, pen

& literacy.

TheInksect-Frame-11.jpg 2.08 MB [View full-size](#) [Download](#)

## **The Interview**

Dir. Marc Gurung (France, 2016)

Christophe, in his thirties, passes a job interview in the company where his girlfriend, Emma, works. The same night, convinced he got the job, the couple celebrates the event. But in the heat of the moment, Christophe asks himself if he will be chosen for his skills or if he received special treatment?

The Interview.jpg 111 KB [View full-size](#) [Download](#)

## **The Placeless Place**

Dir. Ati Maier (USA, 2016)

The space rider traverses magically through an uninhabited futuristic landscape, the location of the site of the 1965 World Fair in Corona Park, Queens, along the East River underneath the Williamsburg Bridge and arrives at Times Square, where she plants her flag. Surrounded by dense crowds of people and the flickering universe of images and video screens, the seemingly looping movement of the space rider comes to a halt when she has an encounter with the first space rider video. "The Map is not the Territory" which appears on one of the digital monitors. A loophole through which the figure of the space rider returns to a deserted, pre-civilized environment on another planet.

Placeless Place.jpg 189 KB [View full-size](#) [Download](#)

**The Sons of Robert Schuman**

Dir. Tommy Conlon (Ireland, 2015)

The Brexit thing really took me for a loop. As a foreigner living here, I was familiar with both the benefits and shortcomings of the EU. I wish this film had been necessary viewing before the vote. Four representatives in Brussels from Ireland, France, Germany and Italy give tours of the EU Commission Headquarters by day maintaining the façade of harmony to visitors...while behind closed doors, they quibble and tease each other regarding their respective countries. So painfully funny because so much of it is true... comedy is a great tool to humanize the faces behind the countries we may not agree with and illustrate how at the end of the day, these differences are part of what makes the Union unique. It is OK to tell them to piss off every now and then but to finally put the greater good as a priority and collaborate with those different than you to achieve a common goal. We showed this film last season but no one

had a chance here in Amsterdam to see it...plus, Conlon is back with his newest film to speak about both! - *Alexandra Nakelski*

Sons of Robert Schuman.png 2.97 MB [View full-size](#) [Download](#)

## **The Troll**

Dir. Van Maximilian Carlson (USA, 2013)

A Troll, living under a bridge in modern day Los Angeles, falls in love with a human woman about to jump of the ledge. I first came across this film while screening films for SIFF and what struck me was the allegory of so many individuals existing in LA (and cities across the world) in the main public's periphery. Every person we see (or don't see) has an individual story and the line at the end of the film, "I was here...I existed" ...really nails home a basic human organic need...to be recognized.

Perhaps this is why the unfettered recording of inane moments on Smartphones and need for validation on social media is an indicator of this. That people need purpose, even if it may seem superfluous. So yes critics may deem Takeshi Furukawa's score a bit heavy-handed or the story sentimental... regardless it is a unique film. I find it interesting to look back at the beginning of this decade to the style of independent filmmaking and in hindsight look at those aesthetics signifying meaning in discourse on the zeitgeist. In a city where you almost have to harden your heart to survive...those who choose to maintain their humanity are really the winners at the end of the day. From my science fiction professor point of view: we once again ask what is the definition of humanity? Can a robot or non-homo sapien display humanity? In an age where AI is upon us, these are questions we must ask. Where I would argue that technology is becoming more human while humans are becoming more robot-like

(or zombie like...look at everyone in public with noses down in their Smartphone seeking validation).

So perhaps because being a child of the 70s and 80s, I love films like *The Troll* (in addition to it reminding me of the TV show with Linda Hamilton *Beauty and the Beast*), I think there is a place for films to remind us to feel emotion, to turn a kind eye to a stranger...to stimulate the imagination. The imagery of the famous Sixth Street Viaduct bridge in *Grease*, *Fear of the Walking Dead*, *Terminator 2* and a whole other slew of iconic moments in LA, this piece looks at bridges as neither here nor there...like so many transient souls that exist among us that we never see. But like anyone else, their need to exist, to be remembered, to be recognized...is just as strong. - *Alexandra Nakelski*

TROLL STILL FINAL.png 1.6 MB [View full-size](#) [Download](#)

## **The World in Your Window\***

Dir. Zoe McIntosh (New Zealand, 2017)

Eight-year-old Jesse lives in a twilight world of sadness and silence, squeezed into a tiny caravan with his grief stricken father. They're in limbo, existing more than living. The child intuitively understands that looking forward is harder than looking back, and that's where life happens. But they are stuck, until an accidental friendship with a V8-driving Transsexual unlocks the means for Jesse to liberate his father and himself. This Oscar qualified short is a poignant reminder that even in our darkest days, there is always someone willing to share their light.

world in Your window.png 4.15 MB [View full-size](#) [Download](#)

## **They Charge For the Sun\***



Dir. Terence Nance (USA, 2017)

In a dystopian future where people live nocturnally to avoid the harmful rays of the sun, a young black girl unravels the lie that has kept her and her sister in the dark. This multi-faceted short comments on so many relevant issues. Firstly, I can guarantee one hundred years ago if you were to tell someone that in the future you would have to PAY for clean water and that drinking water would come in bottles that further ruined the environment, they would be beyond incredulous. Now people are paying for CLEAN air?! This was but a joke not too long ago in Mel Brooks' Spaceballs, but now oxygen bars are popping up and I am horrified to see pictures of large cities in Asia where masks must be worn... and I also heard a rumor that they are importing AIR from Canada? So charging for the "Sun" may not be far off...in Icíar Bollaín's film, También la Lluvia, the Bolivian government imposes

taxes on the poor for RAINWATER. This is supposed to be the 21st Century? This is "progress"?

Secondly, this film has been doing well on the festival circuit (I believe I first viewed it in Rotterdam) because it is a brilliant allegory on the inequality that exists today extrapolated into a science fiction setting. (Another reason I believe the genre is so important) Often when the status quo suffers from collective fear, their fears are alleviated by "Othering" the Other. Resistance takes courage and often children are the ones that are the most bold because adults have been indoctrinated with societal fears. - *Alexandra Nakelski*

They Charge for the Sun.jpg 86.1 KB [View full-size](#) [Download](#)

## **Tiger (Joon Moon)**

Dir. Jethro Massey (France, 2017)

In this late 90s style music video swimming in social-political angst, a shark swims through the streets of Paris, while an elderly woman tries to escape. The music video for the French/American band Joon Moon makes a really neat allegorical point about coming together to oppose the suited sharks of the city. - *Jack Brindelli*

Tiger-Joon Moon.png 3.34 MB [View full-size](#) [Download](#)

## **To the Asháninka People**

Dir. Gaëlle Kreens (Germany, 2015)

A poem on our world's losses and destiny, dedicated to the remaining inhabitants of the Amazonian forest.

## **Too Young**

Dir. Chris Ullens (UK, 2016)

A stylishly handcrafted miniature world in which colorful characters depict several clichés of our overly over-connected, social media addicted and technology obsessed society. Featuring the pulsing rhythms of Zeds Dead track "Too Young" featuring Rivers Cuomo and Pusha T!

Too Young.png 1.69 MB [View full-size](#) [Download](#)

## **Trumpunzel**

Dir. Jason Petrovitch (USA, 2016)

Last year, Jason Petrovitch either had NRFF audiences in stitches of laughter, or anxiously checking over their shoulders, thanks to his notorious Time Portal Glory Hole. In 2018, Petrovitch returns to our screens, with

another wonderfully irreverent, anarchic animation; Trumpunzel. On her inevitably shambolic rehabilitation tour, Hilary Clinton has been keen to blame everyone but herself for her catastrophic defeat to Donald Trump, a much better explanation of what lost the Democrats the 2016 election can be found in the punchline of this prophetic satire – which was actually completed before the infamous vote. - *Jack Brindelli*

Trumpunzel.png 751 KB [View full-size](#) [Download](#)  
**Two Whales (Dos Ballenas)\***

Dir. Diego Cruz Cilveti (Mexico, 2017)

The ties between siblings are inexplicable... special communication, special languages, solidarity against the parents... your best friend from cradle to grave. Nights staying up way past bedtime...parties when parents are away, secrets shared well into adult life, them

seeing you at your worst and making things better just by being there...that shared DNA and time spent in the most formative years connects you no matter the distance that separates you in your life journeys.

The title of this short refers to the eldest brother's ambition to study whales shortly after he has graduated high school and must embark on his first adventure alone. "It's not the smartest or strongest species that survives, but the one that's able to adapt." It is terrifying knowing you must leave behind the only world you ever knew, but the strength of your sibling's love will carry you through.

On another personal note, I dedicate this short to my sister (along with my mom!) who is traveling all the way from Phoenix, Arizona to help with this festival as she has in the past ten years with all my festivals and all the other endeavors I have experienced since I left our home in 1996. I also learned from the director that he co-wrote this with his sister...and it is

obvious from the finished film on screen that they too have that special bond. I love seeing time and time again that this is an international phenomenon and another of the many universal-underlying factors defining our humanity. - *Alexandra Nakelski*

Two whales.png 1.56 MB [View full-size](#) [Download](#)  
**Uncloud**

Dir. Guillaume Versteeg (Netherlands, 2018)

*Uncloud* is an experimental short dance project, focusing on the connection between artists and audiences, creators and spectators, control and uprising. It's a surprising mix of sci-fi and dance elements, creating a mood piece that questions the nature of control as an audience.

Uncloud.jpg 13 KB [View full-size](#) [Download](#)

## UP AND ARISE

Dir. Raanan Berger (Israel, 2016)

A slave begins by demanding justice, and ends by wanting to wear a crown; or, in this case, to hold the leash. UP AND ARISE is a twisted and often disturbing fable, which sees 'Likey' – a man raised as a dog by his Master – plagued by an uncomfortable moral conundrum. As he discovers that his previous lot in life was built upon a lie, will he use his hard won gains to liberate others, or to privilege himself? - *Jack Brindelli*

up and arise.png 1.13 MB [View full-size](#) [Download](#)

## Us and Them

Dir. Yordi Capo (Mexico, 2017)

García is a riot police officer and witnesses



the irony that his colleagues inflict more violence than they were hired to prevent. He needs this job to survive but in some existential moments, he wonders if he is fighting on the right side? - *Alexandra Nakelski*

## **Watu Wote (All of Us)\***

Dir. Katja Benrath (Germany/Kenya, 2017)

For almost a decade Kenya has been targeted by terrorist attacks of the Al-Shabaab. The border region between Kenya and Somalia is especially considered highly dangerous. An atmosphere of anxiety and mistrust between Muslims and Christians is growing. Until in December 2015, when Muslim bus passengers showed that solidarity can prevail.

watu\_wote.jpg 87.6 KB [View full-size](#) [Download](#)

## **Waves '98**

Dir. Ely Dagher (Lebanon, 2015)

Waves '98 tells the story of Omar, a high-school kid living in the northern suburb of Beirut in the late 1990s. Disillusioned with his life in the suburbs of segregated Beirut, Omar's discovery lures him into the depths of the city. Immersed into a world that is so close yet so isolated from his reality that he eventually finds himself struggling to keep his attachments, his sense of home. The film is a meditation on Dagher's relationship to Beirut, his hometown, since he has left it for Brussels. Awards Cannes Film Festival, WINNER Palme d'Or for Short Film (2015)

Waves '98.jpg 674 KB [View full-size](#) [Download](#)

## **We Are Going Into the Woods**

Dir. Arnaud Bigeard (France, 2016)

In a peculiar atelier, Vincent kills Patrick unaware that Wim is watching. The killing is the beginning of a macabre dance driven by madness, distress and fear.

We are going into the woods.png 2.52 MB [View full-size](#) [Download](#)

## **We are the Freak Show**

Dir. Marie-Hélène Viens, Philippe Lupien (Canada, 2017)

A bingo game. An allegorical, wild and humorous portrait. An homage to eccentricity and entertainment, to those things that remain unchanged.

We Are the Freak show.jpg 66.7 KB [View full-size](#) [Download](#)

# **Where the Roses Grow Blue**

Dir. Samuel Siegel (UK, 2017)

Living in a world where everyone wears gas-masks at all times to protect themselves, K.T still feels apart from the crowd. After encountering a mysterious man in face paint, she feels unable to return to the anonymity of the world as it is. The choice before K.T is terrifying, whether to accept the vulnerability that comes with baring yourself to the world, or whether to continue suffering in silence, and waste the brief time she has on earth to create beauty and meaning in her life and for others. In an increasingly paradoxical world where we are all instantly connected, and yet entombed in thick walls of digitalized self-mythology, and where despite being encouraged to express our individuality through consumption, but are beaten and abused for being anything that conflicts with that mode of living, it is a choice which we all

must face. - *Jack Brindelli*

where the roses grow blue.png 1.38 MB [View full-size](#) [Download](#)

## **White**

Dir. David Moya (UK, 2017)

White Man arrives to the Transition Centre Plus after dying of food poisoning on a cruise. There he is informed that he cannot be white in his next life. This triggers a ridiculous but insightful conversation about what it is to be white and its undeserved privileges.

WHITE.jpg 310 KB [View full-size](#) [Download](#)

## **Written/Unwritten\***

Dir. Adrian Silisteanu (Romania, 2016)

Outside a maternity ward, a Roma family is

announced their underage daughter has just had a baby girl. Pardică (50) doesn't seem to celebrate the moment; he is very displeased with this early pregnancy, for which he blames his wife. However, things become even tenser when a hospital employee asks them to sign some papers and discovers issues related to their IDs and their status as parents of the underage new mother. The imminent danger of state authorities separating them from their daughter determines Pardică to take action.

I am obviously fascinated with the theme of being able to exist off the grid in a global society...everything....EVERYTHING must be "on paper" or you simply do not exist. Is it possible to co-exist in a digital society without being "on record"...or must you go completely off the grid? What about those who do not want to have records or to be "trackable"? Are they automatically criminals? - *Alexandra Nakelski*

Written-Unwritten.jpg 132 KB [View full-size](#) [Download](#)  
**Yank Tug Yank**

Dir. Maureen Zent (USA, 2017)

Two combatants lock into a tug-of-war. One draws and the other heaves. Each pull is met with an equal jerk. Then one man finds the other's weakness.

This allegory considers the question of tribalism—why does it occur and who benefits. The lack of dialogue allows the audience to infer its meaning, and could result in some interesting dialogue about the abuses of capitalism. - *Amy Peterson*

Yank Tug Yank.jpg 41.1 KB [View full-size](#) [Download](#)  
**You See Me**

Dir. Victor Jim Moye-Noza (Austria, 2017)

David lives in a near future where followers for a section of society are viewed as a new form of currency. While his friends are just staring at the screens of their smartphones, David tries to escape this development. At a party he meets Milena, who instantly arouses David's interest. But for Milena, the constant generation of new followers seems to be essential.

You see me.jpg 31.7 KB [View full-size](#) [Download](#)

## **Yuna's Lunch**

Dir. Myeong Jin Park (USA, 2017)

After a traumatic experience, Yuna becomes mute. Since that time, she has lived a tough life and works hard to make money and support herself. For work, she makes lunch box meals and eats the lunches with her customers. The customers are of different ages and have different lifestyles but most are lonely and they share a feeling that there



is something lacking in their life. Yuna's job is to prepare their meals, deliver them, and provide the human contact that they are otherwise missing.

14-frame1\_Yuna's Lunch.jpg 328 KB [View full-size](#) [Download](#)

## **Zorn**

Dir. Lorenz Piehl (Germany, 2017)

During a humanitarian catastrophe Nikolai is desperately trying to preserve ethic and moral values in the largest refugee camp behind the great wall.

Zorn.png 2.04 MB [View full-size](#) [Download](#)