# ALCHEMY FILM AND MOVING IMAGE FESTIVAL 2022

**TEXT-ONLY PROGRAMME**

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# WELCOME

**We’re back! And yet, we never went away.**

In March 2020, Alchemy Film & Arts took the tenth edition of Alchemy Film and Moving Image Festival online. We had six weeks to plan the first digital iteration of our flagship event, which we delivered as a free worldwide livestream from a perilously precarious home broadband connection in Hawick. In 2021, with more notice, we did it again; a video-on-demand programme, web-based exhibitions, podcasts, and newly commissioned artworks and critical essays were added to the live element – which now also included virtual Q&As.

Stripping things back, two years ago, we claimed three pillars as essential to our operations. Things would need to retain their quality: trust the art, the curation, our methods of communication. Things would need to be meaningful: a unique and rewarding event worthy of people’s time. And things would need to be deliverable: an ethical question as much as anything else, this third consideration would need to allow for reduced capacities, remote workflows, a global mourning.

‘Act as if nothing has changed,’ we wrote, ‘proceed as if everything has.’ Across 2020 and 2021 we intensified our year-round commitments, undertaking resilience work and assisting community groups to digitise their own services through creative and experimental methods. Embarking upon The Teviot, the Flag and the Rich, Rich Soil – our programme of artist residencies, film commissions and community engagements – has given structure to our renewed sense of location. Exploring the borders, boundaries and lines of Hawick, the programme threads through the twelfth edition of Alchemy Film and Moving Image Festival (more details on p9).

This year’s festival includes more than 120 films from around the world, including many newly produced here in Hawick. Each of them, in its own way, reflects on and responds to the current state of the world and its many escalating crises. This is a line-up on which you may sharpen your critical teeth.

None of this is possible without support. We extend our deepest gratitude to all artists whose films were selected from an open call and to those who’ve made new work in response to our hometown. We send solidarity and warmest thanks to our team and trustees, to our funders, sponsors and supporters, to our caterers and contractors, to our publics and partners, and to our invaluable volunteers, for continuing to support art and creativity in the Scottish Borders, and for enabling Alchemy Film & Arts and its different communities and collaborators to fight the good fight and embrace the strange.

**Rachael Disbury** and **Michael Pattison**

Directors, Alchemy Film & Arts

# SCHEDULE

**THURSDAY 28 APRIL**

**HEART OF HAWICK**

**FOCUS: Akosua Adoma Owusu**

13:00 – 14:05 / 62’

A programme of eight films by Ghanaian-American artist Akosua Adoma Owusu exploring how feminism, queerness and African identities intersect.

**SHORTS: Reframing the Archive**

14:30 – 15:45 / 69’ + Introduction

A guest-curated programme of eight experimental shorts from Latin America connecting the region’s past political traumas to echoes in its present-day struggles.

**KEYNOTE: Jade Montserrat**

16:30 – 17:30 / 60’

Jade Montserrat, artist in residence with Alchemy Film & Arts, presents a talk about her time in Hawick researching Ritual Passage, a new exhibition at Heritage Hub exploring the legacies of Frederick Douglass and Thomas Jenkins.

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**NIGHTCAP**

Please join us for a wee post-screenings nightcap on the Friday, Saturday and Sunday nights of the festival.

Please note that both venues are cash only.

**Friday 29 April**

Exchange Bar – 9pm - late

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**Saturday 30 April**

Exchange Bar – 10pm - late

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**Sunday 1 May**

Unit Four: The Cornucopia Rooms – 8pm - late

Sunday drinks kindly provided by festival sponsors Tempest Brewery

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**FRIDAY 29 APRIL**

**HEART OF HAWICK**

**SHORTS: All This Pain and Power**

10:00 – 11:15 / 71’ + Introduction

A programme of seven films exploring empowerment, resolution and a refusal to concede – guest-curated by Gary Varro, Artistic Director of Queer City Cinema in Regina, Saskatchewan.

**SHORTS: Our Shape Apparently**

12:00 – 13:30 / 73’ + Q&A

A programme of 13 shorts discovering and articulating the plural and shapeshifting ways in which being and place interconnect.

**FOCUS: Julia Parks**

14:30 – 16:00 / 67’ + Q&A

A programme of work by Cumbria-based artist Julia Parks, an Alchemy Film & Arts resident working in 2022 on a new film project in Hawick.

**SHORTS: This Meeting Is Being Recorded**

16:30 – 18:00 / 68’ + Q&A

A programme of eight films studying architecture as portraiture, portraiture as archaeology, voice as gesture and different forms of labour.

**SPOTLIGHT: Andromeda**

20:00 – 21:00 / 11’ + Q&A

Artist Sonya Dyer opens a portal between the Andromeda galaxy and Earth – followed by a conversation between the artist and curator Jareh Das.

**SATURDAY 30 APRIL**

**HEART OF HAWICK**

**SPOTLIGHT: Deviant**

10:00 – 11:00 / 14’ + Q&A

A collaborative film by Borders-based artist Emily Beaney exploring women’s lived experiences of endometriosis – presented on 16mm and followed by a conversation between the artist and curator Lydia Beilby.

**SHORTS: Choice of Weapon**

11:30 – 13:00 / 68’ + Q&A

Seven shorts explore creativity as a means of working through struggle, oppression and illness.

**SHORTS: Where We’re At and Where We’re From**

14:00 – 15:30 / 68’ + Q&A

Ten shorts examine the meaning between the world’s current state and the geographies and cultures that constitute home.

**SHORTS: Building a Fort**

16:00 – 17:30 / 69’ + Q&A

Nine short films embrace the many possibilities of play – including experimentation, orientation, understanding.

**FEATURE: Notes from a Low Orbit**

20:00 – 22:00 / 90’ + Q&A

The world premiere of a new feature-length portrait of Hawick and the everyday rituals and routines that unfold in the town, made by Mark Lyken during a residency with Alchemy Film & Arts.

**SUNDAY 1 MAY**

**HEART OF HAWICK**

**SHORTS: Valleys Without Mountains**

11:00 – 12:30 / 70’ + Q&A

Nine shorts explore dialogues between interiors and exteriors, absences and presences, permanence and impermanence, dog and human, and two brothers.

**SHORTS: Body Moves**

13:30 – 15:00 / 67’ + Q&A

Three films explore bodies, in both their physical and conceptual form, as repositories for mis/communication, lived experience and institutionalised erasure.

**SHORTS: Out and About**

15:30 – 16:30 / 36’ + Q&A

A programme of 11 short films made by young people from the Scottish Borders as part of Outwith, Alchemy Film & Arts’ community filmmaking programme.

**SHORTS: An Image Is a Landscape**

18:00 – 19:30 / 64’ + Festival closing thanks

A programme of shorts screening mostly from 16mm film, weaving together ideas of material physicality and the human body in motion guest-curated by Lydia Beilby.

**VIDEO ON DEMAND**

A small selection of this year’s programme is also free to view online during the festival.

www.alchemyfilmandarts.org.uk

THURSDAY 28 APRIL – MONDAY 2 MAY

All screenings in Heart of Hawick are priced **£3 / £5 / £7** on a ‘pay as you can’ basis. No proof of circumstances is required. Tickets are available from Heart of Hawick’s box office and website.

Exhibitions are free to enter without a ticket.

Further information can be found on p10.

**Except for 16mm presentations, all films in this year’s programme are captioned for D/deaf and Hard-of-Hearing audiences.**

Content warnings for all programmes can be found in this publication and on our website. Alchemy’s policies, including our access and inclusivity policy, are available on our website.

# ALCHEMY FILM & ARTS

**ABOUT ALCHEMY FILM & ARTS**

Alchemy Film & Arts is a cultural organisation invested in experimental film as a means of generating discussion, strengthening community, and stimulating creative thought. We connect artists and audiences within Hawick and the Scottish Borders through a diverse range of year-round events – including exhibitions, commissions, residencies, community filmmaking workshops and an annual film festival.

Accepting and acknowledging that every label has its limitations, we prefer to use the term experimental film over artists’ moving image. We are sceptical of the possessive apostrophe in the latter term: is this a form of film made by artists or for them? We reject the notion that art is made by a certain set of people and consumed by another set of people.

**Film Town**, Alchemy’s community engagement strategy, emphasises partnership, collaboration and resource sharing. Through Film Town, we have worked with many community groups through analogue and digital filmmaking workshops and skills development programmes – including regionwide gender-based violence services, suicide bereavement services, services for young people with additional support needs, Hawick Film & Video Group, Hawick Archaeological Society, and more.

Alchemy Film and Moving Image Festival, our flagship event, sits within a year-round programme of activities that combines international artists, experimental film and community engagement. We are the lead partner in delivering **Viewfinders**, a two-year project in partnership with Hawick’s seven primary schools designed to integrate experimental film and digital methods into the classroom and to enhance teaching and learning across the primary curriculum.

More recently, we have partnered with organisations in Kent and Leipzig to explore different modes of social practice.

While some films made through Film Town are showcased as part of the exhibitions programme of this year’s festival (p16), we are especially proud to present a screening of new films made as part of Outwith, our 2021-22 programme of community filmmaking for young people in the Scottish Borders (p50), in addition to a new interactive sensory hub (p20).

Founded in 2010, Alchemy has become an enduring fixture in Hawick and among experimental film’s international communities. Following our curation and delivery of the **Scotland + Venice** exhibition at the 2017 Venice Biennale, we are one of 121 organisations to receive regular funding from Creative Scotland and the only organisation to receive such funding in the Borders.

Our growth is currently a case study in an ongoing **PhD project** investigating cultural management, placemaking and professionalisation within a rural arts context – in partnership with Queen Margaret University (Edinburgh), University of Glasgow and the Scottish Graduate School for Arts and Humanities.

**READ MORE – ALCHEMY’S PROJECT LIBRARY**

At this year’s festival, in Unit Four: The Cornucopia Rooms – across the road from Hawick’s Civic Space – please visit a photo exhibition showcasing some of our community engagements in recent years.

In the same space, you may also enjoy browsing Read More, our ongoing project library of books recommended to us by recent artists in residence and commissioned filmmakers – including **Darae Baek, Karel Doing, Jessie Growden, Onyeka Igwe, Demelza Kooij, Sophie Lindsey, Mark Lyken, Leah Millar, Jade Montserrat, Rhona Mühlebach, Natasha Ruwona,** and **Tereza Stehlíková**.

**THE TEVIOT, THE FLAG AND THE RICH, RICH SOIL**

In 2021, as part of Creative Scotland’s Culture Collective initiative, Alchemy launched *The Teviot, the Flag and the Rich, Rich Soil* – a programme of artist residencies, film commissions and community engagement exploring the borders, boundaries and lines of Hawick.

The numerous outcomes of this programme are threaded through this year’s line-up. We open with a keynote from our artist in residence **Jade Montserrat**, who presents some of the research informing her new exhibition *Ritual Passage: Memorials for Frederick Douglass and Thomas Jenkins,* an educational resource on and reactivation of Hawick’s underknown Black histories and antiracist legacies (p18). Current artist in residence **Julia Parks** is one of our two ‘Focus’ artists this year (p26). On Saturday 30 April, we screen *Notes from a Low Orbit*, a new feature on Hawick and its communities by **Mark Lyken** that emerged from a six-month residency last year (p28). A new book in accompaniment of this film has also been published.

In the exhibitions programme, we are proud to host *Moving Images*, a solar-powered cine-caravan initiated by **Kerry Jones** – recipient of an artist bursary as part of The Teviot, the Flag and the Rich, Rich Soil (p16). Elsewhere, **Leah Millar** presents her new commission *EarthyBody*, a stunning 16mm study of Hawick’s landscapes (p13). These new projects complement *Waterwheel*, a recent commission on permanent display in Heart of Hawick’s café, which we launched in November 2021 in partnership with Live Borders (p21).

**TICKETS, ACCESSIBILITY AND POLICIES AT ALCHEMY FILM AND MOVING IMAGE FESTIVAL 2022**

All screenings in Heart of Hawick are priced **£3 / £5 / £7** on a ‘pay as you can’ basis. No proof of circumstances is required, though we do ask audiences to be honest so that our inclusive pricing model can be sustained.

Tickets are available from Heart of Hawick’s box office and website. A limited number of delegates’ tickets are available for each screening; delegates should collect tickets from the information desk on the Heart of Hawick mezzanine on the day of the screening.

Exhibitions are free to enter without a ticket.

**Except for 16mm presentations, all films in this year’s programme are captioned for D/deaf and Hard-of-Hearing audiences.**

Content warnings for all programmes can be found in this publication and on our website. Alchemy’s policies, including our access and inclusivity policy, are available on our website. Bathrooms in Heart of Hawick are gender-neutral during the festival.

**PREMIERE POLICY**

Since its 2021 edition, Alchemy Film and Moving Image Festival has not listed the premiere status of films in its programme. Alchemy Film & Arts believes premiere policies – whereby a film is disqualified from screening at one event because it was exhibited by another – actively produce competition, disparity and territorialism between artists, communities and curators.

In the spirit of working together and in solidarity with artists, we invite friends and peer organisations to challenge a global system that can only ever favour those already dictating its terms, and/or those able and inclined to travel long distances to enjoy and participate in art.

**SUBMISSIONS AND FEES**

Alchemy Film and Moving Image Festival’s line-up consists solely of newly commissioned work and films selected from an open call for submissions. We keep our submission fees as low as possible and also provide fee waivers – no questions asked – to any artist in need of one.

Alchemy Film & Arts pays all artists selected as part of its screening and exhibitions programmes.

# EXHIBITIONS

**BORDERS TEXTILE TOWERHOUSE (BARREL VAULT)**

**EXHIBITIONS: BORDERS COMMUNITY FILM ARCHIVE**

**THURSDAY 28 APRIL – SUNDAY 1 MAY**

11:00 – 16:00 (11:00 – 15:00 on Sunday 1 May)

Borders Community Film Archive is a preservation project initiated by Alchemy Film & Arts to secure a digital legacy for the film and video cultures of Hawick and the Scottish Borders. This interactive video jukebox invites audiences to watch and engage with a selection of material from BCFA – excerpts from which are also viewable as part of our *Waterwheel* installation in the Heart of Hawick café (p21).

Among the many treasures within the video jukebox is ‘Scottish Woollens’, an entry in *This Week in Britain*, the Central Office of Information’s long-running weekly magazine series produced for overseas distribution between 1959 and 1980. This particular four-minute episode, presented in Portuguese for Brazilian audiences, focuses on Pringle of Scotland and features designer Stuart Beaty alongside model and future Hawick Provost Zandra Elliot.

From *Wool to Wearer*, meanwhile, pays homage to Peter Scott Knitwear and the production of its underwear line. Produced for use at the 1913 International Exposition in Ghent and followed by a screening at the Royal Highland Show, the promotional film features scenes teeming with workers in various settings.

Complementing these films, and further evidencing Hawick’s genuine standing within the international textiles industry, is a silent reel depicting a fashion showcase of sportswear at the New York offices of Braemar Knitwear on Broadway, Manhattan. Though clues as to when this film was made are scant, keen observers may spot blink-and-miss giveaways in the background of its opening establishing shots: showings of *Flower Drum Song* at St. James Theatre and Harry Belafonte at RKO Palace lock the film to early 1960.

Other highlights in the jukebox include footage of a late 1960s Selkirk Common Riding ride-out, reels from the 1910s documenting the Scouts in Darnick, St Boswells and Melrose, a 1960s Hawick family wedding, a training film for hosiery manufacturers, and a document of The Weensland Spinning Company’s closure

by Courtaulds Textiles on 30 August 1991. Made by K. T. Hill and credited as a Three Pyramid Production, the latter video is a self-proclaimed ‘monument to the 50 workers who gave their all to stem the flow in the heart of an ever-deepening recession’.

Outwith the jukebox, with support from Scottish Borders Council’s Build Back a Better Borders Recovery Fund, BCFA has also helped digitise from 8mm reels the entire back catalogue of Hawick Film & Video Group’s annual Hawick Pictorials series – as well as Sons of Heroes, their historical epic from 1964. Though these newly digitised works are not yet available for public presentation, in partnership with Hawick Film & Video Group we plan to present future screenings at the club’s community cinema on Croft Road – host venue during this year’s festival to an exhibition of work resulting from Film Town, our community engagement strategy (p14).

**Michael Pattison**

*With thanks to Heritage Hub, Gerald Graham of Hawick Archaeological Society, Lynda Thompson and DM Films.*

**BORDERS TEXTILE TOWERHOUSE (COMMERCIAL ROOM)**

**EXHIBITIONS: EARTHYBODY**

THURSDAY 28 APRIL – SUNDAY 1 MAY

11:00 – 16:00 (11:00 – 15:00 on Sunday 1 May) / 4’

**Content warning:** *contains nudity.*

Leah Millar’s *EarthyBody* is a two-channel 16mm film in colour, newly commissioned by Alchemy Film & Arts as part of The Teviot, the Flag and the Rich, Rich Soil – our programme of artist residencies, film commissions and community engagement exploring the borders, boundaries and lines of Hawick (p9).

*EarthyBody* deepens the artist’s interest in human relationships to *environment* – and, specifically, in how land both shapes and is shaped by identity. The film presents a series of superimpositions in which the rich, plush greens of landscapes local to Hawick are overlaid with moving-image tableaux of women in repose. The reclining nudes are framed in such a way that their forms and outlines coincide with those of the earth itself. Broader historical narratives – in which landscape is gendered and hills are normalised as ‘paps’ – are made flesh.

During research-led visits to Hawick, working with its residents and communities, Millar encountered a strength of feeling about place, and about identity. In Hawick as elsewhere, consciously and otherwise, local beliefs often centre on and constitute themselves through land, and its masculinity, guardianship and territorialisation. If customs around notions of commons are inevitably contestable, they are often mythologised as anything but: by those who guard and gatekeep, such mythologies are upheld as static and sacred.

Millar contributes to this picture by complicating it. The rural outdoor expanses of *EarthyBody,* shot with a clear and stunning warmth, are animated and activated as moving entities. This is suggested not just by the women, whose involuntary blinks, undulating skins and muscular, breathy tremors offset the apparent stillness of their performances. The physical film itself also animates, activates, moves. Shot on analogue film, *EarthyBody* invigorates place and identity as atomised, granular concepts. Abuzz with motion, contingency and contention, the image foregrounds a materiality in ways both conceptual and visual. Such notions of materiality are only enhanced by the sculptural dimension of the exhibition context, where viewers may feel torn between two images competing for their attention, which in turn further emphasises the film’s sense of duality.

These hills are Hawick’s hills, but Millar’s imagery also feels deeply entrenched in and sensitive to wider political currents. In this sense, *EarthyBody* is a generous work, opening itself to questions through experimentation. In ways that feel inviting, meditative and vulnerable rather than assertive, acerbic or didactic, the artist gently taps into the violence that often undergirds geographical concepts of territory, ownership and conquest – to reclaim a small portion of the mud as her own.

**Michael Pattison**

**8 CROFT ROAD (HAWICK FILM AND VIDEO GROUP)**

*ACCESS VIA TWO STEPS*

**EXHIBITIONS: FILM TOWN**

**THURSDAY 28 APRIL – SUNDAY 1 MAY**

11:00 – 16:00 / 46’

**Content warning:** *some flashing imagery; depictions of school bullying; discussion of transphobia, homophobia.*

Film Town is Alchemy Film & Arts’ community engagement strategy, launched as a pilot community filmmaking initiative in 2019. Encompassing workshops, partnerships and collaborative models of film production, Film Town works to the benefit of Hawick and Scottish Borders communities by investing in cultural identity through creative means, by widening accessibility and inclusion for publics, and by challenging social, physical and communication barriers.

This showcase of 11 films, made under the guidance of Alchemy’s Film Town Coordinator Tom Swift between 2019 and 2022, plays continually inside the 42-seat community cinema of Hawick Film & Video Group, a club of amateur cineastes who converted the space from a sweetie shop in 1964 with ticket sales from screenings of Sons of Heroes, their DIY historical epic about Hawick’s defining Battle of Hornshole. The communal and collaborative spirit of that film runs through these contemporary experiments.

In *21st Century Lattice*, a group of participants on Outwith – Alchemy’s community filmmaking project for young people in the Scottish Borders (p42) – generate a picture of deep uncertainty with assistance from artist Kerry Jones, pairing moving-image street photography with a cut-up audio collage of sentences from books on present and future catastrophes. Similarly rhythmic, *Wooplash* is Branching Out Youth Group’s (Borders Additional Needs Group) percussive homage to Wooplaw Community Woodland in Galashiels – a place of sound, texture and scratchy, squelchy fun: ‘It’s good to laugh!’

In *Space Sheep*, Interest Link – the Borders-wide volunteer befriending service for isolated children, young people and adults with learning disabilities – save Hawick from an invasion of bovid aliens, with thanks to some nifty animation and time manipulation. An altogether more ominous trajectory is traced, through montage and colour, in Outwith participants’ *Innocence to Evil*.

Working with artist M Dudeck, Borders Youth Theatre and other Outwith participants performed two film rituals last year. In *Artifice*, resulting from a three-day film workshop, they pay tribute to a mysterious tentacled god, while in *Ritual* they enact more solemn fireside formalities on Hawick’s Miller’s Knowes.

In two films by Jedburgh Scout Group, education and experimentation are combined. *The Bottle* animates the journey of a plastic bottle from its origins as oil beneath the seabed to its afterlife on a waste disposal site. In *Big Bad Barry*, social context complicates our assumptions around classroom bullying.

In *The Anxiety Loop*, Outwith participants build a sense of uncertainty and claustrophobia through the power of montage (‘I’m afraid...’). In *No Words*, young people facilitated by artist Dawn Berry – in partnership with Queer Borders Film Festival and Scottish Borders LGBT Equality – confront social pressures and articulate the pluralities of queer existence. Finally, *Touch* is Branching Out Youth Group’s lovely homage to the tactile senses: a film in which repetition and rhythm generate a sense of comfort and warmth.

**Michael Pattison**

**FILMS**

**21ST CENTURY LATTICE**

2’23 – Scotland – 2021

**WOOPLASH**

2’56 – Scotland – 2021

**SPACE SHEEP**

6’29 – Scotland – 2019

**INNOCENCE TO EVIL**

3’35 – Scotland – 2021

**ARTIFICE**

3’19 – Scotland – 2021

**RITUAL**

6’12 – Scotland – 2021

**THE BOTTLE**

3’19 – Scotland – 2019

**BIG BAD BARRY**

5’14 – Scotland – 2019

**THE ANXIETY LOOP**

5’10 – Scotland – 2021

**NO WORDS**

4’25 - Scotland – 2021

**TOUCH**

2’39 – Scotland – 2021

**CIVIC SPACE**

**EXHIBITIONS: MOVING IMAGES:**

**QUESTIONS GESTURES WATER FORESTS FIELDS**

**THURSDAY 28 APRIL – SUNDAY 1 MAY**

11:00 – 16:00 / 51’

**Content warning:** some flashing imagery.

*Moving Images* is a new solar-powered eight-seat cinema inside a converted 1980s caravan. Following its first official outing, at Alchemy Film and Moving Image Festival 2022, the partly crowdfunded community project will tour a programme of screenings and workshops across the Scottish Borders and South of Scotland. Its first presentation, *questions gestures water forests fields*, comprises nine films made in the region exploring themes of belonging, language, ecology – and of past futures and futures past.

In **Jessie Growden**’s *I’m Not From Here* – made as part of her 2021 Alchemy Film & Arts commission and multi-channel exhibition *I’ve Only Been Here Half My Life* – alphabetised garment labels found in Hawick’s abandoned Peter Scott Knitwear factory punctuate onscreen text poetically conveying the artist’s experiences of growing up as a woman in the town.

The found object at the centre of Jason Moyes’s *I Found a Piece of Old Glass in the Field* is a piece of glass from a recently ploughed field. What changes, the artist asks, as this glass is held to the sky, as it becomes a lens to see through, as it’s held tight in one’s hand? Questions seep through **James Wyness**’s *The Sigh*, an experiential and philosophical combination of text, photographs, coloured filters and superimposition as the artist imagines upturned stumps as ears and sensory tunnels into a forest’s mind.

In *let nature guide my eyes*, **Sue Thomas** traces visual and emotional phenomena – flowing water, flowers and foliage – in a commissioned documentary on the work of Gallovidian silversmith Michael Lloyd. In her meditative *Water Life*, **Mooie Scott** animates the abstract patterns and rhythmic ripples of water with poetic narration focusing on body and breath.

The poetry of place is seen through an anthropogenic lens in **Douglas McBride**’s *Anthropocene Suite*. Soundscapes of blue whales, a Weddell seal’s singing and deep space haunt images of the Côte d’Opale, a West Scotland shoreline sunrise, a Cairngorm lochan, an alpine summit at dawn.

In *Together*, **Jane Houston Green** repeats the phrase ‘the world has time together’ over an image of two entwined carrots spinning in front of a clockface – questioning the power and human impact of language. **Jules Horne**’s *Aye Been: 14 Ways of Looking at a Bean* intensifies such themes with comedy to unpick and upend the dubious underpinnings of the region’s common, tradition-retaining refrain: ‘aye been’.

In *Empathy Machine*, finally, **Lily Ashrowan** brings the programme full circle by dancing in her family barn in the Ettrick Valley, refracting 1990s rave culture through her parents’ memories and fragments of online archives and borrowed audio – a catalyst for positive change and a longing for collective joy and uninhibited freedom.

**Kerry Jones**

**FILMS**

**I’M NOT FROM HERE**

Jessie Growden

12’ – Scotland – 2021

**I FOUND A SMALL PIECE OF GLASS IN THE FIELD**

Jason Moyes

1’48 – Scotland – 2022

**THE SIGH**

James Wyness

5’ – Scotland – 2021

**LET NATURE GUIDE MY EYES**

Sue Thomas

11’11 – Scotland – 2021

**WATER LIFE**

Mooie Scott

5’03 – Scotland – 2021

**ANTHROPOCENE SUITE**

Douglas McBride

7’04 – Scotland – 2021

**TOGETHER**

Jane Houston Green

1’29 – Scotland – 2021

**AYE BEEN: 14 WAYS OF LOOKING AT A BEAN**

Jules Horne

4’18 – Scotland – 2021

**EMPATHY MACHINE**

Lily Ashrowan

3’23 – Scotland – 2022

**HERITAGE HUB**

**EXHIBITIONS: RITUAL PASSAGE: MEMORIALS FOR FREDERICK DOUGLASS AND THOMAS JENKINS**

**THURSDAY 28 APRIL – SUNDAY 1 MAY**

11:00 – 16:00

**Jade Montserrat** will present research relating to this exhibition in the festival’s opening keynote: Thursday 28 April, 4.30pm, Heart of Hawick.

**Content warning:** *discussion of slavery, racism.*

**Jade Montserrat**’s research-led practice excavates shared histories while delving into her own personal narrative. Jade works at the intersection of art and activism through painting, performance, film, sculpture, installation, print and text. She interrogates these mediums with the aim to expose gaps in our visual and linguistic habits.

During a six-month residency with Alchemy Film & Arts as part of *The Teviot, the Flag and the Rich, Rich Soil (*p9), Jade consulted with academics and artists both locally and nationally to research two men whose contributions to Hawick and its history are still underknown. Tom Jenkins (1797 – 1859), Britain’s first Black schoolteacher, was raised in Hawick and taught at Teviothead after being brought to the UK on a slave ship from his home on the Upper Guinea Coast. Frederick Douglass (1817 – 1895), the African-American abolitionist, made an unscheduled visit to Hawick in 1846 during his tour of Scotland – presenting for hours to the welcoming crowds. Jade also consulted on the four natural elements: air, earth, water, fire.

The result, *Ritual Passage: Memorials for Frederick Douglass and Thomas Jenkins*, is a dynamic and moving multimedia exhibit and educational resource spanning illustration, textiles, masks, creative writing, ritual and performance. Presented alongside relevant materials from Heritage Hub’s own archive, Ritual Passage explores race, land, water, industry, territory, place and environment. Brought together in a single publication, a film play that can be read and/or performed, the educational resource is designed for young people and intergenerational communities. Providing a prompt for rituals relating to each of the natural elements, it invites players to make masks – template provided – and guides them through four provocations to physically, intellectually and spiritually connect with their immediate environment and the antiracist work of Frederick Douglass and Tom Jenkins.

Produced during a time of pandemic-related restrictions, *Ritual Passage* embeds pedagogy and legacy into its concept. Jade’s resource is designed for educational contexts, generating a framework for further discussion and creative learning within the Scottish Borders. Encouraging communities to film their rituals – again, a quick filmmaking guide is provided – the resource allows players to enact and embody Hawick’s significant but uncelebrated legacies of antiracism.

The film play presents ways of memorialising these people through play. The vignettes become short films in themselves, and could also be edited into a longer, collective film. As an offering of thanks to Tom Jenkins and Frederick Douglass, *Ritual Passage* mirrors and echoes their message on and investment in the importance of collective collaboration: the basis of all progressive social change.

**Lauren La Rose**

**HEART OF HAWICK (ROOM 205)**

**EXHIBITIONS: START MAKING SENSE**

**THURSDAY 28 APRIL – SUNDAY 1 MAY**

11:00 – 16:00

**Content warning:** flashing imagery.

Alchemy Film & Arts has been collaborating with Branching Out Youth Group since 2020, when we partnered on a series of socially distanced outdoor film workshops in Wooplaw Community Woodland in Galashiels. A project of Borders Additional Needs Group, Branching Out is a Scottish Borders service for independent young people aged 14 – 21 with additional support needs.

The group’s members aren’t strangers to Alchemy Film and Moving Image Festival. In 2021, at its eleventh edition, their film *Wooplash* screened as a free livestream to audiences worldwide. While that film is screening this year as part of our exhibitions programme (p20), *Start Making Sense* reflects an ambitious leap into multi-channel installation for the group – an outcome of its participation in Outwith, Alchemy’s community filmmaking programme for young people in the Scottish Borders (p42).

Whereas our earlier collaborations with Branching Out embraced digital filmmaking techniques to explore the sounds, textures, colours, rhythms and joys of a woodland environment, in 2021 the group ventured into analogue methods. Facilitated by Alchemy’s Film Town Coordinator Tom Swift and under the guidance of artist and educator Lydia Beilby, participants learned about direct animation – applying paint and colour directly onto old 8mm filmstrips – and how to operate an analogue camera. The inclusive, cooperative and supportive environment fostered through the collaboration allowed participants to thrive, build confidence and explore issues important to them in creative and expressive ways.

*Start Making Sense* is a film installation, a sensory hub, a popup autism awareness campaign. Its guiding principle is that not everyone experiences or enjoys things the same way. Through various interventions, the group has generated an interactive space in which audiences are given an opportunity to explore their own sense of calm, comfort and happiness in an environment over which they have a certain amount of control. Viewers are invited to see, hear, touch and engage with the world from a unique perspective different to their own.

**Tom Swift** and **Michael Pattison**

**HEART OF HAWICK CAFÉ**

**EXHIBITIONS: WATERWHEEL**

**PERMANENT INSTALLATION**

*Waterwheel* is a permanent film installation by artist **Andy Mackinnon**, which reanimates the Victorian mill wheel beneath the café bar in Heart of Hawick’s Tower Mill. Inspired by the spinning mill wheel, cinema reels and early cinematograph technology such as the zoetrope, the multi-channel video work brings the waterwheel to life through moving-image projection. Featuring newly digitised sequences of mill-sponsored material and locally sourced home movies from **Borders Community Film Archive** (a selection of which is available to view as a video jukebox during the festival, p11), Waterwheel reflects aspects of Hawick’s social history and rich textiles heritage.

Looped continually during the festival, *Waterwheel* includes three moving-image projections of archive material onto the glass floor of Heart of Hawick’s café, and a projection onto the waterwheel itself, of a silhouetted flag-carrying cornet riding a horse. Evoking Eadweard Muybridge’s early studies of motion through still photography, the silhouette is animated to give the illusion that the mill wheel itself is turning. Year-round, the installation is looped at different intervals throughout the day, working with the existing fabric and present-day function of the building.

*Waterwheel* opened in November 2021 and was commissioned by Alchemy Film & Arts, with support from Live Borders and Creative Scotland’s Performing Arts Venues Relief Fund, as part of The Teviot, the Flag and the Rich, Rich Soil – our programme of residencies, commissions and community engagement exploring the borders, boundaries and lines of Hawick (p9).

*Waterwheel*’s launch last year coincided with *I’ve Only Been Here Half My Life*, a temporary exhibition of a newly commissioned film by **Jessie Growden** connecting the artist’s experiences of growing up as a woman in Hawick to the town’s industrial heritage within the international textiles trade. One video component from the latter exhibition, *I’m Not From Here*, is screening as part of the *Moving Images* cine-caravan’s presentation (p16). A book published to accompany Jessie’s work, featuring photographs and artefacts from Hawick’s former Peter Scott Knitwear mill, can be read in our project library at Unit Four: The Cornucopia Room (p9).

**Michael Pattison**

# FEATURE

**HEART OF HAWICK**

**FEATURE: NOTES FROM A LOW ORBIT**

**SATURDAY 30 APRIL**

20:00 – 22:00 / 90’ + Q&A

**Mark Lyken** will be present for the Q&A.

A quietly beguiling portrait of Hawick’s communities, rituals and routines, *Notes from a Low Orbit* was shot by film and sound artist **Mark Lyken** during a six-month residency with Alchemy Film & Arts in 2021. This new feature is part of The Teviot, the Flag and the Rich, Rich Soil – Alchemy’s programme of artist residencies, film commissions and community engagements exploring the borders, boundaries and lines of Hawick (p9).

*Notes from a Low Orbit* opens under a fog-cloaked telly relay transmitter, the morning mist’s silver glow evoking Hawick as a science fiction set. If the uninterrupted quietude of this opening hints towards a slow and serious film, Lyken’s audibly jovial greeting to an early-morning dogwalker (‘Morning!’) offsets and undercuts what might have otherwise felt like arty pretension. Any worthwhile film made about Hawick must be funny, humane, down to earth.

In astronomical terms, a low orbit refers to the zone just outwith a planet’s atmosphere that’s also near enough for convenient transportation, communication, observation and resupply. As its title and structure suggest, *Notes from a Low Orbit* might be viewed as a series of vignettes humbly captured during a two-day visit: observations collated by some far-flung, time-travelling hunter-gatherer who takes refuge on the Miller’s Knowes and ventures into town to catch blink-and-miss episodes of terrestrial wonder.

The overall effect is a cumulative collision of happenstances, an impossibly rhythmic pile-up of incidents. Realities are exposed as staged, authored, the work of someone deeply invested in the ways in which a town’s cultural identities are shaped, intuited, lived. One resident, engraving a headstone in his living room, looks out the window just in time – apparently – to catch the Tour of Britain speeding along Hawick High Street.

Time’s out of joint; histories collide. Eventually, a strange and ghostly sense of ritual emerges. The town hall’s bells, residing somewhere in the dark attic behind the Scots Baronial building’s four-face clock tower, are missing their F# key: a quarter-hourly reminder that time advances even when its usual markers are only half-functioning. Two lifelong Teries prepare for a Common Riding that isn’t taking place. The old Waverley Line is brilliantly reactivated by Hawick Saxhorn Band. In Hawick Film & Video Group’s community cinema on Croft Road (site of our *Film Town* exhibition, p14), primary school pupils watch a movie – their Hi-Viz vests recalling those of Hawick’s flood protection workers, whose own labour elsewhere also provides unexpected moments of cinematic marvel.

**Michael Pattison**

*An expanded version of this contextual essay is printed in a new book accompanying the film published by Alchemy Film & Arts.*

# FOCUS

**HEART OF HAWICK**

**FOCUS: AKOSUA ADOMA OWUSU**

**THURSDAY 28 APRIL**

13:00 – 14:05 / 62’

**Content warning:** *flashing imagery; discussion of racism, colonialism, sexism, homophobia; depiction of nudity.*

Time and ritual are key elements in the filmic practice of **Akosua Adoma Owusu**. In films like *Me Broni Ba* (2009) and *Pelourinho: They Don’t Really Care About Us* (2019), the American-Ghanaian artist tackles archives of Black visibility and confronts its definition in relation to colonial subjugation.

In *Pelourinho*, these images flicker in dialogue with monuments of modernity: statues, religion, architecture. Michael Jackson appears as a global ambassador of Blackness; images of white Europeans emerge in a disaster variety of Blackface and minstrelsy. *Me Broni Ba* follows hair salons in Ghana, as the various methodical rituals of maintaining, treating and styling Afro-textured hair emerge through a range of ambivalent hair- braiding scenes. This ambivalence is carried further in the film’s title, which is an Akan term of endearment that translates to ‘my white baby’.

Owusu’s human subjects do not bear the burden of dramatic action or narrative resolution. They simply are conduits of time, moving the film along. This latter strategy allows us to see how rhythm is a by-product of ritualistic forms: the film gains a personality at precisely the moment in which the individuals lose theirs through motion and music. In films like *Mahogany Too* (2018), *Tea 4 Two* (2006) and *Intermittent Delight* (2007) we see centre stage given to music, patterns, and frenzied forms. Here, we let the film’s aesthetics do the work.

*Mahogany Too* employs the Nollywood genre of the unauthorised sequel – reviving, on this occasion, Diana Ross’s 1975 vehicle *Mahogany* – where our protagonist meanders through a city looking glamorous. Tea 4 Two grapples with skin-bleaching and the internalisation of Eurocentric features – its two leads literally veiled for the entirety of the two-minute short, wearing white plaster masks that make a mockery of the idealisation of whiteness. However, this use of opacity calls attention to the film’s aesthetics, its use of high-contrast black-and- white film, its graphic textiles, and its shadow-play of Afro-textured hair.

In *Intermittent Delight*, this aesthetic foregrounding plays out ritualistically. Our attention is directed toward the agency and growing power of the textiles that take over the frame – steering us away from the 1960s advert of a white woman remodelling. It is almost as if the patterns have a mind of their own. As if they are possessed even!

**Ayanna Dozier**

*This programme is also available online 28 April – 2 May.*

**FILMS**

**BOYANT**

Akosua Adoma Owusu

4’42 – USA – 2008

**TEA 4 TWO**

Akosua Adoma Owusu

1’41 – USA – 2006

**INTERMITTENT DELIGHT**

Akosua Adoma Owusu

4’42 – USA – 2007

**ME BRONI BA**

Akosua Adoma Owusu

22’ – Ghana – 2009

**RELUCTANTLY QUEER**

Akosua Adoma Owusu

8’25 – Ghana – 2016

**MAHOGANY TOO**

Akosua Adoma Owusu

3’38 – USA – 2018

**PELOURINHO: THEY DON’T REALLY CARE ABOUT US**

Akosua Adoma Owusu

9’05 – Germany – 2019

**KING OF SANWI**

Akosua Adoma Owusu

7’18 – Ghana/USA – 2020

**HEART OF HAWICK**

**FOCUS: JULIA PARKS**

**FRIDAY 29 APRIL**

14:30 – 16:00 / 67’ + Q&A

**Julia Parks** will be present for the Q&A.

In April 2022, Cumbria-based artist **Julia Parks** began a residency with Alchemy Film & Arts as part of *The Teviot, the Flag and the Rich, Rich Soil* – a programme of artist residencies, film commissions and community engagement exploring the borders, boundaries and lines of Hawick (p9).

Julia creates layered visual testimonies of place through film, photography, archive, voiceover and animation, often focusing on rural or coastal communities and industries. The four films in this programme exemplify Julia’s focus on the interactions and interdependencies between people, landscape and industry.

In *Workington Red* (2019), Julia explores the ways iron, coal, steel and nuclear industries have impacted landscape, ecology and life around West Cumbria. The artist’s participatory methods are represented through the integration of interviews with local people, the inclusion of varied and intergenerational perspectives, and a commissioned musical performance by a local male voice choir. Conversations circle around a balance, or tension, between the natural wealth of earthly resources and the learned and honed skill of labourers.

*Solway Steel and Cyclamen* (2019) provides an animated portrait of seven industries across West Cumbria. A mechanical body soars across a hall of delicate pink flowers, providing water; the legs of a machine in a flour production factory shake and dance; the robotic arms at a factory producing New Balance trainers grab and delegate. Fleshy limbs and bodies of IRL humans are animated to keep up with the demand.

If the first two films in this programme centre on mechanisations of matter, the second two highlight the agency of natural matter. In *HAAF* (2020), Julia turns her attention to methods of traditional fishing, working alongside some of the last remaining haaf netters on the Solway Firth. This film, shot in black and white and hand developed, evokes a bygone era through texture and tone, while interview commentary meanders between yearnings to preserve the millennia-old tradition and complex discussions of the arbitrary nature of borders. Through the telling of Scottish-English fishing rivalries, water is revered and imbued with power beyond tools and industry – it is the tide that dictates the line in the Solway Firth between the two countries.

Expanding into the sea, the programme concludes with *Seaweed* (2022) – Julia’s latest film, investigating the folklore, ecology and history of seaweed in the north of Scotland. Archive footage and oral histories situate the farming of seaweed within the development and movement of Scottish communities. Seaweed harvesters, workers in alginate factories, archaeologists and activists weigh in on the miracle material, with the many uses of seaweed compared on more than one occasion to the magic of a witch’s cauldron. Dialogue unfolds around needs and desires to control and tame this natural element, while Julia’s underwater closeups animate the seaweed as a thing that pulses, breathes, lives.

**Rachael Disbury**

*Parts of this programme are also available online 29 April – 2 May.*

**FILMS**

**WORKINGTON RED**

Julia Parks

20’25 – UK – 2019

**SOLWAY STEEL AND CYCLAMEN**

Julia Parks

12’12 – UK – 2019

**HAAF**

Julia Parks

16’35 – UK – 2020

**SEAWEED**

Julia Parks

18’03 – UK – 2022

# SHORTS

**HEART OF HAWICK**

**SHORTS: ALL THIS PAIN AND POWER**

**FRIDAY 29 APRIL**

10:00 – 11:15 / 71’ + Introduction

Guest curator **Gary Varro**, Founder and Artistic Director of Queer City Cinema in Regina, Saskatchewan, will be present to introduce the programme.

**Content warning:** *some flashing imagery; depiction of physical threat, physical restraint, blood, suffocation, self-harm, fire, mature language, needles, nudity, scenes of a sexual nature, surgery, hospital, medical paraphernalia, religious imagery, animal death; discussion of homophobia, sexism, childhood trauma, pregnancy loss, racism.*

‘The dirt and the damage, all this pain and power...’

— *Polycephaly in D, Michael Robinson*

This programme of seven works by Queer-identified filmmakers underscores the unsettling dimensions of human relationships private and public, and speaks to both a refusal to concede and the possibilities of creating spaces of empowerment and resolution.

**ariella tai**’s *cavity* considers several mainstream and cult representations of interracial relationships between Black women and white men, and reshapes narratives in which Black women are hurt, abused and abandoned to instead centre upon agency, righteous anger and revenge. **T.T. Takemoto**’s *Ever Wanting (for Margaret Chung)* envisions the euphoria and despair of Margaret Chung, San Francisco’s first Chinese-American female physician, and her insatiable desire for women and celebrity through her forays into drugs, sapphic surgeries, and queer flights of fancy.

Created through the exhaustive collection and categorisation of found footage from specific twentieth-century film sources, **Dara Gelman**’s *Hand of Power* mines the liminal space between dream and reckoning, between instrument and agency, and between learning and memory – interrogating both present-day and retrospective cultural narratives about gender. In *Two Sons and a River of Blood* by **Amber Bemak** and **Angelo Madsen Minax**, a queer woman is pregnant. As a parallel emerges between the pregnant body and the trans body, the techno-sex act becomes the key and a pyramid becomes the portal to access this other world of non- bodied existence.

**Rob Fatal**’s *Fluid Bound* is an experimental gender fluid, Mestizo-Indigenous film that uses text, sound design, crude animation and bondage rope to meditate on the complex, generations-old relationships and battles between our skin and our souls. **Vika Kirchenbauer**’s *UNTITLED SEQUENCE OF GAPS* ponders the effects of the invisible and the power inherent in shifting violence beyond visibility, while simultaneously reflecting upon the digital archives and technologies that help shape the contemporary human’s relation to past, present and future. *Polycephaly in D*, by **Michael Robinson**, evokes existential drift in an age of rupture. Leaping, falling, and meeting your new self in an earthquake. Losing one’s head, growing another.

**Gary Varro**

*This programme is also available online 29 April – 2 May.*

**FILMS**

**CAVITY**

ariella tai

5’23 – Canada – 2019

**EVER WANTING (FOR MARGARET CHUNG)**

T.T. Takemoto

6’20 – USA – 2021

**HAND OF POWER**

Dara Gelman

6’01 – Canada – 2020

**TWO SONS AND A RIVER OF BLOOD**

Amber Bemak, Angelo Madsen Minax

10’37 – Mexico/USA – 2020

**FLUID BOUND**

Rob Fatal

7’39 – USA – 2021

**UNTITLED SEQUENCE OF GAPS**

Vika Kirchenbauer

12’31 – Germany – 2020

**POLYCEPHALY IN D**

Michael Robinson

23’29 – USA – 2021

**HEART OF HAWICK**

**SHORTS: BODY MOVES**

**SUNDAY 1 MAY**

13:30 – 15:00 / 67’ + Q&A

**Annie Crabtree** will be present for the Q&A.

**Content warning**: *some flashing imagery; discussion of war, invasion, conflict, consent and loss of bodily autonomy, binary definitions of gender in medical discourse and policy documents, medical trauma, psychological and mental distress, mental health policy (being sectioned), hospitalisation, abuses* *of power and power dynamics in care, medical settings, eating disorders and anorexia; depictions of self-tattooing, hand washing.*

Combined, the three films in this programme explore bodies, in both their physical and conceptual form, as repositories for mis/communication, mis/remembrance, lived experience – and wilful, institutionalised erasure.

*In Tell me, how do I feel?,* **Annie Crabtree** explores hospital treatment and the disconnect between authoritative institutions and lived bodily experience. Taking Blue Monday’s ‘New Order’ as its central refrain, the film continually pulls us back to the question: how does it feel? Abstract imagery of lights, fabric and micro-organisms evoke the hospital while holding space for a rich soundscape. Calling to mind other sensations, we hear the sounds of a gentle breeze, of gloves being put on, and the squelching of hands being washed. The film deftly evokes a sensory experience as much as it presents multiple testimonies of feelings and lived experiences being minimised or disbelieved.

*The Bang Straws* by **Michelle Williams Gamaker** restages scenes from a 1937 film by Sidney Franklin entitled The Good Earth, a film about the struggle of a Chinese farming family. Chinese-American actor Anna Mae Wong was overlooked for a starring role in The Good Earth that would eventually be played by a white actor in ‘yellowface’. In creating restaged scenes with actor Dahong Wang, *The Bang Straws* interrogates The Good Earth and a gaze which expects the actor to perform in a particular way according to their race. In addition, the film produces a set of visually striking tableaus with an attention to the bodies of locusts – essential to the plot of Franklin’s film. Affecting sounds – eating a peach, or the description of locust flights – bring the focus of the film back to the extractive nature of using the body only as sound, as object, rather than as a subjective voice.

**Ginou Choueiri**’s *Rhythm of Forgetting* revisits conversations between friends in the context of the Lebanese civil war. Recorded and exchanged via cassette tapes in the 1980s, the friends discuss the everyday reality of war alongside what is happening at school and popular music. This juxtaposition of leisure time and instability is set to contemporary imagery, placing an importance on both remembrance and deliberate erasure. By revisiting the past, Choueiri underlines the ability of memory to evoke a bodily, sensory response in the present, welcomed by some and unwanted by others.

**Rhea Storr**

**FILMS**

**TELL ME, HOW DO I FEEL?**

Annie Crabtree

23’18 – Scotland – 2021

**THE BANG STRAWS**

Michelle Williams Gamaker

17’11 – UK – 2021

**RHYTHM OF FORGETTING**

Ginou Choueiri

26’37 – Lebanon – 2020

**HEART OF HAWICK**

**SHORTS: BUILDING A FORT**

**SATURDAY 30 APRIL**

16:00 – 17:30 / 69’ + Q&A

**Chloe Charlton, Enam Gbewonyo, Jen Martin, Helen** **McCrorie** and **Regina Mosch** will be present for the Q&A.

**Content warning:** *some flashing imagery.*

The nine films in this programme embrace the many possibilities of play – including experimentation, orientation, understanding. Beautiful accidents and fruitful mistakes abound.

**Chloe Charlton**’s *Memories of the Shoreline, 1 – 4* is a frenetic and immersive suite of brief 16mm engagements with the Scottish coast. Edited in-camera, Charlton’s film is a living, sensuous ecological study. There’s a similar playfulness to *Nude Me/Under the Skin: A Resurrection of Black Women’s Visibility*, a collaboration between British-Ghanaian performance artist **Enam Gbewonyo** and filmmaker **Freddie Leyden**. As Gbewonyo dances around the imposing neo-Gothic architecture of a London mansion, Leyden perspicaciously captures her conversation with the space in a defiant gesture of post-colonial reclamation.

**Josh Weissbach**’s *a landscape to be invented* is a speculative disaster document, an unsettling analogue catalogue of purple plants, ultraviolent oceans, lurid microscopic forms. A composed and found soundtrack of narration and conversation provides a grimly ironic counterpoint: ‘Any possible landscape is achievable.’

In *We Know a Better Word Than Happy*, **Helen McCrorie** gets down to a child’s-eye view to capture the muddy joy of kids playing in the Children’s Wood, a community-led public green space in Glasgow. Underlined by Margaret Salmon’s tangible 35mm cinematography, the kids provide a chorus of testimonies about the right of outdoor play – and a need to defeat the dragon!

A touching cine-letter by **Gabby Sumney** to a six-year-old artist obsessed with perfection, *Rainbow Dragon* presents a filmstrip animated with a series of the filmmaker’s beautifully abstract accidents. B-movie sci-fi meets valley-girl comedy in **Grace Sloan**’s gloriously outrageous *Death Valley*. It’s New Year’s Eve 2080, and with a solar eclipse (in Leo) set to take place, Zadie is headed to her friend Tallie’s spaceship for a party after jetting down to earth for a spot of yoga in the desert. What could go wrong?

Strangely evoked landscapes also feature in **Jen Martin**’s *The Divine Isle*, an exploration of Isle Maree, a location on a loch in the Scottish Highlands steeped in mysticism. In a mesmeric attempt to negotiate through the material towards something more elusive, Martin alchemises an array of formal elements, including analogue and digital photography, images within images, and a percussive score.

Percussion is at the centre of **Antoine Amnotte-Dupuis** and **Bascaille**’s endlessly inventive *Sound of Wear*. Much more than the literal documentation of a trio of non-traditional percussionists’ practice, the film employs a mixed-format method that playfully echoes the musicians’ various DIY experiments in sonic creation.

Finally, in **Regina Mosch**’s symbolist *Searching for Shore*, we return to the Scottish coast and another in-camera celluloid experiment, one that finds unexpected poetry in a Jenga enthusiast’s attempts to keep an addiction at bay. Play on.

**Jonathan Ali**

**FILMS**

**MEMORIES OF THE SHORELINE, 1 – 4**

Chloe Charlton

4’41 – Scotland – 2021

**NUDE ME/UNDER THE SKIN: A RESURRECTION OF BLACK WOMEN’S VISIBILITY**

Freddie Leyden

3’07 - UK – 2021

**A LANDSCAPE TO BE INVENTED**

Josh Weissbach

12’07 – USA – 2021

**WE KNOW A BETTER WORD THAN HAPPY**

Helen McCrorie

5’ – Scotland – 2021

**RAINBOW DRAGON**

Gabby Sumney

1’06 – USA – 2021

**DEATH VALLEY**

Grace Sloan

10’57 – USA – 2021

**THE DIVINE ISLE**

Jen Martin

5’35 – Scotland – 2021

**SOUND OF WEAR**

Antoine Amnotte-Dupuis, Bascaille

23’31 – Canada – 2021

**SEARCHING FOR SHORE**

Regina Mosch

2’47 – Scotland – 2021

**HEART OF HAWICK**

**SHORTS: CHOICE OF WEAPON**

**SATURDAY 30 APRIL**

11:30 – 13:00 / 68’ + Q&A

**Heather Andrews, Nina Davies** and **Saul Pankhust** will be present for the Q&A.

**Content warning**: *some flashing imagery; depictions of nudity; discussions of racism, colonialism, racial prejudice.*

Taking its name from a statement made by Gordon Parks – in which the photographer referred to the camera as a means of fighting against what he ‘hated most about the world, including racism, intolerance and poverty’ – this programme of seven films focuses on creative practice as a way of moving through struggle, oppression and illness.

*In Plain Sight, Part 1: In Erms of Clay*, by **Heather E Andrews**, explores a visionary state during epileptic seizures. Fraoch, the teenage girl through whose eyes we see, casts a watchful eye over the foot and mouth crisis of 2001 in Dumfries and Galloway. She narrates a gentle sensory world through fabricated histories and artificially produced foley sounds.

Named after a feature on the popular online game Fortnite, **Nina Davies**’s *Express Yourself on the Battlefield* considers the commodification of dance moves prevalent through platforms such as TikTok and YouTube. Informative and engaging, the film charts the difficulties in copyrighting this form of artistic labour through digital abstractions of the body and social media footage.

In *Balm (Steps to Unforgetting)*, **Jade Blackstock** enacts a ritual inspired by Saidiya Hartman’s book Lose Your Mother, which details how West Africans were enslaved after encircling a tree of forgetfulness, thus forgetting their history and culture. The film reads as an undoing, a remembrance through materials including branches, rope and white paint.

In *If There Is No Struggle*, in which a young woman photographs and reflects on sites of public art in Boston, **Jared Katsiane** considers visual arts as a site of resistance and affirmation. Sampling the voices of notable visionaries such as Gordon Parks, Angela Davis, and Rosa Parks, the film underlines the importance of a visible history of liberation contained within public art.

**Saul Pankhurst**’s *Unknown Hand*, a portrait of a man living with a degenerative illness, presents a fascinating interplay of its subject’s testimonies and the artist’s own photography. Straddling themes of masking and disclosing, Pankhurst’s film gives us a touching glimpse into change and a fragmented construction of self.

A glide through the cosmos, *AAF: I Dreamed of Seeing Myself* by **Jamal Ademola** brims with possibility in exploring the power of dreaming through Black and African life. Here, the sun, moon and stars in black-and-white montage evoke dreaming as a liberatory force for Black subjects – over whose representation the film cleverly claims ownership.

**Madyha Leghari**’s *Choose Your Own Father* also features a performative body. A pair of hands perform a pseudo-scientific examination of objects and photographs relating to the life of Geoffrey Latham (father of artist John Latham), in Northern Rhodesia, and the filmmaker’s own father. Leghari weaves a complex discussion around identity, origin and diaspora – questioning the role of cinema itself in asserting and maintaining colonial control.

**Rhea Storr**

**FILMS**

**IN PLAIN SIGHT, PART 1: IN ERMS OF CLAY**

Heather Andrews

7’10 – Scotland – 2021

**EXPRESS YOURSELF ON THE BATTLEFIELD**

Nina Davies

10’36 – UK – 2021

**BALM (STEPS TO UNFORGETTING)**

Jade Blackstock

14’19 – UK – 2021

**IF THERE IS NO STRUGGLE**

Jared Katsiane

13’38 – USA – 2021

**UNKNOWN HAND**

Saul Pankhurst

3’19 – UK – 2021

**AAF: I DREAMED OF SEEING MYSELF**

Jamal Ademola

7’02 – USA – 2021

**CHOOSE YOUR OWN FATHER**

Madyha Leghari

11’31 – Pakistan – 2021

**HEART OF HAWICK**

**SHORTS: AN IMAGE IS A LANDSCAPE**

**SUNDAY 1 MAY**

18:00 – 19:30 / 64’ + Festival closing thanks

Guest curator **Lydia Beilby** will be in attendance to project this mostly 16mm presentation.

**Content warning:** *some flashing imagery.*

Film is a medium of time. Each of the eight works in this programme serves to illustrate how the physicality of time visually manifests itself. Every second, 24 frames progress through the projector, and in turn each frame is momentarily illuminated by the lamp’s beam, triggering a spellbinding transition of inanimate to animate as the unspooling images dance across the screen. Scratches and abrasions to the emulsion exhibit themselves as imprints of the embodied experience of the filmstrip, testament to the material’s physical memory. This too becomes another layer of visual language, a presence or aura, charting the navigation through time and place, hands and machinery, that the filmic artifact has undertaken.

Physicality and materiality are centralised in this exploration of the photochemical filmstrip as a tactile and responsive, emotional and corporeal landscape. Collectively, the works in this programme examine the forms that the filmic body might take, positioning photochemical film as both a vital entity, and a way to articulate the electric energy of touch, tactility and forms in motion.

**Oksar Fischinger** (*Radio Dynamics*) and **Hans Richter** (*Filmstudie*) create a pioneering choreography of shifting gestures, textures and forms that playfully move through the frame and generate a kinetic, multi-sensory experience for the onlooker.

**Malena Szlam** (*Lunar Almanac*) and **Jodie Mack** (*Persian Pickles*) share kinship through an interest in minute details and repetitions as well as a playful engagement with tactile, artisanal, filmmaking modes. With the camera engaged as an extension of the body, both artists explore the technical outer reaches of their apparatus, through innovative engagement of single frames, long exposures, in-camera editing and hand- processing techniques.

**Barbara Hammer** (*Double Strength*) and **Andrés Barón** (*Printed Sunset*) examine the powerful ways in which film allows us to imagine new ways of inhabiting our bodies, in reversing the dominant heteronormative gaze, and celebrating the queer body as a sensual and political landscape.

In *I you me we us*, **Margaret Salmon** applies an inherently intuitive, feminist-centred approach to image-making, seeking a visual language that maps the nuances of intimacy, kinship and care through gesture, touch and textual interventions. Finally, in *Vivir Para Vivir*, **Laida Lertxundi** translates filmically the synaesthetic experience of various intimate corporeal processes, from heartbeat to orgasm. Landscape and image form a symbiotic union, a visual echo of Lertxundi’s emotional and bodily entanglements.

An image is a landscape that freely reveals its many collaborators. Beginning with the light striking the emulsion of the filmstrip, continuing through the image-maker’s physical interaction with cinematic apparatus, the projectionist’s handling of the filmstrip, and finally circling around to you, the viewer, whose visual, emotional and cerebral interaction reanimates the work once more, as the lamp is struck.

**Lydia Beilby**

**FILMS**

**LUNAR ALMANAC**

Malena Szlam

4’ – Canada – 2013

**FILMSTUDIE**

Hans Richter

5’ – Germany – 1926

**RADIO DYNAMICS**

Oskar Fischinger

4’ – USA – 1942

**PERSIAN PICKLES**

Jodie Mack

3’ – USA – 2012

**DOUBLE STRENGTH**

Barbara Hammer

14’38 – USA – 1978

**I YOU ME WE US**

Margaret Salmon

17’ – Scotland – 2018

**PRINTED SUNSET**

Andrés Barón

6’22 – France – 2017

**VIVIR PARA VIVIR / LIVE TO LIVE**

Laida Lertxundi

11’ – USA – 2015

**HEART OF HAWICK**

**SHORTS: OUR SHAPE APPARENTLY**

**FRIDAY 29 APRIL**

12:00 – 13:30 / 73’ + Q&A

**Autojektor, Abi Lewis, Morisha Moodley, George Finlay Ramsay** and **Toby Tatum** will be present for the Q&A.

**Content warning:** *some flashing imagery; depictions of nudity, distressing audio, loud noises.*

The 13 films in this programme discover and articulate the plural and shapeshifting ways in which being and place interconnect. The programme begins with 42 seconds of audiovisual intensity: **Autojektor**’s *Basilisk*, in which a terrifying forest is experienced through a mutated artificial eye/lens. The monochrome trees of **Carlos Nahuel Cerutti**’s *Vivant* create a different woodland setting, as a faceless animated figure interacts with its surroundings.

In **Wyssolela Moreira**’s *Unlayered*, close-ups of a moving body are containerised and collaged across screen in an interplay of shadow and light, and of contours that are simultaneously abstract and direct. In **Nate Dorr**’s *Light Leak*, light itself is a recording, an echo, a memory, as experiences of an increasingly unreal, unconnected outside world are internalised.

**Nicole Ucedo**’s *People, Views and People’s Views* presents street scenes of Los Angeles from multiple viewpoints, deploying 16mm textures, digital overlays of text-based ruminations in English and Spanish, and audio field recordings from public transport to map out a topology of the artist’s hometown. The co-existence of obscure, interconnected, interdependent, digitally-drawn transient beings in **Rae-Yen Song**’s animated short *wūûūwūûū* suggests a rich and mutating ecosystem, a shapeshifting vision of worlds within worlds, of harmonies within disharmony: live, eat, sleep, die, mutate, live...

Questions of death and what remains of us are woven into *a story that doesn’t have to do with me*, **Kymberly McDaniel**’s intimate foray into her partner’s feminist and queer research in the realm of bioarchaeology. **Toby Tatum**’s transcendental *The Visitation* is a single scene of magnified, iridescent bubbles drifting through a prism – its durational spectres of light playing out in contrast to the pulses of light that punctuate **Tetsuya Maruyama**’s *Antfilm*, a mesmeric and rhythmic display of phantom memory.

In **George Finlay Ramsay**’s 16mm essay film *CASTOROCENE*, a more mythical creature rebuilds a post-human ecosystem, sculpting a textural, tactile world framed by – and as – a poetic narrative. Navigating human and social notions of gender, **Morisha Moodley**’s *commes tous les garçons* asks what it means to be like all the boys. An assemblage of animation, found footage and personal archives pieces together queer identities from myriad perspectives.

**Ayla Dmyterko**’s *Rite of Return* reactivates folkloric themes of dance, desire, death and a Ukrainian healing ritual of pouring forth the fear, connecting memoirs and intersectional dialogues in a way that is deeply rhythmic and visually unique. Closing the programme, **Abi Lewis**’s *Muttsnek* returns us to audiovisual intensities: a final animated battle between introvert and extrovert – an unresolved dialogue on loop.

**Kerry Jones**

**FILMS**

**BASILISK**

Autojektor

0’42 - UK – 2021

**VIVANT**

Carlos Nahuel Cerutti

2’18 – Argentina – 2021

**UNLAYERED**

Wyssolela Moreira

2’02 – Angola – 2021

**LIGHT LEAK**

Nate Dorr

8’20 – USA – 2021

**PEOPLE, VIEWS AND PEOPLE’S VIEWS**

Nicole Ucedo

2’23 – USA – 2021

**WŪÛŪWŪÛŪ**

Rae-Yen Song

3’21 – Scotland – 2021

**A STORY THAT DOESN’T HAVE TO DO WITH ME**

Kymberly McDaniel

7’03 – USA – 2021

**THE VISITATION**

Toby Tatum

10’29 – UK – 2021

**ANTFILM**

Tetsuya Maruyama

2’15 – Brazil – 2021

**CASTOROCENE**

George Finlay Ramsay

6’03 – Scotland – 2021

**COMME TOUS LES GARÇONS**

Morisha Moodley

10’13 – UK – 2021

**RITE OF RETURN**

Ayla Dmyterko

11’51 – Scotland – 2021

**MUTTSNEK**

Abi Lewis

1’13 - Scotland – 2021

**HEART OF HAWICK**

**SHORTS: OUT AND ABOUT**

**SUNDAY 1 MAY**

15:30 – 16:30 / 36’ + Q&A

**Esmé Babineaux, Amelie Berry, Angus Bradley, Seb Lord, Chris McCall, Ben Ramsay, Lewis Teckkam** and **River Uhing** will be present for the Q&A.

**Content warning:** *some flashing imagery; depiction of blood, teeth-brushing, identity confusion, intrusive thoughts; sudden sound changes; discussion of child homicide, imagery of real-life serial killers*.

The films in this programme were made as part of Outwith, Alchemy Film & Arts’ 2021-22 community filmmaking and skills development programme for young people in the Scottish Borders. Other Outwith films are viewable in the exhibitions programme of this year’s festival: see Film Town (p14) and Start Making Sense (p20).

Guided by Alchemy’s Film Town Coordinator Tom Swift, the 11 young artists here get out and about as a creative means of collecting images and sounds. Together, they capture some of the joys and frustrations, the opportunities and uncertainties, the absurdities and intensities of existing in Scotland’s rural south.

In *Sunny!!,* keen illustrator **Eden Walter-Leeming** embraces the moving image by keeping things incredibly still, asking if you can tell a story through a hat – and what, by extension, an audience might imagine that story to be. **Angus Walter-Leeming**’s *One Hundred Gold Coins* is equally ambiguous: a single-take snapshot of money falling into frame, piquing at least one curious creature’s interest.

In **Ben Ramsay**’s evocatively eccentric *Brain-Child*, an artist runs into bother with creativity itself, when his great idea objects to being birthed – and takes him aggressively to task for the trouble. Similar modes of consciousness are expanded in *Snow*, in which **Chris McCall** poignantly animates an unintentionally murderous robot’s upward scramble from a mine in pursuit of an elusive winter bliss.

In *Artificial Dreams*, **Angus Bradley** brilliantly explores notional and literal landscapes through machine learning and generative A.I., creating a world abuzz with algorithmic possibilities. By contrast**, Esmé Babineaux**’s haunting, haiku-like *maybe i will lie here* seeks refuge in less outlandish environments – until these also begin to dissolve, perhaps through the power of dream, into liquid.

**River N. Uhing** contributes the first entry in *Along the Waters*, his series of documentary portraits of Hawick and its people. Focusing with monochromic warmth on local musician Seán Dowd, Uhing adapts his stunning street photography to accrue a deeply affecting moving-image work that taps into Hawick’s rhythms.

In *Cold Comfort*, **Seb Lord** ventures to Edinburgh to gather – and manufacture – scenes of urban isolation, carefully framing an individual subject in wintry compositions teeming with city life. In stark contrast, **Amelie Berry**’s *Everyday Everted* sculpts mental confusion and an ominous sense of dread from a seemingly abandoned country house: alarm isn’t caused by the figure in the window, here, but by the one in the field outside.

**Hannah Dodd**’s meditative *As Within, So Without* plays with similar notions of exteriority and interiority, focusing on a superbly surreal image of a domestic gate opening out onto a becalming lake. Closing the programme, with formal brilliance, is expertly layered *Mind Full*, **Lewis Teckkam**’s maximalist monologue of intrusive thoughts, frames within frames, and an angry, television-bound onion.

**Michael Pattison**

**FILMS**

**SUNNY!!**

Eden Walter-Leeming

1’02 – Scotland – 2022

**ONE HUNDRED GOLD COINS**

Angus Walter-Leeming

1’17 – Scotland – 2022

**BRAIN-CHILD**

Ben Ramsay

5’06 – Scotland – 2022

**SNOW**

Chris McCall

2’27 – Scotland – 2022

**ARTIFICIAL DREAMS**

Angus Bradley

2’21 – Scotland – 2022

**MAYBE I WILL LIE HERE**

Esmé Babineaux

3’32 – Scotland – 2022

**ALONG THE WATERS**

River N. Uhing

5’55 – Scotland – 2022

**COLD COMFORT**

Seb Lord

3’06 – Scotland – 2022

**EVERYDAY EVERTED**

Amelie Berry

5’03 – Scotland – 2022

**AS WITHIN, SO WITHOUT**

Hannah Dodd

2’14 – Scotland – 2022

**MIND FULL**

Lewis Teckkam

3’31 – Scotland – 2022

**HEART OF HAWICK**

**SHORTS: REFRAMING THE ARCHIVE: REMINISCENCES, RESISTANCES, RE-EXISTENCES**

**THURSDAY 28 APRIL**

14:30 – 15:45 / 69’ + Introduction

Guest-curated by **Natalia Christofoletti Barrenha** and **Marina da Costa Campos**.

**Content warning**: *some flashing imagery; depictions of police brutality, blood, death, military and weapons of war, nudity, fire, injection, animal cruelty, incarceration, religious imagery, misophonia, high-pitched audio, slavery, rioting; discussion of structural racism, poverty, colonialism, war, domestic abuse, assault, torture, suicide, depression*.

In recent years, the peoples of various Latin American countries have taken to the streets to protest coups d’état or the vertical imposition of economic measures that increase the social abyss. The marches were followed by brutal state repression, including the murder of citizens by those who should protect them. None of these issues is new to the region and they seem to make up an eternal return, crossing through myriad forms of violence that

is repeated or renewed.

This programme reveals works that explore past tensions and their echoes in contemporary Latin America, calling attention to the persistence of problems and also resistances to them through both collective and individual struggles. Found footage is the bedrock of all the films, highlighting the lines of continuity, historical resonances and the relevance of memory.

In *This Is a Chilean Citizen* (2019), **Sebastián Arriagada** sharply summarises this proposal by juxtaposing identical scenes of abuse captured 30 years apart. **Annalisa D. Quagliata**’s *Misters (Without Pointing Fingers)* (2016) encompasses the endless harm of the ‘war on drugs’ in Mexico through a torrent of intentionally altered celluloid material accompanied by a music loop mixed with protest speeches. **Paz Encina**’s *Family* (2014) also starts with an (ironic) sound loop, which gives place to a whistle-blowing, while the camera flies over the criminal record of a Paraguayan campesina.

*A Love Song in Spanish* (2021), from Panama’s **Ana Elena Tejera**, and *Found Footage and/or a House’s Idea* (2019), from Peru’s **Isaac Ernesto Ruiz Velasco**, both deal with the splinters of authoritarian regimes in the intimate sphere. In the former, torture, affection, cruelty and dance share the domestic space. In the latter, the filmmaker strives to recreate childhood memories from a fragmentary narration of prosaic moments.

Based on a sophisticated net of connections related to the last Argentine dictatorship, **Nicolás Testoni**’s *The Ruins of Bahía Blanca* (2012) abruptly pierces everyday events with aggressive incidents and death. Its moan-singing soundtrack, invaded by terrifying snaps and barks, ties in with the painful, horror-like music that runs through **Rodrigo Ribeiro**’s *The White Death of the Black Wizard* (2020). An eerie and sensorial ‘reading’ of a suicide note by an enslaved Afro-Brazilian, this film reflects on the traumatic era of slavery in Brazil and its ongoing repercussions in Black people’s lives.

Finally, *Incidents in the Lab* (2020) by **Felipe Rodríguez Cerda** is an energetic puzzle of archival footage that interweaves the Chilean dictatorship, its neoliberal heritage and the recent social uprisings – as well as the hope for fresh libertarian air.

**Natalia Christofoletti Barrenha** and **Marina da Costa Campos**

*Parts of this programme are also available online 28 April – 2 May.*

**FILMS**

**THIS IS A CHILEAN CITIZEN**

Sebastián Arriagada

1’08 – Chile – 2019

**MISTERS (WITHOUT POINTING FINGERS)**

Annalisa D. Quagliata

2’53 – Mexico – 2016

**FAMILY**

Paz Encina

9’04 – Paraguay – 2014

**A LOVE SONG IN SPANISH**

Ana Elena Tejera

23’26 – Panama – 2021

**FOUND FOOTAGE AND/ OR A HOUSE’S IDEA**

Isaac Ruiz Velasco

4’39 – Peru – 2019

**THE RUINS OF BAHÍA BLANCA**

Nicolás Testoni

5’25 – Argentina – 2012

**THE WHITE DEATH OF THE BLACK WIZARD**

Rodrigo Riberio

10’20 – Brazil – 2020

**INCIDENTS IN THE LABORATORY**

Felipe Rodríguez Cerda

12’12 – Chile – 2020

**HEART OF HAWICK**

**SHORTS: THIS MEETING IS BEING RECORDED**

**FRIDAY 29 APRIL**

16:30 – 18:00 / 68’ + Q&A

**Kathryn Attrill, Fionn Duffy, Katie Hare, Hope Strickland** and **Asako Ujita** will be present for the Q&A.

**Content warning**: *some flashing imagery; distressing audio, discussions of work-related injury, trauma, colonialism, racial prejudice, slavery.*

The eight films in this programme explore architecture as portraiture, portraiture as archaeology, voice as gesture, and different, dis/embodied labour forms. *Unusual Moment*, **Bryam Kinkela**’s enigmatic, minimalist man-meets-woman fiction, deceptively simplifies the never-ending complexities of desire, an appropriately archival quality achieved through the use of textured Super 8mm photography. By contrast, **Kondo Heller**’s *MU/T/T/ER* revels in Babel-like linguistic excess as it investigates personal identity, belonging and radical healing. Proceeding from the play on words of its title (‘Mutter’ means mother in German), this creolised desktop collage merges found footage with spoken texts as it travels between London, Mombasa and Berlin.

In her excitingly contingent formal experiment *Real Time*, **Sasha Pirker** employs a hand-wound Bolex camera to capture visual artist Gerlind Zeilner in the act of making a drawing. Line follows tantalising line until all is revealed in a self-reflexive double act of female creative labour. In **Katie Hare**’s *cooperation, economy, industry*, embodied female labour – the work of the administrative assistant – is interrogated in the context of a capitalist order. Archival training films are overlaid with the imprisoning pattern of the stenographer’s notepad, while the oppressive clattering of typewriters soundtracks a trip through an analogue age of office work to the contemporary online meeting.

Intergenerational collaboration as a means of assuaging the loss of work is exposed in **Kathryn Attrill**’s *Hiding Places*, in which the filmmaker’s celluloid practice entangles her grandfather’s prawn-fishing practice on the Isle of Wight, now lost due to environmental change. Voiceover testimonies are paired with peppermint- processed shades of blue in a poignant act of healing. The sea, labour and environmental change also interplay in **Asako Ujita**’s immersive *Deepwater Horizon: Exhalation*. Weathered found footage of an ancient Japanese community of female free-divers is intertwined with sonar imagery detailing the 2010 Deepwater Horizon oil spill. Meanwhile sonar audio from the spill and deep breathing in counterpoint create a claustrophobic sonic tapestry, creating a transfixing marine meditation.

Keep breathing. Taking the story of a strange occurrence with the breath of Scottish factory workers in the nineteenth century as its point of departure, **Fionn Duffy**’s *The Story of White’s Whistlers* is a wry essayistic interrogation of labour and capital and modern environmental disaster. Church window overlays of a shot of Glasgow’s polluted Polmadie Burn slyly subvert Victorian values in this assertive, politicised work.

In *If I could name you myself (I would hold you forever)*, **Hope Strickland** memorialises the hidden resistance of Black women forced to labour on cotton plantations and who used the root of the plant as birth control. Archival footage and intimate composed images are threaded through tenderly spoken poetry on the soundtrack, in a personal cine commemoration of ancestral ‘loving rebellion’ and cross-generational distaff solidarity.

**Jonathan Ali**

**FILMS**

**UNUSUAL MOMENT**

Bryam Kinkela

4’ – France – 2021

**MU/T/T/ER**

Kondo Heller

17’36 – UK – 2022

**REAL TIME**

Sasha Pirker

4’42 – Austria – 2021

**COOPERATION, ECONOMY, INDUSTRY**

Katie Hare

9’49 – UK – 2021

**HIDING PLACES**

Kathryn Attrill

9’06 – UK – 2021

**DEEPWATER HORIZON: EXHALATION**

Asako Ujita

5’11 – UK – 2021

**THE STORY OF WHITE’S WHISTLERS**

Fionn Duffy

9’15 – Scotland – 2021

**IF I COULD NAME YOU MYSELF (I WOULD HOLD YOU FOREVER)**

Hope Strickland

8’05 – UK – 2021

**HEART OF HAWICK**

**SHORTS: VALLEYS WITHOUT MOUNTAINS**

**SUNDAY 1 MAY**

11:00 – 12:30 / 70’ + Q&A

**Yoni Bentovim, April Lin, Toby Parker Rees, Niyaz Saghari** and **Kasia Tym** will be present for the Q&A.

**Content warning**: *some flashing imagery; discussion of loss and grief; disorienting imagery; some distressing audio.*

In *Valleys Without Mountains*, nine films probe dialogues: between interiors and exteriors, absences and presences, permanence and impermanence, dog and human, and two brothers. In *Space / Commodities*, **Yoni Bentovim** contrasts the interior space of a travel expo against a landscape of abandoned buildings. Transitioning between urban architectures and the coastal dunes of Tel Aviv, the film evokes a liminal state, dipping in and out of ghost realities, of both populated places and those purged of publics.

Conversely, **Erica Sheu**’s *off (I don’t know when to stop*) is a discordant film about the ongoing labour of daily existence. Through time lapses and sonic distortion, Sheu expands on the notion of the (un)reality of everyday life and prods at the potential of rituals in making futures possible. In **Richard Tuohy**’s *In and Out a Window*, the camera’s staccato movements towards and away from a window is accompanied by the sound of ticking. Playing with dualities like darkness/light while dissolving depth through motion, the film generates new angles of possibility.

**Kasia Tym**’s *Gigue*, by contrast, employs a layered collage of frame-in-frame images to explore experiences of mental illness through symbolic juxtaposition. To the stirring strings of Bach’s namesake piece, details of human gestures and touches are surrounded by running water and natural landscapes. An emotionally sensitive portrait of grieving, **Niyaz Saghari**’s *+x+=+* assembles Super 8 home movies that reveal the objects and voices that tie

a family together; emulsions on the filmstrip remind us of the molecular nature of families.

In **Toby Parker Rees**’s similarly personal *the great dog, Pan*, two camera angles open up different views of understanding and acceptance, as a woman monologues on her ever-shifting relationship to a therapy dog. **Sofia Theodore-Pierce**’s *Other Tidal Effects* follows the recital of a letter set against the cold outdoors, forming an exploration of the literal margins of a personality and the ecology of the filmmaker’s epileptic rhythms by highlighting its waves through distorted voice and echoes.

**April Lin**’s *now i close my eyes the world i see is so beautiful* is an affectingly personal multimedia collage meditating on familial connections and loss across time and space. A layered, piercing work, the film applies animation and Second Life aesthetics to talk about remembrance and test out seemingly impossible geographical journeys.

Finally, **Sion Marshall-Waters**’s *Forest Coal Pit* is a portrait of two brothers who have lived on a farm since their childhood. We see them in their daily routines: chopping wood in the garden, moving sheep and putting the kettle on. While moving through their presumably mundane everyday tasks and surroundings, a picture of their relationship unfolds – tender on the one hand, granite-like on the other.

**Marius Hrdy**

**FILMS**

**SPACE / COMMODITIES**

Yoni Bentovim

10’47 – UK – 2021

**OFF (I DON’T KNOW WHEN TO STOP)**

Erica Sheu

2’43 – Taiwan – 2021

**IN AND OUT A WINDOW**

Richard Tuohy

12’51 – Australia – 2021

**GIGUE**

Kasia Tym

2’01 – UK – 2021

**+x+=+**

Niyaz Saghari

6’45 – UK – 2021

**THE GREAT DOG, PAN**

Toby Parker Rees

9’29 – UK – 2021

**OTHER TIDAL EFFECTS**

Sofia Theodore-Pierce

6’45 – USA – 2021

**NOW I CLOSE MY EYES THE WORLD I SEE IS SO BEAUTIFUL**

April Lin

3’45 – UK – 2021

**FOREST COAL PIT**

Sion Marshall-Waters

15’08 - UK – 2021

**HEART OF HAWICK**

**SHORTS: WHERE WE’RE AT AND**

**WHERE WE’RE FROM SATURDAY 30 APRIL**

14:00 – 15:30 / 68’ + Q&A

**Jack Guariento, Lin Li, Charles Newland, Emma Ramsay-Taniou** and **Wei Zhang** will be present for the Q&A.

**Content warning**: *some flashing imagery; discussions of homophobia, war and conflict; depictions of police violence, racial prejudice, sex*.

The 10 shorts in this programme measure the space and meaning between the world’s current state(s) and the geographies and cultures that constitute understandings of home. **Christopher Harris**’s *Dreams Under Confinement* uses Google Earth and the Chicago Police Department’s scanner calls in the aftermath of antiracist uprisings following the murders of George Floyd, Breonna Taylor and Ahmaud Arbery to reveal an urban architecture that is less public grid than open prison. In *The Avulsed Rabbit*, **Wei Zhang** deploys a variety of aesthetic forms to address the transitory flux between traumas of discrimination and potential liberations from systems of categorisation and oppression.

Conversely, **Jack Guariento**’s *The Sun Up & Down Like a Yo-Yo* offers a warm account of family ties, and family spaces, that seeks meaning in the stills that constitute moving image, and in the movement intrinsic to stills. Similarly familial, **Zoë Irvine**’s *Pharaoh* maps ideas of presence and notions of life and afterlife to and through the empty interiors of her step mother’s apartment.

A haunting, eerie ghost-poem of lost images, **Miryam Charles**’s *Song for the New World* is set between Scotland, Canada and Haiti – asking and examining where consciousness itself might begin and end. By contrast, **Emma Ramsay-Tanniou**’s *Penn-ar-Bed* laments the loss of a language, exploring the ways in which culture and collective memory are kept alive through oral traditions embedded in landscape.

A powerful engagement with one’s identity, **Christine Wu**’s *Where I Am* is a bittersweet and personal reaction to the ongoing Hong Kong protests and the imperialist rewriting of history: a layered collage of sound and onscreen text constantly moves between the artist’s different homes to express her changing relationship with Hong Kong from the multitemporal viewpoint of diaspora.

Employing repetition, **Charles Newland**’s *ERODE* reveals the broken-record hypocrisies and double standards of UK Home Secretary Priti Patel’s discriminatory rhetoric around the Gypsy Roma Traveller community by contrasting a TV interview of her against distressing recordings of police brutality against GRT people. The visual and sonic overlap that ensues makes the obscene strategies of power transparent, connecting inciting language to state-sanctioned violence.

In *People Enjoy My Company*, **Frank Sweeney** dissects ideas of technological emancipation that permeated the new millennium by recalling the privatisation of Telecom Éireann. Low-grade VHS images, ’90s computer animations, and investigations into rave and internet culture make this a retro opera of capitalism’s failed promises and speculative futures.

Finishing this programme, **Lin Li**’s *Vestiges of Home* depicts a bridge in Hong Kong, deploying digital disintegration to suggest the fabrication intrinsic to memory, and the impossibility of returning home.

**Marius Hrdy**

**FILMS**

**DREAMS UNDER CONFINEMENT**

Christopher Harris

2’23 – USA – 2021

**THE AVULSED RABBIT**

Wei Zhang

16’50 – Scotland – 2021

**THE SUN UP & DOWN LIKE A YO-YO**

Jack Guariento

4’07 – Scotland – 2021

**PHARAOH**

Zoë Irvine

7’08 – Scotland – 2021

**SONG FOR THE NEW WORLD**

Miryam Charles

9’03 – Canada – 2021

**PENN-AR-BED**

Emma Ramsay-Tanniou

1’43 – Scotland / France – 2021

**WHERE I AM**

Christine Wu

4’33 – Canada – 2021

**ERODE**

Charles Newland

3’22 – UK – 2021

**PEOPLE ENJOY MY COMPANY**

Frank Sweeney

17’35 – Ireland – 2021

**VESTIGES OF HOME**

Lin Li

1’ – Scotland – 2021

# SPOTLIGHT

**HEART OF HAWICK**

**SPOTLIGHT: ANDROMEDA**

**FRIDAY 29 APRIL**

20:00 – 21:00 / 11’ + Q&A

**Sonya Dyer** will be present for an extended Q&A with **Jareh Das**.

Artist and writer **Sonya Dyer** uses speculative fiction as a multi-layered lens to unpack cultural, social and political histories in her texts, sounds, moving images and sculptures. Dyer’s artworks reconfigure and probe given knowledge systems across disciplines, and this is most evident in her ongoing research-led project, *Hailing Frequencies Open (HFO*). This ongoing work is titled after a phrase popularised by the character Nyota Uhura from the original *Star Trek* series, played by actress Nichelle Nichols. *Hailing Frequencies Open (HFO)* has materialised to date in a series of sculptures and moving-image works, and rather than being linear and didactic, it brings together different ideas as cosmologies drawing from a range of subjects including the Greek myth of Andromeda, the contested and exploitative legacy of HeLa cells – the first human materials sent to space – and Nicols’s work in her portrayal of Uhura, which helped in diversifying NASA’s astronaut pool.

Dyer’s 11-minute film *Andromeda*, the first in a trilogy, begins with a female dancer, with a serious expression dressed head-to-toe in black, who opens the film with a series of strong, perhaps yogic poses against the background of grand architecture, scored to rhythmic and repetitive drumming. A series of statements and questions appear as subtitles: We Are Here, and When Will You Come, We Await You, Andromeda, We Have Made Space For You. As the film moves between the dancing Andromeda character and two female musicians dressed in white against a cosmic skyline, a range of instruments from drums to suggestive dialogue plays across temporalities and different realms.

In the original story, Andromeda is the beautiful daughter of King Cepheus and Queen Cassiope of Aethiopia – now largely believed to be modern-day Ethiopia – indicating that she would have been Black. But she has been misrepresented to date by being rendered fair-skinned and a distinctly European woman. Furthermore, Andromeda in the original tale lacks urgency and her faith is continually decided by others. Dyer confronts and counters these two areas by representing Andromeda as a Black woman with agency.

In this new work, and in the artist’s wider practice, Dyer proposes that in studying the universe – as it relates to real and imagined experience, its codes, symbols across cosmologies including the smallest pieces of matter to the totality of time and space – we might be presented with better understandings of ourselves and others, beyond histories as a given representation of humanity’s ultimate purpose in all of this.

**Jareh Das**

**HEART OF HAWICK**

**SPOTLIGHT: DEVIANT**

**SATURDAY 30 APRIL**

10:00 – 11:00 / 14’ + Q&A

**Emily Beaney** will be present for an extended Q&A with **Lydia Beilby**.

**Content warning**: *some flashing imagery, discussion of endometriosis.*

‘In my life politics don’t disappear, but take place in my body’

*— Kathy Acker, Blood and Guts in High School*

In this resonant and acutely intimate 16mm work, artist **Emily Beaney** draws attention to the entwined notions of deviance and defiance as experienced and enacted through the female body. Language is central to this conceit, both in relation to the aesthetic registers in which the piece operates and the inherently oppositional position Beaney presents to the predominant medical and societal framing of women with endometriosis.

It is evident that inhabiting a female-identified body is often precarious. To add a further layer of complexity, what does it mean to populate a body imperilled by illness? A sick body is perceived as risky and threatening as it subverts the accepted notions of usefulness and productivity central to capitalism. Furthermore, considering gender in relation to healthcare tells us that diagnosis, access to treatment and support are riddled with difficulties, and that afflictions specifically affecting female bodies are habitually downplayed, devalued or often undiagnosed.

Deviant stands in opposition to these dispiriting machinations, a beacon of solidarity and hope, where ill health is reframed as a crucially important, female-focused narrative, and the body is presented as a site of radical transgressions. Working alongside a pre-existing group, the Endo Warriors, over a sustained period, Beaney fosters a space where a multiplicity of voices and perspectives on the lived experience of endometriosis are drawn to the fore. Through a collaborative process where mutual support, collectivism and empathy are foregrounded, Beaney empowers participants to shape and form their own narratives – employing oral testimony and a playful, performative engagement with the natural landscape centralising touch, tactility, gesture and movement.

Here, art is deployed as an intrinsic form of political resistance, and within experimental film language Beaney searches for new forms of representation, to capture the complex shapes of personal experience; sensory, bodily and emotional. In thinking about Beaney’s interaction with the natural landscape, a compelling echo can be traced to the artist Derek Jarman’s essential approach to his garden at Dungeness.

Following an HIV diagnosis in 1986, the process of nurturing this plot afforded Jarman great joy, and there is a radical power in the bodies that society marginalises – be they queer, female or sick – claiming space in the natural world, finding solace in the feel of the ground beneath our feet, our hands touching the earth, and in the contours of the landscape. Here, the ebb and flow of the tides is mirrored in the cadence and rhythm of the poignant words shared by the Endo Warriors. Within the rock formations, we might detect the outlines of their physical forms, at once fragile, yet unwaveringly resilient and powerfully defiant.

**Lydia Beilby**

# CREDITS, GUESTS & TEAM

**CREDITS**

**ALCHEMY FILM & ARTS**

**Directors**

Rachael Disbury

Michael Pattison

**Production Associate**

Jane Somers

**Technical Coordinator**

Walt Holland

**Print Traffic Coordinator**

Milo Clenshaw

**Film Town Coordinator**

Tom Swift

**Teacher Liaison**

Simon Corbett

**Doctoral Researcher in Residence**

Kyla Tully

**Emerging Creative Producer**

Rudy Kanhye

**Project Trainee**

Khadea Kuchenmeister

**Programmers**

Jonathan Ali

Marius Hrdy

Kerry Jones

Rhea Storr

**Trustees**

Lydia Beilby (Secretary)

Irene Faith (Treasurer)

Sarah Perks

Ingrid Pollard

Rachel Pronger

Anthony Schrag (Chair)

Mark Timmins

Ed Webb-Ingall

**ALCHEMY FILM AND MOVING IMAGE FESTIVAL 2022**

**Festival Curation**

Milo Clenshaw

Rachael Disbury

Walt Holland

Michael Pattison

Jane Somers

Tom Swift

**Guest Curation**

Lydia Beilby

Natalia Christofoletti Barrenha and Marina da Costa Campos

Gary Varro

**Programme Notes**

Jonathan Ali

Lydia Beilby

Natalia Christofoletti Barrenha and Marina da Costa Campos

Jareh Das

Rachael Disbury

Ayanna Dozier

Marius Hrdy

Kerry Jones

Lauren La Rose

Michael Pattison

Rhea Storr

Tom Swift

Gary Varro

**Content Warnings**

Julia Andrzejczuk

Milo Clenshaw

Michelangelo De Cia

Kareyni Davis

Mariella Driskell

Georgia Hope

Martyna Ratnikaitė

**DCP**

Lindsay Ross

**PR Officer**

Lesley Booth

**Photography**

Ollie Benton

**Festival Trailer**

Mark Lyken

**Captions**

Matchbox Cinesub

**Catering**

The Gretel

Heart of Hawick

PlatterCo

Punjabi Grill

**Design**

Paul McLean Graphic Design (pmgd)

**16mm Projection**

Lydia Beilby

**LIVE BORDERS**

**Archive Assistant**

Paul Brough

**Operations Manager Heart of Hawick**

Iain McQueen

**Front of House Supervisor**

Lauren Beattie

**Curator**

Shona Sinclair

**Business Support Assistant**

Reece Innes

**Senior Projectionist**

Lindsay Ross

**Projectionists**

Ryan Forbes Colin McDonnell

**Senior Creative Programming Officer**

Jason Moyes

**SOLIDARITIES**

Alchemy Film & Arts Volunteers Abby Allen

Kitty Anderson

Miguel Armas

Esmé Babineaux

Matt Baker

Ashley Barry

Dawn Berry

Marc Biedul

Kristen Blackburn

Scott Blair

Norman Butler

Ruth Butler

Amanda Catto

Hugh Coulson

Karen Dick

Karen Dixon

Seán Dowd

Fiona Drane

M Dudeck

Jamie Dunn

Keith Farnish

Graham Ford

John Fordyce

Karen Gateson

Gerry Graham

Pauline Grigor

David Henderson

Jane Hogg

James Holcombe

Marcus Jack

Moira Jeffrey

Indigo Korres

Lauren La Rose

Helen MacKenzie

Jonathan McLean

Annika Meiklejohn

Gavin Meiklejohn

Mary Morrison

Miwa Nagato-Apthorp

Christina Newland

Kay Pattison

Jacoba Paulus

David Peacock

Queralt Pons

Kim Preston

Adam Pugh

Isabella Reicher

Ayliffe Rose

Natasha Ruwona

Sambrooke Scott

Donna Shaw

Rachel Shnapp

Katherine Simpson

Katherine Somers

Carmen Thompson

Lynda Thompson

Wanda vanderStoop

Matthew Walkerdine

Harriet Warman

Fiona Waterston

Gerald Weber

Kathryn Welch

Sean Welsh

Chris Wemyss

Katherine Wheeler

Eula Wilkin

Julie Witford

Catriona Young

**SALUTATIONS**

The Bank Guest House

Borders Distillery

Borders Sensory Hub

Branching Out Youth Group

Brougham House

Creative Arts & Business Network

Creative Scotland

Culture Collective

DH Design

Elm House Guest House

Esmée Fairbairn Foundation

Exchange Bar

Geek Retreat Galashiels

The Good Press

Graeme Webb Photography

The Gretel

Hawick Film & Video Group

The Hawick Paper

Hawick Saxhorn Band

Heart of Hawick café staff

The Laurels

Light Cone

Lovat Mill

LUX / LUX Scotland

MacArts Theatre Galashiels

MORETHAN Films

Morrisons Hawick

Northern Print Solutions

Paul Hamlyn Foundation

Queer City Cinema

Robertson Trust

Scottish Borders Council

Scottish Contemporary Art Network

Shore

The Scottish Seaweed Co.

sixpackfilm

The Skinny

The Stove Network

Tempest Brewery

TD9 Radio

Town of 1000 Tails

Transfermagic

Unit Four: The Cornucopia Rooms

VTape

William Grant Foundation

Youth Arts Fund

Youth Borders