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Venue Partners



Directors' Statements

If the UK holds a distinctive place in the history of non-fiction film, this is in part because of the support from public subsidy throughout the twentieth century. For better or worse, that time is passing. A decade ago, when I began to formulate the idea that became Open City Documentary Festival, I was aware that should we wish to preserve the uniquely rich form of storytelling that is non-fiction, we would need to begin exploring new forms of funding and collaboration between different parts of society. For us this meant working from within a great university like UCL.

Our festival is part of a new kind of ecosystem in which education, production and exhibition come together to support each other, and where the work we promote and that of our students is inspired by the research ambition of all those around us. With new masters programmes launching soon in 'Broadcast Documentary' and 'Audio', and with our new documentary development lab, Assembly, Open City Does' vision continues to expand.

Since the festival was launched I have been privileged to work with some of the most creative and talented arts professionals in the city. Oliver Wright has accompanied us since our first few months, and Chloe Trayner, to whom I have handed the directorship of the festival this year, has shared much of our journey. Lately, I have spent much of my time planning our move to UCL's new campus, which will include a cinema, studio spaces and post production facilities, with connections to the creative and media industries of east London. There, our aim is that different creative storytellers, young people and communities can come together in the uniquely protected space of an institute of higher education to find new ways to tell stories about the world we live in. It will create a new sort of cultural space for making, showing and talking together that lay at the origin of Open City Does in 2011.

Michael Stewart – Director, Open City Does

Welcome to the 2019 edition of Open City Documentary Festival. As a festival, we are committed to creating a platform for non-fiction as an artform and seek to build a community for those makers who weave their stories in the realm of the real. This year's programme brings together a collection of documentary works that will provoke, move and inspire you. We continue to interrogate the boundaries between fact and fiction as well as the delineation between modes - placing films, audio and cross-media projects in dialogue with each other. 2019 sees us looking forward, creating space for authored, urgent narratives, while contextualising these new voices with historical work.

This year's film programme offers radical ways of representing reality and distinct perspectives on the political and the personal. 2019 also sees the inaugural edition of our documentary development lab, Assembly. Bringing together seven filmmaking teams from around the world, the lab continues our work in supporting emerging voices in non-fiction storytelling.

Forging a space for connection and communion, the festival exists to bring people together. This year our festival hub returns to The China Exchange, walking distance to our five Central London cinema venues. Our industry programme offers an arena for debate and discussion about non-fiction creative practices. Elsewhere, Expanded Realities reimagines the intersection of art and technology with our free exhibition of immersive projects and symposium, in partnership with Digital Catapult.

We invite you to join us at our ninth edition to celebrate the art of non-fiction, past, present and future.

Chloe Trayner – Festival Director

MA in Ethnographic and Documentary Film Practice at UCL Anthropology

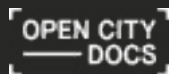
This unique practical MA programme is based out of UCL but run by leading film practitioners, offering high-quality practice-based learning in a top level university research environment.

Offers the choice of 5 Studios ('Experimental & Cinematic Non-Fiction', 'Documentary For Broadcast & Beyond', 'Cinematic Documentary Storytelling', 'UCL 360: Immersive Factual Storytelling (VR/AR)', and 'Narratives In Non-Fiction').

Students will produce 3 non-fiction films in various modes, developing a diverse portfolio of work, before producing a graduation film of 15-25 minutes in length.

Students have their own camera equipment and editing suites year-round, and a dedicated senior mentor guiding them through their final graduation film.

For more information please visit:
opencitylondon.com/school



MFA in Creative Documentary (Practical) at UCL Anthropology

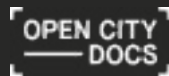
A 2 year MFA providing all the technical and intellectual resources required to not just make outstanding non-fiction moving image, but to discover new ways of looking at the world.

An advanced practical programme that also draws upon broad-based anthropological and critical thinking about the social and cultural world.

Students will leave with a deep practical knowledge of the craft of non-fiction filmmaking, and a mid-length (40mins+) feature documentary film to their name.

Taught by leading filmmakers: directors **Sophie Fiennes** (*Grace Jones: Bloodlight & Bami*, *The Pervert's Guide to Cinema*), **Kim Longinotto** (*Salma, Divorce Iranian Style*), and producer **Riete Oord** (*The Leader, His Driver and The Driver's Wife*).

For more information please visit:
opencitylondon.com/school



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About Us

Open City Documentary Festival creates an open space in London to nurture and champion the art of creative documentary and non-fiction filmmakers.

Based at UCL and working with partners across London and throughout the UK, Open City Docs delivers training programmes, our annual documentary festival, and live events throughout the year to support the next generation of filmmakers.

In 2019 we launched Assembly, a development lab for creative documentaries for international filmmakers working on their first or second feature.

We aim to challenge and expand the idea of documentary in all its forms. We provide a platform for emerging talent as well as established masters working within the documentary form. Although grounded in reality, the festival fosters a spirit of experimentation and often blurs the boundaries between traditional dichotomies of fact and fiction. Alongside our screening programme, we bring together non-fiction storytellers and industry experts to explore and debate the current landscape of documentary.

Open City Documentary Festival is a space for conversation, appreciation and examination.

Open City Award

Many Undulating Things

Bo Wang, Pan Lu | 2019 | USA, South Korea, Hong Kong, China | 126'

Movements of a Nearby Mountain

Sebastian Brameshuber | 2019 | Austria | 85'

MS Slavic 7

Sofia Bohdanowicz, Deragh Campbell | 2018 | Canada | 64'

The Crosses

Teresa Arredondo, Carlos Vásquez Méndez | 2018 | Chile | 80'



Tabitha Jackson (Chair)

Tabitha Jackson and the Documentary Film Program at the Sundance Institute are dedicated to supporting non-fiction filmmakers worldwide in the production of cinematic documentaries that tell compelling stories, push the boundaries of the form, or address contemporary issues including social justice and human rights. With almost 25 years experience in the field, she is an award-winning Commissioning Editor, director, and producer. Prior to joining Sundance she recently served as Head of Arts at Channel 4 Television in London.

Karen Alexander

Karen Alexander is an independent film and moving image curator, writer and researcher. She has worked with the BFI and the RCA, working across media, arts and culture. Her research areas are black women and representation, national identity and collective memory. Recent projects include 'Curating Conversations' (2014 & 2015), 'Black Atlantic Cinema Club' (Autograph, Watershed 2016); and exhibitions 'Whip It Good: Spinning From History's Filthy Mind' (Autograph, 2015) 'Dream Time: We All have Stories' (Nuit Blanche, Toronto 2018). In 2017 Karen co-founded the commissioning platform Philomela's Chorus. She is currently a tutor at UAL and a consultant with Cinema Rediscovered in Bristol.

Erika Balsom

Erika Balsom is a senior lecturer in Film Studies at King's College London. She is the author of 'After Uniqueness: A History of Film and Video Art in Circulation' (2017), 'Exhibiting Cinema in

Contemporary Art' (2013), the co-editor of 'Documentary Across Disciplines' (2016), and a frequent contributor to magazines such as Artforum, Frieze, and Sight & Sound. In 2018, she was awarded a Leverhulme Prize and the Katherine Singer Kovacs essay award from the Society for Cinema and Media Studies.

Lucy Cohen

Lucy Cohen has worked in documentary film-making for 14 years after initially training as a print journalist. After producing and directing for Channel 4 and the BBC, her first feature documentary, *Kingdom of Us*, was released by Netflix in 2017. The film won Best Documentary at London Film Festival, was nominated for a BIFA and received a BAFTA nomination for Outstanding Debut. Lucy also makes short-form work for charities, artists and institutions and is currently writing her first screenplay.

Steven Eastwood

Steven Eastwood is an artist-filmmaker. His projects often involve encountering vulnerable and marginalised populations. The critically acclaimed *ISLAND* (2018) screened at LFF and IFFR, and was released in the UK. The sister artwork *The Interval and the Instant* (2017) is a multiscreen video installation commissioned by Fabrica. His first feature *Buried Land* (2010) was selected for Tribeca, Moscow, Mumbai and Goteborg. Eastwood has been nominated for the BIFA and Grierson awards. Eastwood is Professor of Film Practice at Queen Mary University London. He lives and works in London.

(Jury photos read L-R mirroring the written bios)

Emerging International Filmmaker Award

Belonging

Burak Çevik | 2019 | Turkey, Canada, France | 72'

Chez Jolie Coiffure

Rosine Mbakam | 2018 | Belgium | 70'

Elections

Alice Riff | 2018 | Brazil | 100'

Last Night I Saw You Smiling

Kavich Neang | 2019 | Cambodia, France | 77'



Tereza Šimíková (Chair)

Tereza Šimíková is the Head of CPH:FORUM, CPH:DOX's main financing and co-production platform. After graduating at FAMU, Prague, she directed several short documentaries including *Double Life of Saint Vit*. She served as the Program Manager of dok.incubator and the Head of Industry of East Doc Platform. In her position as an International Consultant, Tereza tailors international strategies for recipients of the Chicken and Egg Awards, a US based international fund for female filmmakers.

Greg de Cuir Jr.

Greg de Cuir Jr. has organised programs at National Gallery of Art (Washington DC), ICA (London), National Museum of African American History and Culture (Washington DC), Palais des Beaux-Arts (Brussels), Los Angeles Filmforum, Locarno Film Festival, Flaherty Film Seminar in New York, Kurzfilmtage Oberhausen, Museum of Modern Art (Warsaw), Museum of Contemporary Art Vojvodina (Novi Sad), Alternative Film Video (Belgrade), and other institutions. His writing has been commissioned by Centre Pompidou Paris and ICA London, and featured in 'Cineaste', 'Jump Cut', 'Millennium Film Journal', 'Art Margins', and other publications. De Cuir lives and works in Belgrade as an independent curator, writer, and translator.

Yasmin Fedda

Yasmin Fedda is an award-winning documentary filmmaker whose films have been BAFTA nominated and screened at Sundance. *Queens of Syria* won the Black Pearl award at Abu Dhabi Film Festival and Best Female Director

at Carthage. She is lecturer in Film Practice at Queen Mary University, London, and is also co-founder of Highlight Arts, an organisation that works with artists in times of conflict.

Edward Lawrenson

Edward Lawrenson is a London-based filmmaker. *Uppland* (2018) premiered at Cinéma du réel, whilst *Abandoned Goods* (2015, co-directed with Pia Borg) won the Golden Leopard for Best International Short at the Locarno Film Festival, and played at Sundance, amongst others. He has written on film for publications including Sight & Sound, Film Quarterly and Screen International, and was deputy editor of Sight & Sound. He is a Tutor at UCL for Open City Docs and also teaches at Kingston University.

Kevin B. Lee

Kevin B. Lee is a filmmaker and critic who has made over 350 video essays exploring film and media, including *Transformers: The Premake* which was named one of the best documentaries of 2014 by Sight & Sound. He was 2017 Artist in Residence at the Harun Farocki Institut in Berlin and 2018 European Media Artist Platform Resident at m-cult in Helsinki. He was Founding Editor and Chief Video Essayist at Fandor from 2011-2016, supervising producer at Roger Ebert Presents At the Movies, and has written for The New York Times, Sight & Sound, Slate and Indiewire. He is Professor of Crossmedia Publishing at Merz Akademie, Stuttgart.

(Jury photos read L-R mirroring the written bios)

Best UK Short Award

Supported by the British Council

A Protest, A Celebration, A Mixed Message

Rhea Storr | 2018 | UK | 12'

Chiyo

Chiemi Shimada | 2019 | Japan, UK | 13'

Country Girl

Ellen Evans | 2019 | UK | 14'

E-Ticket

Simon Liu | 2019 | Hong Kong, UK | 13'

I Have Sinned a Rapturous Sin

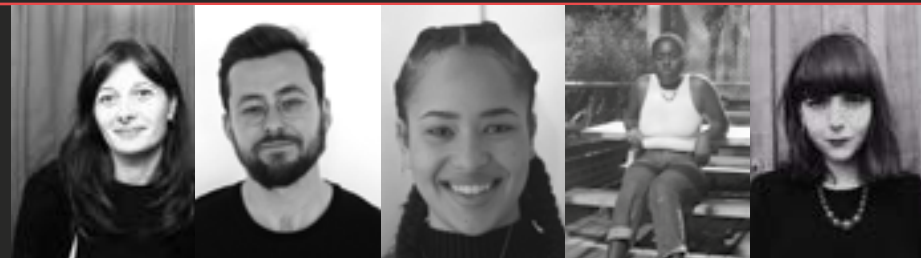
Maryam Tafakory | 2018 | Iran, UK | 8'

If You Knew

Stroma Cairns | 2019 | UK | 5'

The Circle

Lanre Malaolu | 2019 | UK | 15'



Brett Story (Chair)

Brett Story is an award-winning non-fiction filmmaker and geographer. Her 2016 documentary, *The Prison in Twelve Landscapes* was awarded the Special Jury Prize at the Hot Docs Documentary Festival and was a nominee for Best Feature Documentary at the Canadian Screen Awards. She holds a PhD in geography and is currently an assistant professor in the School of Image Arts at Ryerson University. She was a 2018 Guggenheim Fellow and a 2016 Sundance Institute Art of Nonfiction Fellow. She is the author of the book, 'Prison Land' (2019) and her latest feature documentary, *The Hottest August* (2019), is currently playing festivals internationally.

Patrick Hurley

Patrick Hurley runs Sheffield Doc/Fest's international Marketplace connecting filmmakers with industry Decision Makers to get new documentaries made and seen. He also oversees the Festival's talent development initiatives. Formerly Distribution Manager at Dogwoof from 2012-16, he has worked closely with filmmakers, producers and partners on a diverse slate of over 100 documentary releases including *The Act of Killing*, *Blackfish*, *Cartel Land*, *Concerning Violence*, *Dreamcatcher*, *Leviathan*, *The Look of Silence*, Ken Loach's *The Spirit of '45* and Michael Moore's *Where to Invade Next*.

Daisy Ifama

Daisy Ifama is a filmmaker, editor and social justice workshop facilitator born and based in South London. She is currently working

at Google Creative Lab, where she recently directed a short documentary on women in music across Nigeria, South Africa and Kenya. She is a founding member and Head of Video at gal-dem, an award-winning platform run by women and non binary people of colour. Her work explores conversations around community, legacy, identity formation and disrupting the grey area.

Onyeka Igwe

Onyeka Igwe is an artist and researcher working between cinema and installation. She is born and based in London, UK. Her video works have shown at the Institute of Contemporary Arts, London, LUX, Berlin Biennale, and the London, Rotterdam International, Essay and Smithsonian African American film festivals. She has exhibited at artcicle, Montreal, Trinity Square Video, Toronto and The Showroom, London.

Daniella Shreir

Daniella Shreir is the co-founder and editor of printed and online feminist film journal *Another Gaze*, which is now on its third issue. She has programmed films across the world, including a programme of short films by women around sexual violence, and a short retrospective of films by Marguerite Duras. She also works as a graphic designer and translator. Her translation of Chantal Akerman's 'My Mother Laughs' won a PEN award and is out at the end of September with Silver Press.

(Jury photos read L-R mirroring the written bios)

Opening Night: Elections








 **Director** Alice Riff, 2018
 **Country** Brazil
 **Duration** 100'
 **Date/Time** Wed 4th Sept, 18.30
 **Location** Curzon Soho

A public high school in São Paulo is preparing for the upcoming student council elections. In the classrooms and school halls, alliances form and students pick sides based on their hopes for the future of their education. Four teams plan campaign strategies, canvas their fellow students, and plaster the walls with their slogans. As the polling day nears, the heated public debates reveal the student body's political differences and shared visions. Observed with compassion and humour, *Elections* is imbued with the youthful spirit of its subjects while holding up a mirror to the country's wider political turmoil.

Closing Night: Last Night I Saw You Smiling



 **Director** Kavich Neang, 2019
 **Country** Cambodia, France
 **Duration** 77'
 **Date/Time** Tue 10th Sept, 19.00
 **Location** Regent Street Cinema

In partnership with Day for Night Films.

The White Building in Phnom Penh, a large municipal apartment block originally built by the Khmer Rouge and subsequently the centre of a thriving artistic community, has been sold to Japanese developers and is scheduled for demolition. Filmmaker Kavich Neang—himself born and raised in the building—returns to interview fellow residents as they pack up their belongings and prepare for eviction. Neang interweaves their reflections and reminiscences with the turbulent national history to which the building has borne witness—the original tenants having been evacuated during the Cambodian genocide of the 1970s—invoking the ghosts of the past that still reside within the building's walls.



In Focus: Zhao Liang

Introduction

Zhao Liang is one of China's most celebrated documentary artists and a key figure within the independent documentary movement that developed in the country at the turn of the century. His work spans cinema, video art and installation and has been presented at festivals and exhibitions worldwide. This programme brings together three essential early works: *Paper Airplane* (2001), *Crime and Punishment* (2006) and *Petition* (2009). Produced concurrently over the course of a decade, these raw, uncompromising films depict life on the outer margins of Chinese society, detailing, with unflinching honesty, the harsh realities of daily life for the country's most disenfranchised and persecuted people.

In Focus: Zhao Liang

Films



Crime and Punishment



Paper Airplane

(In partnership with Chinese Visual Festival)
Please note that this film contains scenes of intravenous drug use that some viewers might find distressing.

 **Director** Zhao Liang, 2007
 **Country** China
 **Duration** 122'
 **Date/Time** Thu 5th Sept, 18.30
 **Location** ICA

In this masterful observational work, Zhao Liang records life inside a remote military police station in Northeastern China. The officers rule the inhabitants of the impoverished town with an iron fist, employing cruel and unscrupulous tactics in their attempts to resolve even the most minor infractions, but their brutality is often matched by comic levels of confusion and ineptitude. Laced with moments of surreal satire, *Crime and Punishment* offers a harrowing look into the machinations of low-level law enforcement in the world's largest authoritarian state, revealing the methods police use to coerce suspects to confess crimes – and the consequences when such techniques backfire.

 **Director** Zhao Liang, 2001
 **Country** China
 **Duration** 77'
 **Date/Time** Sat 7th Sept, 12.30
 **Location** Prince Charles Cinema

For this remarkable early feature, Zhao Liang embedded himself amongst a group of down-and-out young punks, living in Beijing at the tail end of the 20th century. Outcasts and misfits, these friends travelled from across China in search of new freedoms; looking to form bands and live bohemian lifestyles. However, with the transition towards democracy underway and the old socialist support systems starting to break down, they find themselves increasingly adrift; marginalised, drug-addicted, and out of control. *Paper Airplane* is a potent and visceral vision of a wayward, reckless youth struggling to find a place in a rapidly changing China.



Petition

 **Director** Zhao Liang, 2009
 **Country** China
 **Duration** 124'
 **Date/Time** Sun 8th Sept, 16.30
 **Location** ICA

Filmed between 1996 and 2008, Zhao Liang's magnum opus follows those who, having suffered abuses at the hands of local governments, travel to Beijing to petition the court of complaints. Forced to wait indefinitely for an official hearing, many end up living in a nearby shantytown known as 'Petition Village'. Hopeless, lonely and far from home, the petitioners must endure dire living conditions and threats from hired thugs in their seemingly endless search for justice. A modern classic of Chinese documentary, *Petition* is an unflinching depiction of the powerlessness of individuals in the face of the cruel indifference of the state.

“[Zhao Liang] display[s] a bond and intimacy with his subjects, shared in the glances and moments of recognition that cut through a handheld, observational style.”

In Focus: Zhao Liang

The Power of Being Seen, by Carol-Mei Barker

A man listens helplessly as his son talks about the pain of heroin addiction. Turning to the filmmaker he says: “our country needs to see this”. Referring to the wider social problems framing the lives of a group of young drug addicts in Zhao Liang’s *Paper Airplane* (2001), the man highlights a problem of concealment in China, where state sanctioned media heavily controls the national image. In Zhao’s documentary *Petition* (2009), a community of homeless petitioners appealing injustices ranging from land-grabs to murder, are also rendered invisible due to their dissident status. As such, they speak to Zhao’s camera with an anger and urgency that suggests a true understanding of the power of being seen.

Better known for his more recent feature *Behemoth* (2015), a poetic visual interpretation of Dante’s ‘Divine Comedy’ and ode to the industrial workers of rural China, Zhao Liang’s earlier documentaries spanned from the mid nineties to the late 2000s. During this time the filmmaker played a pivotal role in the evolution of China’s ‘New Documentary Movement’, from the earlier, stoically observational styles seen in films by Wu Wenguang and Zhang Yuan, to a more complex and interpersonal style favoured by directors such as Ou Ning and Ai Xiaoming; a style that has been termed “ethically reflective” due to the filmmakers’ direct involvement in the lives of their subjects. In his early films, Zhao’s preoccupation is those trapped within spaces of control – petitioners seeking justice; military police perpetuating a cycle of poverty-inducing laws - lives shaped by socio-political changes beyond comprehension and reason. His films are characterised by encounters that are “ethically reflective” because they display a bond and intimacy with his subjects, shared

in the glances and moments of recognition that cut through a handheld, observational style. *Paper Airplane* was his first feature length documentary; completed in 2001 after five years spent forming a close relationship with a group of young heroin addicts living on Beijing’s societal margins. His interest was initially the city’s emerging punk rock scene, but was drawn to the lives of these young adults whose brutal, self-destructive cycle of drug-use is made more devastating by their dreams of experiencing a new China that promises more, or as one subject puts it “that one small chance to fly”.

Despite his interpersonal style, much like the wider Documentary Movement his focus remains on institutional spaces, and the power structures within. *Crime and Punishment* (2007) observes a small group of military law enforcers policing a village on China’s border with North Korea, as they arrest and violently interrogate petty thieves and people barely surviving on the brink of poverty. Themes of violence and fear are presented with complexity: spectres of a history of state militarisation loom in cutaways from the drama of the interrogation room to arbitrary routine police procedures – marching, gun cleaning. The men are soldiers, but are also vulnerable and fallible; victims of the same regime they uphold. In *Petition*, Zhao persistently returns to Beijing’s makeshift “petition village” for almost twelve years to make visible what Chinese authorities sought to hide. Receiving no official media coverage the petitioners hold their written signs of appeal up to Zhao’s camera; a testament to the power of documentary and the power of being seen.

Carol-Mei Barker is a writer, filmmaker, & researcher specialising in independent Chinese cinema.





In Focus: **Naomi Kawase**

Introduction

Born and raised in Nara, Japan, Naomi Kawase graduated from Visual Arts Osaka in 1989. With her first fiction feature, *Suzaku* (1997), she became the youngest filmmaker to receive the Caméra d'Or at the Cannes Film Festival; whilst the Nara-set *The Mourning Forest* (2007) won the Grand Prix there, inspiring her to return to her hometown to found the Nara International Film Festival. Her acclaimed fiction work has become internationally renowned, but this special focus programme offers an incredibly rare opportunity to see the personal documentaries that Kawase has made throughout her career - several series of films that explore themes of identity, family and intergenerational relationships.

Presented in partnership with Japan Foundation.
Background Image © Kumie Inc.

In Focus: Naomi Kawase

Films



Embracing + Sky, Wind, Fire, Water, Earth

🎬 **Director** Naomi Kawase
 🇯🇵 **Country** Japan
 ⌚ **Duration** 90'
 📅 **Date/Time** Sun 8th Sept, 13.30
 📍 **Location** Regent Street Cinema

In these two deeply personal films, Naomi Kawase reflects on her relationship with her father, absent throughout her childhood. *Embracing* (1992) revolves around Naomi's search for her father despite her adoptive mother's discouragement and her own doubts about what she might find. Combining nostalgic home movies and handheld Super 8mm footage of nature, Kawase weaves together an achingly beautiful search for identity and the true meaning of family. *Sky, Wind, Fire, Water, Earth* (2001) chronicles Naomi's reaction to her father's death a decade later, drawing lifelong connections between her original search, her childhood with her adoptive parents and her unfulfilled longing for a relationship with her birth parents.

Image © Kumie Inc.



Katatsumori + See Heaven + Chiri

🎬 **Director** Naomi Kawase
 🇯🇵 **Country** Japan, France
 ⌚ **Duration** 95'
 📅 **Date/Time** Sun 8th Sept, 16.00
 📍 **Location** Regent Street Cinema

This triptych of moving tributes from Naomi Kawase creates an affectionate portrait of her bond with her great-aunt who adopted and raised her. Capturing her lovingly with close up Super 8mm photography, *Katatsumori* (1994) introduces us to Uno Kawase as she enters her eighties. A recurrent figure in all of Kawase's personal documentaries, Uno remains kind, good-humoured and devoted to her adoptive daughter, and *See Heaven* (1995) offers an intimate, experimental collage of images dedicated to the playful but tender relationship between the two. In *Chiri* (2012), we witness Uno's daily routine as she nears her final days and Kawase grapples with coming to terms with her great-aunt's passing.

Image © Kumie Inc.



Birth/Mother + Extended Conversation

🎬 **Director** Naomi Kawase
 🇯🇵 **Country** Japan, France
 ⌚ **Duration** 43'
 📅 **Date/Time** Mon 9th Sept, 18.30
 📍 **Location** Curzon Soho

About to give birth to her own child, Naomi Kawase turns her camera back on to her adoptive mother and great-aunt in this riveting examination of family, motherhood and the female body. An intensely intimate and candid film, *Birth/Mother* (2006) captures images of her great-aunt's ageing body while Kawase reflects on her own journey to becoming a mother. The film offers a more complex portrayal of the relationship between the two women than Kawase's earlier shorts, but the connection between them remains undeniable. Naomi Kawase will join us after the screening of the film for an extended in-conversation event.

Image © Shunji Dodo

“Kawase’s films revolve around her sense of dislocation and not belonging, and as such are, in essence, road movies.”

In Focus: Naomi Kawase

Rupture & Healing, by Ela Bittencourt

Naomi Kawase recorded her family passionately, at times with rancor but always with sincerity, for over thirty years. At the root of her obsession lay a double absence: her mother left her in the care of her great aunt when Kawase was a child; she didn't know her father until her adulthood. This abandonment fueled Kawase's experimental work in Super 8 and 16mm, in which melancholy and a desperate search for one's origins, but also, increasingly, the affirmation of ties beyond the parental ones, became crucial themes.

Kawase's films revolve around her sense of dislocation and not belonging, and as such are, in essence, road movies. *Embracing* (1992) is a travelogue and a diary. Kawase collages images of home—sun-filled rooms, flowers, the food being cooked and served—with fleeting snapshots of cities she visits during her search for her father. The voiceover injects the film with further tension and doubt. On one hand, Kawase revels in being alive—"this may not be the place where my mother used to live," she says in one scene, "but there's the light and the wind"—yet on the other hand, questions her mother's keeping the pregnancy. She then relates the final father-daughter meeting with a phone call, and ends her film abruptly, without a resolution.

This cathartic suspension carries over into her subsequent films. *Katatsumori* (1994) offers a rare chance for Kawase to get closer to the great aunt who raised her, but who appears to have been emotionally aloof when Kawase was a teenager. The gardening sessions, captured on film, are a rapprochement. Meanwhile, the film's title, which Kawase invented, playing on the word, "snail," thinking of a shell as a kind of imperfect home, hints at her perennial

loneliness. She evokes it numerous times. In the short, *See Heaven* (1995), a song in the voiceover asks why a turtle (an animal with a shell) must be so slow, the slowness with which grief catches up to us, and of recovery, by now an established theme; and again in *Sky, Wind, Fire, Water, Earth* (2001), in which Kawase finds herself feeling dejected and lonely, despite her commercial success.

If her previous films were gestures of reconciliation, *Birth Mother* (2006) is Kawase's protest-film. In it, despite filming intimate scenes with her great aunt, Kawase also gives vent to the years when she felt unloved. Morbidity and pain resurge, as they did in *Sky, Wind, Fire, Water, Earth*, in which in one crucial scene, Kawase gets a tattoo, even though she knows that the new permanent marks on her skin will forever evoke a father she never truly had. And so, in Kawase's filmography, grief emerges as a potent natural force. It sweeps and propels her until, in her last film dedicated to her great aunt, *Chiri* (2012), it finally brings about a restoration. It is only in *Chiri* that we fully note the comforting hum of the film projector—a reminder that in her film-diaries, Kawase transmutes anguish and rupture into healing.




Ela Bittencourt works as a critic and programmer in the USA and Latin America. She publishes in various publications inc. Film Comment, Frieze, Artforum and Hyperallergic, and runs a film site, Lyssaria.

Film Programme

Opening Night: Elections

27



 **Director** Alice Riff, 2018
 **Country** Brazil
 **Duration** 100'
 **Date/Time** Wed 4th Sept, 18.30
 **Location** Curzon Soho

A public high school in São Paulo is preparing for the upcoming student council elections. In the classrooms and school halls, alliances form and students pick sides based on their hopes for the future of their education. Four teams plan campaign strategies, canvas their fellow students, and plaster the walls with their slogans. As the polling day nears, the heated public debates reveal the student body's political differences and shared visions. Observed with compassion and humour, *Elections* is imbued with the youthful spirit of its subjects while holding up a mirror to the country's wider political turmoil.

Shorts: Labour/Leisure



Date/Time Thu 5th Sept, 18.15
Location Prince Charles Cinema

Play can sometimes require an inordinate amount of work. The uncomfortable and increasingly liminal spaces between labour and leisure are brought into focus within this programme of shorts. Total runtime: 91'

Labour/Leisure
Ryan Ermacora, Jessica Johnson | 2019 | Canada | 19'

All Inclusive
Corina Schwingeruber Ilić | 2018 | Switzerland | 13'

The Blessed Assurance
Isabelle Carbonell | 2018 | USA | 22'

Image: **Labour/Leisure**

Please be advised that a film within this programme contains images of dead jellyfish which some viewers may find distressing.

Country Girl
Ellen Evans | 2019 | UK | 14'

The Circle
Lanre Malaolu | 2019 | UK | 15'

Deeper Vibrations
Dorothy Allen-Pickard | 2019 | UK | 8'



Midnight Family

Crime and Punishment

Director Luke Lorentzen, 2019
Country USA
Duration 81'
Date/Time Thu 5th Sept, 18.30
Location Curzon Soho

The Ochoa family careen across Mexico City in pursuit of accidents and crime scenes. Soaked in the red and blue lights of their private ambulance's sirens, the family must dodge the police and navigate standstill traffic while racing their competitors to the incident. In a city that operates less than 45 government-run ambulances for the city's population of 9 million, the for-profit first responders provide a crucial stop-gap for the critically injured patients that they care for. *Midnight Family* invites us along for the ride as the family grapple with the financial stresses and moral dilemmas of offering a vital service within a broken system.

Director Zhao Liang, 2007
Country China
Duration 122'
Date/Time Thu 5th Sept, 18.30
Location ICA

In this masterful observational work, Zhao Liang records life inside a remote military police station in Northeastern China. The officers rule the inhabitants of the impoverished town with an iron fist, employing cruel and unscrupulous tactics in their attempts to resolve even the most minor infractions, but their brutality is often matched by comic levels of confusion and ineptitude. Laced with moments of surreal satire, *Crime and Punishment* offers an unflinching look into the machinations of low-level law enforcement in the world's largest authoritarian state, revealing the methods police use to coerce suspects to confess crimes – and the consequences when such techniques backfire.



Many Undulating Things

Taste of Hope

Director Bo Wang, Pan Lu, 2019
Country USA, South Korea, Hong Kong, China
Duration 126'
Date/Time Thu 5th Sept, 20.30
Location Regent Street Cinema

A rich and expansive film essay in many forms, *Many Undulating Things* explores contemporary Hong Kong through its history of urban change. Formerly a British colony and now a Special Administration Region in China, Hong Kong has been passed back and forth between imperial powers of East and West for centuries. Through a forensic examination of its unique urban topography, filmmakers Bo Wang and Pan Lu shift the form of their film to draw connections across time, finding in the ghost houses, shopping malls, convention centres and skyscrapers of the capitalist present remnants and residues of a colonial past.

In partnership with The Essay Film Festival.

Director Laura Coppens, 2019
Country Switzerland, Germany
Duration 70'
Date/Time Thu 5th Sept, 20.30
Location Bertha DocHouse

Is there a viable alternative for commerce to that offered by capitalism? *Taste of Hope* offers one possibility in the form of a tea factory in France owned by a workers' collective. After spending years struggling to gain control from Unilever, they now face a new challenge as their idealism clashes with the harsh realities of the market. An elegantly crafted observational film, Laura Coppens' attentive anthropological feature guides us through the factory floor into general assemblies and out into the supermarket, as the collective try to reconcile their utopian vision of communal existence with the ever present stress of the bottom line.

Supported by the Embassy of Switzerland in the UK.



The Hottest August

Caballerango

Director Brett Story, 2019
Country USA, Canada
Duration 94'
Date/Time Fri 6th Sept, 18.30
Location Curzon Soho

"How are you feeling about the future?" Filmed in New York City over a single summer month, Brett Story's dystopian sci-fi documentary paints a complex portrait of a city straining under the pressure of economic uncertainty, social conflict, and impending environmental disaster. Labelled as "a film about climate change, disguised as a portrait of collective anxiety", the film's series of unpredictable encounters with New Yorkers across the city reveal a community gripped by fears for a turbulent present and an even more precarious future. Yet, amidst this climate of unease, Story finds warmth, humanity, and perhaps even some hope.

Director Juan Pablo González, 2018
Country Mexico
Duration 61'
Date/Time Fri 6th Sept, 18.30
Location Bertha DocHouse

After Nando—a young horse-wrangler from a small farming town in the Mexican state of Jalisco—takes his own life, his surviving family and neighbours retrace his final hours, slowly piecing together the events that led to his death. His village is no stranger to tragedy, having witnessed a spate of suicides amongst its young inhabitants in recent years, upon whom the effects of rapid modernisation and ensuing economic hardship have placed particular strain. Juan Pablo González—who himself grew up within the community—patiently recalls the lost through the memories of those they left behind, crafting a quietly devastating study of a grief-stricken town.

Please be advised that this film contains discussion of suicide that some viewers might find distressing.

Screens with: Las Nubes
 Juan Pablo González | 2018 | Mexico, USA | 20'
Supported by the Embassy of Mexico.



No Data Plan

Director Miko Reverezza, 2019
Country USA
Duration 70'
Date/Time Fri 6th Sept, 18.45
Location ICA

"Mama has two phone numbers. We do not talk about immigration on her Obama phone. For that we use the other number with no data plan." In his accomplished first feature, undocumented filmmaker Miko Reverezza depicts a train journey he took across America last year. Utilising a potent mix of discreet recordings, sound design, on-screen subtitles and instagram stories, the film successfully reflects its maker's lived experience, but also that of the millions of other marginalised people whose every movement is similarly imperilled. Both scintillating observational study and politically charged personal documentary, *No Data Plan* is a travelogue of an altogether different kind.

Screens with: **Dear Santo Toribio [Audio]**
 Sarah Geis | 2013 | USA | 5'

In partnership with MUBI.



Belonging

Director Burak Çevik, 2019
Country Turkey, Canada, France
Duration 72'
Date/Time Fri 6th Sept, 20.30
Location Regent Street Cinema

Everybody has their own tragedy. An opening monologue, accompanied by a series of precise, pristine and entirely people-free images, details a premeditated murder – a familial affair told in the first person, voiced by the filmmaker himself. From here, an extended, elegantly lensed exchange between two key participants in this crime plays out, its charming contours charged by the viewer's understanding of where this newly blooming relationship will lead. *Belonging*, the second feature from new Turkish talent Burak Çevik, is a startling, impressively playful piece of autofiction; a compelling, cleverly constructed exercise in reframing and restaging the unknowable peripheries of the past.



Paper Airplane

Director Zhao Liang, 2001
Country China
Duration 77'
Date/Time Sat 7th Sept, 12.30
Location Prince Charles Cinema

For this remarkable early feature, Zhao Liang embedded himself amongst a group of down-and-out young punks, living in Beijing at the tail end of the 20th century. Outcasts and misfits, these friends travelled from across China in search of new freedoms; looking to form bands and live bohemian lifestyles. However, with the transition towards democracy underway and the old socialist support systems starting to break down, they find themselves increasingly adrift; marginalised, drug-addicted, and out of control. *Paper Airplane* is a potent and visceral vision of a wayward, reckless youth struggling to find a place in a rapidly changing China.

Please note that this film contains scenes of intravenous drug use that some viewers might find distressing.

In partnership with Chinese Visual Festival.

Screens with: **City Scene**
 Zhao Liang | China | 2005 | 23'



Greetings From Free Forests

Director Ian Soroka, 2018
Country USA, Slovenia, Croatia
Duration 99'
Date/Time Sat 7th Sept, 13.30
Location Regent Street Cinema

In his debut feature, Ian Soroka creates a hauntingly atmospheric study of the southern Slovenian landscape that was once the site of one of World War II's most stubborn resistance movements. Following German and Italian occupation of Slovenia, thousands were forced to flee their homes, eventually seeking refuge in the forests of Yugoslavia where a communist-led resistance movement known as the Liberation Front would operate in secret for almost two years. Soroka artfully interweaves archival material with rich landscape photography and evocative testimony from survivors, historians, and naturalists to excavate the traces of memories and unearth the remains found beneath the forest floor.



Movements of a Nearby Mountain

The Last Male on Earth

Director Sebastian Brameshuber, 2019
Country Austria
Duration 85'
Date/Time Sat 7th Sept, 14.45
Location ICA

Sebastian Brameshuber's third feature is an elegantly composed, multi-layered portrait of a self-taught mechanic working in a remote, abandoned industrial site at the foot of the Austrian Alps. In the shadow of Erzberg, a 'mountain of iron' that has been mined since Ancient Rome, his days are spent in quiet, solitary labour, breaking down cars for parts to export to his native Nigeria. Brameshuber's deeply engaged, humane observation captures the subtle rhythms and gestures of his subject at work, gradually developing into a profound and touching reflection on labour, industry and the ever-increasing circulation of goods, capital and people in a globalised economy.

Supported by Austrian Cultural Forum London.

Director Floor van der Meulen, 2019
Country Netherlands
Duration 72'
Date/Time Sat 7th Sept, 15.30
Location Curzon Soho

In March 2018, Sudan died. He was the last male northern white rhinoceros left on earth. Floor van der Meulen's precise, compelling debut feature depicts his last days, spent in protective custody under a constant watch of armed guards and surrounded by a coterie of keepers, journalists, salesmen and scientists, whilst tourists stand in line for photos and the chance to hear his story. At the centre of this human circus stands Sudan, weary but majestic, a grand monument to the true cost of our own rapacious greed and egotism. *The Last Male on Earth* is a moving, tragicomic countdown to extinction.

Screens with: **Sighting [Audio]**
 Action Pyramid | UK | 2018 | 7'

Shorts: I Have Seen Nothing, I Have Seen All



Date/Time Sat 7th Sept, 16.10
Location Regent Street Cinema

Image:
A Protest, A Celebration, A Mixed Message

Individual and collective identities are expressed through movement and travel in this collection of personal, intimate short film portraits. Total runtime: 79'

I Have Seen Nothing, I Have Seen All
 Yaser Kassab | 2019 | Syria | 19'

Espera [Audio]
 Sayre Quevedo | 2017 | USA | 13'

So Dear, So Lovely
 Diana Allan | 2018 | Lebanon, Canada | 24'

If You Knew
 Stroma Cairns | 2019 | UK | 5'

Sira
 Rolla Tahir | 2018 | Canada, Egypt | 6'

A Protest, A Celebration, A Mixed Message
 Rhea Storr | 2018 | UK | 12'

Chiyo
 Chiemi Shimada | 2019 | Japan, UK | 13'



Chez Jolie Coiffure

Yeh Freedom Life

Director Rosine Mbakam, 2018
Country Belgium
Duration 70'
Date/Time Sat 7th Sept, 18:30
Location Bertha DocHouse

Sabine is a Cameroonian hairdresser who runs a small salon, Jolie Coiffure, in the Matonge district of Brussels. Despite having been in Belgium for almost a decade, she is still awaiting a decision on her asylum application. This intimate portrait captures Sabine's daily life at the salon, perfecting her craft whilst whiling away time talking and laughing with an eclectic cast of patrons and visitors, many of whom also harbour the same fears about deportation. Shot entirely within the confines of the salon, Mbakam's engaged, attentive camera reveals the reality of life in this little known corner of the city.

Screens with: **Private Black Motherhood and Public White Protest [Audio]**
 Stacia Brown | 2017 | USA | 13'

Supported by Wallonia-Brussels International.

Director Priya Sen, 2018
Country India
Duration 70'
Date/Time Sat 7 Sept, 18.35
Location Regent Street Cinema

Filmed over the course of a year in Ambedkar Nagar, a dense, largely working class area in South Delhi, *Yeh Freedom Life* moves between the two very different worlds of its protagonists, Sachi and Parveen, feverishly trying to keep up with the currents and swings of their respective loves. Sachi works at a local beauty parlour; Parveen runs the family's small cigarette counter at a crowded intersection. Surrounded by a cacophonous city, Delhi-based filmmaker Priya Sen charts their pursuit of, according to Sachi, their "freedom lives" – an open existence outside of the constant scrutiny and sanction of society and family.

Screens with: **ROW-cub [Audio]**
 Neena Pathak | 2019 | USA | 5'

In Partnership with Urban Lab Films.



Images Studying Images:

Solidarity

Kevin B. Lee on Harun Farocki

Director Kevin B. Lee, 2018
Country Germany
Duration 60'
Date/Time Sat 7th Sept, 19.00
Location ICA

Harun Farocki (1944–2014) produced over 120 works of film, television and video art, but his immense impact on the media landscape has yet to be fully appreciated. Following his tenure as the first artist-in-residence of the newly formed Harun Farocki Institut in Berlin, Kevin B. Lee produced a series of video essays on Farocki for the Goethe-Institut. The video essays adopt Farocki's own strategy of "images studying images" to explore the artist's own formidable oeuvre, applying such novel approaches as desktop documentary and videographic lexicography. This screening matches the video essays with key works spanning Farocki's five decade career.

Supported by the Goethe-Institut London.

Image © Kevin B Lee / Harun Farocki GbR

Director Lucy Parker, 2019
Country UK
Duration 76'
Date/Time Sat 7th Sept, 20.50
Location Regent Street Cinema

Solidarity is a rigorous, impassioned investigation into the long-lasting impact of blacklisting in the UK construction industry; a now illegal process through which thousands of workers were denied employment for even tenuous involvement in workplace disputes and trade union activism. Through a composite structure of worker interviews, archival footage from the parliamentary inquest, and a law school's contemporary investigations, Parker carefully examines the situation from a multiplicity of angles as she seeks to understand, rather than explain, the agendas underlying the Blacklist and its far reaching, continuing consequences. A spare yet immensely powerful enquiry into the systemic and ideological dismantling of workers' rights in the UK.



Railway Men

Embracing + Sky, Wind, Fire, Water, Earth

Director Erige Sehiri, 2018
Country France, Switzerland, Tunisia
Duration 75'
Date/Time Sun 8th Sept, 12.40
Location Prince Charles Cinema

Railway Line No.1—running along the Mediterranean coast from Tunis to Marrakech—was once the pride of Tunisia. After years of neglect, 'The Normal Line' has fallen into disrepair and accidents are now a regular occurrence. After the initial promise of the Jasmine Revolution, those working on the line have found that many of the old problems remain as state corruption and bureaucratic incompetence halt progress at every turn. Rumbling through the breathtaking landscape of the North, this increasingly strained railway network and the plights that its workers face mirrors the profound difficulties that Tunisia is experiencing as it strives towards creating a post-revolutionary society.

Director Naomi Kawase
Country Japan
Duration 90'
Date/Time Sun 8th Sept, 13.30
Location Regent Street Cinema

In these two deeply personal films, Naomi Kawase reflects on her relationship with her father, absent throughout her childhood. *Embracing* (1992) revolves around Naomi's search for her father despite her adoptive mother's discouragement and her own doubts about what she might find. Combining nostalgic home movies and handheld Super 8mm footage of nature, Kawase weaves together an achingly beautiful search for identity and the true meaning of family. *Sky, Wind, Fire, Water, Earth* (2001) chronicles Naomi's reaction to her father's death a decade later, drawing lifelong connections between her original search, her childhood with her adoptive parents and her unfulfilled longing for a relationship with her birth parents.

Presented in partnership with Japan Foundation.

Image © Kumie Inc.

The Crosses

Breathless Animals

Director Teresa Arredondo, Carlos Vásquez Méndez, 2018
Country Chile
Duration 80'
Date/Time Sun 8th Sept, 13.45
Location Bertha DocHouse

Only days after the 1973 military coup against the Allende government, a group of nineteen union members in a paper factory were disappeared without trace. The case remained a mystery for forty years, until a policeman involved in the massacre finally broke the pact of silence. Taking his confession alongside testimony from the victims' families—all voiced by actors—the filmmakers forensically unravel the events leading to the murders, using stark 16mm photography to depict the landscape like a crime scene. A bold and formally rigorous work, *The Crosses* bravely unearths a dark moment in Chile's political history that for years had been buried in silence.

Supported by Cervantes Institute London.

Director Lei Lei, 2019
Country USA
Duration 68'
Date/Time Sun 8th Sept, 14.15
Location ICA

This entrancing first non-fiction feature from Chinese filmmaker Lei Lei—whose background is in experimental animation—revolves around an audio interview conducted with the director's mother, who recounts her recollections of growing up in Maoist China. Her anecdotes are set against a collage of found footage and imagery collected from flea markets; enigmatic and eye-catching anonymous visual detritus of a bygone era. Lei Lei processes these materials using analogue animation techniques, causing them to scuttle and skip across the frame. The subtle interplay between image and sound results in an evocation of the past as slippery and elusive as memory itself.

Screens with: **Ashes**
 Apichatpong Weerasethakul | 2012 | Thailand | 20'
 (screens in association with MUBI)

In partnership with Edge of Frame.



Katatsumori + See Heaven + Chiri

Director Naomi Kawase
Country Japan
Duration 95'
Date/Time Sun 8th Sept, 16.00
Location Regent Street Cinema

This triptych of moving tributes from Naomi Kawase creates an affectionate portrait of her bond with her great-aunt who adopted and raised her. Capturing her lovingly with close up Super 8mm photography, *Katatsumori* (1994) introduces us to Uno Kawase as she enters her eighties. A recurrent figure in all of Kawase's personal documentaries, Uno remains kind, good-humoured and devoted to her adoptive daughter, and *See Heaven* (1995) offers an intimate, experimental collage of images dedicated to the playful but tender relationship between the two. In *Chiri* (2012), we witness Uno's daily routine as she nears her final days and Kawase grapples with coming to terms with her great-aunt's passing.

Presented in partnership with Japan Foundation.

Image © Kumie Inc.

Petition

Director Zhao Liang, 2009
Country China
Duration 122'
Date/Time Sun 8th Sept, 16.30
Location ICA

Filmed between 1996 and 2008, Zhao Liang's magnum opus follows those who, having suffered abuses at the hands of local governments, travel to Beijing to petition the court of complaints. Forced to wait indefinitely for an official hearing, many end up living in a nearby shantytown known as 'Petition Village'. Hopeless, lonely and far from home, the petitioners must endure dire living conditions and threats from hired thugs in their seemingly endless search for justice. A modern classic of Chinese documentary, *Petition* is an unflinching depiction of the powerlessness of individuals in the face of the cruel indifference of the state.



Treasure Island

Director Guillaume Brac, 2018
Country France
Duration 96'
Date/Time Sun 8th Sept, 17.15
Location Curzon Soho

Set over the course of one long, hazy summer, *Treasure Island* is a sundrenched portrait of a private beach and water park in the socially disadvantaged suburbs of Paris. Guillaume Brac's languorous camera drifts freely through the park's beaches, lakes and trails, encountering an eclectic cast of characters: mischievous youngsters breaking into forbidden areas, uber drivers catching a few hours of sun before the night shift, and teenage employees slacking off to flirt with customers. However, the tensions and pressures of city life never feel too far away and another, harsher world awaits beyond the park's walls, when the summer ends.

Winter's Yearning

Director Sidse T. Larsen, Sturla Pilsborg, 2019
Country Norway, Greenland, Denmark
Duration 75'
Date/Time Sun 8th Sept, 18.10
Location Regent Street Cinema

In Maniitsoq, Greenland, US aluminium giant Alcoa Corporation has been planning to build a smelting plant for years. Promising economic renewal for the region, the sense that the plant may never actually come to fruition is palpable throughout *Winter's Yearning*. Following the lives of the area's loyal ageing population and its stymied youth—in a place where employment opportunities are limited to fisheries—the contemporary colonial violence of Denmark is figured through stories of economic ruin, frustrated communities and shared national trauma. Pictured against immense, isolating landscapes, the people of Maniitsoq await their plant – and with it, Greenland's possible first step towards sovereignty.

Screens with: Disconnected
 Alice Aedy | 2018 | UK | 14'



Here for Life

Director Andrea Luka Zimmerman, Adrian Jackson, 2019
Country UK
Duration 87'
Date/Time Sun 8th Sept, 20.35
Location Regent Street Cinema

An uncommon story told on common ground by ten Londoners. All have lives shaped by loss and love, trauma and bravery, struggle and resistance. They grapple with a system stacked against them. They dance, steal, and eat together; agree and disagree, celebrate their differences and share their talents. The lines between one person's story and another's performance are blurred and the borders between reality and fiction are porous. Eventually coming together on a makeshift stage, *Here for Life* marks the culmination of a long collaboration between filmmaker Andrea Luka Zimmerman and theatre-maker Adrian Jackson, a group of Londoners, and a dog.

In partnership with Another Gaze.

Birth/Mother + Extended Conversation

Director Naomi Kawase
Country Japan
Duration 43'
Date/Time Mon 9th Sept, 18.30
Location Curzon Soho

About to give birth to her own child, Naomi Kawase turns her camera back on to her adoptive mother and great-aunt in this riveting examination of family, motherhood and the female body. An intensely intimate and candid film, *Birth/Mother* (2006) captures images of her great-aunt's ageing body while Kawase reflects on her own journey to becoming a mother. The film offers a more complex portrayal of the relationship between the two women than Kawase's earlier shorts, but the connection between them remains undeniable. Naomi Kawase will join us after the screening of the film for an extended in-conversation event.

Presented in partnership with Japan Foundation.

Image © Shunji Dodo

Shorts: On the Border



Date/Time Mon 9th Sept, 20.30
Location Bertha DocHouse

Image: **Image: E-Ticket**

Found and archival materials are repurposed and reconstructed in this short film programme, setting up a series of unexpected collisions between analogue and digital media. Total runtime: 83'

Please be advised that films within this programme contain stroboscopic imagery, and references to sexual assault which some viewers may find distressing.

A Room with a Coconut View
 Tulapop Saenjaroen | 2018 | Thailand | 28'

horizōn
 Sid Iandovka, Anya Tsyrlina | 2019 | Switzerland, Russia, USA | 7'

On the Border
 Yoshiki Nishimura | 2018 | Japan | 7'

I Have Sinned a Rapturous Sin
 Maryam Tafakory | 2018 | Iran, UK | 8'

Goodbye Thelma
 Jessica Bardsley | 2019 | USA | 13'

E-Ticket
 Simon Liu | 2019 | Hong Kong, UK | 13'

every dog has its day
 Alison Nguyen | 2019 | USA | 6'

Trotters
 Stuart Pound | 2018 | UK | 1'



MS Slavic 7

The Trial

Director Sofia Bohdanowicz & Deragh Campbell, 2018
Country Canada
Duration 64'
Date/Time Mon 9th Sept, 21.10
Location Regent Street Cinema

Sofia Bohdanowicz and Deragh Campbell's distinctive hybrid follows a young woman on a research trip to Harvard University Archives, where the letters of her great-grandmother—the renowned Polish poet, Zofia Bohdanowiczowa—are held. What begins as a purely scholarly endeavour soon sees simmering tensions bubbling to the surface. Familial resentments, intellectual disagreements, and matters of the heart all enter the fray, each punctuated by moments of bone-dry humour. Part of an ongoing series of collaborations between its co-directors, *MS Slavic 7* is an elegant and witty investigation into the burdens of ancestral legacy, and the melancholy present in a family's archived memories.

Screens with: **Dalsza Modlitwa (Another Prayer)**
 Sofia Bohdanowicz | 2013 | Canada | 6'

Director Sergei Loznitsa, 2018
Country Netherlands
Duration 125'
Date/Time Tues 10th Sept, 18.30
Location ICA

Sergei Loznitsa's found footage documentary is comprised of painstakingly researched and restored archival material from one of Joseph Stalin's first show trials, recorded in Moscow in 1930. The trial and its consequences are real, but the crime is fake – a spectacle concocted as a display of the government's power over the population. The accused—charged with forming a secret pact to restore capitalism and fracture the USSR—are forced to confess to crimes they never committed. Illuminating the perils of authoritarianism whilst undermining the inherent theatricality of its propagandistic machinery, *The Trial* is a fascinating historical document with considerable contemporary resonance.

In partnership with ICA.

Closing Night: Last Night I Saw You Smiling



Director Kavich Neang, 2019
Country Cambodia, France
Duration 77'
Date/Time Tue 10th Sept, 19.00
Location Regent Street Cinema

In partnership with Day for Night Films.

The White Building in Phnom Penh, a large municipal apartment block originally built by the Khmer Rouge and subsequently the centre of a thriving artistic community, has been sold to Japanese developers and is scheduled for demolition. Filmmaker Kavich Neang—himself born and raised in the building—returns to interview fellow residents as they pack up their belongings and prepare for eviction. Neang interweaves their reflections and reminiscences with the turbulent national history to which the building has borne witness—the original tenants having been evacuated during the Cambodian genocide of the 1970s—invoking the ghosts of the past that still reside within the building's walls.

Special Events



Laura Grace Ford Presents: An Act of Unforgetting

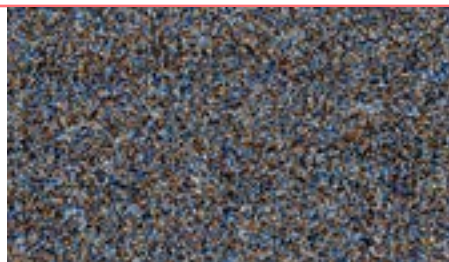
Shabaka Hutchings Presents: Slam

🎬	Director	Various
🌐	Country	UK
🕒	Duration	90'
📅	Date/Time	Sat 7th Sept, 20.40
📍	Location	Curzon Soho

Laura Grace Ford (formerly Oldfield Ford) is a London based artist and writer concerned with spatial narratives, contested space, architecture, fiction and memory. Drawing on cognitive mapping and the *dérive* Ford interrogates place by mapping the psychic contours of the city. Ford has curated a combined programme of archival TV documentaries, placing *Battle of Trafalgar* (1990) alongside an episode of *Summer on the Estate* (1991) and will be present to discuss and contextualise the programme. "These films make visible London's unofficial and unrecognised narratives, stories that exist beyond the official text of the city. Screening them here is an attempt to rekindle and revive a particular historical moment so that we might visualise or re-member (literally piece together) a radically different social imaginary. By showing these films I am unlocking memories that might otherwise remain unretrieved" – Laura Grace Ford

🎬	Director	Marc Levin, 1998
🌐	Country	USA
🕒	Duration	99'
📅	Date/Time	Mon 9th Sept, 18.30
📍	Location	Regent Street Cinema

A central figure in the London jazz scene, Shabaka Hutchings is a Mercury Prize nominated British-Barbadian jazz saxophonist, clarinetist and band leader. He leads the bands Sons of Kemet and Shabaka and the Ancestors, and is one third of The Comet Is Coming. Hutchings has also played saxophone with the Sun Ra Arkestra, Floating Points, Mulatu Astatke, Polar Bear, Melt Yourself Down and more. Hutchings has selected *Slam* (1998), and will be present to introduce and discuss it. A winner at both Sundance and Cannes, Marc Levin's powerful and hugely influential work of cinema vérité follows a young performance poet, Raymond Joshua (Saul Williams), as he struggles to survive life inside a tough Dodge City jail. With Williams' searing poetry and featuring a score from DJ Spooky, *Slam* is a gut-wrenching testament to the importance and the impact of artistic expression.



The Whickers Audio Evening:

'It's Not Easy Being Green...
and Black' + The Whicker Awards

Date/Time Thurs 5th Sept, 18.00
Location Regent Street Cinema

What does £7,000 of documentary funding give to the world? A fine piece of audio brilliance, that's what. Join us for a special live performance and world premiere of Isis Thompson's 2018 RAFA (Radio & Audio Funding Award) winning work. Charting a new growing landscape of activism in the UK, the piece will be performed in collaboration with composer Axel Kacoutié. The audio showcase will be followed by a Q&A with Isis Thompson. After, comedian and presenter Hardeep Singh Kohli hosts the presentation of this year's RAFA and DARA awards. Following the live pitch (page 52) earlier in the afternoon, one of the five RAFA finalists will be awarded £7000 to make their audio documentary, with £3000 for a runner-up. £3000 will also be given to a completed project through the DARA (Documentary Audio Recognition Award), with £1000 for the runner-up. There will be networking drinks in the foyer between each part of the audio afternoon, featuring free beer and fun activities.

Rainer Kohlberger: Brainbows

Date/Time Fri 6th Sept, 18.40
Location Regent Street Cinema

Rainer Kohlberger uses digital-projection technology in a radical way. Through impulses and waves of pure light, the intentional overload of the human perception apparatus leads to visual impressions that appear exclusively in the literal »eye of the beholder«. Layers of noise, drones and stroboscopic lights unfold a sense of the infinite as well as the very now. Image surface and image space meld into one (consciousness-)state, in which categories such as being and non-being, material and immaterial appear obsolete. In this event, Kohlberger will present a unique live A/V performance, preceded by a screening of his most recent film.

Screens with: It has to be lived once and dreamed twice
Rainer Kohlberger | 2019 | Germany, Austria | 28'

Please be advised that this event will contain stroboscopic images.

Supported by Austrian Cultural Forum London.



The Ring of Steel: Analogue Foundation:

A Walking Tour Around the
City of London

Sunday Listening Session

Date/Time Sun 8th Sept, 11.30
Location Starting Point: Spitalfields

This walking tour seeks to reveal the hidden structures of the 'Ring of Steel' – a security installation around the City of London's financial district that mirrors the boundary line of the ancient Roman structures of the London Wall. First introduced to counter the IRA bombing campaign of the early 1990s, the 'Ring of Steel' acts as a heavily surveilled invisible boundary to protect the financial centre of London. The walk will be led by artist and researcher Henrietta Williams whose practice explores urbanist theories; particularly considering ideas around fortress urbanism, security, and surveillance. Ticket holders will receive full details of the meeting point by email.

Ticket holders will receive full details of the meeting point by email.

In Partnership with UCL Urban Laboratory.

Date/Time Sun 8th Sept, 16.00
Location ICA Studio

In partnership with the Analogue Foundation we present an afternoon of attentive listening and conversation played through the highest grade audio equipment. A guest speaker will bring a selection of records gathered under a theme and discuss their significance, examining the audio material and placing it within a wider cultural context. This event will create space for a collective, considered examination of records and music through a critical and contemplative lens.

Founded by Audio-Technica, Russell Elevado and Soundwalk Collective, the Analogue Foundation is a curator of experiences, helping us all to understand and appreciate the value of analogue now and long into the future.



Industry Events

Masterclasses, talks and workshops.

All industry events are £7 in advance or £9 on the door for members of the public. Entry is free with an industry accreditation. Head to: opencitylondon.com/industry_/accreditation for more information on accreditation.

All information is correct at the time of going to press. Speaker updates and any changes to the programme will be announced online, please go to opencitylondon.com for full details.



Research as Creative Practice

 **Date/Time** Thurs 5th Sept, 12.00
 **Location** Festival Hub - Studio

The worlds of academia and documentary film often overlap, with filmmakers utilising research to inform their creative practice. This session will bring together filmmakers whose work engages with the intersection of research and non-fiction film to explore their process and discuss the possibilities of reframing reality through merging academic enquiry with the moving image.



Masterclass:

Mila Turajlic on Filming a Nation

 **Date/Time** Thurs 5th Sept, 13.30
 **Location** Festival Hub - Studio

Mila Turajlic, a documentary filmmaker, visual artist and archive scholar born in Belgrade, (then) Yugoslavia, will present a masterclass discussing her creative practice. *The Other Side of Everything* (2017) won Best Documentary Film at IDFA. *Cinema Komunisto* (2010) played at 100+ festivals and won 16 awards. Her latest work is a series of archive-based video installations commissioned by MoMA. Turajlic explores ways of engaging memory and history, and obtained her PhD on the role of cinema in the construction of political narratives.

Thinking Internationally

 **Date/Time** Thurs 5th Sept, 15.00
 **Location** Festival Hub - Studio

Nobody wants their project to exist in a bubble. With the international market ever evolving, filmmakers are faced with the challenge of how to translate their projects to

audiences everywhere. This session will bring together industry experts to discuss the importance of thinking internationally and how filmmakers can equip themselves, from development through to distribution, to allow their projects to reach as wide an audience as possible.

THE WHICKERS



The Whickers RAFA Pitch

Date/Time Thu 5th Sept, 16.00
Location Regent Street Cinema

Five finalists, one amazing prize. Who will win £7,000 to create the audio documentary of their dreams? Join us at The Whickers Radio and Audio Funding Award as we bring together finalists from around the world to pitch their non-fiction projects to a panel of top industry judges: In The Dark founder Nina Garthwaite, Overcoat Media's Steven Rajam and BBC commissioner Steve Titherington. As well as the winner's £7,000, a mightily handy £3,000 will be gifted to the runner-up. Please note: this event takes place at Regent Street, and is part of The Whickers Audio Evening (see pg 48).

Today in Focus



Date/Time Fri 6th Sept, 10.30
Location Festival Hub - Studio

'Today in Focus' is The Guardian's daily podcast that takes you behind the headlines for a deeper understanding of the news,

The Producer Director Relationship

Date/Time Thu 5th Sept, 16.30
Location Festival Hub - Studio

The relationship between the producer and the director of a film can make or break a project, and it can feel like trying to find your soulmate when it comes to sharing the filmmaking process. So how do you find your perfect match? We'll be joined by a panel of filmmakers from both sides of the team to examine the importance of communication in collaboration, how to create a shared creative vision, and strategies for resolving conflict in this most sacred of unions.

Today In Focus

combining personal storytelling with insightful analysis. We'll be joined by the team to go behind the scenes on the show and discuss the triumphs and challenges of producing daily current affairs programming.



Take It Personal: Sayre Quevedo

Date/Time Fri 6th Sept, 12.00
Location Festival Hub - Studio

Multimedia artist and journalist Sayre Quevedo will talk about weaving personal stories into his work. The creator of 'Re:Construcción', a transnational multimedia exhibit that investigates the impact of the Salvadoran Civil War of the 1980's, Quevedo works across mediums to tell stories about intimacy, identity, and human relationships. His work has been featured on NPR, Marketplace, BBC Short Cuts, Love Me (CBC), Radio Atlas, and Audible. He is the recipient of a 2018 Third Coast/RHDF Directors' Choice Award and was a nominee for a 2018 Best Audio Documentary award by the IDA. Quevedo is a producer for NPR's Latino USA.

Masterclass: Sruthi Pinnamaneni

Date/Time Fri 6th Sept, 13.30
Location Festival Hub - Studio

Sruthi Pinnamaneni is a Senior Reporter at 'Reply All', a podcast that ventures into the depths of the internet to find the strangest, funniest, most surprising stories that can't be true - but they are. She has reported features about a prison blogger and a crime he may or may not have committed, a YouTube celebrity who wasn't ready for fame, and a small town in America that got taken over by a secretive political deal. Before joining Gimlet, she worked on stories for The Economist, Freakonomics, Studio 360, Radiolab and Love + Radio. In this masterclass, Sruthi will discuss her work and creative process.



In the Dark Presents: The Dark Room

 **Date/Time** Fri 6th Sept, 15.30
 **Location** Festival Hub - Studio

Join us for a constructive crit of short radio documentaries with feedback on a selection of works in progress in front of a friendly crowd. This is a creative gathering where you can share your ideas and independent projects, however developed, with like-minded producers. Everyone is welcome, whether you are playing a piece, just want to come and listen, or offer feedback of your own.

Details on how to submit your audio for this session can be found online at www.opencitylondon.com. We are able to play piece or excerpts with a duration of 8 minutes maximum. The session will be led by Nina Garthwaite and Isis Thompson, independent producers and teachers of UCL's Introduction to Radio module.

The event is brought to you by In The Dark, a collaborative project between radio producers and radio enthusiasts best known for its regular live listening events, held in packed venues around the world.



The Observational Lens

 **Date/Time** Sat 7th Sept, 12.00
 **Location** Festival Hub - Studio

Hear from a collection of filmmakers embracing realism about the possibilities and challenges of observational filmmaking. When done masterfully, the observational mode allows for a unique intimacy with the subjects and a rich world building experience. This panel will consider the ethical implications of the fly-on-the-wall camera, explore the process for crafting a narrative without narration, and argue for the preservation of the art of observing.




The Emotional Risks of Documentary Making

 **Date/Time** Sat 7th Sept, 13.30
 **Location** Festival Hub - Studio

Making documentary films often comes with emotional and personal risk attached; yet this is something we rarely discuss, leaving us vulnerable as filmmakers. Whether you are experiencing or filming trauma, juggling difficult work relationships, facing financial instability with creative pressures, or are concerned about the well being of the people you film with - our collective mental health should be high on the agenda. This frank and intimate panel will present a mix of personal experiences from producers and directors within the industry, chaired by documentary producer and psychotherapist, Rebecca Day from Film In Mind. Participation from the audience is welcome.

WORLD RECORDS


World Records: Artificial Orders Making

 **Date/Time** Sat 7th Sept, 15.30
 **Location** Festival Hub - Studio

What's so good about authenticity? After all, appeals to the "natural" and "authentic" are often used to bolster the ranks of white supremacists, justify state repression of gender and sexual rights, and depict immigrants as invaders. In this context, should the task of documentary be to remain faithful to representing social worlds with realistic clarity, or, can documentary acknowledge the artifice of our worlds in order to envision and invent more democratic forms of imagination and institution building? Is it time to celebrate the artificial instead? In this panel, filmmakers, programmers, and critics engage the term artificial in the context of their own practice, arguing for and against documentary approaches that embrace this vexed term.





Composer Masterclass: Nainita Desai

 **Date/Time** Sat 7th Sept, 17.00
 **Location** Festival Hub - Studio

Multi-award winning composer and sound designer Nainita Desai will join us to discuss her career and experience scoring countless films and TV projects. Her non-fiction credits include *For Sama* (2019), *Lost in Lebanon* (2017), *Lessons of Darkness* (1992), *Mumbai High - The Musical* (2015), *Untamed Romania* (2018) and the upcoming Jerry Rothwell film *The Reason I Jump*. Nainita works across a wide range of musical genres moving between working with orchestras to music with ethnic influences incorporating electronics, found sound and experimental sound design as well as song-writing.



Masterclass: Zhao Liang

 **Date/Time** Sun 8th Sept, 11.00
 **Location** Festival Hub - Studio

This year we welcome Zhao Liang to the festival as one of our In Focus filmmakers and alongside the screenings, he will present a masterclass on his work and creative process. Liang is one of China's most celebrated documentary artists and a key figure within the independent documentary movement that developed within the country at the turn of the century. His work spans cinema, video art and installation and has been presented at festivals and exhibitions worldwide.



Animating Reality



 **Date/Time** Sun 8th Sept, 12.30
 **Location** Festival Hub - Studio

Combining the worlds of animation, non-fiction and experimental filmmaking, this session offers a deep-dive into the creative process behind animated documentaries.

Our panel of animators and filmmakers will share how they approach the intersection of animation practices with documentary approaches, questioning their engagement with the 'real' and the possibilities for expanding representations of reality. The discussion will be hosted by Ellie Land.





Your Documentary Idea on Paper

 **Date/Time** Sun 8th Sept, 15.30
 **Location** Festival Hub - Studio

If you're applying for funding, a commission or a place in a pitching forum with your documentary idea, nailing its presentation 'on paper' is crucial. In this session, Patrick Hurley, Sheffield Doc/Fest's Director of Marketplace & Talent, will discuss the various elements and ways to write about a new project that will enhance its chance of gaining traction in the market.

Speaking Truth to Power



 **Date/Time** Mon 9th Sept, 12.00
 **Location** Festival Hub - Studio

The documentary film has a long history of calling attention to injustice, giving voice to the oppressed, and demanding change, but is political cinema still alive and well today? This panel will bring together filmmakers who are using non-fiction to speak truth to power to discuss their creative process, how to balance journalism and art, and strategies for creating lasting impact with their work.





Contemplating the Cut: Editors' Roundtable

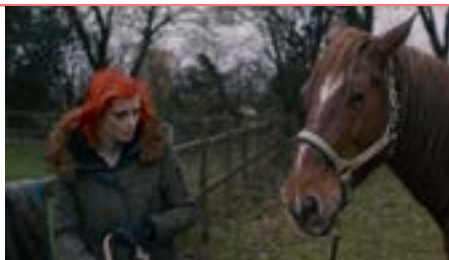
The Body in Non-Fiction Cinema

 **Date/Time** Mon 9th Sept, 13.30
 **Location** Festival Hub - Studio



Join a line-up of talented documentary editors to talk about the art of crafting a non-fiction narrative, breaking down the creative process of post to explore the challenges of cutting real stories. Our speakers will share their experiences of finding the right visual language for each project, building narrative arcs without a script, as well as offering advice on weaving together footage to build an immersive world on screen.

 **Date/Time** Mon 9th Sept, 15.00
 **Location** Festival Hub - Studio

Artists and filmmakers will discuss the role of physicality, performance and the corporeal image in non-fiction film and how the documentation of human bodies informs their creative practice. Reflecting upon power dynamics implicit in the creation of moving image, this conversation frames the body as a site of cultural and political meaning and the capturing of it as a means of proposing a new visual language.



Small but Mighty: Short Docs

 **Date/Time** Mon 9th Sept, 16.30
 **Location** Festival Hub - Studio

This session will bring together a panel of filmmakers and industry experts to discuss the potential of short docs and how to make



the most out of a short runtime with the British Council Film team. They will explore the creative possibilities of the short form and how to access funding as well as sharing advice on making the most of festivals and the other distribution avenues available for short docs.





Clear Cut Pictures Case Study:

Apollo: Forgotten Films

Collaborative Community Filmmaking

 **Date/Time** Tue 10th Sept, 10.30
 **Location** Festival Hub - Studio

Arrow Media chose Clear Cut Pictures to post-produce their Discovery and Science Channel feature documentary *Apollo: Forgotten Films* that had a global 'day and date' transmission to coincide with the 50th Anniversary of the Apollo moon landing. This documentary presented many challenges for the edit and audio team who needed to handle the extraordinary unseen archive sensitively to deliver a fascinating show. Using clips, Ben Newth, Head of Audio, and Dan Preston-Bear, Head of Editing, will discuss their approach to the project – the vision for the sound design and mix; the challenges for image manipulation and technical approach – that brought this footage to life for a new generation.

 **Date/Time** Tues 10th Sept, 12.00
 **Location** Festival Hub - Studio

First emerging in the 1970s, community filmmaking has a long history of challenging the power structures inherent in filmmaking practices and dissolving the traditional boundaries between subject and filmmaker. Our panel will share their experiences of making collaborative community led work, discussing the challenges of representation, inclusivity and advocacy and exploring best practices for this approach to storytelling.

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Bootcamp & Happy Hours

Industry Bootcamp

Aimed at students, recent graduates and emerging filmmakers, these sessions will be about preparing for the next steps in your career and getting ready to enter the industry. Supported by the Open City Docs School MA Ethnographic and Documentary Film at UCL.

Branded Visions: Working Commercially

 **Date/Time** Thu 5th Sep, 10.30

 **Location** Festival Hub - Studio

Step into the world of branded documentaries with our panel of filmmakers talking about working commercially. Discover the differences in working for a client from how to pitch, responding to a brief and maintaining creativity in a commercial space.

Making the Leap: Your First Feature

 **Date/Time** Sat 7th Sep, 10.30

 **Location** Festival Hub - Studio

Hear from a line-up of filmmakers about the trials and tribulations of making a first feature. From creative development to building a crew and finding funding, get a behind-the-scenes insight into taking a step up from short films to feature projects.

What Funders Want: Meet the Commissioners

 **Date/Time** Mon 9th Sep, 10.30

 **Location** Festival Hub - Studio

Our panel of commissioners will take you through the process of getting work funded. This session will cover how to pitch your project, the inside scoop on what funders are looking to support and how to build a good relationship with the individuals that matter.

BFI Doc Society Drop In

 **Date/Time** Fri 6th Sep, 16.00

 **Location** Festival Hub - Lounge

The BFI Doc Society team will be taking over our Festival Hub Lounge to host an afternoon of one-to-one surgeries alongside other experts in the field. Documentary producers are invited to drop in to get advice and feedback on a range of issues: from commissioning opportunities and funding to festival strategy and sustainability. The surgeries will be followed by our networking happy hour. Full details to be announced online.

Industry Happy Hour Networking

Join us daily in the Festival Hub Lounge to meet other industry delegates and festival filmmakers. Drinks will be provided by our sponsors The Botanist, Gipsy Hill Brewing Company, and Gunna Drinks.


 Thu 5th Sept 17.30 - 19.00

 Fri 6th Sept 17.30 - 19.00

 Sat 7th Sept 18.00 - 20.00

 Sun 8th Sept 16.30 - 18.00

 Mon 9th Sept 17.30 - 19.00

 Festival Hub at China Exchange,
32A Gerrard Street, W1D 6JA

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Social Events & Parties

Meet other filmmakers and festival guests at our nightly social events and parties. Good music and good times guaranteed.

Wed 4th Sept

(Following the Opening Night Film)

Opening Night Reception

Bar at Curzon Soho

99 Shaftesbury Avenue, London W1D 5DY

Thu 5th Sept (20.00 - 00.00)

Bar at Regent Street Cinema

307 Regent Street, London W1B 2HW

Fri 6th Sept (20.00 - 01.00)

Friday Night Party with Anu & Friends

ICA Theatre

Institute of Contemporary Arts

The Mall, London SW1Y 5AH

Dance into the weekend with us. Music by DJ, illustrator and NTS Radio resident Anu and a selection of her musical pals.

Sat 7th Sept (20.00 - 01.00)

The Burlington Arms Party

21 Old Burlington Street, London W1S 2JL

Join us as we take over a classic London boozer for one night only. A cosy affair, all welcome.

Sun 8th (19.00 - 23.00)

Bar at Curzon Soho

99 Shaftesbury Avenue, London W1D 5DY

Mon 9th (19.00 - 23.00)

Arts Theatre Club

50 Frith Street, London W1D 4SQ

Tue 10th Sept

(Following the Closing Night Film)

Closing Night Reception

Bar at Regent Street Cinema

307 Regent Street, London W1B 2HW

Festival Hub Café

The Colombian Coffee Company will be joining us at the Festival Hub this year selling coffee, cakes and a selection of food. Open Thursday 5th - Tuesday 10th September from 10.00 in the Festival Hub Lounge at China Exchange (Level 2).

Expanded Realities

The Expanded Realities programme seeks to find new pathways for storytelling at the intersection of art and technology. With the digital increasingly ever-present and algorithmic living becoming the norm, artists and filmmakers are grasping the opportunity to challenge our understanding of "reality" and offer audiences a space to enhance, expand and re-evaluate their experience of the world around them.

This year's Expanded Realities programme explores the current status of cross-media storytelling with our symposium and exhibition, presented in partnership with Digital Catapult.

Expanded Realities Exhibition

The Expanded Realities exhibition platforms a line-up of innovative cross-media projects in our Festival Hub. The exhibition includes a number of interactive installations as well as a 360 Cinema showcasing a selection of virtual reality films. This year's installations all seek to push the boundaries of our understanding of interaction, connection and space within the digital landscape. The exhibition will be open and free to the public and offers an opportunity to experience a breadth of new visions of documentary storytelling.

Presented in partnership with Digital Catapult.

Booking information

The exhibition is at the Festival Hub (China Exchange, 32A Gerrard Street, London W1D 6JA)

The exhibition is free to attend and will operate an on-site reservation system. You will be able to book individual time slots for interactive projects while our 360 Cinema will offer time slots where you can select a number of experiences. Registration will only be available in person at the Festival Hub.

The exhibition will be open from:

📅 Thu 5th Sept	11.00 - 17.30
📅 Fri 6th Sept	11.00 - 17.30
📅 Sat 7th Sept	11.00 - 18.00
📅 Sun 8th Sept	11.00 - 16.30
📅 Mon 9th Sept	11.00 - 17.30
📅 Tue 10th Sept	11.00 - 14.00

Interactive Projects

Immerse yourself in new worlds with our interactive installations.

-22.7°C (Jan Kounen | Molécule | Amaury La Burthe | 2019 | France | 10') Alone in Greenland, electronic music producer Molécule captures the sounds of the Arctic to compose his next piece. Inspired by this adventure, the -22.7°C VR experience takes you on an initiatory journey at the very origin of musical creation.



Another Dream (Tamara Shogaolu | 2019 | Netherlands, Egypt, USA | 23') *Another Dream*, a hybrid animated documentary and VR game, brings the gripping, true love story of an Egyptian lesbian couple to life. Faced with a post-revolution backlash against the LGBTQ community, they escape Cairo to seek asylum and acceptance in the Netherlands.

Dark Origins (Calum Bowden | 2019 | UK | 10') Life is stranger than it seems. *Dark Origins* is a VR discovery of lifeforms that live deep inside the earth in an ecosystem thought to be twice the size of the world's oceans. *Dark Origins* goes on a journey to unravel scientific mysteries about extremophiles, creatures that thrive without any sunlight, in extreme heat and pressure.

Emergence (Universal Everything | 2019 | UK | Runtime varies) *Emergence* is an open-world environment, expressing the primal desire to maintain your individual identity whilst being part of a crowd. As you immerse yourself in a crowd of thousands, shafts of light beckon you closer. As you touch the light, the environment – its atmosphere, its gravity and the choreography of the crowd – transform in powerful ways, continually challenging your perception.

Escape Bed (Harriet Horobin-Worley | 2019 | UK | 7') Sometimes it's really difficult to get out of bed in the morning... *Escape Bed* is part point-and-click adventure, part child-like exploration of the liminal space between dreaming and awake. Explore, prod and poke this colourful little vignette until you are ready to throw back the duvet and begin your day.



FOREST (Kelsey Boncato, Daniel Oldham | 2019 | USA | 8') *FOREST* is a meditative immersive media experience in a hand-drawn landscape of ancient bristlecone pine trees, sculpted organic matter, and transmuted earthy-electro sounds.

Stealing Ur Feelings (Noah Levenson | 2019 | USA | 6') Meet the new AI that knows you better than you know yourself. *Stealing Ur Feelings* is an augmented reality experience that reveals how your favorite apps can use facial emotion recognition technology to make decisions about your life, promote inequalities, and even destabilize democracy.

Weightless Bricks Act II: Collaboration (Soft Bodies | 2019 | UK, The Netherlands | 10') The project will combine mixed-reality experiences, films and drawings to explore future roles of the freelance, remote-access workforce, where home and workplace may become blended into one, as we gain the ability to 'long-distance space' through growing virtual technologies.

360 Cinema

Explore new visions in virtual reality filmmaking in our 360 Cinema. Information about the projects included is available on our website.



Expanded Realities Symposium

Date/Time Fri 6th Sept, 11.00 – 17.30
Location Digital Catapult

The Expanded Realities symposium will bring together creators, innovators and researchers to bridge the gap between the worlds of technology and storytelling. The day of talks will feature speakers from around the world who are pioneers in their fields, pushing the boundaries of what is possible in the cross-media space.

Raising questions around the future of interaction and the encounter, the possibility of protest and disruption in the digital space, and the potential of the new market landscape, the symposium will explore the issues facing the industry as well as offering inspiration for any aspiring creators looking to move into the world of XR.

The symposium is held at Digital Catapult (101 Euston Road, London NW1 2RA). It is free to attend but requires advance booking.

CATAPULT
Digital



Symposium Schedule

10.00 Masterclass
 11.15 Panel: The Encounter
 13.00 Artist Lightning Talks: Round 1
 14.15 Panel: Disrupting the System
 15.45 Artist Lightning Talks: Round 2
 17.00 Panel: The Future of the Market

For more information on the symposium schedule and to book your place, please visit our website at www.opencitylondon.com



Open City Docs School Autumn / Winter Short Courses

Since 2014, Open City Docs School has been running short documentary courses at UCL Anthropology. These vary from film theory lectures, practical camera training, film editing and workshops, and are led by award-winning filmmakers and provide access to high-quality equipment. See upcoming courses below. Find more information about the school and book on our website.

Visual Anthropology and the City Sept 17th – Nov 5th 2019

Led by Dr. Barbara Knorpp, this film history course examines documentaries on the city, as envisioned by everyone from Jonas Mekas, James Benning, Molly Dineen, Kent Mackenzie, Chantal Akerman, to Kim Longinotto, running from the city symphonies of the 1920s to current day urban anthropology.

Using Video for Ethnographic Research Sept 21st – Oct 12th 2019

This course – led by filmmaker and Ipsos MORI ethnographer Pinny Grylls – teaches students how to capture authentic human behaviour on video, generating more insightful and meaningful footage for ethnographic research, starting with basic camera skills and editing.

Documentary Storytelling Sept 25th – Oct 30th 2019

Targeted towards documentary practitioners currently working on projects, scholars with an interest in non-fiction, or anyone with a passion or curiosity for the form, this course with Dr. Catalin Brylla covers how theoretical concepts relate to formal considerations in documentary filmmaking.

Creating Animation in Virtual Reality Sept 26th – Oct 31st 2019

Using Virtual Reality as the primary tool, students will learn how to animate characters, objects, cameras and lights, gaining hands on experience with building, animating and capturing movement with a range of different tools and techniques. Taught by artist Sean Rodrigo.

Creative Writing Workshop: Writing the Self, Writing the Other Oct 7th – Nov 11th 2019

In this course, led by acclaimed author Alba Arikha ('Major/Minor', 'Where To Find Me') students will explore the meaning of 'self' and 'other' in non-fiction and fiction writing. Students will focus on matters such as plot, structure, narrative, dialogue and character development, and receive feedback on their writing.

360 Audio Production: An Introduction / Advanced Techniques Oct 14th – Nov 11th 2019 / Oct 16th – Nov 13th 2019

In this course, offered in both introductory and more advanced formats, leading sound engineer Jack Reynolds will teach students how to create soundtracks for 360 video, covering all aspects of 360 spatial audio recording, mixing, and exporting for delivery on multiple platforms.

UCL 360 - Studio 4: Immersive Factual Storytelling (VR/AR)

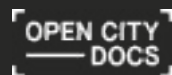
UCL 360 is the Immersive Factual Storytelling (VR / AR) studio in UCL's MA Ethnographic & Documentary Film – the first course of its kind in the UK, and one of the first in the world.

Provides students with the foundations in immersive factual storytelling formats – teaching filmmaking, spatial sound and post-production techniques for 360° VR.

Offers access to 360° filming equipment throughout the year, alongside introduction to a wide range of the latest VR / AR and other immersive technologies.

Receive training from experts sitting at the heart of this new, fast-moving media sector, and become involved in shaping immersive factual filmmaking for the future.

For more information please visit:
opencitylondon.com/school



MA in Creative & Collaborative Enterprise at UCL Anthropology

A practice-based MA for those who are starting innovative businesses where the way you do things is as important as what you do. It's an application of creative practices to making and doing things that people need or want.

Students begin their enterprise during the course in small practical steps to deliver value and then implement iterative processes to create customers and grow a circle of interest in their product or service.

Creative and collaborative techniques are taught by leading creative practitioners from the UK's performing arts communities including Improbable, Danny Scheinmann and Ed Woodall.

The programme draws on social theory from UCL Anthropology and Enterprise models including Lean Startup and Design Thinking.

For more information please visit:
ucl.ac.uk/prospective-students/graduate/taught-degrees/creative-collaborative-enterprise-ma



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THE GUARDIAN

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Tickets & Booking

For screenings and special events, book your tickets online or in person at the relevant cinema venue. For industry events, book your tickets online or in person at the Festival Hub. Please visit opencitylondon.com for further information.

Looking to maximise your festival experience? Our industry accreditation allows you to take full advantage of our programme and stay up to date with the latest developments in the industry. Suitable for aspiring documentarians looking to take the next step, as well as industry professionals looking for creative reinvigoration, our delegates receive access to film screenings, the festival video library, talks and industry events, daily networking opportunities, and lots more throughout the festival.

We also offer Student Accreditation for university undergraduate and graduate students (including those who are graduating in 2019). This type of accreditation grants free access to the industry programme, video library, daily rush queue for screenings, daily networking opportunities and more.

For more information and to apply visit:
opencitylondon.com/industry_/accreditation

All information is correct at the time of going to press. Please check the website and register for email newsletters for the most up to date information – opencitylondon.com

Venues

1. **Festival Hub**
China Exchange, 32A Gerrard Street, London, W1D 6JA
2. **Regent Street Cinema**
307 Regent Street, London, W1B 2HW
3. **ICA**
The Mall, London, SW1Y 5AH
4. **Bertha DocHouse**
Curzon Bloomsbury, The Brunswick, London WC1N 1AW
5. **Curzon Soho**
99 Shaftesbury Avenue, London W1D 5DY
6. **Prince Charles Cinema**
7 Leicester Place, London, WC2H 7BY
7. **Digital Catapult**
101 Euston Road, London NW1 2RA

General enquiries: info@opencitylondon.com

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Team and Thanks

Open City Documentary Festival Team:

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Oliver Wright – Director of Film Programme
Jess Franes – Festival Producer
Matt Turner – Marketing Manager
Emma Green – Social Media Manager
Andrew Northrop – Marketing Assistant
Catriona Mahmoud – Marketing Assistant
Miranda Mungai – Festival Assistant
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Marta Génova – Delegate Services Manager
Lucy Wardley – Delegate Services Assistant
Will Swinburne – Technical Manager
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Manon Euler – Assembly Coordinator
Nia Childs – Industry Events Producer
Sophie Duncan – Expanded Realities Symposium Producer
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Ripley Parker – Short Course Manager
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Passport – Branding and Design
Simon Ball – Trailer Editor
Anthony Naples – Trailer Music

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	Eva Weber

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Directory

Film Title	Director	Year	Country of Production	Runtime	Page
A Protest, A Celebration, A Mixed Message	Rhea Storr	2018	UK	12'	35
A Room With a Coconut View	Tulapop Saenjaroen	2018	Thailand	28'	43
All Inclusive	Corina Schwingruber Ilić	2018	Switzerland	10'	28
Ashes	Apichatpong Weerasethakul	2012	Thailand	20'	39
Battle of Trafalgar	Despite TV	1990	UK	52'	
Belonging	Burak Cevik	2019	Turkey, Canada, France	72'	32
Birth/Mother	Naomi Kawase	2006	France, Japan	43'	42
Breathless Animals	Lei Lei	2019	USA	68'	39
Caballerango	Juan Pablo González	2018	Mexico	61'	31
Catch Phrases – Catch Images. A Conversation with Vilém Flusser	Harun Farocki	1986	Germany	13'	37
Chez Jolie Coiffure	Rosine Mbakam	2018	Belgium	70'	36
Chiri	Naomi Kawase	2012	Japan, France	45'	40
Chiyo	Chiemi Shimada	2019	Japan, UK	13'	35
City Scene	Zhao Liang	2005	China	23'	33
Country Girl	Ellen Evans	2019	UK	14'	28
Crime and Punishment	Zhao Liang	2007	China	122'	29
Dalsza Modlitwa (Another Prayer)	Sofia Bohdanowicz	2013	Canada	6'	44
Dear Santo Toribio [Audio]	Sarah Geis	2013	USA	5'	32
Deeper Vibrations	Dorothy Allen-Pickard	2019	UK	8'	28
Disconnected	Alice Aedy	2018	UK	14'	41
E-Ticket	Simon Liu	2019	Hong Kong SAR China, UK	13'	43
Elections	Alice Riff	2018	Brazil	100'	27
Embracing	Naomi Kawase	1992	Japan	40'	38
Espera [Audio]	Savre Quevedo	2018	USA	7'	35
every dog has its day	Alison Nguyen	2019	USA	6'	43
Goodbye Thelma	Jessica Bardsley	2019	USA	13'	43
Greetings From Free Forests	Ian Soroka	2018	USA, Slovenia, Croatia	98'	33
Harun Farocki – Counter Image	Kevin B Lee	2018	Germany	11'	37
Harun Farocki – Lexicon	Kevin B. Lee	2018	Germany	13'	37
Harun Farocki – Presented	Kevin B. Lee	2018	Germany	11'	37
Here For Life	Andrea Luka Zimmerman, Adrian Jackson	2019	UK	87'	42
horizón	Sid landovka, Anya Tsyrlina	2019	Switzerland, Russia, USA	7'	43
I Have Seen Nothing, I Have Seen All	Yaser Kassab	2019	Syria	19'	35
I have Sinned a Rapturous Sin	Maryam Tafakory	2018	Iran, UK	8'	43
If You Knew	Stroma Cairns	2019	UK	5'	35

It has to be lived once and dreamed twice	Rainer Kohlberger	2019	Austria, Germany	28'	48
Katsumori	Naomi Kawase	1994	Japan	40'	40
Labour/Leisure	Ryan Ermacora & Jessica Johnson	2019	Canada	19'	28
Las Nubes	Juan Pablo Gonzales	2018	Mexico, USA	20'	31
Last Night I Saw You Smiling	Kavich Neang	2019	Cambodia, France	77'	45
Many Undulating Things	Bo Wang, Pan Lu	2019	United States, South Korea, Hong Kong China	126'	30
Midnight Family	Luke Lorentzen	2019	USA	81'	29
Movements of a Nearby Mountain	Sebastian Brameshuber	2019	Austria	85'	34
MS Slavic 7	Sofia Bohdanowicz, Deragh Campbell	2018	Canada	64'	44
No Data Plan	Miko Revereza	2019	USA	70'	32
On the Border	Yoshiki Nishimura	2018	Japan	7'	43
Paper Airplane	Zhao Liang	2001	China	77'	33
Parallel II	Harun Farocki	2014	Germany	9'	37
Petition	Zhao Liang	2009	China, France	124'	40
Private Black Motherhood & Public White Protest [Audio]	Stacia Brown	2017	USA	13'	36
Railway Men	Erige Sehiri	2018	Tunisia, Switzerland, France, Qatar	73'	38
ROW-cub [Audio]	Neena Pathak	2019	USA	5'	36
See Heaven	Naomi Kawase	1995	Japan	10'	40
Sighting [Audio]	Action Pyramid	2018	United Kingdom	7'	34
Sira	Rolla Tahir	2018	Canada, Egypt	6'	35
Sky, Wind, Fire, Water, Earth	Naomi Kawase	2001	Japan	50'	38
Slam	Marc Levin	1998	USA	99'	47
So Dear, So Lovely	Diana Allan	2018	Lebanon, Canada	24'	35
Solidarity	Lucy Parker	2019	UK	76'	37
Summer on the Estate	Eric Harwood	1991	UK	38'	
Taste of Hope	Laura Coppens	2019	Switzerland, Germany	70'	30
The Blessed Assurance	Isabelle Carbonell	2018	USA	22'	28
The Circle	Lenre Malaolu	2019	UK	15'	28
The Crosses	Teresa Arredondo / Carlos Vásquez Méndez	2018	Chile	80'	39
The Hottest August	Brett Story	2019	USA, Canada	94'	31
The Last Male on Earth	Floor van der Meulen	2019	Netherlands, Belgium, Germany	72'	34
The Trial	Sergei Loznitsa	2018	Netherlands	125'	44
Treasure Island	Guillaume Brac	2018	France	97'	41
Trotters	Stuart Pound	2018	UK	1'	43
Winter's Yearning	Sidse T. Larsen, Sturla Pliskog	2019	Norway, Greenland, Denmark	75'	41
Yeh Freedom Life	Priya Sen	2019	India	70'	36
Zwei Wege	Harun Farocki	1966	Germany	3'	37

Schedule

Date	Time	Event Title	Venue
Wed 4	18:30	Elections	Curzon Soho
Wed 4	20:00	Festival Party: Opening Night Reception	Curzon Soho Bar
Thu 5	10:30	Industry Bootcamp - Branded Visions: Working Commercially	Festival Hub - Studio
Thu 5	12:00	Research as Creative Practice	Festival Hub - Studio
Thu 5	13:30	Masterclass: Mila Turajlic on Filming a Nation	Festival Hub - Studio
Thu 5	15:00	Thinking Internationally	Festival Hub - Studio
Thu 5	16:00	The Whickers RAFA Pitch	Regent Street Cinema
Thu 5	16:30	The Producer Director Relationship	Festival Hub - Studio
Thu 5	17:30	Happy Hour Networking	Festival Hub - Lounge
Thu 5	18:00	The Whickers Audio Evening: 'It's Not Easy Being Green... and Black' + The Whicker Awards	Regent Street Cinema
Thu 5	18:15	Shorts: Labour/Leisure	Prince Charles Cinema
Thu 5	18:30	Midnight Family	Curzon Soho
Thu 5	18:30	Crime and Punishment	ICA
Thu 5	20:00	Festival Party	Regent Street Cinema Bar
Thu 5	20:30	Many Undulating Things	Regent Street Cinema
Thu 5	20:30	Taste of Hope	Bertha DocHouse
Fri 6	10:00	Expanded Realities Symposium	Digital Catault
Fri 6	10:30	Today In Focus	Festival Hub - Studio
Fri 6	12:00	Take It Personal: Sayre Quevedo	Festival Hub - Studio
Fri 6	13:30	Masterclass: Sruthi Pinnamaneni	Festival Hub - Studio
Fri 6	15:30	In the Dark Presents: The Dark Room	Festival Hub - Studio
Fri 6	16:00	BFI Doc Society Drop-In	Festival Hub - Lounge
Fri 6	17:30	Happy Hour Networking	Festival Hub - Lounge
Fri 6	18:30	The Hottest August	Curzon Soho
Fri 6	18:30	Caballerango	Bertha DocHouse
Fri 6	18:40	Rainer Kohlberger: Brainbows	Regent Street Cinema
Fri 6	18:45	No Data Plan	ICA
Fri 6	20:00	Friday Night Party with Anu & Friends	ICA Theatre
Fri 6	20:30	Belonging	Regent Street Cinema
Sat 7	10:30	Industry Bootcamp - Making the Leap: Your First Feature	Festival Hub - Studio
Sat 7	12:00	The Observational Lens	Festival Hub - Studio
Sat 7	12:30	Paper Airplane	Prince Charles Cinema
Sat 7	13:30	The Emotional Risks of Documentary Making	Festival Hub - Studio
Sat 7	13:30	Greetings From Free Forests	Regent Street Cinema
Sat 7	14:45	Movements of a Nearby Mountain	ICA
Sat 7	15:30	World Records: Artificial Orders	Festival Hub - Studio
Sat 7	15:30	The Last Male on Earth	Curzon Soho
Sat 7	16:10	Shorts: I Have Seen Nothing, I Have Seen All	Regent Street Cinema
Sat 7	17:00	Composer Masterclass: Nainita Desai	Festival Hub - Studio
Sat 7	18:00	Happy Hour Networking	Festival Hub - Lounge
Sat 7	18:30	Chez Jolie Coiffure	Bertha DocHouse
Sat 7	18:35	Yeh Freedom Life	Regent Street Cinema

All start times are correct at time of printing. Please check website before travelling to venue. Arrive promptly as there are no trailers preceding screenings.

Date	Time	Event Title	Venue
Sat 7	19:00	Images Studying Images: Kevin B. Lee on Harun Farocki	ICA
Sat 7	20:00	The Burlington Arms Party	The Burlington Arms
Sat 7	20:40	Laura Grace Ford Presents: An Act of Unforgetting	Curzon Soho
Sat 7	20:50	Solidarity	Regent Street Cinema
Sun 8	11:00	Masterclass: Zhao Liang	Festival Hub - Studio
Sun 8	11:30	The Ring of Steel: A Walking Tour Around the City of London	Starting Point: Spitalfields
Sun 8	12:30	Animating Reality	Festival Hub - Studio
Sun 8	12:40	Railway Men	Prince Charles Cinema
Sun 8	13:30	Naomi Kawase: Embracing + Sky, Wind, Fire, Water, Earth	Regent Street Cinema
Sun 8	13:45	The Crosses	Bertha DocHouse
Sun 8	14:00	Awards Ceremony	Festival Hub - Studio
Sun 8	14:15	Breathless Animals	ICA
Sun 8	15:30	Your Documentary Idea on Paper	Festival Hub - Studio
Sun 8	16:00	Naomi Kawase: Katatsumori + See Heaven + Chiri	Regent Street Cinema
Sun 8	16:00	Analogue Foundation: Sunday Listening Session	ICA - Studio
Sun 8	16:30	Petition	ICA
Sun 8	16:30	Happy Hour Networking	Festival Hub - Lounge
Sun 8	17:15	Treasure Island	Curzon Soho
Sun 8	18:10	Winter's Yearning	Regent Street Cinema
Sun 8	19:00	Festival Party	Curzon Soho Bar
Sun 8	20:35	Here For Life	Regent Street Cinema
Mon 9	10:30	Industry Bootcamp - What Funders Want: Meet the Commissioners	Festival Hub - Studio
Mon 9	12:00	Speaking Truth to Power	Festival Hub - Studio
Mon 9	13:30	Contemplating the Cut: Editors Roundtable	Festival Hub - Studio
Mon 9	15:00	The Body in Non-Fiction Cinema	Festival Hub - Studio
Mon 9	16:30	Small but Mighty: Short Docs	Festival Hub - Studio
Mon 9	17:30	Happy Hour Networking	Festival Hub - Lounge
Mon 9	18:30	Shabaka Hutchings Presents: Slam	Regent Street Cinema
Mon 9	18:30	Naomi Kawase: Birth/Mother + Extended Conversation	Curzon Soho
Mon 9	19:00	Festival Party	Arts Theatre Club
Mon 9	20:30	Shorts: On the Border	Bertha DocHouse
Mon 9	21:10	MS Slavic 7	Regent Street Cinema
Tue 10	10:30	Clear Cut Pictures Case Study - Apollo: Forgotten Films	Festival Hub - Studio
Tue 10	12:00	Collaborative Community Filmmaking	Festival Hub - Studio
Tue 10	18:30	The Trial	ICA
Tue 10	19:00	Last Night I Saw You Smiling	Regent Street Cinema
Tue 10	20:00	Festival Party: Closing Night Reception	Regent Street Cinema Bar