HUMAN RIGHTS FILM FESTIVAL 2019

24 - 27 October / CCA Glasgow
Welcome to the seventeenth edition of Document.

Each year we foreground innovative documentary cinema as a way to explore and refresh our relationship to human rights and visual representation. This year, across a series of interconnected strands, we look particularly at the growing movement for climate justice and to strategies of collaboration and resistance – tracing narratives of colonialism, indigeneity, territoriality and migration.

Our focus on land-based struggles in Latin America takes its name from legendary Colombian filmmaker Marta Rodriguez’s 1981 documentary, Our Voice of Earth, Memory and Future, a film exposing the historic repression of indigenous Colombian farmers and their long fight against it. This newly and beautifully restored film resonates profoundly with contemporary manifestations of neo-colonialism and climate barbarism on the continent – perhaps none more so than in the context of the ongoing, historically-rooted devastation visited on the Amazon rainforest.

Filmmakers in our Uninhabitable Earth strand travel from the mountains of Macedonia to the jungles of Sri Lanka in search of new futures beyond the spectre of such overwhelming crisis; and Franco-Brazilian filmmaker, Ana Vaz, joins us at the festival as our artist-in-focus, presenting around her debut feature film The Voyage Out – a reflection on ecological disaster and the possibility of renewal.

While Britain remains consumed by its political relationship with Europe, we also take a closer look at what life is like on the continent for those living on its fringes, with screenings of dissident Chinese artist Ai Weiwei’s The Rest; and Ian McDonald’s split-screen rendering of identity and belonging, Who is Europe?

Beauty and creativity often flourish at the margins, and with programme highlight Lisbon Beat we celebrate the city’s vibrant Afro-Portuguese music scene, with a screening and club night featuring sets from DJ Rita Maia and Príncipe Disco’s artist DJ Firmeza.

The enduring power of community also illuminates Lucy Parker’s Solidarity, a collaboratively made exploration of blacklisting in the UK construction industry which serves as inspiration for a strand on collective resistance, as well as our annual Critical Forum symposium – this year looking at collaborative filmmaking, curation and research as creative practice.

Finally, we’re beyond excited to open the festival with an exclusive Scottish performance of poet, filmmaker and 2017 Ted Hughes award winner Jay Bernard’s multimedia, multi-narrative work, Surge; before closing with the European premiere of Nguyen Trinh Thi’s intimate and illusory portrait of Vietnam, Fifth Cinema.

The Document 2019 team.
Tickets

Tickets can be purchased online at www.documentfilmfestival.org, via the CCA website, or in person at the CCA box office.

In order to make Document more accessible to those on a low income, we use a sliding scale ticket price of £2-£8 for our events, with free tickets also available on the day from the festival box office. You can choose what you pay based on your circumstances – you won’t be asked for any proof / ID. And, if you would like to book a free ticket in advance, or make a group booking of free tickets, please feel free to get in touch via info@documentfilmfestival.org.

We trust our audiences honesty and hope that Document can be accessible for all whilst being supported to continue our activities in the future. Here is a rough guide on what to pay at our events:

Free or £2
• I frequently stress about meeting basic needs and don’t always achieve them.
• I sometimes can’t afford public or private transport.
• I qualify for government and/or voluntary assistance.
• I have no or very limited expendable income.
• I can’t afford a holiday or time off.

£4 or £6
• I may stress about meeting my basic needs but still regularly achieve them.
• I can afford public transport and often private transport.
• I might have access to financial savings and/or some expendable income.
• I am able to buy some new items and I buy others second-hand.
• I can take a holiday annually or every few years without financial burden.

£8
• I am comfortably able to meet all of my basic needs.
• I can afford public and private transport.
• I have access to financial savings and an expendable income.
• I can always buy new items.
• I can afford an annual holiday or take time off.
Wednesday 23 October
CCA Clubroom 7pm DOCMA Workshop

Thursday 24 October
CCA Theatre 7.30pm Opening Event: Jay Bernard

Friday 25 October
CCA Cinema 2pm Critical Forum
6pm Voices of Resistance: Performing the Communal
8pm Honeyland
CCA Theatre 2pm Chão
4.30pm Mothers of the Land
8.15pm Solidarity
CCA Clubroom 6pm Seed Library Workshop

Saturday 26 October
CCA Cinema 1.45pm Panel Discussion: Environmental Justice in Latin America
3.45pm Last Night I Saw You Smiling
5.45pm Ana Vaz - Arrows, Gazes, Points of Intensity
8pm Present. Perfect.
CCA Theatre 12.15pm Lovemobil
3pm Lisbon Beat
5.30pm Haydee and the Flying Fish
8pm Our Voice of Earth, Memory and Future
Stereo 11pm Lisbon Beat Afterparty

Sunday 27 October
CCA Cinema 12pm DOCMA Screening
1.30pm Fordlandia Malaise & Sour Lake
3.30pm Ana Vaz - The Voyage Out
5.30pm Cemetery
CCA Clubroom 12.30pm SUPERLUX Seminar
CCA Theatre 12.45pm The Rest
3.15pm Truambi: Land, Memory and Indigeneity
5.30pm Who Is Europe?
8pm Closing Event: Fifth Cinema
In 1981 a fire broke out at a house in New Cross. Thirteen young black people died and the political events that followed would have a dramatic effect on our understanding of what it means to be Black and British.

Inspired by that story, *Surge* is a poetic exploration of what came after - the resistance, activism and changing notions of the state, the body and the city, narrated by the ghosts of the fire. Rooted in the area's local history, this is a show that imaginatively blends the personal and the political, tracing a line from Thatcherism, the colour bar and the National Front to our current age of Brexit, Grenfell and May.

Join Jay Bernard, winner of the 2017 Ted Hughes Award, as they explore this important history using poetry, archive film and audio.

Followed by a conversation with Jay about their work and the themes explored.

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**Opening Event**

**JAY BERNARD PERFORMS SURGE**

Thursday / 7.30pm / CCA Theatre

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**Closing Event**

**FIFTH CINEMA**

Nguyen Trinh Thi
Vietnam / 2018 / 56 mins
Sunday / 8pm / CCA Theatre

*Fifth Cinema* begins with a quiet statement: “I am a filmmaker, as you know”. That text and what follows, by Maori filmmaker Barry Barclay, who coined the term ‘Fourth Cinema’ to distinguish Indigenous cinema from the established ‘First, Second, and Third Cinema’ framework, provides structure to Nguyen’s hybrid essay film that moves on multiple cinematic and topical terrains. Eschewing voice in favor of the written word and juxtaposing moving images of the filmmaker’s own daughter with archival images of Vietnamese women seen through the lens of the “ship’s officers”, the film slowly leads the viewer through a narrative of colonialism, indigeneity and cinematic limitations in representation.

Document is excited to present the European Premiere of Nguyen Trinh Thi’s *Fifth Cinema*, introduced by Dr Philippa Lovatt.
Film history demonstrates that Indigenous communities have been involved in cinema since its advent, protagonists of an aesthetics of resistance which has been enacted on screens. This year Document honours the lifetime work of Colombian filmmaker Marta Rodríguez with a special presentation of the digitally remastered *Our Voice of Earth, Memory and Future*, produced with co-director Jorge Silva in collaboration with the Coconuco community.

The feature films included in this strand concern environmental justice, spiritual repair and the connections between memory and identity – calling attention to diverse forms of resistance, exposing life, death, territory, and the transformative power of film as storytelling.

Susana de Sousa Dias’ latest work, *Fordlandia Malaise*, explores the legacy and landscape of Henry Ford’s failed neocolonialist endeavour to build a factory town in the Amazon, which remains in ruins in the threatened rainforest today; whilst Camila Freitas’s *Chão*, depicts protagonists from the Landless Workers movement in Brazil fighting for land reform, a battle made all the more important as President Jair Bolsonaro declares the landless ‘enemies of the nation’. And the strand’s coda takes the form of a sister programme of Indigenous-authored short films – *Truambi* (lullaby) - exploring contemporary representations of indigeneity.
Made over a period of four years, Chão documents the lives of a group of landless workers in the Brazilian state of Goiás. Since 2015, the workers have occupied a portion of a factory site and demanded land reform. The film provides insights into the group’s everyday routine, divided between tilling the land, political activism and talk of what a better future might look like - delving into the microstructures of local political action and life in the resistance.

It was only recently that Jair Bolsonaro, the new president of Brazil, added the landless to the list of enemies of the nation and called on landowners to take up arms to defend their property.

Chão
Camila Freitas
Scottish Premiere
Brazil / 2019 / 1h 52mins
Friday / 2pm / CCA Theatre

Indigenous filmmakers craft complex productions engaging ideas around belonging, identity and territoriality. This programme of short film productions, all directed by Indigenous artists, offers a glimpse of the diversity of contemporary Latin American Indigenous film, exercising the right to self-representation and projecting narratives of migration, cultural memory, and environmental knowledge. The programme takes its name from a thirty-minute documentary featured in the programme, Truambi (Lullaby) directed by Embera filmmaker Mileidy Orozco Domicó, capturing the initiation of a young girl into the homeland of her mother and her extended family.

Viewed together, these works initiate a reflection on the thorny constitution of Indigenous film as a category, demonstrating a wide range of experiences and drawing attention to the power of audiovisual storytelling to unsettle dominant colonial narratives of indigeneity.

Truambi: Land, Memory and Indigeneity
Various / 1h 30mins
Sunday / 3.15pm / CCA Theatre

A film about the memory and the present of Fordlandia, the company town founded by Henry Ford in the Amazon rain forest in 1928. His aim was to break the British rubber monopoly and produce this material in Brazil for his car production in the United States. Today, the remains of construction testify to the scale of the failure of this neocolonialist endeavor that lasted less than a decade.

Today, Fordlandia is a space suspended between times, between the 20th and 21st centuries, between utopia and dystopia, between visibility and invisibility: architectural buildings of steel, glass, and masonry still remain in use while traces of indigenous life left no marks on the ground.

Fordlandia Malaise & Sour Lake
Susana de Sousa Dias
Portugal / 2019 / 40 mins
Sunday / 1.30pm / CCA Cinema

Sour Lake was the name given by Texaco to a small town recast in the Ecuadorian jungle, in the 1960s, known in Spanish as Lago Agrio. This name gives origin to the framework from which the short film was made, shot from the surroundings of this city to the Colombian Andes, where the vegetation of the jungle begins to fuse with the mountains.

These geographical sites – connected with each other for centuries – are crossed by numerous economic, ecological, political and territorial issues that arose since the sixteenth century, when the Spanish conquistadors explored them in search for El Dorado. It is from these geographical, social and imaginary confluences that Sour Lake interrogates the relationship between these territories and their inhabitants.

Co-presented by IberoDocs

Andrés Dávila
Columbia / Ecuador/ 2019 / 15mins
This digital restoration of Marta Rodríguez’ and Jorge Silva’s 1981 feature honours an important work of Latin American political cinema, one that doesn’t posit indigenous culture in romantic contrast to modernity, but rather recognizes in it an aesthetic of resistance.

The dominant subject of Rodríguez and Silva’s films is the centuries-long oppression of farmers and indigenous peoples in Colombia, and their equally long resistance. Nuestra voz de tierra, memoria y futuro is a film that would not exist without the critical participation of the indigenous farmers of Coconuco. Images no longer function as argumentative proof for eyewitness accounts, but rather form a tightly woven system of signs: furrows in the landscape, the backs of animals, the gestures of monuments, the myths and masks of the people and the breath that brings musical instruments to life.

**Our Voice of Earth, Memory and Future**

*Marta Rodríguez / Jorge Silva*

**UK Premiere**

Colombia / 1981 / 1h 45mins

Saturday / 8pm / CCA Theatre

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Join us for an informal, long-form panel discussion with experts in the field exploring issues stemming from the movement for environmental justice in Latin America – touching on the discourse around land rights, indignity, colonial pathologies, and strategies of resistance.

With the destruction of the Amazon rainforest currently raising awareness of the relationship between neoliberal capitalism, climate breakdown and mass displacement, we aim to take a deeper dive into the histories and contemporary reflections of extractive practises and policies in the region and what they mean on a local and global scale.

And with 2019 designated the international Year of Indigenous Languages, we also look to explore the agency and centrality of indigenous peoples in shaping the struggle for environmental and human rights, and ways we can all look to ally in the fight.

**Panel Discussion: Environmental Justice in Latin America**

Saturday / 1.45pm / CCA Cinema

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Co-presented by IberoDocs
With the discourse around Europe and the EU so often polarising and reductive, we respond in this strand by searching for cinematic representations that reach for a more plural understanding of being and belonging on the continent.

Ian McDonald’s *Who Is Europe?* epitomises this endeavour - in split screen, and across six chapters, the film probes the contrasts and dissonances at play which shape the ideas of different people and cultures on what it means to exist in contemporary Europe.

*Lovemobil*, takes us to rural Germany, tracing stories of migration and aspiration amongst a group of women sex workers operating at the outer edges of the capitalist system; whilst *Ai Weiwei’s The Rest* is a moving and incisive sister film to his 2017 feature *Human Flow*, this time focused more tightly on the violence and absurdity that plays out at Europe’s increasingly militarised borders.

And we celebrate the beauty and creativity flourishing on the outskirts of one of Europe’s most vibrant cities – *Lisbon Beat* is Vasco Viana and Rita Maia’s effervescent portrait of the city’s long-thriving Afro-Portuguese music scene. Join us for the screening and a late night after party with sets from Rita Maia and Príncipe Discos artist DJ Firmeza!
When night falls in rural Germany, old VW caravans decorated with flashy lights line the highway roads which lead through potato fields and dark forests. Inside these buses, sex workers await their clients who are passing by.

Lovemobil spends time with these women who often come from far away. A film about a microcosm that describes a society at the outer edge of globalised capitalism.

Supported by Goethe-Institut Glasgow

Who Is Europe?

Ian McDonald
UK / 2018 / 58mins
Saturday / 12.15pm / CCA Theatre

Who Is Europe? is a documentary in six acts, commissioned by CoHERE. Shot in Germany, Italy, Spain, Hungary, Serbia and the UK the film questions what Europe is, who ‘belongs’, and what the significance of the past is for contemporary social and political realities. It uses a split-screen technique to explore contrasts and dissonances through a poetics of juxtaposition that highlights the tensions between and contests over the different cultures, experiences and understandings of Europe today.

Followed by an in-conversation event with filmmaker Ian McDonald, touching on European identity, media representation of migration, and the border zone.

Lisbon Beat

Rita Maia, Vasco Viana
Portugal / 2019 / 1h 15mins
Saturday / 3pm / CCA Theatre

Lisbon Beat is an exuberant documentary portrait of a city and its musicians, highlighting the innovative Afro-Portuguese music scene thriving on the outskirts of Lisbon. Cinematographer Vasco Viana and Lisbon-born, London-based DJ Rita Maia depict a vibrant and diverse community of musicians and producers, young and old, from Angola to São Tomé, Cape Verde and Guinea Bissau - each establishing their relationship to this complex city.

Director and DJ Rita Maia will be attending the screening and take part in a conversation after the film.

Lisbon Beat Club Night, Stereo
More info on page 31

Presented in collaboration with The Unity Centre and Arika.

The Rest

Ai Weiwei
China / Germany / 2018 / 1h 18mins
Sunday / 12.45pm / CCA Theatre

Ai Weiwei’s newest is a film about refugees who fled war and persecution and arrived in Europe, the world’s bastion of human rights, yet have not found the safe havens of their dreams. Instead, they now live in limbo within a disintegrating humanitarian aid system, no longer the centre of media attention, yet unable to move forward with their lives. The Rest is not only an accumulation of refugees’ stories but also a mirror of the European political zeitgeist, demonstrating how pan-European values of liberalism and democracy have largely failed in practice and betrayed those most in need of help.

Supported by Glasgow Refugee, Asylum and Migration Network (GRAMNet)
In this strand we look at communities; how they collaborate, explore and perform shared realities, histories and struggles. These are films that demonstrate the need for collectivity and connection to address narratives which often stay unheard and unseen.

Lucy Parker’s *Solidarity* is one of our keynote films this year: a testimony to collaborative filmmaking and collective action which examines blacklisting in the UK construction industry and the systematic dismantling of workers’ rights. Historically significant place, and how it has spoken to the nation’s history at large. Glasgow Short Film Festival presents a programme of short documentaries looking at different performative expressions of communities’ stories and struggles, including one of Kevin Jerome Everson’s newest works, while Shengze Zhu’s *Present. Perfect.* is composed of live-stream footage from vloggers in China, reflecting on isolation and the need for human connection. Lastly, Kavich Neang’s feature debut *Last Night I Saw You Smiling* is a quiet observation of residents facing eviction from Phnom Penh’s iconic White Building, as they pack up and reflect on their memories of this historically significant place.
Present. Perfect.

Zhu Shengze
Scottish Premiere
USA / Hong Kong / 2019 / 2h 4mins
Saturday / 8pm / CCA Cinema

The Western circuit of vloggers and YouTubers is dwarfed by live-streaming in China, which in a short time has become an industry worth billions. More than 422 million Chinese people regularly shared streamed videos in 2017. The strange and extreme are especially popular: a boy who eats live worms or two wrestlers dipped in wet paint. Viewers comment in the form of 'bullets' and reward the 'anchors' with virtual gifts that can be cashed in the real world.

Artist Zhu Shengze spent ten months observing anchors with more marginal followings, editing more than 800 hours of footage to fashion a collective portrait of a generation for whom the online and offline worlds are tightly interwoven.

Supported by the Confucius Institute, University of Glasgow

Solidarity

Lucy Parker
UK / 2019 / 1h 16mins
Friday / 8.15pm / CCA Theatre

Blacklisting in the UK construction industry impacted thousands of workers who were labelled 'troublemakers' for speaking out and secretly denied employment. Activists uncovered alarming links between workplace blacklisting and undercover policing. Solidarity attentively follows meetings between activists and law students, brought together for the film, revealing the determination of a community working together to find a route to justice.

Followed by a conversation with filmmaker Lucy Parker and guests.

Presented by LUX Scotland
Supported by Unite

Last Night I Saw You Smiling

Kavich Neang
Scottish Premiere
Cambodia / France / 2019 / 1h 15mins
Saturday / 3.45pm / CCA Cinema

The White Building in Phnom Penh, an iconic apartment block originally built in 1963, emptied by the Khmer Rouge, and subsequently the centre of a thriving artistic community, has been sold to Japanese developers and is scheduled for demolition. Filmmaker Kavich Nean himself born and raised in the building returns to interview fellow residents as they pack up their belongings and prepare for eviction. Neang interweaves their reflections and reminiscences with the turbulent national history to which the structure has borne witness, invoking ghosts of the past that reside within the building’s walls.

Co-presented by Aperture: Asia & Pacific Film Festival

Voices of Resistance: Performing the Communal

Various Directors / 1h 30mins
Friday / 6pm / CCA Cinema

These films each explore a particular community’s shared histories and realities, through collaborative and performative expressions. Black Bus Stop (Kevin Everson, Claudrena Harold) is a powerful, chanting tribute to an iconic gathering place for black students at University of Virginia. In Cloud Forest (Eliane Bots) five girls guide us through their imaginations of their parents’ experiences of the war in former Yugoslavia, while Trapped in the City of a Thousand Mountains (David Verbeek) looks at Chinese rap as a radical expression for young people in a surveillance state. Voices of Kidnapping (Ryan McKenna) is a collection of radio broadcasts of family members reaching out to loved ones kidnapped in the Amazon, against a backdrop of Columbian landscape visuals. We conclude with Rise (Bárbara Wagner, Benjamin de Burca), in which people of African and Caribbean descent reflect on their identity through performances in Toronto’s subway stations.

Curated and co-presented by Glasgow Short Film Festival
With the planet facing existential threat on such an overwhelming scale, questions of how to represent it, and who speaks in its name, are as prescient as ever. The need to discuss and represent the overwhelming threat of climate disaster is felt in a series of films concerned as much with renewal and reconnection as with collapse.

*Mothers of the Land*, an indigenous-made film by Álvaro & Diego Sarmiento, follows a group of women battling climate breakdown and the loss of biodiversity whilst farming land in the Andean highlands of Peru. We present the film alongside a workshop and Mass Seed Deposit in collaboration with Glasgow Seed Library, open to all.

Tamara Kotevska and Ljubo Stefanov’s *Honeyland* introduces us to one of the festival’s most magnetic screen presences, Hatidze Muratova, the last in a long line of Macedonian wild beekeepers whose story serves as a poignant microcosm of what we all stand to lose if we continue to ignore the fragile connection between humanity and the natural world.

Themes of extinction, sanctuary and interspecies communication are profoundly explored in Carlos Casas’ sensual cine-poem, Cemetery, a film about the final journey of a dying elephant that stalks the outermost boundaries of nature documentary, adventure stories and experimental film.

And our artist-in-focus this year is Ana Vaz, whose mesmerising short films fuse ethnographic documentary and speculative fiction to form a singular critique of the relationship between myth and history, people and place – whilst probing the limits of cinematic representation.
Artist in Focus: Ana Vaz

Ana Vaz is an artist and filmmaker whose films, installations and performances speculate upon the relationships between myth & history, self and other through a cosmology of references and perspectives. Assemblages of found and shot materials, her films combine ethnography and speculation - exploring the frictions imprinted upon 'cultivated' & 'savage' environments.

Arrows, Gazes, Points of Intensity: The films of Ana Vaz

Saturday / 5.45pm / CCA Cinema 1h 30mins

Interrogating the filmmaker’s gaze and relationship to the ‘other’, Ana Vaz’s films situate narrative from within and with the body. They explore complex relationships between environments, territories and hybrid histories pushing the boundaries of our perception. Associations of images, sounds and texts, her works propose a corporeal and subjective experience of being in the world.

Followed by a conversation between Ana and artist Alexander Storey Gordon.

Curated by LUX Scotland

The Voyage Out

Sunday / 3.30pm / CCA Cinema 1h 15mins

Ana will present a special reading/screening around her upcoming debut feature film, The Voyage Out.

The Voyage Out takes the toxic disaster in Fukushima as a synecdoche of the impending ecological disaster and the possibility of renewal. It presents an ethnography of the future, an ethnography otherwise. Two years after the toxic disaster in Fukushima, a new island has emerged in the Ogasawara archipelago, in the far south of Japan. The Voyage Out stages, in a dreamlike and experimental form, the sensitive imaginary of these two places, and the way in which they compose a world crossed by the spectre of destruction and renewal.

Cemetery

Carlos Casas
Scottish Premiere
France / UK / Poland / Uzbekistan / 2019 / 1h 25mins
Sunday / 5.30pm / CCA Cinema

Carlos Casas’ deeply sensory film Cemetery follows an elephant, a mahout and the poachers in their pursuit as they move toward the mythical place known as the elephant graveyard. As the journey transitions from the jungle through stages of death, images begin to fall away, opening onto a rich sonic landscape.

Ten years in the making, Cemetery weaves together field recordings from around the globe. Finding a striking juncture between nature documentary, experimental film, road movie and soundscape, the film opens up questions about life cycles and memory, colonialism and extinction, conservation and the environment and interspecies relationships.

Honeyland

Tamara Kotevska, Ljubo Stefanov
Macedonia / 2019 / 1h 25mins
Friday / 8pm / CCA Cinema

Nestled in an isolated mountain region deep within the Balkans, Hatidze Muratova lives with her ailing mother in a village without roads, electricity or running water. She’s the last in a long line of wild beekeepers, eking out a living farming honey in small batches to be sold in the closest city – a mere four hours’ walk away. Hatidze’s peaceful existence is thrown into upheaval by the arrival of an itinerant family, with their roaring engines, seven rambunctious children and herd of cattle. Hatidze optimistically meets the promise of change with an open heart, it doesn’t take long however, before a conflict evolves that exposes the fundamental tension between nature and humanity, harmony and discord, exploitation and sustainability.

Co-presented by Femspectives, who will host a conversation after the screening

Supported by Oxfam
Mothers of the Land
+ Mass Seed Deposit with Glasgow Seed Library

Alvaro & Diego Sarmiento
UK Premiere
Peru / 2019 / 1h 14mins
Friday / 4.30pm / CCA Theatre

Mothers of the Land is an indigenous made film accompanying five women from the Andean highlands of Peru in their daily struggle to maintain a traditional and organic way of working the land.

Peru is predicted to be among the three countries most affected by climate change. Farmers in the region use both traditional and modern agricultural techniques to maximize clean energy and combat extreme changes in weather.

Followed by a workshop with Glasgow Seed Library. Bring your saved seeds for a Mass Seed Deposit, hear from people passionate about seed saving and pick up some skills and techniques. For everyone interested in resilience and food sovereignty.

Glasgow Seed Library is a collaborative project, instigated by Glasgow Community Food Network and the Centre for Contemporary Arts Glasgow - supported by the Gaia Foundation UK Seed Sovereignty Programme.

Kime Ani - Audio Documentary

Edzi’u
Canada / 2018 / 20mins
Thursday - Sunday, continuous / CCA Foyer

Kime Ani, in the Tahltan language, means ‘home coming’ or ‘let’s go home’. It is a seven-part electronic work, sampling audio from recordings of three generations of artist Edzi’u’s matriarchs and grandmothers’ stories, recorded as early as 2017 and as late as 30 years ago. Edzi’u’s songs are vessels of history, tradition, and adaptation; a record of Indigenous experiences through a contemporary Indigenous lens.

Edzi’u is a mixed race Tahltan and inland Tlingit artist, songwriter and composer. Her songs are an incarnation of her family’s ancient tradition of storytelling, realised by designing sound through vintage and current audio recordings, electronic instruments and the voice.

Kime Ani will be free to listen to throughout the festival weekend. A sound station will be installed in CCA Foyer. Unticketed.
Critical Forum - Collaborative Research and/as Creative Practice: Storytelling through Filmmaking and Curation

Friday / 2 - 5pm / CCA Cinema

This year’s Critical Forum focuses on research as/and creative and collaborative practice. Researchers who are also filmmakers and curators, who worked on stories that interrogate local and global issues, will share their experience and reflections on making or curating films on human rights. Join us for a discussion on storytelling, ethics and the challenges of getting projects off the ground.

The event will start with an illustrated talk and work in progress showcase of Freedom to Run, a running and cultural exchange project and documentary focusing on the restrictions on freedom of movement that Palestinians face by running marathons in Palestine and Scotland. The presentation is led by Cairsti Russell (PhD candidate, University of Glasgow) and will include exclusive clips and stories behind the making of the film.

This will be followed by short presentations and a panel discussion on collaborative, participatory filmmaking, curation and research with Oisin Kealy (PhD candidate, University of Glasgow, exploring Human Rights Film Festivals in the Global South), Ian McDonald (documentary filmmaker (Who Is Europe?) and Reader in Film Practice at Newcastle University) and Lucy Parker (documentary filmmaker (Solidarity) and Senior Lecturer at Kingston University London).

Facilitated by Alexandra Colta with the support of the Collaborative Research Award – College of Arts, University of Glasgow.

Haydee and the Flying Fish

Pachi Bustos
European Premiere
Chile / 2019 / 1h 15mins
Saturday / 5.30pm / CCA Theatre

Haydee has been seeking justice for victims of rights violations for 40 years, but today she faces her most intimate battle, the end of a long trial that condemns her torturers, the murderers of the son she carried in her womb. Along the way, health problems will bring back memories of her darkest days.

The film will be followed by a discussion on the representation of trauma in cinema.

Lisbon Beat Afterparty

Saturday / 11pm - 3am / Stereo
Tickets £8 (£5) / Book via Eventbrite

RRRRRR! Dress to sweat and dance ‘till you drop with DJ sets from Lisbon Beat co-director and DJ Rita Maia and Príncipe Discos artist DJ Firmeza.

Rita Maia’s sets trace a path through a vibrant range of dance musics from across the world, with a focus on the influences of African sounds and Afro-Futurism; whilst Firmeza’s sound has hit new heights with the release of his new EP, Ardeu, which finds the artist delivering improvised “animação” vocals over his own hypnotic takes on kuduro and batida, as well as more abstracted explorations into percussive techno - or as Boomkat Records put it, “producing a form of mutant, minimalist techno, that counts as some of the most irresistible dance music on the planet right now.”

DOCMA Workshop

Workshop:
Wednesday / 7pm / CCA Clubroom / 2h

Screening:
Sunday / 12pm / CCA Cinema / 1h

A DOCMA is a 5 minute documentary made by 5 filmmakers in 5 different styles - a game designed to help you explore topics through film and get your creative juices flowing. Come along to this collaborative workshop to delve into some of this year’s Document Festival themes and have your own DOCMA film screened to the public on the final day of the festival!

DOCMA is for everyone, from seasoned filmmakers to enthusiastic newbies. All you need to participate is access to something to shoot and edit on, no matter how basic. A smartphone will do just fine.

The workshop is ticketed. The screening on Sunday is free and unticketed.

SUPERLUX:
Seminar with Kate Parker

Sunday / 12.30 – 2pm / CCA Clubroom
20 places / Free / Booking via Eventbrite

Join Kate Parker (City Projects) who will present an overview of her work as part of City Projects, a visual arts organisation that commissions and produces Artists’ Moving Image projects with artists which respond critically to their social and political context.

Recent projects include Solidarity by Lucy Parker, a film about blacklisting in the construction industry, which is being screened at the festival on Friday 25 October. Kate will talk in detail about the development, production and distribution plans of Solidarity (2019).

City Projects was formed in 2003 and is run by its voluntary management committee Fani Arampatzidou (chair), Kate Parker (secretary), Louise Shelley (treasurer) Rabz Lansiquot and Taylor Le Melle.

Creative Lab

The Creative Lab is our social and resource hub throughout the festival where you can find out more about local organisations and campaigns, publications and meet fellow guests and audience members. Join us for a chat or just to hang out.

Feel free to get in touch with us ahead of the festival if you or your organisation would be interested in having a presence or display materials in the Creative Lab.

info@documentfilmfestival.org

We’d love to invite you along to the following events, which are free and unticketed:

Festival Social with filmmakers and guests
Friday / 4.30pm

Precarity, Diversity and Festival Work: A Labour of Love?
Saturday / 11am
Credits

Programme Team: Sanne Jehoul, Sam Kenyon
Production Team: Alexandra Colta, Richard Warden
Press and Marketing Manager: Lewis Camley
Technical Coordinator: Lewis Den Hertog
Volunteer Coordinator: Tony Harris

Brochure Design: Nosheen Khwaja
Web Development: Ralph Mackenzie

Submission Viewers: Oisín Kealy, Billy Malcolm, Sara Shaarawi

Media Partner: The List

Venue Partners: CCA Glasgow, Stereo

Thank you

Document Board, Paula Larkin. Mona Rai, Janos Lang, Charlotte Gleghorn, Dr. Philippa Lovatt, Andrea Kuhn, Saramago, and all our Volunteers

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