ALCHEMY FILM AND MOVING IMAGE FESTIVAL 2023

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JUMP CUT, SPRING FORWARD...

The thirteenth edition of Alchemy Film and Moving Image Festival features an international programme of more than 90 films across four days of cinema screenings, moving-image exhibitions and live performances. Heads-up on a knees-up too: we’re also having a Festival Ceilidh. Whether you’re visiting for a day, staying overnight or just passing through, this is something you’ll want to catch.  
  
While the flagship event of Alchemy Film & Arts is an annual gathering, it intensifies and complements year-round labours – labours that we are now proud to call award- winning. In the interim between our twelfth and thirteenth editions, Alchemy received the SURF Award for Best Practice in Creative Regeneration, presented by Scotland’s regeneration forum in partnership with Scottish Government.

Some outcomes from – and events relating to – our year-round programme of artist residencies, community engagement and creative learning are threaded through this year’s festival (see p10). These include live performances and world premieres from Alchemy’s artists in residence, newly commissioned exhibitions, and depictions of Hawick made through collaboration. Encompassing both Alchemy alumni and new discoveries, this year’s festival is a line- up of favourites carefully curated from an open call. We’re confident that, between and beyond those briefly alluded to above, you’ll find your own favourites too.

At Alchemy, we gravitate to works that are critical of the world; to works that are curious and sceptical about the power dynamics and property relations that presently prevail within the world; to works that dare to articulate new possibilities, new ways of being in the world.

None of this labour is possible without support. As ever, we extend our deepest gratitude to all artists whose films were selected from this year’s 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 publics and partners, and to our invaluable volunteers, for continuing to allow Alchemy Film & Arts and its varied communities and collaborators to fight the good fight in paying artists, adopting union rates for residencies, delivering a festival proudly without competitions, and supporting local economies and the international creative sectors.

**Rachael Disbury** and **Michael Pattison**Directors, Alchemy Film & Arts

SCHEDULE

All cinema screenings in Heart of Hawick are priced **£5 / £7 / £9** on a **‘pay what 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.

All our exhibitions are FREE to enter without a ticket.  
  
The Festival Ceilidh, including Miwa Nagato-Apthorp’s performance, is FREE but ticketed – booking is essential.

Entrance to our Saturday 29 April and Sunday 30 April Nightcap parties is free with a ticket to any festival cinema screening – venue capacity permitting.

Booking is not required for our Film Quiz on Sunday 30 April. The quiz begins at 8pm and arriving by 7.30pm is recommended. Participation is £1 per person or £5 per team, with a maximum of six people per team.  
  
**THURSDAY 27 APRIL**  
  
**HEART OF HAWICK**  
  
**EVENT: REBEL CELLO**  
18:30 – 19:30 / 60’  
Alchemy artist in residence Jules Horne’s foot-tapping, cello-strumming, pedal-looping assemblage of tall tales and cinematic journeys through Scottish Borders gothic, feminist correctives, geological tremors, and the relationship between ‘Aye Been’ and Heinz Beans.  
  
**FRIDAY 28 APRIL**  
  
**HEART OF HAWICK**  
  
**SHORTS: TAKE ARMS AGAINST A SEA**  
10:00 – 11:30 / 90’  
From ocean to moon, six films wrestle with nothing less than life, death and birth and self-expression.  
  
**SHORTS: IN THE LIFESPAN OF STARS**  
12:00 – 13:30 / 90’  
As one world ends and another begins, seven films interrogate the meaning of extinction, survival and community.  
  
**EVENT: CALLIGRAPHIC LANDSCAPES**  
14:30 – 16:00 / 90’  
A guest-curated programme of letters, zines, readings and films exploring relations between Scotland and Puerto Rico.  
  
**SHORTS: UP, DOWN AND SIDE TO SIDE**  
16:30 – 18:00 / 90’  
Exploring the bricks and mortar of encounter, eight films unlock new memories, sensory environments and modes of being.

**EVENT: MIWA NAGATO-APTHORP + FESTIVAL CEILIDH**  
20:00 – 23:00 / 180’  
Newly commissioned songs from Alchemy’s musician in residence. Followed by our Festival Ceilidh.  
  
**SATURDAY 29 APRIL**  
  
**HEART OF HAWICK**  
  
**SHORTS: THEREAFTER, FOREVER, ONCE UPON**  
10:00 – 11:30 / 90’  
A double bill presents untold prehistories and redefines the storytelling potentials of Scottish towns and forests.  
  
**SHORTS: WELCOME TO THE DAILY CALM**  
12:00 – 13:30 / 90’  
Ten films negotiate and navigate life’s cluttered desktops, its crowded frames, and the quiet chaos of its everyday routines.  
  
**SHORTS: MUSIC ON A FARM WAS A RARE THING**  
14:30 – 16:00 / 90’  
Seven films probe the constructs of image-making in relation to ownership, authorship, framing and power.  
  
**EVENT: TO YIELD**  
17:30 – 18:30 / 60’  
Maxime Jean-Baptiste presents a new performance in darkness. Not just any darkness, but that of the cinema, when the lights go out just before the film begins…  
  
**FOCUS: JULIA PARKS**  
19:30 – 21:00 / 90’  
The premiere of four new films investigating the histories of people, plants, industry and textiles along the Teviot and Tweed Rivers.  
  
**NIGHTCAP**  
21:00 – 00:00 / 180’  
Join us for a wee nightcap in the Heart of Hawick café bar. Free entry with any festival cinema ticket.  
  
**SUNDAY 30 APRIL**

**HEART OF HAWICK  
  
FOCUS: JESSIE GROWDEN**10:00 – 11:30 / 90’  
A retrospective exploring forests, bodies, and selfhood through song, structure, portraiture and play.  
  
**SHORTS: CERTAIN AND TRUE IT IS**12:00 – 13:30 / 90’  
A double bill homing in on the complex ways in which fact and myth are bound together.  
  
**SHORTS: EXCEPT FOR CARESSES**14:30 – 16:00 / 90’  
Seven films burn, fizz and contort with gestures of connection and desire.

**SHORTS: STATUES SING SILENCE**16:30 – 18:00 / 90’  
Eight films reflect on the architectures, uncertainties and possibilities of labour in its extractive, everyday and speculative forms.  
  
**EVENT: FILM QUIZ**20:00 – 22:00 / 120’  
Join us for a special round of our popular monthly film quiz in the Heart of Hawick café bar. Themed rounds, £1 per person, maximum six people per team. All welcome!  
  
**NIGHTCAP**22:00 – 00:00 / 120’  
Join us for a wee nightcap in the Heart of Hawick café bar. Free entry with any festival cinema ticket.

ALCHEMY FILM & ARTS  
**ABOUT ALCHEMY FILM & ARTS**Alchemy Film & Arts is based in the Scottish Borders town of Hawick. We work with communities and artists both locally and internationally, using film as a way to come together, have conversations and strengthen community.

Across a year-round programme of screenings, workshops, residencies, community filmmaking and the internationally renowned **Alchemy Film and Moving Image Festival**, we strive to create spaces in which collective expression, creative learning and critical thinking can take place.

We are constantly questioning the broader contexts in which we live and work. Through collaboration, partnerships and a critically engaged practice that places inclusion, equity and social justice at its centre, we aim to put Hawick on the map as Scotland’s Film Town, and contribute to a fairer creative industry.

Our team takes pride in the care and clarity with which we deliver our work, and in the warmth and hospitality for which we are known. In all that we do, we value openness, experimentation, creativity, solidarity and humour.

In December 2022, Alchemy Film & Arts won the award for Creative Regeneration at the 24th annual Awards for Best Practice in Community Regeneration from SURF, Scotland’s Regeneration Forum, presented in partnership with Scottish Government.

Announcing the award, the panel of judges called attention to the breadth of local and international groups and communities with whom Alchemy engages through **Film Town**, our community-engaged creative learning methodology, and **The Teviot, the Flag and the Rich, Rich Soil** (p11), our long-term artist residencies programme. The panel remarked: ‘Alchemy’s year-round structured and supportive approach offers marginalised groups and communities the opportunity to be creative using all aspects of filmmaking and more.

‘For example, the **Viewfinders** programme (see p26), supporting teachers across seven local primary schools to develop filmmaking and digital skills, shows that creativity can be used in all aspects of learning. The judges considered this an innovative approach to embedding creative learning across the curriculum with clear benefits to teachers and pupils.’

**TICKETS, ACCESSIBILITY AND POLICIES AT ALCHEMY FILM AND MOVING IMAGE FESTIVAL 2023**All cinema screenings and events, except for our Festival Ceilidh, are priced **£5 / £7 / £9** on a **‘pay what 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 to screenings are available in-person and online from Heart of Hawick and Alchemy. A limited number of **delegates’ tickets** are available for each cinema screening and event; delegates should collect tickets from the information desk on the Heart of Hawick mezzanine (first floor) on the day of the screening or event.

Our **Festival Ceilidh**, including Miwa Nagato-Apthorp’s performance, is FREE to attend but ticketed – booking is essential.

Entrance to our Saturday 29 April and Sunday 30 April **Nightcap** parties is FREE with a ticket to any festival cinema screening – venue capacity permitting (p17).

Booking is not required for our **Film Quiz** on Sunday 30 April (p17). The quiz begins at 8pm and arriving by 7.30pm is recommended. Participation is £1 per person or £5 per team, with a maximum of six people per team.

**Exhibitions** are FREE to enter without a ticket.

All films in our cinema screenings have **descriptive captions**.

On Saturday 29 April, all Q&As and introductions to cinema screenings will include **BSL interpretation**.

A selection of films from this year’s programme is also available to experience with **audio description** via the ‘How to Access’ page on our website.

**Content warnings** for all programmes can be found in this publication, online and will be visible outside each exhibitions venue and read aloud before each cinema screening.

There are **all-gender bathrooms** in Heart of Hawick and Unit 4 during the festival.

Alchemy’s policies, including our access and inclusivity policy, can be found on our website.

**PREMIERE POLICY**

Alchemy Film & Arts believes premiere policies actively produce competition, disparity and territorialism between artists, communities and curators. In the spirit of working together and in solidarity with artists, we encourage film festivals to reject the exclusivity that premiere policies foster.

**SUBMISSIONS AND FEES**

Our festival consists solely of newly commissioned work and films selected from an open call for entries. We offer a ‘pay what you can’ entry fees system, keeping each tier as low as possible, and also provide whole 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.

**CULTURE COLLECTIVE**

Culture Collective is a network of 26 participatory arts projects across Scotland, shaped by local communities alongside artists and creative organisations and funded by Scottish Government emergency COVID-19 funds through Creative Scotland.

From Shetland to Inverclyde, Aberdeen to Hawick, each project is designed and driven by the community in which it is rooted, playing an important part in shaping the future cultural life of Scotland. Some projects will work to creatively engage with older community members; some will provide opportunities for young people and non-binary people to find their voices; and some will address disconnection, loneliness and mental health in a post- lockdown world.

For the projects themselves, Culture Collective provides a network: opportunities to share resources, learning and experiences. For the sector as a whole, Culture Collective shines a light on the crucial importance of participatory arts projects for artists, for communities and for the future.

Alchemy Film & Arts is excited to thread some moving-image outcomes of Culture Collective, including our own, through this year’s Alchemy Film and Moving Image Festival:

**By Leaves We Live** – Bash Khan (Street Level Photoworks), p35

**City of Homes** – Marta Adamowicz, Robert Motyka (Art27 Scotland), p19

**Monster’s Walk in Ten Chapters** – Irineu Destourelles (Deveron Projects), p43

**Papingo!** – Paul Bristow, Katherine Hemmings (People’s Parish), p49

**Walking to Connect** – Elina Bry (Inverclyde Culture Collective), p45

**What Could Happen Here?** – Hope London, Daniel Hughes (The Stove Network), p39

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

Launched in 2021 as part of Culture Collective, The Teviot, the Flag and the Rich, Rich Soil is Alchemy’s programme of artist residencies and community engagement exploring the borders, boundaries and lines of Hawick and the Scottish Borders. Our programme engages artists in working with communities to consider the pasts, presents and futures of Hawick while researching and investigating the town and wider region’s cultural identities in relation to land, water, industry, territory, place and environment.

Projects resulting from The Teviot, the Flag and the Rich, Rich Soil in the past year are threaded through this year’s festival. We open with Rebel Cello, a foot-tapping, cello-strumming, pedal- looping expanded cinema performance from current artist in residence **Jules Horne** (p12). Our Festival Ceilidh is preceded by the first public performance of new songs by **Miwa Nagato-Apthorp**, our 2022 musician in residence, responding to Hawick’s histories (p16). **Natasha Thembiso Ruwona**, as part of our free exhibitions programme, unveils *what is held (between waters)*, a new audiovisual commission exploring and meditating on the River Teviot, Atlantic salmon and Hawick-raised Tom Jenkins (1797 – 1859), Britain’s first Black schoolteacher (p24).

**Julia Parks**, a focus artist at Alchemy Film and Moving Image Festival 2022, began a six-month project collaborating with communities to investigate the relationship between plants, people, animals and textiles along the Teviot and Tweed Rivers – resulting in a suite of four new films and a publication (p33). **Jessie Growden**, whose multimedia exhibition *I’ve Only Been Here Half My Life* took place with support from Alchemy as part of *The Teviot, the Flag and the Rich, Rich Soil* in November 2021, is a focus artist of this year’s festival (p31). Finally, on the Saturday and Sunday of this year’s festival, Kerry Jones’s **Moving Images** cine-caravan, initiated with support from Alchemy as part of *The Teviot, the Flag and the Rich, Rich Soil*, follows its first official outing at our 2022 festival with another curated and free-to-view selection of films exploring ancient ecologies (p25).

Emphasising collaboration, collectivity and sustainable growth*, The Teviot, the Flag and the Rich, Rich Soil* also includes artist bursaries, commissions and traineeships. Alchemy trainees funded through Culture Collective include **Khadea Santi**, who returns to this year’s festival as an artist collaborating on *Belonging*, a new audiovisual exhibition made in collaboration with Hadrian Creatives as part of our community filmmaking and creative learning programme Film Town (p18); **Naomi Gessesse**, who assisted in the programming of this year’s shorts screenings; and **Milo Clenshaw**, who has since taken up a permanent position with Alchemy as Programme Assistant. We are also now proud to count previous *The Teviot, the Flag...* artist in residence **Jade Montserrat** among our Board of Trustees.

EVENTS  
  
**JULES HORNE: REBEL CELLO   
THURSDAY 27 APRIL**

18:30 – 19:30 / 60’

**Content warning:** *depiction of claustrophobia.*

Join us for the special opening event of this year’s festival.

Alchemy artist in residence **Jules Horne**’s Rebel Cello is a foot-tapping, cello-strumming, pedal-looping assemblage of tall tales and cinematic journeys through Scottish Borders gothic, feminist correctives, geological tremors, and the relationship between the local adage ‘Aye Been’ and Heinz Beans.

Jules Horne began a year-long residency with Alchemy Film & Arts in November 2022. Inspired by the Borders Ba tradition of ‘town as game pitch’, and drawing on her experience of site-specific theatre and interpretation, Jules’s residency will focus on how community film archives of Hawick can be playfully reactivated through creative experiments with augmented reality, interactive game formats, and communal participation.

Jules is a writer, musician and filmmaker from Hawick. Her practice includes scripts for stage and radio, and combines live performance with spoken word, film and looping to explore Borders Scots language, place and new narratives.

Jules’s residency with Alchemy is part of *The Teviot, the Flag and the Rich, Rich Soil*, our programme exploring the borders, boundaries and lines of Hawick and the Scottish Borders (p11).

**Michael Pattison**

**CALLIGRAPHIC LANDSCAPES: LETTERS ACROSS WIND AND WATER   
FRIDAY 28 APRIL**14:30 - 16:30 / 90’

**Dr Jessica Gordon-Burroughs** and **Emilia Beatriz** will be joined virtually by **Sofía Gallisá Muriente** for a post-screening and -performance Q&A.

**Content warning**: *contains flashing imagery; discussion of colonialism, death*.

This programme of films, letters, readings and performance centres on the continuities and discontinuities between Scotland and Puerto Rico, as a conversation between the Global South and North, but also as shared colonial spaces. The programme features a little-known correspondence between Puerto Rican and Scottish calligraphers Lorenzo Homar and Stuart Barrie as a springboard to consider broader dynamics and points of tension between the two spaces. Excerpts from this correspondence, creatively and speculatively rendered, are read by Puerto Rican artist filmmaker **Sofía Gallisá Muriente**, whose *Assimilate and Destroy I* also opens and closes the programme.

Wind and water, a nautical reference, points toward a sense of vulnerability, but also toward the process of writing and corresponding across the ocean. The concept of letters and the ‘calligraphic’ gestures toward broad figurations of writing: writing in the natural world; writing with the voice; writing with the body; as ways of imprinting and inflecting time and the self upon seemingly anonymous and monolithic structures and social configurations. In the companion zine *Grief into Action*, honey, bees and sisterhood are paired with the healing properties of salt – which, in *Assimilate and Destroy I*, is both absorbed by and erodes the filmic surface.

At the programme’s centre is the video and archival work *a crossing (1698/2003)* by Glasgow-based Puerto Rican artist **Emilia Beatriz** with **Kiera Coward-Deyell** and **Andrés Nieves**, who will also perform the work after it screens. In that performance, the human voice activates alternative narratives pushing up against layered histories of colonial aspirations and military occupation on Vieques, an island east of the Puerto Rican mainland. Herein the mythic overlaps with Vieques’s dense historical emplotment. Contrasting an almost despairing militarism with the resistant politics of care, *a crossing (1698/2003)* invests bees, crabs, and the human form with an unexpected potentiality for collective action, rebellion, and sedition. Cape Wrath in Scotland’s North serves as a troubling counterpoint, a parallel militarised territory, both colonised and colonising.

**Dr Jessica Gordon-Burroughs***Research for this programme was supported by funding from a Carnegie Research Incentive Grant from the Carnegie Trust. The excerpted letters are courtesy of the Centro de Documentación de Arte Puertorriqueño del Museo de Historia, Antropología y Arte (Universidad de Puerto Rico Recinto de Río Piedras). Many thanks to Susan Homar, Araceli Ortiz-Azancot, and Flavia Marichal.*

**MAXIME JEAN-BAPTISTE: TO YIELD   
SATURDAY 29 APRIL**

17:30 - 18:30 / 60’ including Q&A

We are delighted to welcome artist filmmaker **Maxime Jean-Baptiste** to Hawick with a newly commissioned multimedia performance.

*To Yield* begins in darkness. Not just any darkness, but that of the cinema, when the lights go out just before the film begins, when the projection screen doesn’t yet exist, when bodies are audible but not visible, when voices start to speak, shout, from the outside: tired, in pain, this violence accumulated for centuries. When we yield to the darkness...

Maxime Jean-Baptiste is based between Brussels and Paris. His audiovisual and performance work is focused on archives and forms of re-enactment as a perspective to conceive a vivid and embodied memory. Don’t miss Maxime’s 2022 film, *Moune Ô*, which screens as part of our shorts programme *Up, Down And Side To Side* on Friday 28 April (p45).

*To Yield* follows the artist’s previous performance*, Between Nothingness and Infinity, I Began to Weep*, a multimedia portrait of his teenage cousin Lucas, who was murdered a decade ago in French Guiana. Writing for *Film Comment* earlier this year, critic and curator Julian Ross described that work as a ‘temporally and stylistically mercurial performance [that] aimed to defy the stereotyping of Black bodies, which its title – a quote from Frantz Fanon’s 1952 book, Black Skin, White Masks – explicitly invokes and resists.’

**Michael Pattison**

**MIWA NAGATO-APTHORP + FESTIVAL CEILIDH   
FRIDAY 28 APRIL**

20:00 - 23:00

Join us in Hawick Town Hall for the first public performance of newly commissioned songs by **Miwa Nagato-Apthorp** responding to Hawick’s histories.

Miwa undertook a research-led project as musician in residence with Alchemy Film & Arts over the summer of 2022. Working with communities and historians, she established a singing group and explored the agricultural histories of Hawick and the Scottish Borders, resulting in a song exploring and speculating on the experiences of the bondagers – women engaged by tenant farmers (hinds) to do agricultural labour for a landowner during the nineteenth century.

The song, ‘The Bonded One’, is a significant contribution to an under-researched area of Scottish Borders history and a politically complex moment in time. Miwa also wrote a song about a hawthorn, after the bush from which Hawick reportedly took its name, which she devised as a song that could be taught to others with variations and deviations encouraged. The lyrics to ‘The Bonded One’ are published in *Rich, Rich Soil*, a new Alchemy Film & Arts booklet compiled to accompany our food- and growing-based community programme last year.

Miwa Nagato-Apthorp is an artist, musician and silversmith from Hawick. Her collaborative practice pairs acoustic and electronic methods and draws on folk traditions to explore multicultural understandings of history, climate and womanhood. Her residency was part of *The Teviot, the Flag and the Rich, Rich Soil*, Alchemy’s programme exploring the borders, boundaries and lines of Hawick and the Scottish Borders (p11).

Miwa’s performance will be followed by Alchemy’s first ever Festival Ceilidh! This event is free but ticketed; booking is essential from Alchemy’s website.

**Michael Pattison**

**NIGHTCAPS + FILM QUIZ**

Heads-up for a knees-up...

On Saturday 29 April and Sunday 30 April, you are invited to join the Alchemy team for a wee **Nightcap** in the Heart of Hawick café bar – from 9pm on Saturday and from 10pm on Sunday.

Entrance is free with a ticket to any festival screening – venue capacity permitting.

You can also join us at 8pm on Sunday 30 April for a special round of our popular monthly **Film Quiz**. Booking is not required, though arriving at 7.30pm is recommended. It’s £1 per person or £5 per team, with a maximum of six people per team.

Also, don’t miss our Festival Ceilidh, in Hawick Town Hall, on Friday 28 April (p16)!

EXHIBITIONS  
  
**HERITAGE HUB   
  
BELONGING  
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00 / 13’

**Content warning**: *contains discussion of racism, including racial slurs.*

**FREE** ENTRY

*Belonging* is an audiovisual installation by **Hadrian Creatives** that invites audiences to talk openly about racism and broader prejudices, and to consider their own action or inaction in relation to prejudice and injustice. The work encourages people to be welcoming to everyone in their communities.

Hadrian Creatives is a collective of young artists who aim to make thought-provoking work that challenges engrained assumptions about society. The group was founded in 2020 in the midst of the first COVID-19 lockdown, and designed as an outlet for its members, who turned to each other for support, inspiration and creative collaborations within the rural England- Scotland borderlands when travelling was not allowed.

Following the high-profile racist murders by US police officers in 2020, the group felt compelled to contribute to the widespread conversation and intensified escalations of anti-racism. Wanting to bring the discussion to their own remote and sometimes isolated setting, the group hoped to encourage friends, family and other local people to think about the movement that was sweeping the world in relation to the nuances of their own rural context.

The result, *Belonging*, is an interactive installation in which individual testimonies are promoted in volume over a plurality of other voices in response to visitors’ proximity to them. In collaboration with artist **Khadea Santi**, the group began to look at buildings and architectures, considering their complex and unseen histories, and to build their own images and stories through video and clay.

As the group writes, ‘We hope visitors will leave feeling that “belonging” isn’t necessarily about where you’re born but rather where you choose to be.’

**Tom Swift**

**BORDERS TEXTILE TOWERHOUSE**

**CITY OF HOMES  
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00 / 9’ (looped)

**FREE** ENTRY

**Marta Adamowicz** and **Robert Motyka**’s audiovisual artwork, *City of Homes*, is an outcome of their residency with Art27 Scotland, in which they worked closely with Polish communities in Edinburgh, as part of Culture Collective (see p10). Using sound, interviews, animation, collage and video projection, the work explores and presents lived experiences of migration and complex notions of belonging, while questioning the link between the geography of place and the concept of home.

Adamowicz and Motyka invited participants to make lino cuts of buildings that provoked emotions associated with the word ‘home’. The resulting artworks featured vast and diverse responses, which the artists then worked into an audiovisual live performance, with projection- mapped imagery and a soundscape created from fragments of collected interviews. The result was shown in the Southside Community Centre in Edinburgh, and filmed to create this subsequent moving-image work, which features the added layer of the audience we see in the frame – the participants from whose lived experiences these sounds and images take meaning.

The vocal fragments included in the piece vary in perspective and interpretation, ruminating on which criteria are relevant to solidify where home is, and conjuring the conclusion that home itself is an expanded and dual concept. Several accounts reflect on the idea that home is inside each of us, multiple and diverse. A hopeful thought for communities in Edinburgh, in any city or town, that our places and populations hold so many homes.

The formal and conceptual qualities, as well as the gently-paced layering of images and fragmented text, speak to the wider themes of the work – the fluidity of home, the concept of plural identities, the vibrantly collaged nature of community. In the centre of *City of Homes*’s composition is a door. Among the shifting and changing elements which pull us in various directions throughout the piece, the door is our constant anchor, and reveals the fabric of the community centre in which the participants sit, rooted in that moment to this place. It is a dimension to which the exhibition context at Alchemy Film and Moving Image Festival 2023 adds further texture, presenting the work as a projection onto the interior brick of Borders Textile Towerhouse’s barrel vault.

**Rachael Disbury**

**HEART OF HAWICK, ROOM 205**

**CONSERVING MATTER   
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00 / 13’ **FREE** ENTRY

**Maybelle Peters**’s *Conserving Matter* is part of an ongoing project in which the London- based artist documents views of her home, a street where Victorian housing is preserved. Presented here as a newly configured triptych for Alchemy Film and Moving Image Festival, the work surveys the contingencies of an exterior world from the interior perspective of an apartment window. The film expands Peters’s interest in mythmaking, and in gleaning stories from objects, personal rituals and archiving ephemera, gestures and sounds.

Each of the three films here has been captured using the camera’s automatic focus, a setting that allows the recording device to dictate terms, playfully complicating the film’s gaze and authorship, as well as the relationship between the artist, the artist’s material surroundings, and the decision-making features of the digital apparatus.

As the three channels, which unfold and loop concurrently, are all different lengths, the configuration never repeats itself – reflecting the broader interplay of sameness and variation within the work. The synchronicity of the three channels evokes themes of visual data competing for attention, while echoing the nature of *Conserving Matter*’s production – observation as method, and the combination of human agency (what is looked at) and mechanised automation (what information is prioritised). Likewise, the triptych’s broader soundscape never repeats itself – even while its persistent, cacophonous clangs suggest a uniform experience.

The durational nature of this exhibition invites viewers to contemplate the relationships between exteriority and interiority, between action and incident, between the eye and the lens, between information and data, and between on- and off-screen space. Within the compositions and textures of each channel, we catch the lens fluidly alternate between preferencing construction apparatus over trees and leaves – the surface of the window through which the action is observed (or reflected) made visible at points and disappearing at other points – creating a blend of the natural and the manufactured.

**Rachael Disbury**

**HEART OF HAWICK, ROOM 202**

**CULTIVATE!  
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00

**FREE** ENTRY

*Cultivate!* is a new exhibition resulting from a series of analogue filmmaking workshops designed and delivered by Alchemy’s artist in residence **Julia Parks** (p33) throughout summer 2022 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 (p11).

Alchemy invited ten participants aged 16-30 to take part in every stage of the filmmaking process, from using a Bolex camera to hand-developing film in eco-friendly solutions to presenting the footage that they had shot and edited by operating a combination of three 16mm projectors and two digital projectors. Filming in Hawick’s Wilton Lodge Park, while also documenting their own process in Alchemy’s workshop space, participants learned analogue techniques such as direct animation, and experimented with gauze, bubble wrap, and other materials to create new textures and optical effects for the film to screen through.

Participants manually moved the digital projectors to play with distance and angles, and reversed and recut the analogue film loops until they found a configuration that worked. The exhibition comprises a mixture of archive nature documentary, footage taken by participants around Hawick’s urban and natural landscapes, and documentation of the workshops. As such, the presentation that concluded the workshops was a living, moving mural. Reproduced in the same space in which the workshops took place, this moving-image exhibition invites audiences to experiment with different screens and materials to create their own interpretation.

In both workshop and exhibition form, *Cultivate!* exemplifies the values Alchemy embraces and upholds through Film Town, our year-round community engagement and creative learning programme that places inclusion, equity and social justice at its centre through collaboration, partnerships and critical practice. Collaboration is the catalyst of this work, which itself emerged from themes of growing, ecology and climate justice, themes which are reflected in the work created by the participants. Archive film and analogue technology is brought to life in new ways, sustainable materials and filmmaking practices are embedded, and the natural world takes centre stage.

**Milo Clenshaw**

**BORDERS TEXTILE TOWERHOUSE**

**RISKY BODIES  
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00 / 8’ (looped)

**Content warning:** *contains discussion of death, medical institutions.*

**FREE** ENTRY

**Emily Beaney** returns to Alchemy Film and Moving Image Festival following a spotlight in 2022 on her work Deviant. While that film was presented from a 16mm print projected from within the cinema auditorium, *Risky Bodies* is shown here as an analogue loop with digitally synced sound. Like Deviant, a collaborative compilation of testimonies from people living with endometriosis, Beaney’s follow-up is also the result of co-creation, made with her mother, **Cherrie Beaney**.

*Risky Bodies* is a mother-daughter dialogue on the concept of vulnerability, and its medical categorisation and political application during the COVID-19 pandemic. The literal dialogue here takes the form of a touching audio recording between the film’s two makers: an open, affectionate and intimate acknowledgement of their interdependence. But there are other dialogues at play too: if the audio articulates a warmth and bond between the speakers, it unfolds in contrast to the visceral sounds of distorted squelching that warbles beneath.

Likewise, the film’s monochromic imagery is at once an intriguingly beautiful arrangement of limbs and body parts in close-up, whose textures soon shift into something that feels more claustrophobic and unsettling. As the bubble-like creases of both human skin and translucent protective clothing begin to resemble decomposed (and discardable) textures, the conversation turns to questions of mortality, and to very real fears around what being categorised as vulnerable might mean in a system so heavily predicated on economic utility.

*Risky Bodies* is about the risk intrinsic to *being* a body. ‘Decisions about how people are cared for and how they are valued are related to how productive they are,’ says one of the filmmakers. ‘And when you can’t do something or when you can’t be productive in the way that you’re expected to, you’re just not valued in the same way.’ Here, exposure has a double meaning: to be exposed to a virus, in a society built on the categorisation of people according to their monetary use, is itself exposing. ‘Society doesn’t see sick people as an asset...’. If a thing that requires care is a thing that can also be exploited, then, the reverse is also true: anything open to exploitation requires active, thoughtful care.

**Michael Pattison**

**HERITAGE HUB**

**THE WAVES AND THE MANTRAM, PART 1   
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00 / 21’ (looped)

**FREE** ENTRY

A triptych that is itself the first instalment of an intended trilogy, *the waves and the mantram, part 1* is a quietly engrossing look at – and delve into – the ways in which a spiritual practice can be perceived, communicated and understood. Demonstrating acute control of and sensitivity to narrative pace and visual composition, multimedia artist **Markeith Jamar Chavous** threads together an essayistic place-portrait that is at once singular and varied.

Privileging the testimonies of a Black male nurse living on an island off the USA’s easternmost coast on the one hand, this three-channel work also builds a plural sense of locale on the other. It achieves this plurality through a variation of evocatively low-key scenes, which can at first appear to be still photographs, and which often unfold in slow-motion. The film’s central interviewee is intermittently echoed on the soundtrack by a second voice, and the work as a whole has a sense of drifting, as if it is being pulled along by the gently pulsing drones and subtly immersive hums of its own soundtrack.

Painterly is the word, here; but then maybe poetic is too. Chavous’s instincts for both these modes is evident from the outset, in which his subject talks of past searches for spiritual meaning with a reflective and comforting matter-of-factness. As his words tail off, in comes that universally understood wall of multiplicity – the gentle flows of water – and three contrasting and equally gorgeous images of rivers. Or is it the same river at different points in its course? The colour-coding is natural enough: abundantly green, glowingly autumnal, a comparatively harsh coastal blue.

Rivers and roads abound. Chavous frames the former as forever leading to somewhere, and deploys the latter as a way to capture passing landscapes as moving ephemera, as lines of colour and light. Texture-specific street-scenes shot in Portland, Maine and Burlington, Vermont are complemented by a more epic expanse: the Atlantic Ocean. Beneath it all is a barely discernible sonic ambience, suggestive of an environment that is rooted somewhere between the geological and the urban, the abstract and the quotidian, the chiming repetitions of a tide and the rhythms of distant chitchat. It’s a continual and never-not-there practice: like breathing to live.

**Michael Pattison**

**UNIT 5, TOWERDYKESIDE**

**WHAT IS HELD (BETWEEN WATERS)   
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00 / 16’ (looped)

**FREE** ENTRY

**Natasha Thembiso Ruwona** began a research project with Alchemy Film & Arts in November 2020, shortly before opening the 2021 edition of Alchemy Film and Moving Image Festival with an online expanded cinema performance. Site visits, informed by historical research, began to shape what is now this new moving-image commission: an essayistic meditation on the River Teviot, Atlantic salmon and Hawick-raised Tom Jenkins (1797 – 1859), Britain’s first Black schoolteacher – completed as part of *The Teviot, the Flag and the Rich, Rich Soil*, Alchemy’s programme of residencies and community engagement exploring the borders, boundaries and lines of Hawick and the Scottish Borders (p11).

Receiving its world premiere within visible and audible distance of the Slitrig Water, the small river that runs into the Teviot, *what is held (between waters)* continues and expands the artist’s thematic preoccupation. Namely, water: its fluidity, multiplicity, tenderness; its colonial uses, its imperial histories, its double consciousness as both healer and harmer (life-giver, trade-maker, street-flooder, home-destroyer).

Applying these throughlines to Hawick, a town whose globally significant textiles industry and cultural identity are both indebted to its water, *what is held* builds a densely yet attractively alliterative word collage alongside the gently immersive plucked vibrations of a mbira and digital and computer-generated imagery of water(s). Within its self-connecting threads, the work positions the town’s ongoing flood prevention scheme within a tradition of speculative fiction: a human act of engineering that, like the camera, captures – in both senses of the word – a moment of otherwise endless and formless motion.

‘Water remembers, resembles,’ Natasha asserts in a typically calming second-person address to Tom Jenkins, the imagined recipient of this time-travelling audiovisual correspondence. The assertion’s first verb lends a sentience to water; the second implies an external perception of it that is nevertheless dictated by intrinsic form. To remember is to perceive a semblance. Or else imagine one: ‘No two waters share the same sound.’ By the time this latter line is delivered, *what is held*’s puns and wordplay have begun to take hold, rippling through the work with their own associative logic: an assonance suggestive of a river’s own rhymes.

**Michael Pattison**

**MOVING IMAGES CARAVAN / CIVIC SPACE** access via two steps

**WHAT LIES IN FRONT OF US   
SATURDAY 29 - SUNDAY 30 APRIL**

11:00 - 16:00 / 30’ (every hour)

**FREE** ENTRY

Following its first outing at Alchemy Film and Moving Image Festival’s twelfth edition, mobile cine-caravan *Moving Images* returns this year with *What Lies in Front of Us*, a programme of three short films exploring the visible and invisible, the spoken and unspoken, in ancient, mutually supportive ecologies.

**Nick Jordan**’s *The Entangled Forest* is an audiovisual meditation on fruiting fungi, moss and trees in ancient forests and urban woodland habitats. The soundtrack of folk instruments, woodwind and analogue synths by Otis Jordan and Lord Mongo mesh with the voice of renowned ecologist Suzanne Simard’s observations on forest and fungal communities, mycelium networks, biological neural networks, and the wood wide web.

In *Conversations with Ogham*, staves hand-carved with characters from the ancient ogham alphabet act as prompts for a film responding to a collaborative exhibition by the Scottish Borders-based artistic group **Moving Image Makers Collective**, which took place on the outskirts of Hawick in 2021. Each of the medieval letters that appears here represents a sound and name of a tree; edited together, the effect is a visual and sonic conversation between a forest’s trees, fauna and spirits.

**Caroline Vitzthum** uses film, thermography and sound in *Endling* to explore the cultivation and ancient symbolism of flax. Developed during the flowering stage, *Endling* represents a particular point within the growing cycle and is concerned with the wider ecological impact of flax and its interconnectedness with the insect world. Vitzthum presents us with singular, macro images of flax, insects and sounds belonging to a world that is almost invisible to human vision – and yet crucial to our existence.

**Kerry Jones**

*‘Moving Images’ is a solar-powered cinema inside a converted 1980s caravan. Hosting a touring programme of experimental film, artists’ moving image, social and environmental justice films and filmmaking workshops, the caravan was initiated with support from Alchemy Film & Arts as part of ‘The Teviot, the Flag and the Rich, Rich Soil’ – our programme of residencies and community engagement exploring the borders, boundaries and lines of Hawick and the Scottish Borders (p11).*

**UNIT 4, TOWERDYKESIDE**

**7X7  
THURSDAY 27 - SUNDAY 30 APRIL**

11:00 - 16:00 / 9’ (looped)

**FREE** ENTRY

In summer 2021, Alchemy Film & Arts launched *Viewfinders*, a hands-on two-year filmmaking and digital skills development project delivered in partnership with Scottish Borders Council and Hawick’s seven primary schools. Designed to maximise the roll-out of iPad provision to all teachers and P5-S6 pupils in the Scottish Borders, Viewfinders is funded as part of Paul Hamlyn Foundation’s Teacher Development Fund and supports teachers in using film and digital technology to both enhance learning in the classroom and improve engagement and attainment across the curriculum.

Each of Hawick’s primary schools has its own rhythm, which is intrinsically linked to life in the town and surrounding areas. Apart from at the start and the end of the day, what happens inside these bustling hives of education remains out of sight for a lot of people. Made in collaboration with teachers participating in *Viewfinders, 7 x 7* aims to change this by drawing on and showcasing the pupils’ filmmaking and digital literacy skills to capture what life is like inside their schools between the start and concluding bells of a typical day.

On 1 February 2023, each school was assigned one hour to film anything and everything that was happening within its schedule during that time. Using their iPads, pupils aged

9 – 11 planned and shot the footage that makes up the film, with assistance from their class teachers. In total, more than 500 film clips amounting to three hours of footage were recorded. This was then edited into seven 77-second-long segments – one for each school. Seven sequences: seven schools.

With the frame divided into a quartet of always-changing scenes, *7 x 7* reflects how schools operate – with each frame within the wider frame showing a distinct activity taking place simultaneously alongside others. As the film repeats itself on a loop, much like a new school day, the activities unfold again but this time you may notice new interactions and different reactions even if the lessons stay the same.

**Tom Swift**

SCREENINGS  
  
**CERTAIN AND TRUE IT IS   
SUNDAY 30 APRIL**

12:00 - 13:30 / 66’ + Q&A

**Oreet Ashery** and **George Finlay Ramsay** will be present for the Q&A.

**Content warning***: contains flashing imagery; discussion of colonialism, war, death, kidnapping, surgery; strong language.*

In *Certain And True It Is*, two films home in on the complex ways in which fact and myth are bound together. Where, this double bill asks, does personal memory end and official history begin?

In *Selfish Road*, **Oreet Ashery** fashions a four-part road movie out of the large-scale infrastructural segregation projects, the architectures of apartheid and durational violence, in and around Jerusalem. Situating their own autobiography within a plural patchwork of voices, images and narrative modes, Ashery sculpts a critical relationship to settler colonialism as gestalt: a system whose image and totality are entrenched and understood through a complex web of industry, land use, technology.

Ashery renders all this in a purple or jaundiced haze, capturing landscapes from the constantly moving but delimited vantage point of an automobile – embodying a partial and subjective surveillance in contrast to the all-seeing, aggregating sweep of Zionist occupation. The artist’s methods are inquisitive, abortive, stop-start. No sooner has their film arrived at one point than it’s meandering onward in search of the next – as if to evoke an essayist’s restlessness, or a historical impasse whose immensity demands multiple prongs of attack.

While the repeated appearance of a particular surname in *Family Fugue*’s opening credits might at first suggest navel-gazing indulgence, **George Finlay Ramsay**’s film is comically self-deprecating. Teeming with the kind of rhythm, wit and texture that you’d expect from a film that takes the double meaning of its own title seriously enough for it to become a sincerely epic gag, this is a casually stunning examination of the ways identity is inherited and imagined, dressed up and gilded, challenged and reworked.

Like the exponential syncopation of its opening word association and the Baroque harpsichord of its soundtrack, *Family Fugue* is an unusually propulsive film, threatening to run away with itself before catching its own breath, again and again, in knowingly breathy voiceover. Tonally controlled and emotionally complex, Ramsay’s film riffs on the interplays between privilege and constraint, building a litany of perspectives as the filmmaker invites relatives to comment on the film we’re watching while making jokes about having no more funds to engage someone else to narrate it: ‘Me...’

**Michael Pattison  
  
  
SELFISH ROAD**Oreet Ashery30’39 – Germany – 2022

**FAMILY FUGUE**George Finlay Ramsay35’10 – Scotland – 2022

**EXCEPT FOR CARESSES   
SUNDAY 30 APRIL**

14:30 - 16:00 / 62’ + Q&A

**Jason Moyes, William Hong-xiao Wei** and **John Hood** will be present for the Q&A.

**Content warning:** *contains flashing imagery and sustained intense sound; discussion of Covid anxiety; depiction of self-harm, blood, bodily contortions, fluids.*

Each of the seven films in this programme burns, fizzes and contorts with gestures of connection and desire.

In **Maryam Tafakory**’s *Nazarbazi*, moments of onscreen longing are presented through an assemblage of clips from Iranian feature films, a cinematic context in which the depiction of physical touch between men and women is forbidden. Fulfilment is deferred through an anticipatory build-up of intimate glances and affectionate gestures. A similar sense of anticipation and uncertainty is provoked through *forms with space and distance and hills*, in which **Jason Moyes** captures a series of landscape shots on Super 8mm film to explore how scenes of nature are affected by electrical structures – juxtaposing shots of pylons with archival audio from sculptor and artist Barbara Hepworth.

**Claudia Claremi**’s *Hailstone* positions itself somewhere between a ‘day in the life’ self-portrait and a snapshot reel of significant moments during the pandemic. While the filmmaker prepares meals and catches up with friends on video calls, broadcasts from a world in lockdown, including reports on Black Lives Matter activism, are heard. In **Lou Lou Sainsbury**’s equally intimate *descending notes*, a blueish-pink twilight serves as the backdrop to a trio of trans people’s intersecting forms of solidarity. Grounded in touch, Sainsbury’s film is erotic and quotidian in equal measure, speculating on a future that transcends the physical.

In **William Hong-xiao Wei**’s *Embers from Yesterday, Aflame.*, the viewing experience itself is transcendental, with analogue film stocks, intentionally damaged by a range of materials including cleaning products, presented in heavy distortion. Images flash in impossibly rich colours, creating an obstruction to scenes of physical intimacy. In contrast, **Bryam Kinkela**’s *Asymmetrical Future* frames a romantic rekindling with frontal, unobstructed clarity. Kinkela presents the reunion of two characters in a simple and effective shot-reverse shot. Tension builds as the two slowly approach each other.

The programme is brought to a playful close with *My Love Poem*, a hand-drawn stop-motion film made by **Daru Mcaleece** and **John Hood** – a short-and-sweet expression of companionship that lends a distinctly Scottish humour to its call-and-response structure.

**Luna Issa**

**NAZARBAZI**Maryam Tafakory19’04 – Republic of Iran – 2022

**FORMS WITH SPACE AND DISTANCE AND HILLS**Jason Moyes  
3’12 – Scotland – 2022

**HAILSTONE**Claudia Claremi3’27 – Spain – 2022

**DESCENDING NOTES**Lou Lou Sainsbury18’06 – UK – 2022

**EMBERS FROM YESTERDAY, AFLAME.**William Hong-xiao Wei10’40 – Scotland – 2022

**ASYMMETRICAL FUTURE**Bryam Kinkela4’ – France – 2022

**MY LOVE POEM**John Hood, Daru Mcaleece3’49 – Scotland – 2022

**FOCUS: JESSIE GROWDEN  
SUNDAY 30 APRIL**

10:00 - 11:30 / 64’ + Q&A

**Jessie Growden** will be present for the Q&A.

Alchemy Film & Arts is delighted to present this retrospective programme of films by Scottish Borders artist **Jessie Growden**, following *I’ve Only Been Here Half My Life*, her 2021 multimedia exhibition supported as part of *The Teviot, the Flag, and the Rich, Rich Soil* – our programme exploring the borders, boundaries and lines of Hawick and the Scottish Borders (p11).

In her moving-image work, Jessie focuses on themes of landscape, rurality and selfhood, often deploying song and drawing on digital technology’s defining features. Deceptively simple formal queries result in wryly functional titles, as well as quietly moving explorations of vulnerability within the natural or domestic environment. Bifurcated frames are both sought (as in *Portrait Landscape (January)*), and found (as in *Just a Line*); the camera is made to complete a pivot (as in the *Circle* shorts included here); image, text and sound are deliberately severed to complicate the relationship between voice and authorship (as in *Location Unknown, Pink* and *Some Big Rocks*); and analogue modes provide visual content as well as narrative structure (as in *Jessie Clear Up That Mess* *and Nice Pictures of Trees*).

In her latest work, *Training Montage*, Jessie performs a ‘body combat’ routine to camera and to music – though we don’t hear the latter, which is retained by the artist as an ‘offscreen’ number heard only by her through headphones. The subsequent emphasis is placed on the artist’s physical performance, captured in breathily wintry solitude, through a camera’s heat- sensitive mode and split screens that allow us to gauge her timing across different takes. Similarly physical, closing film *I Canoe Canoe Canoe* adds a neat circularity to a programme all about seasons, cycles and movement: if the first word of the film’s title asserts a self, its twice-repeated second word evokes a song-like ellipsis: ad infinitum.

Here, collecting is a form of portraiture, and the accumulation of portraiture forms a practice. As a lyric from Malvina Reynolds’s ‘Little Boxes’ asserts, ‘they all look just the same.’ Only, they don’t: while Jessie’s cover of that song lends structure to *Granny Duncan’s Tape Collection*, the film’s blink-and-miss visuals demonstrate a singular index of a life through diverse musical tastes.

**Michael Pattison**

**PORTRAIT LANDSCAPE (JANUARY)**Jessie Growden10’07 – Scotland – 2022

**UP AND OVER (CIRCLE #1)**Jessie Growden   
1’ – Scotland – 2016

**JUST A LINE**Jessie Growden7’47 – Scotland – 2022

**WOLF (CIRCLE #2)**Jessie Growden1’ – Scotland – 2016

**LOCATION UNKNOWN**Jessie Growden9’08 – Scotland – 2022

**JESSIE CLEAR UP THAT MESS**Jessie Growden1’29 – Scotland – 2021

**PINK**Jessie Growden3’51 – Scotland – 2021

**NICE PICTURES OF TREES**Jessie Growden3’12 – Scotland – 2022

**CIRCLE #3**Jessie Growden1’ – Scotland – 2016

**SOME BIG ROCKS**Jessie Growden6’11 – Scotland – 2022

**I CANOE CANOE CANOE**Jessie Growden4’47 – Scotland – 2020

**FOCUS: JULIA PARKS   
SATURDAY 29 APRIL**

19:30 - 21:00 / 55’ + Q&A

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

**Content warning:** *contains depictions of animal carcasses.*

**Julia Parks** began a six-month residency with Alchemy Film & Arts in April 2022, undertaking collaborative research, interviews, site visits, sound recordings, analogue filmmaking, and community engagement along the Teviot and Tweed Rivers (see p11). This suite of four new films resulting from the project investigates the always complex, often contradictory, and sometimes comical relationship between humans, plants and animals in industrial and social contexts.

In *The Wool Aliens*, Julia traces the footsteps of botanist Ida Hayward (1872 – 1949), capturing and juxtaposing the ecologies of a river as well as the rhythms of its working mills. Julia focuses on varying tensions and harmonies between plants and labour through interviews and contemplative imagery: plants thriving in abandoned mills; close-ups of teasel-heads mechanised for the brushing and finishing of woollen garments; workers battling burrs and giant hogweed on the banks of the Tweed.

A closer look at burrs drives *Tell Me About the Burryman*, an affectionate portrait of the centuries-old annual Burryman’s Parade in South Queensferry. Against the backdrop of a sunny Forth Bridge, we trace the event from the foraging of burrs to the long procession of the Burryman, a person covered head-to-toe in ‘nature’s Velcro’.

Julia developed many relationships with people and groups across the Scottish Borders – notably, an affection and admiration for the work of staff and volunteers at Burnfoot Community Hub and Garden. *Burnfoot Grows* was made with workers and community groups at the space, which cultivates vegetables for the onsite café and wider Burnfoot community.

In *All Flesh Is Grass*, Julia contemplates the complexities and contradictions of the local area’s relationships to land and animals – from the more sterile apparatus required of ecological study, to roadkill, to the sight of Hawick’s Cornet dipping his flag in the Teviot as a recording of the Scottish ballad ‘The Twa Corbies’ plays out.

At the end of *The Wool Aliens*, an archival recording of ‘The Rolling Hills of the Borders’ is heard over a sustained shot of the Tweed, the river into which Hawick’s Teviot flows. The song concludes, but the film doesn’t, inviting us to contemplate the river’s continuation. The film’s extensive network of contributors begins to appear – underpinning the collaborations that made Julia’s residency possible.

**Rachael Disbury  
  
  
THE WOOL ALIENS**Julia Parks27’45 – Scotland – 2023

**TELL ME ABOUT THE BURRYMAN**Julia Parks9’31 – Scotland – 2023

**BURNFOOT GROWS**Julia Parks9’01 – Scotland – 2023

**ALL FLESH IS GRASS**Julia Parks9’37 – Scotland – 2023

**IN THE LIFESPAN OF STARS   
FRIDAY 28 APRIL**

12:00 - 13:30 / 65’ + Q&A

**Chris Paul Daniels, Webb-Ellis** and **Bash Khan** will be present for the Q&A.

**Content warning:** *contains flashing imagery; discussion of death, climate anxiety; depiction of bodily fluids.*

As humanity continues its march through the Anthropocene, the seven films that comprise *In The Lifespan Of Stars* invite us to consider the fragility of our world, the interconnectedness of things, and the need for community.

In *The Beginning and End of Everything***, Viveka Frost** combines found footage and animation to create a miniature-epic history of the universe, as a pair of children provide an improvised voiceover narration musing on the wondrous nature of life, death and rebirth. Conversely, **Greg Marshall**’s *Between the Blur* opts for geographic specificity, taking map coordinates of thousands of abandoned oil and gas wells in Alberta, Canada and transposing them onto other locations, in a rhythmic meditation on a colonial system of geological extraction and its indelible relationship to the present.

*steinrunnin (petrified)* also has a meditative focus on place and geology. In this analogue memorial to a volcanic eruption that displaced an Icelandic community**, Chris Paul Daniels** and **Anton Kaldal Ágústsson** interweave contemporary images of the disaster location and other volcanic sites with an evocative composed score. The accompanying synthesised testimony of survivors poetically underscores the connection of people to the land: ‘What I thought was a rock was home.’

The connections between nature and technology are interrogated in the **Moojin Brothers**’ *The Trace of the Box*. Here a found work – seminal video artist Nam June Paik’s installation *TV Garden* (1974) – is updated through the placement of chickens (real? virtual?) among Paik’s original plants and television screens, the AI voiceover pointing to questions relating to technological advancement and the future we wish to create. The future – or rather, a future – is where **Webb-Ellis** set their documentary-fiction *This Place is a Message*, in which young people radically imagine a new, regenerative state of being, as they listen, dance, draw and sing their way beyond our current, actual-dystopian crises.

Set in another world entirely, **Mona Keil**’s animation *Juice* is a tactile fable, a gooey reminder of the often-symbiotic nature of existence. And in *By Leaves We Live* we return to the wisdom of children, as **Bash Khan** anthropomorphises trees, playfully but pointedly underlining how much they are a part of us – and we of them.

**Jonathan Ali  
  
  
THE BEGINNING AND END OF EVERYTHING**Viveka Frost  
6’50 – USA – 2022

**BETWEEN THE BLUR**Greg Marshall6’ – Canada – 2022 **THE TRACE OF THE BOX - TECHNICALIZED GOOD PEOPLE**Moojin Brothers  
6’30 – Republic of Korea – 2022

**STEINRUNNIN (PETRIFIED)**Chris Paul Daniels, Anton Kaldal Ágússtson   
10’31 – UK – 2022

**THIS PLACE IS A MESSAGE**Webb-Ellis  
27’02 – UK – 2022  
  
**JUICE**Mona Keil  
4’55 – Germany – 2022 **BY LEAVES WE LIVE**Bash Khan  
2’31 – Scotland – 2022

**MUSIC ON A FARM WAS A RARE THING   
SATURDAY 29 APRIL**

14:30 - 16:00 / 63’ + Q&A

**Hope Strickland, Elian Mikkola, Natasha Thembiso Ruwona** and **Mark Lyken** will be present for the Q&A.

**Content warning:** *contains flashing imagery; discussion of Orientalism, colonialism, sex work, sexual assault, racism; depiction of eye surgery, animal carcasses, slavery, insects.*

In *Music On A Farm Was A Rare Thing*, seven films probe the constructs of image-making in relation to ownership, authorship, framing and power.

In *A Letter to Time***, Katie Somers, Seb Lord, River Uhing** and **Esmé Babineaux** – four participants of Alchemy’s creative learning programme *Film Town*, facilitated here by Lydia Beilby and Sana Bilgrami as part of Folk Film Gathering – use photochemical film as a tool for creating archival documents for the future, reflecting on place, community and personal identity.

**Hope Strickland**’s *I’LL BE BACK!* interrupts conceptions of time, moving fluidly between myth and recorded history, fabulation and institutional power, digital and analogue techniques. Strickland meditates on colonialism, resistance and Black metamorphosis, complicating practices of museum cataloguing with an exploration of the transubstantiation of Haitian Maroon leader François Mackandal into a fly at his 1758 execution. Misrepresentation and colonial fantasies within archival practices are also critically examined in *Silhouettes Remain*, in which **Maya Jeffereis** traces the origin of harmful stereotyping of Asian women across paintings, archive footage, museum interpretation materials and mainstream media.

In *MAN MADE*, **Elian Mikkola** creates a surreal narrative questioning gender performance and expectation. Mikkola manipulates, repeats, freezes and lingers on existing film frames to create a stuttering, uncanny tale revealing the absurdities of historical ideas of masculinity. In **Laura Ohio**’s *Hello, Whale*, a sex worker reflects on the intersections of work, life, love, and survival through the diaristic cornerstones of encounters with three distinct versions of a whale. Ohio’s gentle pace and contemplative gaze allow for observations on the entanglements between bodies and the systemic pressures of late capitalism.

*maud.*, by **Natasha Thembiso Ruwona**, addresses systemic failings, focusing on Black, queer and female erasure. Through conversations with Black artists working in Scotland, the film compiles a portrait and understanding of the largely undercelebrated practice of multi-disciplinary Scottish- Ghanaian artist Maud Sulter.

In *Waiting for the Buff to Rub Me Out*, **Allana James** **and Mark Lyken** explore the obstacles of maintaining platforms for expression in an age of sterile surveillance. Through the fictionalised portrait of Shadow, a Scottish trans femme graffiti writer, issues of erasure are made literal through a deceptively playful cat-and-mouse between the protagonist and an official in Hi-Viz.

**Rachael Disbury  
  
  
A LETTER TO TIME**Alchemy Film Town participants  
3’04 – Scotland – 2023

**I’LL BE BACK!**Hope Strickland  
10’58 – UK – 2022

**SILHOUETTES REMAIN**Maya Jeffereis  
10’11 - USA – 2022

**MAN MADE**Elian Mikkola  
8’08 – Canada – 2022

**HELLO, WHALE**Laura Ohio  
13’00 – Canada – 2022

**MAUD.**Natasha Thembiso Ruwona  
15’14 – Scotland – 2022

**WAITING FOR THE BUFF TO RUB ME OUT**Mark Lyken, Allana James  
5’ – Scotland – 2021

*See also Natasha Ruwona’s newly commissioned moving-image exhibition ‘what is held (between waters)’ (p24).*

**STATUES SING SILENCE   
SUNDAY 30 APRIL**

16:30 - 18:00 / 63’ + Q&A

**Rhea Storr, Martyna Ratnik** and **Hope London** will be present for the Q&A.

**Content warning:** *contains flashing imagery and sustained intense sound; discussion of racism, gambling addiction, alcohol addiction, war, death and displacement; depiction of nudity, pregnancy, breastfeeding, breast pumping.*

In *Statues Sing Silence*, eight films interrogate and reflect on the architectures, uncertainties and possibilities of labour – in its extractive, everyday and speculative forms.

**Eva Giolo**’s *The Demands of Ordinary Devotion* is an associative study of creation in various forms, where meaning is conveyed through accumulated movements and sounds, the repetition of the physical forming a vital link across a series of disparate protagonists. **Jack Guariento**’s essay film *Bellsmyre Caledonia* takes as its starting point the way work and leisure were distorted during the pandemic, then considers how an expansion in time led to an increase in the potential for critical thought and subsequent politicised action.

Moving across the Black Atlantic to bridge the distance between London and Nassau, both of whose streets were de-peopled by the pandemic, **Rhea Storr**’s polyvocal *Through a Shimmering Prism, We Made a Way* reflects on the presence and absence of Black bodies in movement in the public space, and on feminine diasporic identity and being. Distances of various kinds are reckoned with in **Elizabeth M. Webb**’s *Proximity Study (Sight Lines)*. The film gazes from the artist’s perspective across the water upon the Brooklyn docks, where her grandfather, a migrant from the Jim Crow South, once worked, in an analogue attempt to engender closeness through memories of a man she never met.

In a similarly poignant act, **Yanbin Zhao**’s *Train Song* manipulates film stock to distort landscape images, the work seeking to conjure the spectres of Chinese immigrant labourers who built California’s railroads. The ghostly images in blurry found VHS footage form the material basis of **Martyna Ratnik**’s *May You Live In Interesting Times*, a speculative historical document reflecting on the possibly lost futures of the failed Moscow coup of August 1991, through a manifesto written by a group of Lithuanian youths.

The silent echoes of time passing by abound in *FACE HOME VIEW*, in which **Raquel Vermunt**’s camera makes an elaborate unbroken movement through an empty workspace, revealing an unseen range of human activity. Finally, in *What Could Happen Here?*, **Hope London** and **Daniel Hughes** collaborate with the people of Stranraer, Scotland: live-action footage, still images, illustration and animation blend in a utopian imagining of the possibilities for the town’s regeneration.

**Jonathan Ali  
  
  
THE DEMANDS OF ORDINARY DEVOTION**Eva Giolo  
12’06 – Belgium – 2022

**BELLSMYRE CALEDONIA**Jack Guariento  
5’38 – Scotland – 2022

**THROUGH A SHIMMERING PRISM, WE MADE A WAY**Rhea Storr  
17’36 – UK – 2022

**PROXIMITY STUDY (SIGHT LINES)**Elizabeth M. Webb   
5’40 – USA – 2022 **FACE HOME VIEW**Raquel Vermunt  
8’39 – Netherlands – 2022

**TRAIN SONG**Yanbin Zhao  
3’30 – USA – 2022

**MAY YOU LIVE IN INTERESTING TIMES**Martyna Ratnik   
4’04 – Lithuania – 2022

**WHAT COULD HAPPEN HERE?**Hope London, Daniel Hughes  
5’29 – Scotland – 2022

**TAKE ARMS AGAINST A SEA   
FRIDAY 28 APRIL**

10:00 - 11:30 / 63’ + Q&A

**Duncan Cowles, Emma Dove, Owain Train McGilvary** and **Lewis Teckkam** will be present for the Q&A.

**Content warning:** *contains flashing imagery; discussion of colonialism, classism; depiction of war paraphernalia, pregnancy, ableist language.*

From ocean to moon, in *Take Arms Against A Sea*, six films wrestle with nothing less than life, death, birth and self-expression.

Calming visuals of seascapes are punctuated with the continuous sound of sighing in **Duncan Cowles**’s *Sighscape* – a contemplation and articulation of fatigue amidst an endless sea of content created with deceptively simple wit.

**Kaplana Subramanian**’s *Incantation* begins with similar imagery to achieve a different, more solemn effect. Footage of water is combined with archive film footage of 1950s and 1960s New Delhi. The film flows between old military footage, peaceful scenes of water and beautifully haunting song, touching on history and notions of belonging in a way that feels deeply personal and reflective.

Water is also a significant symbol in **Emma Dove**’s *Hankyō*, a meditative interrogation of sound, image, text and voice created as a response to a University of Glasgow project researching end of life care in the UK and Japan. Abstract images and a rich, evocative soundscape underpin poetry in voiceover and onscreen text.

In **Owain Train *McGilvary****’s I’m finally using my body for what I feel like it is made to do*, the theme of belonging continues. This 26-minute short presents the experiences of people involved in a wrestling group in Glasgow for women and non-binary people. McGilvary combines interview footage with playful animation and sketch performance to create a film about the importance of community spaces where people are welcome to express themselves.

**Lewis Teckkam**’s *Camlet* is made in a similar DIY style. Using stop-motion to reflect existential uncertainty, Teckkam – a former participant in Outwith, Alchemy’s 2021-22 filmmaking academy for young people in the Scottish Borders – presents a playful response to Shakespeare’s most famous soliloquy.

**Lana Z Caplan**’s *A Thousand Sighs* illustrates the intensity and borderline otherworldly joy experienced by the filmmaker through pregnancy during the pandemic. Psychedelic colours and upbeat music are paired with ultrasounds and images of a dancing, pregnant body to convey the range of conflicting emotions felt during that period.

**Luna Issa  
  
  
SIGHSCAPE**Duncan Cowles  
1’10 – Scotland – 2022

**INCANTATION**Kaplana Subramanian  
8’39 – USA – 2021

**HANKYŌ**Emma Dove  
15’22 – Scotland – 2022

**I’M FINALLY USING MY BODY FOR WHAT I FEEL LIKE IT IS MADE TO DO**Owain Train McGilvary  
27’ – Scotland – 2022

**CAMLET**Lewis Teckkam  
3’55 – Scotland – 2022

**A THOUSAND SIGHS**Lana Z Caplan  
6’55 - Scotland – 2022

**THEREAFTER, FOREVER, ONCE UPON   
SATURDAY 29 APRIL**

10:00 - 11:30 / 64’ + Q&A

**Irineu Destourelles** and **Rhona Mühlebach** will be present for the Q&A.

**Content warning:** *contains strong language, depictions of gendered murder.*

In *Thereafter, Forever, Once Upon*, two films work within and outwith narrative frameworks, presenting untold prehistories and redefining the storytelling potentials of Scottish towns and forests.

*Monster’s Walk in Ten Chapters* is an outcome **of Irineu Destourelles**’s residency with Deveron Projects in Huntly, Aberdeenshire (p10), during which the artist immersed himself in the literature of Huntly-born George MacDonald (1824 – 1905), who pioneered the modern fantasy genre. In *Monster’s Walk in Ten Chapters* , Destourelles creates a new Huntly fairytale, exploring the identity of the Scottish rural town in response to MacDonald’s well-known children’s fantasy, The Princess and the Goblin.

Destourelles employs the uniquely opposing methods of the genre, lulling viewers into a comfortably nostalgic pace while commanding a story of conflict, contradiction, heartache and rejection. By focusing on the plight and pluralities of Lilo, an otherworldly creature who drifts in and out of frame traipsing Huntly’s green and granite landscapes, the film explores intersectionality, representation, otherness, Blackness and diaspora in complex, disjointed, hybrid and real ways – complicating binary notions of good and evil and the moral hierarchies that such tropes traditionally represent.

**Rhona Mühlebach** – whose multi-channel *film The River, the Horse and the Woman* Alchemy commissioned in 2019 – returns to Hawick with *Excitement Is Not Part of My Feeling Repertoire*, conjuring a surreal multi-species, multi-lingual encounter between a detective, a neanderthal woman, a modern man and wild swine. We hear directly from each character, competing for narrative time with their own emotional existentialism: the detective afflicted with cynicism and mopiness; the neanderthal woman exhausted from empathy being a now-extinct emotion; the modern man who has just poisoned and euthanised his wife.

In a perfect application of the humour that characterises her work, Mühlebach makes both dramatic and comical use of flashback, monologue, confession and aria to evoke both thriller and theatre, creating a surreal and affecting portrait of unease. The supreme species of this story are the ‘swine-goddesses’, who sing and shine without complaint, interjecting with all-knowing advice about diet, exercise, positive thinking and psychotherapy. The creatures’ uncanny, mechanised skins, and the film’s thematic handling of survival and extinction, speaks to a digital anxiety:

the all-too-relatable pressure of unattainable, never-good-enough blueprints for being human.

**Rachael Disbury  
  
  
MONSTER’S WALK IN TEN CHAPTERS**Irineu Destourelles37’ – Scotland – 2022

**EXCITEMENT IS NOT PART OF MY FEELING REPERTOIRE**Rhona Mühlebach26’30 – Scotland – 2022

**UP, DOWN AND SIDE TO SIDE   
FRIDAY 28 APRIL**

16:30 – 18:00 / 68’ + Q&A

**Samantha Dick, Elina Bry, Mariella Driskell** and **Maxime Jean-Baptiste** will be present for the Q&A.

**Content warning:** *contains flashing imagery and sustained intense sound; discussion of slavery, colonialism, mental health issues, classism.*

Exploring the bricks and mortar of encounter, eight films unlock new memories, sensory environments and modes of being in *Up, Down And Side To Side*.

Shot in a thirteenth-century Southampon gatehouse, *Gardez L’Eau* sees artist **Enam Gbewonyo**, in collaboration with filmmaker **Freddie Leyden**, engage in an electrifying performance where the artist’s body becomes a conduit through which the ghosts of the space, and the nearby seas activate hidden histories of colonialism, enslavement and more.

In **Abril Iberico Mevius**’s *Barbed Song*, the recitation of a fractured poem combines with decontextualised images of objects in a striking audiovisual response to the filmmaker’s progressive binaural hearing loss. A similarly poetic voiceover in **Samantha *Dick****’s The Light Show* overlays images of Edinburgh tower blocks, reframing them in a pointed challenge to received perceptions of their inhabitants.

In a more rural Scottish context, the joyously self-reflexive *Walking to Connect* sees **Elina Bry** work with people with lived experience of substance dependency to engage with nature through walking, and the attentive recording of the images and sounds encountered.

Encounters of a more unsettling kind are meditated upon in **Peng Zuqiang**’s *Sight Leak*, in which observations by Roland Barthes on a historical visit to China form the point of departure for a local tourist’s stark black-and-white travelogue, a response that provocatively complicates a homoerotic and voyeuristic gaze.

In contrast, **Mariella Driskell** and **Percy Walker-Smith**’s *Gold or Mist or Memory* is a sun-soaked Euro-holiday film, a playful 8mm ode to the pleasures of carefree youthful travel. And in **Yannick Mosimann**’s *Sunspots*, separate 16mm shots of the sun are layered upon one another, accompanied by a similarly layered ambient soundscape, the result an otherworldly experience.

The programme concludes with **Maxime Jean-Baptiste**’s *Moune Ô*, an exacting deconstruction of the colonial gaze through the manipulation of archive footage seemingly showing a celebratory event: the premiere in Paris of a French-made historical drama set in French Guiana, in which the filmmaker’s father had a small role. ‘I close my eyes. The crowd makes me smile, breaks my body, and that’s the end.’

**Jonathan Ali  
  
  
GARDEZ L’EAU**Enam Gbewonyo, Freddie Leyden   
3’34 – UK – 2022

**BARBED SONG**Abril Iberico Mevius4’33 – Peru – 2021

**THE LIGHT SHOW**Samantha Dick4’21 – Scotland – 2022

**WALKING TO CONNECT**Elina Bry14’47 – Scotland – 2022

**SIGHT LEAK**Zuqiang Peng12’15 – China – 2022

**GOLD OR MIST OR MEMORY**

Mariella Driskell, Percy Walker-Smith   
2’22 – UK – 2022

**SUNSPOTS**Yannick Mosimann8’45 – Switzerland – 2022

**MOUNE Ô**Maxime Jean-Baptiste16’52 – Belgium – 2022

*See also Maxime Jean-Baptiste’s performance ‘To Yield’ on Saturday 29 April (p15).*

**WELCOME TO THE DAILY CALM   
SATURDAY 29 APRIL**

12:00 - 13:30 / 65’ + Q&A

**Yoni Bentovim, Autojektor, Haneen Hadiy** and **Wendy Kirkup** will be present for the Q&A.

**Content warning:** *contains flashing imagery and sustained intense sound; discussion of displacement, colonialism, racism, sex, drug use; depiction of facial manipulation, war, tattooing, insects, childbirth.*

In *Welcome To The Daily Calm*, ten films negotiate and navigate life’s cluttered desktops, its crowded frames, and the quiet chaos of its everyday routines.

In *To Do*, **Saul Pankhurst** playfully exhibits the challenges of proceeding through a mindfulness exercise without being overwhelmed by a comically cut-up collage of competing media and complementary thought-streams. Filming in the same spot each day for a year, **Yoni Bentovim**’s *EXPIRED* takes the ‘rubbish corner’ of a London estate as its structuring device, providing an ever-changing window into a life in which possession and occupation are constantly in flux.

Also using expired film stock, **Chantal Partamian**’s *L’arbre* powerfully compiles footage from Quebec and poetic prose from Beirut to reflect on the filmmaker’s own identity. In *Jill, Uncredited*, **Anthony Ing** celebrates ‘one of the world’s most prolific background actors’, taking time to centre on film and television extra Jill Goldston.

**Autojektor**’s *robyn* investigates the uneasy relationship between identity and technology, using the desktop as a kind of mirror and examining the extent to which a face can be distorted until it is no longer recognisable by AI. Identity is explored further in **Jamal Ademola**’s *“Who Should I be in the World?”*. Documentary, animation and live-action footage are blended to illustrate the fragmented and multiple cultural experiences of a Portuguese-speaking Angolan model who’s grown up in Montreal.

**Haneen Hadiy**’s *The Distance Exists Between* also explores notions of belonging and displacement. Using split-screen and sound that is almost dream-like, the filmmaker exhibits the tension in identity that comes with leaving one’s home country – in this instance, Iraq. Collage-like aesthetics continue in **Angelo Madsen Minax**’s *Bigger on the Inside*, in which the filmmaker combines images of desktop chatrooms, star-gazing and digital sketching to reflect on the possibilities of transness.

In a more hand-made style, **Wendy Kirkup**’s *rough cut botanical* uses a matte box to create multiple and simultaneous analogue images of animals and flora while a voiceover speaks to their materiality. In *Before Iftar*, **Julie Halazy** captures street scenes in Morocco a few minutes prior to the fast-breaking evening meal of Ramadan, presenting one take for each of its 28 days.

**Luna Issa  
  
  
TO DO**Saul Pankhurst3’23 – UK – 2022

**EXPIRED**Yoni Bentovim8’30 – UK – 2023

**L’ARBRE**Chantal Partamian2’28 – Canada – 2022

**JILL, UNCREDITED**Anthony Ing18’20 – UK – 2022

**ROBYN**Autojektor3’21 – UK – 2021

**“WHO SHOULD I BE IN THE WORLD?”**Jamal Ademola2’32 – USA – 2021

**THE DISTANCE EXISTS BETWEEN**Haneen Hadiy4’14 – Iraq – 2021

**BIGGER ON THE INSIDE**Angelo Madsen Minax11’47 – USA – 2022

**ROUGH CUT BOTANICAL**Wendy Kirkup8’ – Scotland – 2022

**BEFORE IFTAR**Julie Halazy1’59 – France – 2022

**SCHOOLS SCREENINGS**

As part of *Film Town*, Alchemy Film & Arts’s community-engaged creative learning programme, our festival welcomes a class from each of Hawick’s primary schools to experience experimental film and artists’ moving image in both a cinema and exhibition context.

On Thursday 27 April, pupils from Burnfoot, Denholm, Drumlanrig St Cuthbert’s, Newcastleton, Stirches, Trinity and Wilton Primary Schools will attend a specially curated screening introducing them to some of the films in this year’s programme – including *Papingo!*, an animated exploration of the history and heritage of Blacklands, Kilwinning, made by **Paul Bristow** and **Katherine Hemmings** with Blacklands Primary School as part of the People’s Parish’s contribution to Culture Collective (p10).

In addition to the cinema screening, pupils will also visit *7 x 7*, a new moving-image exhibition that they have made with their teachers as part of Viewfinders, Alchemy’s filmmaking and digital skills development programme supporting teachers to use film and digital technology to enhance learning in the classroom and across the curriculum (p26).  
  
  
**PAPINGO!**  
Paul Bristow, Katherine Hemmings, Blacklands Primary School  
3’19 – Scotland – 2022

**JUICE**Mona Keil4’55 – Germany – 2022

**SIGHSCAPE**Duncan Cowles1’10 – Scotland – 2022

**BY LEAVES WE LIVE**Bash Khan2’31 – Scotland – 2022

**GARDEZ L’EAU**Enam Gbewonyo, Freddie Leyden 3’34 – UK – 2022 **“WHO SHOULD I BE IN THE WORLD?”**Jamal Ademola2’32 – USA – 2021 **WHAT COULD HAPPEN HERE?**Hope London, Daniel Hughes5’29 – Scotland – 2022

CREDITS, GUESTS & TEAM  
  
**CREDITS**

**ALCHEMY FILM & ARTS**

**Directors**

Rachael Disbury   
Michael Pattison

**Production**

Milo Clenshaw   
Jane Somers   
Tom Swift

**Technical Coordinator**

Walt Holland

**Teacher Liaison**

Simon Corbett

**Hospitality Assistant**

Luna Issa

**Volunteer Coordinator**

Rachel Shnapp

**Evaluation Assistant**

Lily Ashrowan

**Doctoral Researcher in Residence**

Kyla Tully

**Programmers**

Jonathan Ali   
Luna Issa

**Project Trainee**

Naomi Gessesse

**Trustees**

Lydia Beilby (Secretary)   
Irene Faith (Treasurer)   
Jade Montserrat   
Tabitha Mudaliar  
Sarah Perks  
Ingrid Pollard  
Ren Scateni  
Anthony Schrag (Chair)   
Mark Timmins  
Ed Webb-Ingall

**ALCHEMY FILM AND MOVING IMAGE FESTIVAL 2023**

**Festival Curation**

Jonathan Ali   
Milo Clenshaw   
Simon Corbett   
Rachael Disbury   
Walt Holland   
Luna Issa   
Michael Pattison   
Jane Somers   
Tom Swift

**Guest programming**

Jessica Gordon-Burroughs   
Kerry Jones

**Programme notes**

Jonathan Ali  
Milo Clenshaw  
Rachael Disbury  
Jessica Gordon-Burroughs   
Luna Issa  
Kerry Jones  
Michael Pattison  
Tom Swift

**Press office**

Lesley Booth

**Photography**

Sanne Gault

**Descriptive subtitles**

Matchbox Cinesub

**Audio description**

Matchbox Cinesub   
Screen Language

**Catering**

Adam’s Kitchen   
The Gretel   
Heart of Hawick   
The Night Safe   
Punjabi Grill  
Salt N Fire

**Design**

Paul McLean Graphic Design (pmgd)

**HEART OF HAWICK**

**Operations Manager**

Iain McQueen

**Customer Service Supervisor**

Lauren Beattie

**Business Support Assistant**

Reece Innes

**Senior Creative Programming Officer**   
Jason Moyes

**Senior Projectionist**

Lindsay Ross

**Projectionist**

Colin McDonnell

**LIVE BORDERS**

**Archive Manager, Library Services Manager**

Paul Brough

**Curator**

Shona Sinclair

**CORNUCOPIA**

**Special Projects**

Julie Witford  
  
**SOLIDARITIES**

Alchemy Film & Arts Volunteers Kitty Anderson  
Esmé Babineaux  
Ashley Barry  
Anahit Behrooz   
Caron Blacklock   
Brian Bouglas   
Norman Butler   
Ruth Butler   
Stuart Cameron   
Amanda Catto   
Liz Chege  
Annie Crabtree  
Emily Cropton   
Morvern Cunningham   
Gemma Dagger   
Elaine Dalgleish  
Karen Dick  
Seán Dowd   
Cameron Dunn   
Jamie Dunn   
Natalie Ferguson   
Kate Gerova  
Gail Gibb  
Grace Gibb  
Matt Hickman   
James Holcombe   
Rachel Hunter   
Marcus Jack   
Moira Jeffrey   
Sanne Jehoul   
Andy Jones   
Mandy Kean   
Nicola Kettlewood   
Indigo Korres  
Sean Kwok   
Charlie Little  
Matt Lloyd  
Helen MacKenzie   
Jason Marshall   
Jodi McGinty   
Emily Meliana   
Megan Mitchell   
Julie Patterson   
Kay Pattison   
Natalia Palombo   
Jacoba Paulus   
David Peacock  
Kim Preston   
Hamshya Rajkumar   
Claire Riddell  
Kirsty Scott  
Michael Scott   
Sambrooke Scott   
Susan Scott  
Donna Shaw   
Katherine Simpson   
David Somers  
Jack Stancliffe   
George Sully  
Jack Swift  
Iseult Timmermans   
Claire Turnbull  
Billy Urquhart   
Matthew Walkerdine   
Kathryn Welch  
Sean Welsh  
Caitlin Weatherstone   
Katharine Wheeler   
Samantha Whitelaw   
Hanne Wyllie   
Catriona Young   
Elena Zini

**SALUTATIONS**

Adam’s Kitchen  
Advanced Signs  
Art27 Scotland  
Balcary House Hotel  
The Bank Guest House  
Borders Textile Towerhouse staff   
Brougham House  
Cornucopia staff  
Creative Arts & Business Network Creative Scotland  
Culture Collective  
Deveron Projects  
Film Hub Scotland  
Future Hawick  
Glasgow Short Film Festival  
The Good Press  
Graeme Webb Photography   
The Gretel  
Hawick Hotel  
The Hawick Paper  
Heart of Hawick café bar staff  
Heritage Hub staff  
Inverclyde Culture Collective  
LUX Scotland  
Mustard Studios  
My Sound Cinema  
Northern Print Solutions  
Paul Hamlyn Foundation  
People’s Parish  
South of Scotland Destination Alliance   
South of Scotland Enterprise  
Scottish Borders Council  
Scottish Contemporary Art Network   
Scottish Queer International Film Festival   
The Stove Network  
Street Level Photoworks  
William Grant Foundation  
Youth Scotland

**GUESTS**

We extend a warm welcome to all filmmakers, guest curators and installation artists visiting Hawick as part of this year’s programme.

Marta Adamowicz  
Yoni Bentovim  
Irineu Destourelles  
Aimee Goodship  
Maxime Jean-Baptiste  
Chizu Anucha  
Elina Bry  
Samantha Dick  
Jessica Gordon- Burroughs  
Kerry Jones  
Oreet Ashery  
Markeith Chavous  
Hannah Dodd  
Jessie Growden  
Nick Jordan  
Autojektor  
Alexander Arran Cowan  
Emma Dove  
Haneen Hadiy  
Basharat Khan  
Emily Beaney  
Duncan Cowles  
Mariella Driskell  
John Hood  
Wendy Kirkup  
Emilia Beatriz  
Chris Paul Daniels  
Tomiwa Folorunso  
Jules Horne  
Xavier LaCroix  
Hope London  
Robert Motyka  
George Finlay Ramsay  
Hope Strickland  
Mark Lyken  
Jason Moyes  
Vaishnavi Ramu  
Lewis Teckkam  
Daru Mcaleece  
Rhona Mühlebach  
Martyna Ratnik  
Percy Walker-Smith  
Chris McCall  
Miwa Nagato-Apthorp  
Natasha Ruwona  
Webb-Ellis  
Owain McGilvary  
Julia Parks  
Khadea Santi  
William Hong-xiao Wei  
Elian Mikkola  
Maybelle Peters  
Rhea Storr  
  
**TEAM**Jonathan Ali  
Programmer

Walt Holland  
Technical Coordinator

Tom Swift  
Film Town Coordinator

Lily Ashrowan  
Evaluation Assistant

Luna Issa  
Programmer, Hospitality Assistant

Kyla Tully  
Doctoral Researcher in Residence

Milo Clenshaw  
Programme Assistant

Michael Pattison  
Director

Simon Corbett  
Teacher Liaison

Rachel Shnapp  
Volunteer Coordinator

Rachael Disbury  
Director

Jane Somers  
Producer

**SQIFF—SCOTTISH QUEER INTERNATIONAL FILM FESTIVAL**

SQIFF—Scottish Queer International Film Festival—is back and going on tour from April until June 2023! The Trans-Generational Tour will bring three beautiful screenings on inter-generational trans communities to six venues across Scotland—including Hawick, in partnership with Alchemy Film & Arts.

The programme features films made by and with trans communities to explore journeys, experiences, and history. Join us in cinemas across Scotland for this unique reflection on trans knowledge and how it is passed down from generation to generation of trans communities.