BELFAST FILM FESTIVAL 2022

3-12 NOV FESTIVAL OF INTERNATIONAL FILM

0

 \bigcirc



PROGRAMME MAJOR FUNDERS





HOSPITALITY SPONSORS





VENUE PARTNERS



公cii	newo	rld



DESIGN













ODEON







BOX OFFICE INFO

Book tickets online at: www.belfastfilmfestival.org

To book in person or over the phone contact: Visit Belfast Welcome Centre 9 Donegall Square North, Belfast BT1 5GB +44 (0) 28 9024 6609

Opening Hours Monday 1pm to 4pm Tuesday to Saturday 9am – 6pm Sunday 11am – 4pm

For general information Call us on: +44 028 9032 5913 or email: boxoffice@belfastfilmfestival.org

For information on Festival Passes and special offers visit: www.belfastfilmfestival.org

- 🚯 @BelfastFilmFestival
- 😏 @BelfastFilmFes1
- O @belfastfilmfestival

Ticket prices include standard and concessions for full-time students, over-60s, Jobseekers Allowance or Income Support recipients and registered disabled people.

WELCOME TO BELFAST FILM FESTIVAL

Our new programmers bring unbridled energy, passion and ambition to this year's festival. The inaugural International Feature Competition jury is headed up by Oscar-winning director Andrea Arnold: a vibrant New Cinema selection is packed with premieres, including Venice 2022 winner All the Beauty and the Bloodshed. We shine a solidarity spotlight on Ukrainian cinema, and will screen imprisoned Iranian filmmaker Jafar Panahi's No Bears; the new Blurred Lines strand gives us hybrid docs, including the genius of Charlie Shackleton with As Mine Exactly; Actor/ directors Prasanna Puwanarajah (Ballywalter) and Tony Devlin (The Quarry) both present feature debuts; the UK/Ireland premiere of Mark Cousins' The March on Rome explores the ascent of Italian fascism, a timely contribution; Aftersun presents rising star Paul Mescal: we have a Scary Women horror strand, an XR Festival in collaboration with Deepa Mann-Kler, and a rare opportunity to see **Douglas Sirk** masterpieces on the big screen. It's a programme filled with new beginnings new people and programming, new places and technology. So join us, at our regular venues, and at two exciting new venue 'firsts' Cineworld at the Odyssey and "Belfast Stories" Bank of Ireland, Royal Avenue. We are looking forward to seeing you and to raising a glass to new beginnings.

Michele Devlin Director



Whenever I've felt daunted by my first programming role after over a decade as a film critic, I've done two things. First, I've asked the BFF team my dumb guestions and been repeatedly amazed by their patience, support and ability to not (visibly) roll their eyes. And second, I've thought about the courage of the filmmakers whose work I'm so honoured to bring to Belfast. Suddenly my jitters seem nothing by comparison. To make a movie right now is a near-kamikaze act of optimism; each film here is a gesture of celebratory defiance against the pessimism of a divided world. And to come to the movies during a festival like this one is not only to reward that optimism, it's to share in it. I cannot wait to share these outstanding films with you, and to thank you for this terrifying and wonderful opportunity.

Jessica Kiang International Programmer

It's a great pleasure to select new Irish and UK titles and delve into the endless creative possibilities of our unique and immeasurably valuable Northern Irish film and television archive. We're led by our audiences and we'd be nothing without the passion and dedication of film lovers in Belfast and beyond. With the world as it is at the moment, the cinema offers a glorious escape into other worlds and experiences. Although this role is a new one and there are exciting changes to the programme this year, it's been important to acknowledge and retain the character and spirit of the festival, formed over the last 22 years. We're lucky to have one of the greatest festival teams in the world ever (no exaggeration) and it's a thrill to be part of it.

Rose Baker UK & Ireland Programmer



Proud to be a funder of the Belfast Film Festival



Stories, Skills and Sustainability

For more information visit www.northernirelandscreen.co.uk







51.

TAXI

TAXI A6921



may

BELFAST FILM FESTIVAL TEAM



Michele Devlin Director



Sara Morrison Audience Development & Inclusion



Alex McGeever Programme Assistant (FEDS Trainee)



Mitchell Harper Guest Coordinator



Jessica Kiang Programmer



Moyra Lock inance & Administration



James Hall Print Transport Manager



Aine Groogan Volunteer Coordinator



Rose Baker Programmer



Benen Dillon Head Of Events



Lizzie Howard Box Office Assistant



Jason Mills Venue Manager



Mary Lindsay Head Of Marketing



Lorna Allen Marketing & Digital Content Coordinator



Dara McWade Box Office and Project Assistant



Neil Jacques Venue Manager

CONTENTS

SPONSORS	02 - 03
BOX OFFICE INFORMATION	04
BELFAST FILM FESTIVAL TEAM	08
CONTENTS	09
OPENING NIGHT FILM	10
CLOSING NIGHT FILM	11
INTERNATIONAL COMPETITION	12 - 17
SHORT FILM COMPETITION	19 - 23
NEW CINEMA	29 - 40
UKRAINE ENCOUNTERS	44 - 47
DOUGLAS SIRK RETRO	49 - 51
SCARY WOMEN	53 - 55
BLURRED LINES	56 - 59
NEW CINEMA: IRISH SHORTS	61 - 65
INTERNATIONAL SHORTS	66 - 68
NI INDEPENDENTS	70 - 73
FILMMAKER MEET-UP	74
SPECIAL EVENTS	76 - 86
BELFAST XR FESTIVAL	87 - 89
FESTIVAL SCHEDULE	91 - 95
VENUE INFORMATION	96 - 97





DIR. PRASANNA PUWANARAJAH UK | ENGLISH | 80 MINS | 2022

Our opening night film is Ballywalter, a life affirming story about the unexpected connections that can change the course of our lives, starring comedian Patrick Kielty in his acting debut.

Written by Belfast's own Stacey Gregg (Here Before), the film follows Eileen (Seána Kerslake), a caustic, unrepentant University drop-out whose dreams of a successful life in London have fallen by the wayside. Back at home with her mum, she makes ends meet by working as an unlicensed driver in her ex-boyfriend's minicab.

Shane (Kielty) has exiled himself in Ballywalter following the break-up of his marriage, but now he's trying to get his life back on track by enrolling in a stand-up comedy course.

When Shane calls a taxi to get him to his classes, Eileen answers and a surprising connection is made. As the two spend time together shuttling back and forth, a beautiful friendship develops.

Ballywalter is the first film from actor-turneddirector Prasanna Puwanarajah and features a brilliant ensemble supporting cast.

The screening will be attended by cast and crew.

THURSDAY 3 NOVEMBER | 6.45PM CINEWORLD | £7.50/£6

CLOSING NIGHT GALA

AFTERSUN

DIR. CHARLOTTE WELLS UK/USA | ENGLISH | 96 MINS | 2022

Cheery 90's nostalgia — bad fluorescent fashions, Tubthumping on the soundtrack fuses with a distinctly more bittersweet view in Scottish director Charlotte Wells' remarkable debut.

Wells isn't the only newcomer here making an indelible first impression: joining an outstanding Paul Mescal (*Normal People, The Lost Daughter*), young Frankie Corio is startlingly assured as 11-year-old tomboy Sophie, going with her single dad Calum on a Turkish package holiday in the late '90s. Days of sun, sand and shooting pool beckon, but there's an undertow of sadness – maybe of future estrangement – to Calum's laddish

parenting, and it bleeds into Frankie's perspective both past and present. Exquisitely acted by the leads, and with no less a figure than *Moonlight's* Barry Jenkins producing, *Aftersun* elegantly braids timelines to reflect on memory, mental health and the fragility of the father-daughter bond, and sees Wells arriving fully formed as a filmmaker.

Joint Irish premiere with Cork Film Festival.

SATURDAY 12 NOVEMBER | 7PM CINEWORLD | £7.50/£6

INTERNATIONAL COMPETITION

For the first time in our 22-year history, Belfast Film Festival is proud to announce the introduction of an International Competition to be adjudicated by a panel of renowned filmmakers and industry insiders. Comprising eight films, each one a first or second narrative feature that made its premiere in the major festivals of Cannes, Berlin, Venice, Locarno, Karlovy Vary or San Sebastián, this thrilling, innovative selection is designed to highlight the very best in emerging filmmaking talent from around the world.

Co-sponsored by Yellow Moon, Belfast's leading post-production facility, the prize fund of £10,000 will be divided into a £7,000 award for the director of the Best Film, plus two £1,500 awards, for Breakout Performance and Outstanding Craft Contribution.

yellowmoon 🔵

INTERNATIONAL COMPETITION JURY

ANDREA ARNOLD



After winning an Oscar for her short film Wasp in 2005, she went on to win the Cannes Film Festival Jury Prize three times with Red Road, (2006), Fish Tank (2009) and American Honey (2016).

She has also worked extensively in television, directing the complete second series of HBO's hit show Big Little Lies (2019) and four episodes of Amazon Prime's Transparent (2015-2017). Her adaptation of Emily Brontë's Wuthering Heights, won the Golden Osella for Best Cinematography at the 68th Venice Film Festival. Cow (2021) her most recent work, had its Irish Premiere at Docs Ireland in June, and is currently touring the international festival circuit.

STEPHEN REA



Stephen Rea one of Irelands greatest actors of stage and screen. In 1980 along with Brian Friel, he founded the critically acclaimed Field Day Theatre Company.

He is an IFTA and BAFTA Award winner and was nominated for a Best Actor Oscar for his performance in the *Crying Game*. His wide range of film roles have included *Angel*, *V for Vendetta*, *Michael Collins, Interview with the Vampire* and *Breakfast on Pluto*. We are delighted to welcome Stephen to be part of our inaugural International Competition jury.

CATHERINE BRAY



Catherine Bray is a producer and writer. She has also worked as a commissioner and consultant, for Channel 4 and British Council.

Her work as a producer has played at festivals including Sundance, SXSW and Rotterdam. She currently writes for the Guardian Saturday Magazine every week, including recent profiles of John Waters and Kogonada. Projects this year as producer include the single-print feature documentary The Afterlight, Anthony Ing's experimental short Jill Uncredited and Charlie Shackleton's performance piece As Mine Exactly, which has just completed a residency at the Museum of the Moving Image in New York. She also runs the website Film of the Week with the critic Guy Lodge. In 2020, she wrote and directed two hour-long film specials for BBC Four.



DIR. CYRIL SCHÄUBLIN SWITZERLAND | SWISS GERMAN; RUSSIAN; FRENCH; ENGLISH | 93 MINS | 2022

In a blazingly original second film guaranteed to be unlike anything else you'll see this year director Cyril Schäublin tells the sort-of-true story of a kind-of-historical incident in the life of 19th-century Russian anarchist Pyotyr Kroptokin.

In a sleepy, oddball watchmaking village in Switzerland, whose four time zones mean you're bound to be late for work no matter how early you set out, the young idealist finds a rural community quietly abuzz with polite, soft-spoken political ferment, much of it led by working women. Shot with strikingly offbeat framing, in airy takes featuring many a hat clutched to many a head against the wind, Unrest takes a cue from its themes and mounts a playful but totally committed anarchist revolution against the staid traditions of the historical drama.

Read a specially commissioned essay on this film by critic Nicolas Rapold on p18



DIR. GEORGIA OAKLEY UK | ENGLISH | 97 MINS | 2022

Laws can sometimes seem abstract, faceless, neutral. But in Georgia Oakley's searing debut, that lie is exposed, along with the absolute cruelty of Section 28, the law banning the "teaching of the acceptability of homosexuality as a pretended family relationship" which was enacted by Margaret Thatcher's Conservative government in 1988.

Jean, a popular gym teacher, has been living a bit of a double life already, careful not to advertise her queerness at the school where she works, but in a loving relationship with her out-and-proud girlfriend Viv at home. But when a new girl afrom her class shows up at her local gay bar, Jean is forced toward a reckoning with her divided existence which in Oakley's sensitive hands becomes its own referendum on how publicly mandated homophobia can easily turn into personal moral crisis.

Read a specially commissioned essay on this film by critic Caspar Salmon on p41

SUNDAY 6 NOVEMBER | 6PM QFT | £7/£6 SATURDAY 5 NOVEMBER | 6PM QFT | £7/£6

RETURN TO SEOUL

DIR. DAVY CHOU FRANCE/GERMANY/BELGIUM | FRENCH, KOREAN 116 MINS | 2022

Home, we're told, is where the heart is. But what if the heart is as complicated and questioning as that of Freddie (an outstanding Ji-min Park), the mercurial 25-year-old French adoptee whose ostensibly offhand, no-big-deal search for her Korean biological parents forms the backbone of Davy Chou's elegant, enigmatic and constantly expanding second film?

Arriving in Seoul more or less on a whim, Freddie finds friends, lovers and her eager-to-connect birth father quite easily--and apparently moves on from them all with equal effortlessness. Skipping ahead to Freddie in various other, often dramatically different phases of her young life, with her incommunicado birth mother a constant, needling absence, Chou's bold yet intricate film is an increasingly riveting character study of a young woman discovering that perhaps her search for her origins is itself her origin story.

Read a specially commissioned essay on this film by critic Alissa Wilkinson on p69

SATURDAY 12 NOVEMBER | 9PM QFT | £7/£6



DIR. GUÐMUNDUR ARNAR GUÐMUNDSSON ICELAND | ICELANDIC | 123 MINS | 2022

The line between the bullies and the bullied is constantly being redrawn in Guðmundur Arnar Guðmundsson's tender and brutal second film. Addi, who is being raised by a clairvoyant mother and an absent father, decides to take pitiful, beaten-up Balli under his wing and into his little band of outsiders.

Shot with an eye for the Iceland's beauty and harshness by star cinematographer Sturla Brandth Grøvlen (the Oscar-winning Another Round) the film tracks how the gang's comradeship gives them an escape from troubled, often abusive home situations. But their bonds of teenage brotherhood will be sorely tested by a toxic tide of systemic, cyclical male aggression that Guðmundsson brilliantly evokes as an almost supernatural force, ceaselessly seeking to turn frightened boys into violent men.

Read a specially commissioned essay on this film by critic Wendy Ide on p42

MONDAY 7 NOVEMBER | 6PM QFT | £7/£6





DIR. CHARLOTTE LEBON CANADA | FRENCH, ENGLISH | 100 MINS | 2022

Is it a horror? Is it a comedy? Is it a melancholic coming-of-age drama? The superb directorial debut of Canadian actress Charlotte LeBon (*Yves Saint Laurent*) is, like first love, all three at once: scary, funny and sad.

14-year-old Bastien and his family are on holiday at a lakeside cabin in Quebec with an old friend of his mother's. More importantly, with her 16-year-old daughter, Chloe, an unsmiling teen with a morbid sense of humor, on whom Bastien immediately crushes very hard. The young cast are fantastic in this portent-laced genre mashup, in which Chloe's play-dead fantasies and ghost stories are one kind of menace, but for hesitant yet witty and self-possessed Bastien, it's the wet dreams and other mortifications of puppy love that are far more frightening.

Read a specially commissioned essay on this film by critic Caitlin Quinlan on p24 TOMMY-GUNS

DIR. CARLOS CONCEIÇÃO PORTUGAL/ANGOLA | PORTUGUESE, NYANEKA 120 MINS | 2022

It is 1974, the year before Angola claimed independence from Portugal, and in an atmosphere of mounting tension, a tribal girl embarks on a tryst with a classics-reading Portuguese soldier.

This is only the beginning of Carlos Conceição's complex, genre-bending exploration of machismo and the legacy of colonialism, which takes on elements of zombie horror, speculative fiction and military drama as it shifts to follow a small squadron of young Portuguese soldiers being prepped by a relentless martinet of a colonel for a war they scarcely understand. Broodingly, evocatively shot, with a slow-burn intensity makes the revelations and twists of its second half all the more surprising, the story may begin decades ago, but it says a whole lot about strongmen leaders and the rise of nationalism today.

Read a specially commissioned essay on this film by critic Neil Young on p28

THURSDAY 10 NOVEMBER | 6PM QFT | £7/£6

WEDNESDAY 9 NOVEMBER | 6PM QFT | £7/£6



DIR. SILVINA SCHNICER, ULISES PORRA DOMINICAN REPUBLIC/ARGENTINA | SPANISH | 86 MINS | 2021

Enigmatic, and edged in a dreamlike, sensual surreality, the second feature from directing duo Silvina Schnicer and Ulises Porra (*Tigre*) is a superbly acted masterclass in delivering scathing social observation in a powerfully poetic way.

Daughter of bourgeois privilege Sara and her Black nanny Yarisa have a loving mother-child-style relationship that seems to exist beyond the various class and ethnicity barriers that separate them. But when Sara's family returns to the Dominican Republic, where Yarisa had left her real daughter, Mallory, several years before, fissures in their relationship appear. Mallory's arrival then sets off a chain of events that will culminate in a tragedy that widens those fissures to a seismic crack – or perhaps that simply reveals the chasm that had been there all along.

Read a specially commissioned essay on this film by critic Jonathan Romney on p52

FRIDAY 11 NOVEMBER | 9PM QFT | £7/£6



DIR. IOSEB 'SOSO' BLIADZE GEORGIA | GEORGIAN | 107 MINS | 2022

It's a funny place to find liberation: a cramped apartment in Tbilisi, shared with a prickly stranger during a pandemic.

And yet this is how it happens for Tina, the lost young woman who moves in with outgoing, cynical Megi only, Tina believes, until she and her boyfriend get a place together. Ioseb Bliadze's second film, co-written with terrific lead actress Taki Mumladze, is singular in many ways: in its effortless performances, and in the refreshingly casual treatment of its coronavirus-era setting. But especially, watch how delicately it unpicks the workings of patriarchal Georgian society, keeping our eyes on the warm, vibrantly alive characters almost as misdirection in a magic trick that allows Tina eventually to loosen, if not quite wriggle free from her chains of dependence.

Read a specially commissioned essay on this film by critic Guy Lodge on p60

SATURDAY 12 NOVEMBER | 12PM QFT | £7/£6

Civil Unrest in the Delightfully Civil Unrest

WRITTEN BY NICOLAS RAPOLD

Anarchism is not a signature export of Switzerland, a country often regarded as the picture of an orderly modern society, as clockwork as its well-known timepieces. But *Unrest* revives a lesser-known part of Swiss history: the radical watchmakers of Saint-Imier, so steadfast in their commitment to egalitarianism and labor rights that they inspired a Russian revolutionary. This kind of independent streak is not entirely unheard of in a country that has long defended traditions of neutrality and direct democracy, but writer-director Cyril Schäublin captures one of those curious eras when the world seems to crack open and let in new realities.

Unrest is set in the 1870s in a sun-streaked mountain village, and when I saw the movie for the first time, I still remember feeling that I had strolled into town right alongside that Russian revolutionary, Pyotr Kropotkin, who did in fact visit the area. Here, Kropotkin has traveled to Saint-Imier as a mapmaker, and right away we're with him marveling at the goings-on within this factory town. The innovations of the Industrial Revolution are in full, mind-bending effect. Strict time measurement — which was not always, you know, a thing — is enforced with the latest in clock technology, alongside Henry Ford–level rules for workers in the name of efficiency. The telegraph and the camera are being put to new uses with Reuters-style news wires and meticulous land surveying. Last but not least, in what could be described as hyperrational exuberance, four separate time zones are maintained within the town.

All of these phenomena are happening amid the roiling political energies of the moment, and *Unrest* makes us feel those from the ground-up. That's in large part due to Schäublin's distinctive viewpoint: he largely films Kropotkin and the villagers in wide shots, as if we are observing from another part of the public square. These views are slightly off-center, which has a way of making us pay closer attention to the conversation instead of the established order of the architecture. And the people Kropotkin meets have plenty to say, whether they're workers and organizers—some of whom stay in touch with international anarchist communities via telegraph—or wealthier higher-ups in the community, like a factory-owner who subscribes to an anarchist newspaper precisely because it's the most up-to-date. There's also a running gag as Kropotkin and others run afoul of municipal photographers who are taking official pictures of town sites with the protection of gendarmes—a visual way of showing the element of social control at work in the town.

"Unrest," the word, means more than one might think: it's also a term, at least in its untranslated form "unruhe," for what Schäublin calls "the mechanical heart of the watch," – the wheel that keeps its equilibrium. Fitting that wheel is the task of factory worker and snazzy-loupe-wearer Josephine, though her own balance is thrown off as she gets progressively more fed up with her workplace, and befriends this bearded stranger Kropotkin. A gentle camaraderie already runs throughout the film, from its public square to its pubs, as befits an area that was a hotbed of syndicalism. But it is this slender, bright thread of connection between Josephine and Kropotkin that suggests another way out of the labyrinth of industrial order.

Nicolas Rapold is a New York-based film critic writing for The New York Times and other publications, and hosts the podcast The Last Thing I Saw.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.

SHORT FILM COMPETITION

The Belfast Film Festival is proud to support the medium of short film, and this annual competition is made up of early-to-mid career and established filmmakers from the island of Ireland.

Our festival selection team has the difficult task of choosing from a high number of submissions that grows in both number and quality every year.





SHORT FILM COMPETITION JURY

LAURA CONLON



Laura Conlon is an artist and filmmaker based

After completing her Masters in Film she was commissioned by the BBC to make her short film

'The Presence of Absence' that was screened at

Cork International Film Festival. Her second film

'Dear Eibhlín' was the winner of the Belfast Film Festival's Official Short Film Competition 2021

and more recently won Best Experimental film

at the Bloomsday Film Festival Dublin.

at Flax Art Studios in Belfast.

DAMIAN MCCANN



Damian McCann Is an award-winning director with 15 years documentary experience working alongside BBC, TG4 and RTÉ.

His first feature-length narrative film Doineann premiered internationally at Newport Beach Film Festival in October 2021 and was screened at Belfast Film Festival and Galway Film Fleadh amongst others. *Doineann* was released theatrically in January 2022 (Wildcard Distribution). Other drama work includes the short films *Máthair*, and *Just the Two of Us*, a BBC 4 / BBC NI short film commission in collaboration with the Lyric Theatre in Belfast.

TARA BRADY



Tara Brady, a contributor to The Irish Times, is a writer and film critic.

She is a frequent contributor to RTE's Arena and has featured on The Dave Fanning Show and BBC World Service.

PROGRAMME ONE



JOE LOFTUS 4 MINS

An astronaut wakes up in outer space, struggling to piece together how he got there. Bold animated visuals and unsettling sound design bring his internal monologue to life.



JOANNA MCCLURG 20 MINS

This refreshing coming-of-age story follows young carer Jenny as she balances her work life with her social life and the unavoidable realities of growing up. This authentic snapshot of life as a young person in contemporary Belfast is keenly observed by writer/ director Joanna McClurg, anchored by a stunning smartphone sequence capturing a messy night out.



LAURA O'SHEA 10 MINS

Marie faces her first day on the job as a Social Care worker. Despite her optimism, a house call to a family in crisis quickly brings her back to reality.

SATURDAY 5 NOVEMBER | PROG 1 | 10AM 45 MINS | QFT | £5/£4 PER PROGRAMME, £12 FOR WHOLE DAY



DEREK UGOCHUKWU 10 MINS

When an ominous mould appears in their room, two African brothers seeking asylum are faced with a dark entity lurking within their Direct Provision centre. *You're Not Home* is a vivid and terrifying depiction of systemic racism, disempowerment and exile.

PROGRAMME TWO



JOSH O'CAOIMH, MIKAI GERONIMO 2 MINS

Empty Little People is a dark fairy tale, strikingly animated with a nightmarish palette and narrated liked a twisted lullaby. It follows a horde of 'empty little people' whose insatiable thirst for tea leads them perilously towards the jaws of doom.



MICHAEL DAVID MCKERNAN 14 MINS

A young woman returns to the island where grew up, after many years abroad. She's beckoned home to face the demons of her past and the crux of her unresolved pain, her relationship with her father. Foxglove is a story about healing, music and the transformative nature of forgiveness.



LAURA KAVANAGH 11 MINS

An elderly widower depends on his radio to keep a foothold in his routine. When it breaks, his daughter is forced to pay more attention to her isolated father.

SATURDAY 5 NOVEMBER | PROG 2 | 11.30AM 47 MINS | QFT | £5/£4 PER PROGRAMME, £12 FOR WHOLE DAY



DEAN CONWAY 17 MINS

Shea and Hannah takes place the morning after a night out and focuses on the conversation between two young people as they ruminate on life and relationships. This sensitive and understated short is made by the performances and chemistry of lead actors Erin Coghlan and Nathan Quinn-O'Rawe who capture both the intimacy and awkwardness of a one-night stand.

PROGRAMME Three



MIA MULLARKEY 16 MINS

Aggie, a woman with Down's syndrome living on a council estate, tries to be kind to young and neglected Lucy, only for the situation to spiral out of control. Safe as Houses is brimming with personality, featuring a lively score and warm cinematography, director Mia Mullarkey treats a complex story with nuance and humour.



FELIX SURPLUS 10 MINS

Flotsam & Jetsam is a stop-motion animation set on a far future Earth, frozen over and lost to civilization. It follows a lone robot on a journey in search of sanctuary, and to find out if it is truly the last of its kind. Strikingly hand-crafted, and rich in detail and atmosphere, Flotsam & Jetsam charts an odyssey of loneliness and wonder.

SATURDAY 5 NOVEMBER | PROG 3 | 1PM 45 MINS | QFT | £5/£4 PER PROGRAMME, £12 FOR WHOLE DAY



MARK KEANE 5 MINS

This tight and impactful snapshot of a teenage relationship is brimming with tension and chemistry. Director Mark Keane captures a dynamic that feels truthful and nuanced, leading to a visceral and unsettling climax.



EIMEAR YOUNG 7 MINS

This experimental short explores the complexities of the human mind through a range of filmmaking styles, capturing fragmented memories and a longing for the past that shapes present identity.



DOMINIC O'NEILL 4 MINS

Both of Us follows a woman returning to her childhood home and unearthing her haunted past, atmospherically portrayed through a striking use of VHS. Director Dominic O'Neill visualises the creeping fear of confronting one's past in an effective and haunting way, recalling to mind the distinct aura of dread of classic British horror films.

Phoebe Bridgers, *Falcon Lake* and the Spookiness of Puberty

WRITTEN By Caitlin Quinlan

"Baby it's Halloween, and we can be anything."

The Phoebe Bridgers' school of haunted longing is rooted in a killer combination of suburban loneliness, Halloween references and dark humour. The musician, famed for wearing a skeleton costume on stage and singing tenderly about love, death and everything in between, harnesses this triptych in her work to speak to the young-adult numbness that can seep in when the world begins to feel inordinately daunting. Canadian actress Charlotte Le Bon's directorial debut *Falcon Lake* is a attentive student of this approach, capturing with eloquence and sensitivity just how terrifying growing up can be.

The inherent spookiness of being a teenager has long been prime fodder for genre cinema to play with. Physical changes, shifting moods—the occupation of the body by the demon of puberty is rife with horror potential, even if, in *Falcon Lake*, the thrills are more subdued than outright scary, with Le Bon opting for atmospheric ghostliness over obvious terror. Still, Bastien is a teenage boy so it's very believable he could be overcome by the sensuality of family friend Chloé, during one lazy summer vacation in Quebec. They say girls mature faster than boys and Chloé seems lightyears ahead, all burgeoning sexuality and contempt for authority, giving off the faux assuredness of an adolescent girl who wants people to believe in her worldiness, even if she doesn't. Bastien is smitten. Chloé tells him ghost stories and takes him to parties, introduces him to alcohol and kissing. The darker tones of Le Bon's film mean that these teenage rites of passage are given a gravity that they don't always receive elsewhere, but that's not to say the movie presents a doomed vision of youth. In fact, the filmmaker's deft hand balances severity with lightness and humour, to offer a multifaceted view of what it means to come of age.

Chloé has a penchant for donning a white sheet and pretending to be a ghost in the woods, or for lying in the middle of the road and playing dead. The ties between girlhood and the morbidly supernatural in both Bridger's music and *Falcon Lake* recognise the inherent weirdness of being young and unsure of yourself, but they also point to the otherworldly power of this time in life. Teenage girls can be insecure and uncertain, but they can also harness, for the first time, a semi-mystical feminine strength that makes them sparkle to everyone around them. As Bastien falls harder for Chloé, and Chloé simultaneously undergoes the inevitable realisation that her arrogant ex will do her no good, their bond coalesces into something anxious but beautiful, tentative yet aching.

Understanding this sacred dynamic between teenage lovers is Le Bon's greatest skill; the chemistry between stars Sara Montpetit and Joseph Engel is inherently magnetic but elevated to its highest potential by the sympathy of the director. Chloé and Bastien bring out the best in each other, too, each opening the other's eyes to fears and braveries they may never have discovered alone. There's no such thing as a comfort zone here. All boundaries are splintered by their mutual, hesitant attraction, and even Chloe's fondness for challenging and needling Bastien recedes as they venture together into the eerie darkness of adolescence. It will take a tragedy to break their earthly bond, but as *Falcon Lake*, Phoebe Bridgers and all the death-obsessed teenagers before and since believe, perhaps beyond this realm, they're fated to haunt one another forever.

Caitlin Quinlan is a film critic and writer from London with work published in The Guardian, frieze, ArtReview, and MUBI Notebook among others.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.



DIR. TONY DEVLIN UK | ENGLISH | 96 MINS | 2022

Debut feature from Tony Devlin.

In Spring 2020 five students and two faculty members from the Mid Ulster College of Art went missing in a forest on the north coast of Ireland. What happened on the day they disappeared has remained a mystery until now.

Over two years after the disappearance, a police operation on a house outside Belfast uncovered footage of the students' final movements, as their journey into the forest saw them bear witness to something they should never have seen.

The Quarry presents that footage to the public for the first time.

Key cast and crew will be in attendance.

WEDNESDAY 9 NOVEMBER | 7PM CINEWORLD | £7.50/£6



Gift an experience to remember

with a Hastings Hotels Gift Card



hastingshotels.com | 028 9047 1066

GRAND CENTRAL | BALLYGALLY | EVERGLADES EUROPA | CULLODEN | STORMONT



Tommy Guns and the Cinematic Legacy of Demis Roussos

WRITTEN BY NEIL YOUNG

As well as being one of 2022's finest films, *Tommy Guns* is for various tricky reasons also one of the toughest to write about. I tried my best at Locarno when I reviewed the genre-bending war/horror/ mystery film — mainly set in a strange military compound, maybe in mid-70s Angola – for *Screen*. Highlighting a sequence in which dancer/sex-worker Apolonia (Anabela Moreira) performs a sensual routine to the soaring 1970 ballad *Spring, Summer, Winter* and *Fall* by prog-trio *Aphrodite's Child*, I noted back then it was distinguished by the golden throat of vocalist Demis Roussos, delivering notes of almost superhuman intensity.

To any European of fifty or over, Demis Roussos remains a familiar name For younger generations, he has been somewhat overshadowed by his *Aphrodite's Child* bandmate/songwriter, Evangelos Papathanassiou aka Vangelis, the celebrated composer of *Chariots of Fire* and *Blade Runner* (which features Roussos on one of the tracks) who died this year aged 79. Roussos was only 68 when he passed on in 2015, but those of us who recall his continent-conquering prime were surprised he made it beyond 50. He was, in every sense, *massive* back then, his vast form habitually cloaked in an ornate kaftan as he graced myriad European stages and studios.

Experiencing that *Tommy Guns* scene, in which the sexual frustrations of the film's khaki-clad protagonists are brought further to the boil with every quivering note, the idea struck me that most films would benefit from the inclusion of a Roussos vocal. And quite a few already have. His cultural impact was first cinematically immortalised in Mike Leigh's enduringly popular *Abigail's Party* (1977). To enliven the flagging mood, soirée hostess Beverley (Alison Steadman) sticks on Roussos' sole UK number one, *Forever and Ever*, and is swept into a tingling state of quasi-erotic bliss. "D'you think he's sexy, Ange?" Beverley asks her guest, Angela (Janine Duvitski). "Yes," Angela replies, "It's a pity he's so fat." "Yeah," counters Beverly, "But he doesn't *sound* it, though, when you hear him?"

While Roussos is intended to underline the unbearable Beverly's kitschy bad taste, the joke is ultimately on Leigh: Roussos was and is fantastic. *Forever and Ever* may not be the finest showcase of his talents, but many who only know his "cheesy" solo hits are startled to learn about the eminently respectable and low-key influential *Aphrodite's Child* era. Their 1972 double-album 666 instantly become a favourite among the psychedelic crowd, and shows up in the oddest places. Two consecutive songs (kiddie-vocal *Loud Loud* and Roussos-voiced *The Four Horsemen*) comprised the entire soundtrack of Yugoslavian experimentalist-provocateur Ljubomir Šimunić's mindblowing 1976 short Gerdy, The *Wicked Witch*, for example. And I tipped my own hat to Šimunić (and Roussos) with my recent effort *The Rising Sun*, where I took Jean-Gabriel Périot's poetic 2007 Hiroshima chronicle 200 000 fantômes and replaced the mournful score with Roussos' barnstormingly bombastic cover of *House of the Rising Sun*. Also a fan: Argentina's reigning auteur Lucrecia Martel, who elevated a moving passage in *The Headless Woman* (2008) by judiciously interpolating Roussos' single *Mamy Blue*.

And so *Tommy Guns* takes its place in a noble nano-genre: films respectfully deploying the transcendent tones of the one and only Mr Artemios Ventouris-Roussos. In Carlos Conceição's tremendous, changeable picture, *Spring, Summer, Winter, and Fall* is both a specific chronological signifier and a subtle harbinger of inevitable, imminent transformation: "This last thing / Is passing now / Like summer to spring / It takes me / And wakes me now / Like seasons I'll change / And then rearrange... somehow." May there be many more transformative Roussos movie moments to come.

SEE PAGE 16

Neil Young is a Vienna-based film-critic and programmer, originally from Sunderland UK, who mainly reviews for Screen International.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.

NEW CINEMA

A carefully curated selection of the most exciting new films of the year, encompassing everything from well-known world cinema auteurs to breakout first-timers, hailing from all corners of the globe, and presenting overall an absolutely cutting-edge, up-to-the-minute view of the movie landscape of 2022. On this evidence, embattled though the industry is as it emerges from the existential threat of the pandemic, cinema is thriving. Dive in, explore, enjoy!



DIR. ALEXANDRU BELC ROMANIA | ROMANIAN | 102 MINS | 2022

Appearances can deceive, and Romanian director Alexandru Belc's excellent first film is a fine example of the bait-and-switch.

It starts out with Ana, a somewhat self-absorbed 1970s Bucharest schoolgirl, going through very relatable pangs of teenage romantic disappointment when her boyfriend announces he and his family are soon to leave the country. But quickly, and as relentlessly as the timekeeping device of the title, *Metronom* matures into a much broader commentary on the rise of authoritarianism, once Ana and her friends fall foul of Ceaucescu's secret police for the "crime" of writing a fan letter to their favourite Radio Free Europe DJ. In elegant, rich, warm-toned cinematography, the movie looks with new eyes on the clever cruelty of a totalitarian regime as it invades the private sphere, and turns a younger generation naturally inclined to rebellion, toward tacit complicity.

MONDAY 7 NOVEMBER | 2PM CINEWORLD | £7.50/£6



DIR. JÖNS JÖNSSON GERMANY | GERMAN, ENGLISH | 108 MINS | 2022

You may have met a guy like Julius. Personable, friendly and seemingly very worldly, he's a little entitled, sure, and maybe a little too fond of the sound of his own voice.

But then that would probably be a result of his vaguely hinted-at posh background, and when he's so full of weird, funny stories and so generous as to suggest a trip out on his family's boat, why complain?Jöns Jönsson acutely observed satire is an exercise in delicious discomfort as Vienna museum guide Julius is gradually revealed to be both much less and much more than meets the eye, and his many stories start to seem less like funny anecdotes and more like camouflage masking a terrible, yearning void of personality inside. Julius lies, but Axiom deals in strange, unsettling, often darkly funny truth.

THURSDAY 10 NOVEMBER | 4PM CINEWORLD | £7.50/£6



DIR. ALEJANDRO LOAYZA GRISI BOLIVIA | QUECHUA, SPANISH | 87 MINS | 2022

Virginio and Sisa, played with beautiful naturalness by non-professional actors, are an ageing couple living in remotest rural Bolivia, in a quiet, gorgeously perceptive debut that brought writer-director Alejandro Loayza Grisi the World Dramatic prize at the Sundance Film Festival.

Faced with challenges specific to them that can also be read as an allegory for wider environmental and social challenges, the increasingly isolated couple must face down an existential threat to the simple way of life they want desperately to maintain, despite most of their tiny community giving up on it. Grisi's background in photography reveals itself in the film's striking, finely tuned, occasionally magical landscapes but it's his sensitivity as a cinematic storyteller, and the compact, taciturn performances of his two remarkable stars, that give this small movie an aching impact that reaches out to a far broader, endangered horizon.

THURSDAY 3 NOVEMBER | 4PM CINEWORLD | £7.50/£6



DIR. HLYNUR PÁLMASON ICELAND | DANISH, ICELANDIC | 143 MINS | 2022

If you've never trekked across the fields, fjords and forbidding hills of Iceland in face-whipping winter winds, along comes Hlynur Pálmason's raw, ravishing *Godland* to make you feel like you have.

The Icelandic director expands on the scale and ambition of his already impressive 2019 revenge tale *A White, White Day* for this breathtaking late-19thcentury period piece, following young, idealistic Danish priest Lucas (Elliott Crosset Hove) as he embarks on a challenging cross-country mission to establish a parish in a remote coastal community. In the process, his faith, hope and charity are all severely tested, as Pálmason ponders moral and spiritual questions as vast as the staggering landscapes the camera gazes upon. One of the clear standouts of this year's Cannes Film Festival, *Godland* cements Pálmason as one of the new titans of Scandi cinema.

FRIDAY 4 NOVEMBER | 9PM QFT | £7/£6



DIR. SAIM SADIQ PAKISTAN | URDU | 126 MINS | 2022

Saim Sadiq's vibrant, heart-lifting debut made history earlier this year as the first Pakistani film ever to premiere in the official selection at Cannes, and its trail-blazing doesn't stop there.

An open-hearted queer romance, it stars winning newcomer Ali Junejo as Haider, the unemployed misfit youngest son of an extended Lahore family, whose life finally clicks into place when he takes a job as a backing dancer for transgender club performer Biba (Alina Khan). A relationship blossoms between the two, but this is more crucially a story of self-realisation against a backdrop of changing cultural norms — observed with warm humour and human interest by Sadiq, expanding his acclaimed, trans-themed 2019 short *Darling.* Beautifully shot in iridescent dyed-silk tones, meanwhile, *Joyland* also serves as a luminous screen valentine to the city of Lahore itself, in all its density and diversity.

FRIDAY 11 NOVEMBER | 4PM CINEWORLD | £7.50/£6



DIR. QUENTIN DUPIEUX FRANCE | FRENCH, JAPANESE | 74 MINS | 2022

There's always one central absurdity in the films of French director Quentin Dupieux, the loopy trickster behind murderous car-tyre movie *Rubber*, malevolent suede jacket epic Deerskin and border-collie-sized giant-housefly yarn *Mandibles*.

Incredible but True is no different, just here it is a concept as well as a thingamajig: a trapdoored tunnel in a suburban house that is also a time warp, which swallows 12 hours in a few seconds, but makes the traveller emerge three days younger than when they went in. Alain and Marie, the (initially!) middle-aged couple who move in, at first enjoy exploring the tunnel's potential. Soon though, its promise of eternal youth at the price of present-moment experience exacts a toll on their relationship, making this very funny doodle also a lightly profound riff on cabin fever and the odd, elasticated-time experience that was lockdown.

MONDAY 7 NOVEMBER | 4PM CINEWORLD | £7.50/£6



DIR. ZHANG YIMOU CHINA | MANDARIN | 104 MINS | 2020

Make a film this invested in cinema – not just the stories but the celluloid itself – and someone will call it a "love letter".

But One Second from Zhang Yimou (*Raise the Red Lantern, Hero*) is not just about the magic of the movies, but the dangerous lie of them and their dazzling tricks of the light. The escaped convict hero is searching for newsreel footage featuring his estranged daughter, so intent in his quest that he doesn't notice the real-life relationship he's developing with the ragamuffin orphan who may or may not have stolen the film. This gorgeous, heartswelling, funny movie was withdrawn and reedited by Chinese authorities, so if it is a love letter, it's a partially censored one, and yet, like a precious message that's gone dog-eared with frequent rereading, it's made all the more poignant by its imperfections.

SATURDAY 5 NOVEMBER | 4PM CINEWORLD | £7.50/£6



DIR. JONAS TRUEBA SPAIN | SPANISH | 64 MINS | 2022

Many a gargantuan film epic has laboured, over many hours, in pursuit of half the wisdom and truth on the human condition that Spanish director Jonas Trueba packs into just 63 minutes in his delightful character comedy You Have to Come and See It.

At once feather-light and searchingly profound, and split into two seasonally opposite acts, the film traces the friendship between two couples as their lives diverge spiritually and geographically — while also quietly celebrating the food, books and ping-pong matches that keep them together. Switching from Madrid cafe society to the ease and breeze of country life, it goes down as easily and satisfyingly as chilled sangria: a film for anyone who has ever feared losing the people who remind them of their best selves, and one to be discussed with your dearest friends, over several drinks, afterwards.

SATURDAY 5 NOVEMBER | 2PM ODEON | £7/£6



DIR. MARIE KREUTZER AUSTRIA | GERMAN; FRENCH; ENGLISH; HUNGARIAN 114 MINS | 2022

Sissi, formally known as Empress Elisabeth of Austria, is a historical figure defined in the popular European imagination by dainty, porcelain figurines and a series of saccharine film romances starring Romy Schneider.

In their witty, sexy, distinctly postmodern Sissi biopic *Corsage*, director Marie Kreutzer and star Vicky Krieps don't exactly take a wrecking ball to that legacy: it's too elegant and refined a film for that. But it's a revisionist portrait that gives the Empress far more than just new clothes: examining her psychological, social and sexual restlessness in the shadow of her 40th birthday, this is a story of feminist liberation that daringly breaks from the historical record while probing what feels like a larger truth. Featuring Krieps' sharpest, slyest work since her breakout turn in *Phantom Thread*, it's breathtaking costume drama with a bold 21st-century eye.

SUNDAY 6 NOVEMBER | 4PM CINEWORLD | £7.50/£6



DIR. DARDENNES BELGIUM | FRENCH | 88 MINS | 2022

Belgian two-time Palme d'Or-winners Jean-Pierre and Luc Dardennes have become a byword for a particularly unflinching realism that exposes acute social issues with very unsentimental compassion.

It's a style that many have emulated but as *Tori and Lokita* proves, they remain its masters, this time shining that searching yet sympathetic light onto the plight of a young boy and an adolescent girl who forged a deeply touching friendship as they travelled to Belgium unaccompanied from Africa. The hardships of their lives in Europe are manifold, and can certainly be read as reflective of the challenges that face the easily exploited refugee and immigrant underclass in any Western nation. But it's the resilience and resourcefulness of their bond, played with mischief and grace by two wonderful first-timers, that gives the film its life, its vigor, and its gut-wrenching sustain.

FRIDAY 11 NOVEMBER | 8PM STRAND ARTS CENTRE | £7/£6



DIR. JAFAR PANAHI IRAN | AZERI, FARSI, TURKISH | 106 MINS | 2022

In Jafar Panahi's inventive metafiction – the lively if tragedy-tinged story of a filmmaker becoming embroiled in village politics while trying to shoot his new movie remotely – there are no bears.

They're a story made up to keep the wayward from straying and perhaps a loose metaphor for the filmmaking ban imposed on Panahi, which he consistently, resourcefully, playfully defied, but which led to his July '22 imprisonment after he voiced support for other dissident detainees. *No Bears* is typically puckish in form, using the film-within-thefilm for self-critique, while the village story, of an illicit love affair involving a young woman promised to another man, provides social commentary, but this is also the ever-avuncular Panahi at his fiercest. He needs to be. There may be no literal ursine threat, but the fake bears of repressive authoritarian control are everywhere, and they're hungry.

SATURDAY 5 NOVEMBER | 3PM QFT | £7/£6



DIR. LAURA POITRAS USA | ENGLISH | 113 MINS | 2022

Too often documentaries about famous artists place too little emphasis on developing an artistry of their own.

But the Venice Golden Lion-winning *All The Beauty and the Bloodshed*, from Oscar-winning director Laura Poitras *(Citizenfour)* sidesteps that pitfall by seemingly allowing its subject, redoubtable, inspirational, New York photographer Nan Goldin, to shape the film from the inside. Though in part a fairly standard chronicle of Goldin's successful campaign to get the Sackler family name removed from art galleries worldwide due to their role in the opioid crisis, the (golden) lion's share of the film is given over to her work and her intimate, moving, spontaneously poetic thoughts on friendship, family and the role of art. To say art saves lives might seem a grand claim until you listen to someone like Goldin, when it just becomes a statement of plain truth.

FRIDAY 11 NOVEMBER | 7PM CINEWORLD | £7.50/£6



DIR. DEAN KAVANAGH IRELAND | ENGLISH | 95 MINS | 2022

Part-time projectionist and amateur filmmaker, John Kline Jnr, is mute and suffers from 'missing time', a dissociative disorder that affects his memory.

He hires local actors to play his parents in a series of recreated home movies in order to investigate their unsolved disappearance 25 years earlier. As they set up and act out scenes within the family home he lived in as a child, tensions build within the creative group and participants begin to ask what exactly is going on. Belfast Film Festival is delighted to welcome back Irish filmmaker, Dean Kavanagh (Animal Kingdom), with his latest feature. *Hole in the Head* is a darkly comic, surreal tale with a fantastic cast that uses stunning Irish landscapes and VHS formats to create an eerie sense of an enigmatic man's desire to reconstruct and control his past.

FRIDAY 4 NOVEMBER | 4PM CINEWORLD | £7.50/£6



DIR. DÓNAL FOREMAN IRELAND | ENGLISH | 82 MINS | 2022

A grieving American filmmaker (Dale Dickey) and her Irish assistant (Judith Roddy) tour the west of Ireland, researching a film about Granuaile, the legendary 16th century rebel and 'pirate queen'.

The women develop an uneasy intimacy as they journey towards a remote Atlantic island, where boundaries begin to blur between past and present, myth and history, dream and reality, presenting a wide-eyed American beguiled by Ireland. Filmed on granular 16mm with a swoony orchestral score, the film is playful but assured in its homage to an earlier cinema aesthetic while the film's locations provide a majestic backdrop to the action. *The Cry of Granuaile* is a confident yet humble, genre-defying blend of psychodrama and fantasy from the director of the award-winning, *The Image You Missed*.

SATURDAY 12 NOVEMBER | 4PM CINEWORLD | £7.50/£6
UK/IRELAND PREMIERE

THE MARCH ON ROME

DIR. MARK COUSINS ITALY | ENGLISH, ITALIAN | 97 MINS | 2022

Mark Cousins returns with his latest distinctive and distinguished work, a filmic history of the rise of the extreme right which The Guardian called a "dynamic and entirely arresting essay" that "returns us to the grisly founding myth of European fascism for its 100th birthday."

It takes as its focus Benito Mussolini's 1922 March on Rome, when blackshirts symbolically walked from Naples to Rome to enact a coup. Cousins skillfully dissects this symbolism, analysing Umberto Paradisi's film of the event, *A Noi!* with exacting detail, using his deep knowledge of filmmaking craft to reveal how the myth of facsism was built with the medium. Especially relevant since the recent gains by the far-right in Italy, using incredible archive material, this is a gripping and fascinating film that sheds light both on the events of the past and on present-day Trumpian media distortion.

MONDAY 7 NOVEMBER | 7PM CINEWORLD | £7.50/£6



DIR. SHÔ MIYAKE JAPAN | JAPANESE | 99 MINS | 2022

Boxing dramas have a way they're supposed to play out, with their rhythms matching those of a particularly exciting bout in the ring, in which bruising setbacks and personal challenges mount en route to an inevitable, triumphant final-round knock-out.

Shô Miyake's little gem of a movie is shot on lovely 16mm and, as its title suggests, redefines that format to tell the quiet story, unmistakably based on a memoir, of a deaf amateur boxer, and the struggling but beloved local gym where she trains. Hearing-impaired Keiko is a hotel cleaner by day, who surprises everyone, maybe especially herself, by winning her first two professional fights, after which her relationship with the tired-eyed owner of her shabby suburban gym, deepens and becomes an unusual kind of reward for them both.

Read a specially commissioned essay on this film by critic Robert Daniels on p48

THURSDAY 3 NOVEMBER | 6PM QFT | £7/£6



DIR. HIROKAZU KORE-EDA SOUTH KOREA | KOREAN | 129 MINS | 2022

Palme d'Or-winning Japanese director Hirokazu Koreeda (Shoplifters, Like Father Like Son) is famous for heartbreakingly humane stories that interrogate the meaning of family.

And his return to Cannes with Broker provides another happy-sad-sweet angle on this everrecurring theme, only this time transposed to South Korea. A rumpled, good-hearted but morally, shall we say, *flexible* "baby broker" (*Parasite's* Song Kang-ho, who won Cannes Best Actor for this role) inadvertently creates a little clan of his own when a get-rich-quick scheme to traffic a newborn to a wealthy couple trying to bypass the adoption process, gets much more complicated. Full of spiky characters who cannot help reverting to their better natures even when their apparent best interests lie elsewhere, *Broker* is a charming, funny and ultimately very moving drama about the families we choose – or maybe, the families that choose us.



DIR. MARIA SCHRADER USA | ENGLISH | 128 MINS | 2022

Two-time Academy Award [®] nominee Carey Mulligan (*Promising Young Woman, An Education*) and Zoe Kazan (*The Plot Against America, The Big Sick*) star as *New York Times* reporters Megan Twohey and Jodi Kantor, who together broke one of the most important stories in a generation— a story that helped propel the #MeToo movement, shattered decades of silence around the subject of sexual assault in Hollywood and altered American culture forever.

Directed by award-winning German director Maria Schrader and based on the journalists' best-selling book of the same name, She Said is a testament to the power of investigative journalism and details the journey of reporters and editors engaged in the unrelenting pursuit of the truth and highlights the courage of survivors and witnesses who chose to come forward to stop a serial predator in his tracks.

THURSDAY 10 NOVEMBER | 9PM CINEWORLD | £7.50/£6

TUESDAY 8 NOVEMBER | 6.30PM CINEWORLD | £7.50/£6



DIR. JERZY SKOLIMOWSKI POLAND/ITALY | POLISH, ITALIAN, ENGLISH, FRENCH 86 MINS | 2022

When veteran Polish director Jerzy Skolimowski took to the Cannes stage to accept his Jury Prize for EO he began with "I would like to thank my donkeys," before solemnly namechecking all six of the animals who together portrayed the title character of his wonderfully uncategorisable riff on Robert Bresson's classic Au Hasard Balthasar.

It's a storied journey, filled with humor and sadness, told from the stoic, innocent perspective of Eo (pronounced ay-oh, much like a donkey's bray) after he's separated from his heartbroken circusperformer owner. He meets friends and foes (and even a cameoing countess played by Isabelle Huppert) along the way, as we're worked into a state of something like blissful communion with the animal world. Though, looking through Eo's soft, uncomprehending eyes, we humans are the animals, rife with potential for kindness and cruelty.

TUESDAY 8 NOVEMBER | 9PM CINEWORLD | £7.50/£6



DIR. SEBASTIÁN LELIO IRELAND | ENGLISH | 103 MINS | 2022

Florence Pugh gives arguably her finest ever performance as the skeptical English nurse sent to a village in the famine-ravaged Irish midlands to observe a young local girl who, it's claimed, has not eaten in months. Is her survival the miracle so many around her want to believe? Or is their desperate desire for a sign from God due to madness and grief, induced by the starvation that recently stalked these damp, wild landscapes?

Oscar-winning Chilean director Sebastián Lelio (Gloria, A Fantastic Woman, Gloria Bell) adapts an acclaimed Emma Donoghue (Room) novel into a magnificently eerie and atmospheric psychological period drama, bringing together a superb supporting cast in Tom Burke, Ciarán Hinds, Elaine Cassidy and outstanding newcomer Kila Lord Cassidy as the maybe-miracle girl. And yet it is Pugh who is its riveting dark heart. Playing a practical, down-to-earth non-believer, still she casts an unbreakable spell.

FRIDAY 4 NOVEMBER | 9PM CINEWORLD | £7.50/£6



DIR. KATRINE BROCKS DENMARK | DANISH | 95 MINS | 2022

Convent dramas on film tend to be associated with long shadows, looming gothic arches and ancient-feeling austerity, so the most immediately striking aspect of Danish director Katrine Brocks' riveting debut feature is how brightly contemporary it all feels: these nuns live in a sleek modernist abbey, welcome the outside world, and even sing karaoke in their time off.

But there's darkness here too, emerging when young novitiate Alma (Kristine Kujath Thorp) accepts a visit from her estranged atheist brother Erik (the brilliant Elliott Crosset Hove, also to be seen at the festival in *Godland*), and unspeakable secrets emerge outside the controlled confines of the confession booth. Expertly modulating atmosphere and tone as the film shifts from intimate sibling study to intense individual psychodrama with hints of horror, Brocks announces herself as a name to be reckoned with.

TUESDAY 8 NOVEMBER | 8PM STRAND ARTS CENTRE | £7/£6

A Star-Shaped Moment of Truth: Blue Jean's Nipple Tattoo

WRITTEN BY CASPER SALMON

It's the nipple tattoo, for me. A large bosom, so close in the foreground that it is slightly blurry, but on which you nevertheless perceive quite clearly a tattoo of a star around the edges of the areola.

The moments I look for in films—or perhaps, it's that these moments come to seek me out—are ones in which something so true, so keenly evident and right, comes to shake me by the shoulders. Even in films divorced from human reality, you can sometimes glean one of these moments of truth, which often feels like a gift, in part because it is self-asserting, acting as a kind of affirmation of what you already know in your heart: yes, this character would say that; yes, that woman does tap her cigarette ash that way. I know her! In *A Room With a View*, when Daniel Day-Lewis, playing the stiff fiancé who's just been dumped, takes a quiet moment to sit and lace his shoes, I know him! Suddenly we see the man, wounded, dignified, maybe a little ridiculous, but still finding some private comfort in this little ceremony of neatness and control. Or in *Erin Brockovich*, when Julia Roberts, at the end of her tether, loses her shit upon seeing a rat in her kitchen, I know her too – there is no formula for these know-them-when-you-see-them instants, but they become emblematic, cutting to t he very essence of their characters.

Georgia Oakley's *Blue Jean* centres on a lesbian sports teacher, Jean (Rosy McEwen), whose status in her workplace is imperilled by the arrival of a gay student, at a time when the Section 28 law banning the teaching of the acceptability of homosexuality is coming into vigour. Jean's girlfriend, Viv (Kerrie Hayes) is far more open about her sexuality, more combative and proud, yet—as played so beautifully by Hayes—she is warm too, and understanding of Jean's turmoil, even if she is frustrated by her closeted ways. Oakley plays up the contrast between the actors: McEwen's Jean is agitated and prickly, sometimes wan with tension and occasionally quite severe. Jean is a restless figure, where Viv, who knows herself opposes Jean's guarded body language with her far more relaxed, mischievous physicality. Crucially, Viv is more obviously queer, more immediately lesbian-presenting than Jean, whose light code-switching (she never exactly drags up as straight, but downplays her gayness at work, before amping it up when heading out at night) is adroitly conveyed in *Blue Jean's* clever costuming.

In this context, Viv's nipple tattoo is so true, so vivid, in what it says about her sexuality. We grasp her certainty about herself, and her rejection of straight, prettifying codes. The tattoo fetishises her nipple as sexual rather than maternal; it conveys politics and class. Most importantly, Viv's tattoo is part of a quite joyful lexicon of queerness in *Blue Jean*, which is about the ways we size each other up and work each other out; about the disconnect between public and private; about a community that exists wholly independently of men and their demands. The language of queerness here is spoken among the characters, as a code they understand, as though it were as simple and declarative and impossible to misinterpret as a tattooed breast. But it is also spoken to us as an audience, across the years—fierce, inviting, defiant.

Caspar Salmon is a critic and writer based in London, with a particular interest in world cinema and LGBTQ+ culture.

BFF 2022 ESSAY SERIES

Beautiful Beings: Boys Will Beat Boys

WRITTEN BY WENDY IDE

Young teenage boys – those in that murkily hormonal grey zone between childhood and manhood – are poorly served by cinema. Certainly they are catered to as an audience – arguably over-catered, if we are going to be honest. But in terms of actual representation, of seeing themselves reflected in all their angular, lurching uncertainty, 13-15-year-old boys are rarely likely to recognise anything remotely familiar on the big screen. Adolescent characters are all too frequently filtered through the mind of a screenwriter, someone who is articulate for a living and is oblivious to (or chooses to ignore) the fact that young male communication is largely one part grunting to three parts wrestling.

But the films of Guðmundur Arnar Guðmundsson are different. They speak the language of boys with a rare articulacy. They capture that terrifying moment for a young male when words fail them, and their body betrays them. When physical closeness becomes freighted with a newly awakened fear of intimacy. When the world around them stops seeing them as little boys, to be indulged and protected, and starts treating them as a potential threat. From exploring adolescent depression in his short film *Whale Valley*, which mirrors the inhospitable terrain of teen sadness with its colour palette of glum earth tones and its backdrop of barren scrubland, through the exquisite pain of sexual awakening in feature debut *Heartstone*, Guðmundsson now explores cycles of young male violence in his latest picture, *Beautiful Beings*.

The boys in this story, set in a broken, down-at-heel backwater, are a semi-feral pack. Friendship between them is an unpredictable creature that bares its teeth when cornered. It's also fiercely hierarchical: the weakest becomes the target of pent-up collective aggression permanently on the brink of spilling over. In the absence of male role models (or in some cases, in the shadow of abusive ones), the teenagers act out their idea of manhood, which, in their minds, is a back and forth jostle for status, an endless cycle of giving and receiving beatings, of threats proffered and met with fists.

Of the boys, only Addi, who shares his mother's gift for second sight, has an inkling of the implications of the spiralling violence which passes for a good time. It's Addi who befriends the school outsider. Balli's obvious neglect – his uncombed hair and its unforgivingly ugly fringe, his grime-encrusted clothes – marks him out for the kind of bullying which escalates, putting Balli briefly into hospital. Inclusion in Addi's friendship group, even as a de facto punching bag, affords him a degree of protection. Siggi, the snickering oddball of the group, was previously the lowest status member and now delights in targeting Balli. But the real threat – to himself as well as everyone else – is Konni. Nicknamed 'The Animal', he takes a crash-and-burn approach to life, tearing through the suburbs of small town Iceland like a tornado, with no impulse control and even less concern for the consequences of his actions.

It's the layered portrayal, in this film and in his others, that makes Guðmundsson's depictions of teenagers so deeply poignant. We don't just don't just see the inarticulate, spotty youth who is foregrounded on screen. We catch glimpses of the open, vulnerable child he was a few years before. And we can also make out, if we look hard enough, the adult that he might become. Assuming he lives that long.

Wendy Ide is a programmer and film critic with The Observer, Screen International and The Financial Times, among others, who was previously a critic with The Times and The Sunday Herald.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.

SEE PAGE 15



.ecial

FOR BELFAST FILM FESTIVAL

63-

licket Holders

DINING AT

ARD

Molly's

LOOK OUT FOR THE MURAL OF A HEADLESS DOG ON THE OLD BREWHOUSE WALL AT MOLLYS YARD

10% OFF BILL FOR BELFAST FILM FESTIVAL TICKET HOLDERS. QUOTE BELFAST FILM FESTIVAL WHEN BOOKING.

> WWW.MOLLYSYARD.CO.UK FOR DETAILS MOLLY'S YARD IS PART OF THE HILDEN BREWING CO.

UKRAINE ENCOUNTERS

Since the Russian invasion of Ukraine, the eyes of the world, and its sympathies, have been turned toward the embattled Eastern European nation as never before. This five-film selection, which incorporates everything from enshrined classics to its 2023 International Oscar submission, and the UK premiere of the delightful comedy *Luxembourg Luxembourg* fresh from its debut at the Venice Film Festival, is engineered as a primer in the resilience, creativity and resourcefulness of the Ukrainian character, as reflected in its vibrant cinematic tradition.

This presentation is part of the UK/Ukraine Season: https://ukuaseason.org/ a new programme of cultural activity to support the Ukrainian cultural sector, produced by the British Council and Ukrainian Institute.



UK/IRELAND PREMIERE

LUXEMBOURG LUXEMBOURG

DIR. ANTONIO LUKICH UKRAINE | UKRAINIAN | 105 MINS | 2022

When a boisterously moving, universally relatable comedy can emerge from an embattled nation embroiled in the harshest of conflicts, it feels like a shaft of sunlight breaking through the gloom.

So it is with Antonio Lukich's delightful second film which follows twin brothers, winningly played by rappers-turned-actors Amil and Ramil Nasirov, opposites in temperament and lifestyle, discovering precious common ground when they hear their longestranged gangster father is dying in Luxembourg. Deftly examining the bonds of brotherhood and the myths we build around absent parents, the vastly entertaining *Luxembourg Luxembourg* is never so light-hearted that it loses its melancholic wisdom, but also never so weighty that it forgets to be funny. It's a joyful discovery of an irrepressible filmmaking talent in Lukich, and a perspective on Ukrainian cinema that feels like a breath of fresh air.

UK Premiere, director Antonio Lukich will be present.

SATURDAY 5 NOVEMBER | 2PM CINEWORLD | £7.50/£6



DIR. DMYTRO SUKHOLYTKYY-SOBCHUK UKRAINE | UKRAINIAN | 100 MINS | 2022

The primal, mythological, genre-infused aspects of Dmytro Sukholytkyy-Sobchuk's fascinating feature debut might at first make you wonder how to map this darkly ironic, superbly shot Ukrainian drama onto the current war.

But *Pamfir*, the story of an ex-smuggler dragged back into criminality when his son accidentally burns down the local church and he has to pay for the repairs, is one of the most illuminating explorations of the way Ukraine's recent history and its ancient folklore have shaped the national character. Simultaneously tender, in its depiction of a family man struggling to raise a good son despite his own shady past, and tough, in the corruption and violence it outlines, most surprisingly, the film builds to a kind of modern fairytale, in which pagan rituals, petty rivalries and personal redemption arcs combine to – almost literally – set the screen on fire. KLONDIKE

DIR. MARYNA ER GORBACH

UKRAINE/TURKEY | UKRAINIAN; RUSSIAN; CHECHEN; DUTCH 100 MINS | 2022

Recently named Ukraine's submission for the Academy Awards, this beautifully shot, panoramic film is set in 2014, around the time that passenger plane MH17 was shot down at the border between Ukraine and Russia.

Devastatingly insightful in light of current events, the story follows Irka, the pregnant wife of Tolik, negotiating life on their nearby smallholding while walking a tightrope around visiting paramilitary forces. Tolik's separatist friends expect him to join their efforts, and Irka's brother is enflamed with suspicion that the couple has betrayed Ukraine. But Irka refuses to be evacuated even as the village gets captured by armed forces, and tries to make peace between her husband and brother by asking them to repair their bombed house. Dedicated to women, the film is an extraordinary testament to ordinary people who find themselves thrown into unthinkable circumstances.

TUESDAY 8 NOVEMBER | 4PM CINEWORLD | £7.50/£6

> MONDAY 7 NOVEMBER | 9PM CINEWORLD | £7.50/£6



DIR. SERGEI PARAJANOV UKRAINE | UKRAINIAN | 97 MINS | 1965

One of Ukraine's most acclaimed films for its magical realism, sumptuous colour and elaborate use of costume, music and staging, Shadows of Forgotten Ancestors remains a remarkable and ambitious work.

It tells an epic tale of life in the Carpathian mountains, where a young man falls in love with the daughter of the man who killed his father. The film was made by Sergei Parajanov (The Colour of Pomegranates), whose life story included being good friends with Andrei Tarkovski and being imprisoned by the Soviet state for his subversive tendencies and various runins with government censors. For any newcomer to the breadth and creativity of Ukranian cinema, this is a great place to start. BRIEF ENCOUNTERS

DIR. KIRA MURATOVA UKRAINE | RUSSIAN | 91 MINS | 1965

Perhaps the best known film from acclaimed filmmaker Kira Muratova, this 1967 romantic drama was highlighted in Mark Cousins' *Women Make Film* for its bold, innovative storytelling and poetic structure.

One of Muratova's earliest films, it follows the story of two women who meet and become close, unaware they are in love with the same man. Shot in and around Odesa, the film depicts a country walking a fine balance between modernity and tradition, with Muatova herself playing the part of a council worker in dispute with property developers in the midst of a housing crisis. With memory and present day blending cleverly in a way only cinema can capture, this is a wonderfully crafted must-see for cinema lovers.

SATURDAY 5 NOVEMBER | 4PM BEANBAG CINEMA | PAY WHAT YOU CAN

TUESDAY 8 NOVEMBER | 7PM BEANBAG CINEMA | PAY WHAT YOU CAN **BFF 2022 ESSAY SERIES**

Small Slow But Steady As She Goes: A Different Kind Of Sports Drama

WRITTEN BY ROBERT DANIELS

In the quiet shadows of the pandemic, a stoic female flyweight pugilist is searching for the will to fight again. *Small, Slow But Steady,* Japanese director Shô Miyake's cinematic translation of Keiko Ogasawara's urgent memoir *Makenaide!* (translated as Do Not Lose!) reimagines the boxer as Keiko Ogawa (Yukino Kishii), a struggling fighter living on the outskirts of Tokyo with understated hopes but potent resolve. Ogawa is not your prototypical contender. And *Small, Slow But Steady* transcends your standard sports drama.

This is a movie about life, and how the meaning of sports extends beyond mere championships. It's a film permanently nestled in my brain because Miyake refuses to retread the common ground walked by *Rocky* or *Million Dollar Baby*. Even when the fingerprints – or glove-prints – of those classics appear in this inspiring story, this modest film rewrites the rules of the genre toward newer, more devastating ends.

It's a narrative powerfully told through the eyes of Ogawa and her veteran trainer Mr. Sasaki (a tremendous Tomokazu Miura). The two kindred spirits mirror the quintessential relationship shared between fighter and father-figure coach as they try to find in each other the desire to carry on, when the heart beckons them to stop. The pair train in a rundown gym owned by Mr. Sasaki. It's the kind of space where dreams distilled in the sweat of a fighter's brow soak the aged wood, and where the spit of their disappointment never quite dries. It matches the worn-down feeling weighing on Ogawa and Mr. Sasaki; the way their tired bodies seem to betray them. The elderly Mr. Sasaki is battling failing eyesight and declining health as his gym teeters on the precipice of financial ruin.

While Miyake's previous, moody character studies like *World Tour* and *And Your Bird Can Sing* created a certain level of intimacy, *Small, Slow But Steady* through the constraints of the pandemic, is bracingly contained. There are no raucous crowds at ringside. The bell pings and it only met with its own lonely echo. The wins are few, and the big speeches even fewer. Those factors, surprisingly, make up the draw of this transfixing and profound narrative, a film that left me tied to the characters, but unmoored from my own time and place.

Miura and Kishii are wonderful together. Their father-daughter dynamic instills a palpable poignancy in a movie where emotions may stretch as wide as the canvas, but are pushed deep into these characters' internal lives. It's the persistent way Ogawa keeps her worries locked away that remains seared on me. As though, if she allowed them to peek out, for only the briefest of seconds, they'd quickly cut her at the knees. Even Ogawa's family — her steadfast brother Seiji (Himi Sato) and her anxious mom (Hiroko Nakajima) — can't melt her exterior enough to bring back her desire to compete. Instead, she must search within herself, only aided by her silent bond with Mr. Sasaki, if she ever wants to fight again. It's a solitary, unhurried meditative journey by Ogawa that isn't contained to one bout, but extends to the next fight and the next, and to all the endurance training and distance running in between.

Every beat of the way, Kishii is unforgettable, delivering an aching, forlorn tenderness only heightened by her gracefully expressive sign language. The final stirring shot in *Small, Slow But Steady* makes her the picture of resolve, where facing into the dappled sunshine that quietly suggests an optimistic tomorrow, it seems all that's needed to prevail over the next daunting hill, is the will to take the next tiny step.

Robert Daniels is a Chicago-based film critic with bylines at RogerEbert.com, The New York Times, Vulture and ThePlaylist.net.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.

DOUGLAS SIRK RETRO

The Classic Trio: Douglas Sirk presented in conjunction with the Locarno Film Festival

Presenting a triple-header of highlights from Locarno's magnificently thorough recent Douglas Sirk retrospective curated by Bernard Eisenschitz and Roberto Turigliatto, this is a delicious sampler of the master's unparalleled talent for melodrama. Coincidentally all featuring legendary icon Rock Hudson, these three films are both a great introduction for the Sirk neophyte and a welcome, rare opportunity for fans of classic Hollywood cinema to catch these masterpieces in all their glory on the big screen, as they were meant to be seen.

Locarno Film Festival



DIR. DOUGLAS SIRK USA | ENGLISH | 90 MINS | 1955

Immerse yourself in a delirium of class warfare, forbidden passions and lush autumnal technicolor with what many, ourselves included, consider melodrama maven Douglas Sirk's very finest hour.

Templates were set and star personas built by this tremulous, gorgeous-to-look-at story of the love affair between a well-to-do widow (Jane Wyman) and her hunky, working-class gardener (Rock Hudson). The term "melodrama" was until recently almost exclusively used as a pejorative, indicating a snooty, intellectualized disdain for the genre's expressive sentimentality (and also for its formerly largely female audience). But to wallow in the exquisite artistry that gives *All That Heaven Allows* its emotionality, is to participate in cinema at its boldest and most unabashedly affecting. In the dazzling, dreamy face of this, one of Sirk's several masterpieces in the genre, even the hardest, most coldly critical heart must melt.

SUNDAY 6 NOVEMBER | 2PM CINEWORLD | £7.50/£6

THE TARNISHED

DIR. DOUGLAS SIRK USA | ENGLISH | 91 MINS | 1957

Recombining most of the headline cast of the previous year's *Written on the Wind* (also playing in BFF22) and this time shot in luscious black-and-white, Douglas Sirk's *The Tarnished Angels*, based on a William Faulkner novel, is the film Sirk himself would eventually assess as his best, despite it being roundly reviled upon its initial release.

And to watch it now is to wonder what movie those sniffy contemporary critics saw: *The Tarnished Angels* is an achingly atmospheric drama following an alcoholic reporter (Rock Hudson) who becomes entangled in the already tangled menage à trois between an ex-flying-ace-turned-stunt-aviator (Robert Stack), his neglected wife (Dorothy Malone) and his devoted mechanic (Jack Carson). An as artful evocation of a post-WWI generation lost in the emotional dustbowl of the Great Depression, this magnificent movie fully deserves its recent rehabilitation into the pantheon of all-time American classics.

WEDNESDAY 9 NOVEMBER | 2PM CINEWORLD | £7.50/£6

WRITTEN ON THE WIND

DIR. DOUGLAS SIRK USA | ENGLISH | 100 MINS | 1956

If the title *Written on the Wind* makes you think first of an overplayed *Wet Wet Wet* lyric, allow Douglas Sirk's torrid, magnificent 1956 melodrama to thoroughly reclaim it for you.

Perhaps the most full-blooded and emotionally turbulent of the German director's heightened tableaux of midcentury American mores, morality and compromised family values, it arrives fresh from the Locarno Film Festival's Sirk retrospective in a restoration so vivid, the Technicolor looks freshly painted on the screen. Thrill to the blazing star power of Rock Hudson, Lauren Bacall, Robert Stack and a mesmerising, deservedly Oscar-winning Dorothy Malone as the socially and sexually entangled denizens of a Texas oil empire, bristling with rivalries and desires and dark secrets: this is filmmaking that paved the way for the likes of *Dallas and Dynasty*, though with infinitely more beauty, poetry and grand romantic vision.

THURSDAY 10 NOVEMBER | 2PM CINEWORLD | £7.50/£6

The Mysteries and Uncertainties of *Carajita*

WRITTEN BY JONATHAN ROMNEY

The term 'magical realism' is often associated with a kind of imagistic preciosity, but in its Latin-Caribbean incarnation, that mode of fiction can pack a harder punch than you expect. *Carajita* begins with a mysterious single image – a figure prostrate on a beach at night, police lights flashing against a palm tree – followed by voice-over narration from young protagonist Sara, as she holds her breath underwater and remembers the baths that her maid gave her as a child. This sets us up for a gentle, impressionistic coming-of-age memoir of a kind that we've often seen in Latin American cinema – but *Carajita* soon proves far stranger and sharper.

The Spanish word 'carajita' roughly means 'little bitch' or 'brat' – an insult thrown at one point at entitled Sara (Cecile Van Welie). She's the daughter of a wealthy family who have just relocated to the Dominican Republic after several years absence, possibly for reasons connected with the ambivalent activities of her well-connected fixer dad. The family is accompanied by their long-serving maid Yarisa (Magnolia Núñez), a black Dominican woman who hasn't even announced her return to her family, not even to her daughter Mallory (Adelanny Padilla), who is roughly Sara's age. Much of the drama hangs on the image of the servant who's "just like" a family member, though at the cost of her own family ties. It's a familiar theme in films that explore racial difference and class exploitation – but it's analysed in very distinctive fashion here by Argentinian-Spanish writing-directing duo Silvina Schnicer and Ulises Porra.

Schincer and Porra made their mark with their 2017 debut Tigre, which appreciative critics compared with Lucrecia Martel. *Carajita* certainly has much in common with that director's *The Headless Woman*, notably in the investigation of bourgeois privilege and its mechanisms of denial. Here, that theme goes hand in hand with a musing on Caribbean colonial history, through the story of a pampered white daughter and her relationship to a black servant. However, *Carajita* takes us a long way from the starting point of Sara's perspective, in particular showing Yarisa's family as they refuse to accept official explanations of the life-changing crisis that has hit them. Local religious tradition plays a strong part too, recalling another powerful recent drama from the Dominican Republic, Nelson de los Santos Arias's 2017 Cocote.

The acting is terrific, especially given the ambivalences the characters embody. Cecile Van Welie is outstanding as the callow Sara, naïve and spoiled, a lifelong good daughter who would be shocked to imagine herself as part of a systemic problem; while Magnolia Núñez gives Yarisa a tightly contained elusiveness from the start, hinting at the long-suppressed feelings of a woman whose job description insists on tenderness, devotion and self-denial.

Visually, the lushness and polish deliberately jar with the sometimes harsh menace of the natural environment (goats figure throughout, to very unsettling effect). Iván Gierasinchuk, who shot *Tigre*, is again the DoP, and he uses both darkness and intensely coloured light as a means to cut through the certainties of simple daylight (additional camerawork is by Latin American regular Sergio Armstrong, known for his work with Pablo Larraín and Lorenzo Vigas). Everything, in *Carajita*, is a study in ambivalent, secretive contrasts, right down to the production design in which the clean, chilly luxury environment of the rich family's modernist beach mansion is imagined as a bulwark against the uncontainable realities of the outside world. But it's a world that won't be kept out for too long.

Jonathan Romney is a London-based critic who writes for The Observer, Sight & Sound, Screen Daily, Film Comment and others.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.

SCARY WOMEN

As more women are fighting for the opportunity to forge their careers as directors, it occurred to us to note how many of them are doing so in the horror and thriller genres.

Recent years have seen a veritable new wave of female-directed horror, much of it emanating from the UK and Ireland, with films such as Rose Glass' *St Maud*, Charlotte Colbert's *She Will*, Prano Bailey-Bond's *Censor* and Kate Dolan's *You Are Not My Mother*. In Scary Women, we are showcasing three new titles, including Chloe Okuno's Sundance breakout *Watcher*, starring Maika Monroe, as well as mounting a roundtable event at which women filmmakers from the island who have worked in genre can share their perspectives on why it is they have especially gravitated toward the fun, fantastical and often ferocious possibilities of horror.



DIR. CHLOE OKUNO USA/ROMANIA | ENGLISH, ROMANIAN | 91 MINS | 2022

Chloe Okuno's lithe, atmospheric psychological chiller begins with the most fundamental and familiar of terrors: the feeling that, even when you're alone at home, you're somehow being watched.

Usually it passes: for Julie (Maika Monroe), an American expat adrift in Bucharest after moving there for her husband's job, it builds. Does it have anything to do with the shadowy figure in the window of the apartment opposite hers? Is he also following her around town? Is her insecurity in an unfamiliar city playing cruel tricks on her? *Watcher* cycles through possibilities of delusion, gaslighting and real peril that have long tormented female horror heroines, but calibrates them to an era of heightened scrutiny around women's experiences and testimonies of harassment. It's sharp, smart and icily frightening, with a superb performance from Monroe (*It Follows, The Guest*) that seals her scream-queen-for-the-newmillennium credentials.

FRIDAY 4 NOVEMBER | 7PM CINEWORLD | £7.50/£6



DIR. NIKYATU JUSU USA | ENGLISH | 97 MINS | 2022

The American dream turns to an immigrant nightmare in Sierra Leonian-American director Nikyatu Jusu's evocatively tense, horror-tinged domestic thriller, another first-feature standout from this year's Sundance Film Festival.

Aisha (an excellent Anna Diop) is a newcomer to New York City who spends her days minding the daughter of an obliviously condescending, wealthy white couple while yearning for the son she left behind in Senegal. Her night-terror visions are coloured by a hovering cloud of unease and violence as filtered through the folklore and mythology of her homeland, while the vast, unknowable ocean becomes a metaphor for the impassable distance that exists between her past and present lives. It's a portrait of physical and emotional displacement accented by the racism and classism of many an immigrant experience, but though Aisha may be beset by ghosts on all sides, it's you who will be haunted by *Nanny*.

SUNDAY 6 NOVEMBER | 7PM STRAND ARTS CENTRE | £7/£6



DIR. CARLOTA PEREDA SPAIN | SPANISH | 90 MINS | 2022

From Carrie White to Laurie Strode, teenage girls have never had it easy in horror cinema, and Sara, the endlessly put-upon heroine of Spanish director Carlota Pereda's gutsy, visceral debut, has it harder than most.

The shy, plus-size daughter of the local butcher in a dusty village, she's relentlessly bullied by the local mean girls — whose poolside attack on her one summer morning is so vicious that she doesn't notice the dead man floating in the water near her, or the menacing bearded stranger watching from a distance. Serial-killer paranoia bleeds into an already perilous tale of adolescent terror, as Sara (a fearless Laura Galán) is plunged into a morally ambiguous spiral of threat and complicity. By turns shocking, tender and morbidly funny, Pereda's film never makes the safe or obvious choice, announcing a brave new female voice in horror.

WEDNESDAY 9 NOVEMBER | 9PM CINEWORLD | £7.50/£6

SCARY WOMEN ROUNDTABLE

As part of our Scary Women programme, we're asking the question what makes horror so appealing?

Horror has been criticised for its brutality towards women and hyper-moral codification of sexuality. But there has been a feminist reclaiming of the 'final girl' trope and an embracing of the bloodied woman aesthetic. In recent years, there has been a noticeable rise in the number of stylish, innovative, women-led productions coming from the UK and Ireland. We have gathered some of the leading names in the genre to discuss the influences on their work, what motivates them, and why women filmmakers and audiences alike find horror such a compelling force.

We are delighted to be joined by a panel of filmmakers working in the horror genre: Kate Dolan, Lynne Davison, Marie-Therese Mackle, Aislinn Clarke, Die Hexen, Isabella Koban.

For further information on this event visit www.belfastfilmfestival.org

SATURDAY 5 NOVEMBER | 2.30PM BLACK BOX | £4/£3

BLURRED LINES

Blurred Lines, presented in conjunction with Docs Ireland

Since creating our sister festival, Docs Ireland in 2019 the Belfast Film Festival has predominantly showcased narrative filmmaking.

But what about the expanding category of moviemaking that doesn't sit neatly under either heading, that in fact challenges and worries at that division in often highly innovative ways? This selection of five titles is very close to our hearts as representative of the boundless creative possibilities released by the collision between fictional and non-fictional moviemaking. Whether it's documentaries that play as genre thrillers, or narrative films so engaged with the process of their own construction it's like they've become self-aware, this is the area where real and unreal get to play together while still leaving plenty of room in the sandbox for the viewer to participate too.





DIR. NURIA GIMÉNEZ LORANG SPAIN | ENGLISH | 73 MINS | 2019

In gorgeous vintage 8mm footage, shot by a home-moviemaker with an unusually keen cinematic eye, Nuria Giménez Lorang's unique docufiction is a quietly bewitching stunner.

And "quiet" is the operative word, yet, given that the film features no sync dialogue, it's amazing how chattily, playfully intimate it feels. Using onscreentext extracts from the 1940s-1960s diaries of well-to-do socialite Vivian Barrett as she describes in intelligent, sexually and emotionally frank detail her life with her entrepreneur husband Leon, this tale of disillusioned domesticity, mid-life romance and ruthless self-analysis, is told with spectacular ingenuity. *My Mexican Bretzel* is a spellbinding debut – one of the very best and most woefully underseen films of the last few years – that tricks you without cheating you, dazzles you without showing off, and lies so gracefully that in every way that matters, it's absolutely truthful.

FRIDAY 4 NOVEMBER | 7PM BEANBAG CINEMA | £7/£6



DIR. DAVID EASTEAL AUSTRALIA | ENGLISH | 180 MINS | 2022

You've never seen a film quite like The Plains, though you may have experienced it outside the confines of a cinema: Australian director David Easteal's astonishing docu-fiction hybrid builds an immersive three-hour epic from a premise as ordinary as the daily commute.

Every day, middle-aged legal worker Andrew (Andrew Rakowski) leaves his office at 5pm for the peak-hour drive home through outer Melbourne; some days, his younger colleague David (Easteal himself) joins him. The men are friendly but not exactly friends, and their conversation across tangled highways reveals more of themselves — and of the male condition — than either realises. With the camera never leaving the car's back seat, Easteal has made one of the great, audacious modern road movies, a film about highly specific, magnified suburban lives that is also, on some level, about us all.

Read a specially commissioned essay on this film by critic Jessica Kiang on p90

SUNDAY 6 NOVEMBER | 12PM QFT | £7/£6



DIR. MORGANE DZIURLA-PETIT SWEDEN/FRANCE | FRENCH | 100 MINS | 2022

French director Morgane Dziurla-Petit's *Excess Will Save Us* is the feature-length version of a festival-awarded short documentary of the same name, which was set in the filmmaker's oddball hometown during a trumped-up terrorist threat.

This film is about French director Morgane Dziurla-Petit returning to her oddball hometown during a trumped-up terrorist threat to make an awardwinning short doc called *Excess Will Save Us*. As this circular argument implies, trying to wrap your head around where docu-fiction ends and metamemoir begins here is a bit like trying to find the end of the roll of sellotape. It's also really not the point, as out of all the tricksiness and sly self-reference, there emerges a playful, affectionate, amusingly exasperated portrait of small-town values and bickering family relationships, that is as entertaining as it is cleverly constructed. FOR A PISTFUL DF FRIES

DIR. YVES HINANT, JEAN LIBON FRANCE/BELGIUM FRENCH || 103 MINS | 2021

Seldom can the true-crime documentary sustain the pacing and plotting of a thriller, and practically never can it do it with the humanism and character comedy of *For a Fistful of Fries*, aka *Poulet Frites*.

This fantastically offbeat film uses footage shot twenty years ago during the investigation into the murder of occasional sex worker Kalima Sissou, but what unfolds is less a salacious exposé than a meticulous, mischievous procedural in which the rumpled, Elliott Gould-meets-David Starsky figure of Inspector Lemoine becomes the dogged, droll face of a dedicated but overworked and under-resourced Brussels murder squad. Taking its title from a key clue that will either further inculpate or exculpate the chief suspect, the victim's nervy on-off boyfriend whose chief line of defense is "if I had killed her, surely I'd remember it" this is true crime at its most criminally enjoyable.

TUESDAY 8 NOVEMBER | 2PM CINEWORLD | £7.50/£6

THURSDAY 10 NOVEMBER | 8PM STRAND ARTS CENTRE | £7/£6



AS MINE EXACTLY

DIR. CHARLIE SHACKLETON UK | ENGLISH | 30 MINS | 2022

A mother and son revisit the medical emergency that reshaped their lives, and the remarkable, painful, funny, fraught fragments that remain of that time, in this intimate and entirely original blend of virtual reality and performance film.

As Sight & Sound put it, "watching VR is often an isolating, awkward experience, but the proximity here between viewer and maker makes it feel intense and communal." As Mine Exactly is an immersive half-hour experience for an audience of one, live-narrated by documentary filmmaker, Charlie Shackleton,

(whom we are delighted to welcome back to Belfast after screening his wonderful The Afterlight in Docs Ireland), and advance booking is a must, as in total there are just 20 available slots for this one-of-a-kind event. Performances will be held in the Barracks and will run from Friday 11th to Sunday 13th November.

Creator Charlie Shackleton will – of course! – be in attendance.

Advance booking necessary.

11-13 NOVEMBER THE BARRACKS | £5/£4

Friday 11 November 4pm, 4.45pm, 5.30pm, 6.15pm Saturday 12 November 11am, 11.45am, 12.30pm, 1.15pm, 3pm, 3.45pm, 4.30pm, 5.15pm Sunday 13 November 11am, 11.45am, 12.30pm, 1.15pm, 3pm, 3.45pm, 4.30pm, 5.15pm

BFF 2022 ESSAY SERIES

A Room of My Own: Cramped Quarters, Liberated Lives.

WRITTEN BY GUY LODGE

There's a whole branch of journalism dedicated to the various aspects of once-modern life that Generation Z, in all its supposed power, is apparently killing. "How Generation Z killed cash." "How Generation Z killed jeans." "How Generation Z killed terrestrial television." Move on over to the property market and the murderous spree ramps up even further: It's the children of the millennium, you see, who killed home ownership, not the bankers and buyers and economists who came before them. Recently, an architectural magazine took a more specific tack with a "how Generation Z killed the spare room" article: Young people, according to such analysts, *want* the shared, compromised spaces in which they're forced, by cosy incomes and capacious rents, to live.

Along comes Georgian director loseb "Soso" Bliadze's gorgeous *A Room Of My Own*, with its suitably Virginia Woolf-referencing title, to remind anyone who's somehow forgotten, that privacy and independence haven't lost any currency across the generations — least of all for young women, the demographic that society has always been least inclined to leave the hell alone. The room in question isn't anything special — it's narrow and dim, clearly the short-straw option in the already cramped Tbilisi apartment that contains it — and its new occupant, 25-year-old divorcee Tina (Taki Mumladze), doesn't see it as much of a prize at first. But if there's no changing its compact dimensions, in the course of this surprising, exploratory relationship drama, it gradually opens itself up to her, affording her more space than she's ever imagined or been allowed.

Of course, generational economies being what they are, this new home isn't really hers, much less hers alone. She shares the flat with garrulous, hard-partying stranger Megi (Mariam Khundadze) — who, as cinematic tradition dictates, is her opposite number personality-wise, until one day, in the blink of an adjusted eye, she isn't anymore. From *The Odd Couple to Girlfriends* to the recent Irish charmer *Animals*, the roommate movie has always played out in the few degrees of separation between aggravation and affection, loneliness and neediness—our dual impulses toward isolation and empathy.

That Bliadze's film, wittily and perceptively co-written with leading lady Mumladze, takes things to further, less expected degrees feels like a natural outcome of its specific era. Set and shot during a period of COVID restrictions in Georgia, *A Room Of My Own* is perhaps the first entry in the hastily invented, often contrived genre of pandemic cinema to truly, organically identify the ways in which human connections adapt and evolve at a time when your social life is shaped and limited by law rather than your own inclinations.

This is a film of precious, fragile in-between time, with both the young women at its centre waiting for life to move on from a period of limbo, and not just as defined by the pandemic: Tina expects soon enough to move out of the flat and in with a new boyfriend, while Megi is holding out for a US visa to change her life's course entirely. Friendships here are for the moment, but also maybe for life — who's to say? *A Room Of My Own* makes a gentle, good-humoured case for Generation Z, not quite of their own volition, having killed the very idea of settling down, and having lost the luxury of permanence and stability. The surprise is how much beauty and possibility the film finds in that loss.

Guy Lodge is a London-based film critic for Variety, a columnist for The Observer and co-editor of the weekly review site Film of the Week.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.

NEW CINEMA: IRISH SHORTS

A selection of short films showing the breadth of new filmmaking from the island of Ireland.



PROGRAMME ONE



CAMERON THARMARATNAM 13 MINS

Three young footballers reflect on what it means to be mixed race in Northern Ireland, and how their onand off-pitch experiences growing up have shaped their identity.



JAMIE DELANEY 18 MINS

Sadhbh dreams of becoming a professional dancer, but controlling boyfriend Matty wants her all to himself. Through a potent blend of movement and music, this beautifully shot film explores the dynamics of abusive relationships.



SOLÈNE GUICHARD 14 MINS

A young woman and her elderly neighbour bond over some old videos of childhood and family in this unassuming and well-performed drama.

SUNDAY 6 NOVEMBER | PROG 1 | 1PM | 50 MINS STRAND ARTS CENTRE | £5/£4 PER PROGRAMME, £12 FOR WHOLE DAY

PROGRAMME TWO



LOUISE NESBITT 9 MINS

A woman having an affair arrives home to find her wife making a snuff film, her leather-laden subject tied up in the middle of their living room. Written and directed by Louise Nesbitt and starring Derry Girls' Saoirse Monica-Jackson, Snuff is a dark comedy which laughs in the face of good taste and probes an unconventional relationship in disrepair.



DOMINIC CURRAN 15 MINS

An alcoholic retiree goes fishing and is plagued by memories of his youth, reflections of a lifelong relationship with drinking. This visually striking short from director Dominic Curran ruminates on notions of regret and masculinity, bolstered by two nuanced performances from Shane McCaffrey and Matt Faris.



SHAUN DUNNE 14 MINS

This atmospheric short from director Shaun Dunne focuses on two estranged sisters returning to Red Lake, a place from their youth, to mourn their late father. As the film progresses however younger sister Jess is struck by an inescapable feeling of dread; something is wrong and there may be more secrets to Red Lake than she realises.



CALEB J.ROBERTS 11 MINS

Set against the backdrop of the Northern Irish coast, Homebird explores the relationship between an emotionally reclusive father struggling to re-connect with his estranged gay son during a night at the seafront amusements. It presents an authentically heart-warming, yet complex LGBTQ+ narrative that explores the importance of family, queer affirmation and re-connection.

SUNDAY 6 NOVEMBER | PROG 2 | 2.15PM | 52 MINS STRAND ARTS CENTRE | £5/£4 PER PROGRAMME, £12 FOR WHOLE DAY

PROGRAMME THREE



TERRY LOANE 18 MINS

Maria, Dermot, and their son Johnny live in West Belfast. Their conventional, straightforward family life takes a sudden turn when Dermot discovers Johnny wearing a Cinderella ball gown in school.



JASON BRANAGAN 13 MINS

In this taut, gripping procedural, a woman receives mysterious phone calls on the 36th anniversary of her brother's disappearance.

SUNDAY 6 NOVEMBER | PROG 3 | 3.30PM | 31 MINS STRAND ARTS CENTRE | £5/£4 PER PROGRAMME, £12 FOR WHOLE DAY

PROGRAMME Four



EMILY FORAN 15 MINS

This humorous short centres on a young married couple's visit to a Belfast sex shop, where they hope to rekindle their romance.



TJ O'GRADY PEYTON 13 MINS

On his regular night-time run, a struggling teenage boy comes across a semi-familiar figure in a similar state of turmoil.



ALAN DUNNE 17 MINS

It's family night in the Dublin suburbs circa 1995, and the overbearing patriarch is determined to create a picture-perfect night to remember. This darkly comic horror from director Alan Dunne provides a twisted look at the suburban nuclear family and considers how secrets and tensions allowed to boil under the surface can destabilise an entire household.

SUNDAY 6 NOVEMBER | PROG 4 | 5PM | 45 MINS STRAND ARTS CENTRE | £5/£4 PER PROGRAMME, £12 FOR WHOLE DAY

INTERNATIONAL SHORTS

CINENOVA: THE Work we share

Cinenova presents **The Work We Share:** a national public programme of recently digitised films from the Cinenova collection addressing representations of gender, race, sexuality, health and community. The films are captioned by Collective Text, and supported by response commissions from contemporary artists and writers.

The Work We Share gathers a number of films which previously existed in precarious conditions; in some cases, with negatives being lost or distribution film prints being the only copy. This programme intends to acknowledge our interdependency: from organisation, to filmmakers, cultural workers, communities, and individuals.

BACK INSIDE HERSELF

S. PEARL SHARP USA | 4 MINS | 1984

Pearl's first film is a lyrical visual poem that urges Black women to reject images placed on them by others, and to discover and invent their own identities. Features Barbara-0.

NOW PRETEND

L.FRANKLIN GILLIAM USA | 10 MINS | 1991

Now Pretend is an experimental investigation into the use of race as an arbitrary signifier. Drawing upon language, personal memories and the 1959 text, Black Like Me, it deals with Lacan's "mirror stage" theory of self perception and the movement from object to subject.

WEDNESDAY 9 NOVEMBER | 7PM BEANBAG CINEMA | PAY WHAT YOU CAN

LOSS OF HEAT

NOSKI DEVILLE UK | 20 MINS | 1994

The film is an evocative portrayal of queer love that challenges preconceived notions on the 'reality' of living with the invisible disability of epilepsy. It is a poetic, immersive interpretation exploring the interplay of the emotional and the physical, across boundaries of sexuality, dependence and desire.

A QUESTION OF CHOICE

SHEFFIELD FILM CO-OP UK | 18 MINS | 1982

A documentary portrait of two cleaners, a dinner lady and a lollipop lady drawn in terms of the limited choices available to women with family commitments.

WOMEN OF THE RHONDDA

ESTHER RONAY, MARY KELLY, MARY CAPPS, HUMPHREY TREVELYAN, MARGARET DICKINSON, BRIGID SEAGRAVE AND SUSAN SHAPIRO UK | 20 MINS | 1973

Women of the Rhondda turns much needed attention to the role played by women in the grueling Welsh Miners' Strikes of the 1920's and 1930's.

Cinenova is a volunteer-run charity preserving and distributing the work of feminist film and video makers. This is an abridged version of The Work We Share. For more information on the full programme, the work commissioned in response and the wider Cinenova collection, please visit **cinenova.org**

PULSOS MEXICAN SHORTS



BFF and Ambulante present Pulsos - a series of Mexican short films with a post-screening discussion.

Following our successful online collaboration at Docs Ireland 2021, BFF is thrilled to team back up with Ambulante, Mexico's farthest-reaching documentary festival, for a special presentation of Pulsos - their 2022 shorts programme screening for the first time in the UK.

Five short films paint a vivid picture of modern-day Mexico, forging connections between the rich variety of cultures, experiences and people at the heart of this unique country.

The programme will be followed by a discussion with Dr Sarah Bowskill, Senior Lecturer in Latin American Studies at Queen's University Belfast.

HACIA LA NIEBLA / INTO THE MIST

DIR. RICARDO DEL CONDE SPANISH | 18 MINS | 2021

As the pandemic takes hold, a filmmaker documents his self-isolation in Quebec.

PIEDRA / STONE

DIR. SALVADOR MARTÍNEZ SPANISH, OTOMI | 15 MINS | 2021

Stonemasons reflect on the intricacies of their craft and the earth's power to heal.



ENTRE ELLAS / BETWEEN THEM

DIR. ROXANE FLORIN SPANISH | 23 MINS | 2020

Amid the spinning cycles of a Mexico City laundrette, women from different walks of life find a safe space to share memories.

BOCA DE CULEBRA / SNAKE'S MOUTH

DIR. ADRIANA OTERO PUERTO MAYA, MAYA SIGN LANGUAGE | 15 MINS | 2020

Tradition is preserved through a distinct form of communication in the Maya village of Chi'kaan.

LA FUGA / THE FUGUE

DIR. KANI LAPUERTA SPANISH | 18 MINS | 2021

Eight prisoners explore their masculinity and vulnerability in a group theatre workshop.

MONDAY 7 NOVEMBER | 7PM | CERT 18 BEANBAG CINEMA | PAY WHAT YOU CAN



BFF 2022 ESSAY SERIES

Return to Seoul: No Place Like Home

There's a pleasing predictability to the twin genres of coming-of-age and returning-to-home. The former has a built-in arc to its story – someone starts young, ends older, and learns something along the way. The other flirts with an almost science fiction-like sense of displacement: an adult who's fled a homeplace comes back, often unwillingly, and finds they feel like an alien. By the end, though, they've picked up something of value to their future, or maybe just decided to stick around.

WRITTEN BY ALISSA

WII KINSON

Return to Seoul is both, and neither. Both, because Freddie (newcomer Park Ji-min, in a revelatory performance) is indeed growing up, from wild-child young adulthood to a more mature age; she's doing it in a place she has sought out specifically because it seems like it ought feel like home. But it's neither, because director Davy Chou has pulled a trick on us. Nothing in Freddie's world is exactly what film has taught us to expect. Each time we encounter her, she's pulling the weight of new history behind her.

Which is, I think, why the memory of seeing it at its Cannes Film Festival premiere has stuck with me vividly – so vivid, in fact, that I've caught myself thinking I've recently travelled to Seoul, even though I've never been there at all. I didn't have any expectations, but the first long sequence – in which 25-year-old Freddie drums up a party out of almost nothing in an ordinary Seoul restaurant – told me, I thought, what kind of a movie I was about to watch. Freddie was adopted by French parents from Korea as a baby; she's come to Seoul to see if she might find something there that she feels is missing.

But then Chou sends Freddie, and us, on a journey that continually refuses to conform to audience expectations. As we re-enter Freddie's life in slices set years apart, questions are raised, and only sometimes answered. What kind of parents does she have? Does her free-spirited exterior really match what's inside, or is it a learned response to a lifelong feeling of disconnection? What would Freddie be like had she lived her whole life in Korea? Is there any right answer to whether it's better to keep seeking home here?

Return to Seoul isn't a movie about finding home at all, nor is it a movie in which nice life lessons can be tied up with a bow at the end. It's a movie about reckoning, specifically as an adoptee, with the realization that there isn't one place that you'll ever really feel fully at home. The journey here is through Freddie's interior landscape, but we often find her emotions externalized into the lights and textures and sounds of Seoul. It's when Freddie's turmoil breaks the surface at unexpected moments that it feels like Chou has caught lightning in a bottle. Freddie's experience isn't everyone's – but by the end of *Return to Seoul*, the glimpse we've caught of her soul is raw, haunting, and worthy of close attention.

Alissa Wilkinson is a senior culture reporter and film critic at Vox in New York City.

NI INDEPENDENTS

A programme that highlights the most recent work of independent filmmakers in Northern Ireland.

IRISH GHOST STORIES

EUGENE MCPEAKE 54 MINS

Traditional ghost stories are told in song and music.



PATRICK MAGUIRE 106 MINS | 18+ BOOKING

An up and coming Northern Irish hip hop star gets into difficulty before an important show in this animated film.







GARY MCKENDRY 30 MINS

Tensions build between long-standing residents and new Polish immigrants in a Belfast community.



SATURDAY 5 NOVEMBER | 10AM-5PM STRAND ARTS CENTRE | £5/£4 PER FILM



RACHEL COFFEY 25 MINS

Dan, a recovering alcoholic hides from the world at a Northern Irish nature reserve where he devotes his life to studying the migration of The Painted Lady butterfly.



JONATHAN HARDEN 70 MINS

How a family deals with a sexual assault is documented in this performance-led production.







MICHAEL MCNULTY 75 MINS

Belfast filmmaker, Michael McNulty, cleverly uses ideas of spectatorship and control to build both curiosity and tension in this stylish film.



SATURDAY 5 NOVEMBER | 10AM-5PM STRAND ARTS CENTRE | £5/£4 PER FILM


DAVID WALTER HALL 70 MINS | 2022

The world premiere of the debut feature by Belfast-born filmmaker, David Walter Hall.

Carefree retired teacher Tom (Mark Little, *Neighbours*) and his new partner Iona have run away to start a new life together in the South of France. But when Tom's estranged son Matthew shows up unannounced one day with his girlfriend Adele, the past starts to catch up with them. Tom and Matthew have very different memories of the messy divorce that left teenage Matthew fatherless. Meanwhile Iona is keeping secrets about her own past that she fears will bring the dream to an end, and Adele, who was brought up in a cult where she was both worshipped as a goddess and sexually abused, allows her own sacrifices to become the crucifix on which the others find a way to heal.

WEDNESDAY 9 NOVEMBER | 8PM STRAND ARTS CENTRE | £7/£6



FILMMAKER MEET-UP

Belfast Film Festival, Northern Ireland Screen and Queens Film Theatre are hosting 'NAME'. A networking event for local new and emerging filmmaking talent.

Filmmakers with work featured in the Short Film Competition Programme, New Cinema - Irish Shorts Selection and NI Independents will be joined by invited festival guests.

The event will be held in the Cresent Arts Centre on Saturday 5 November after the short film competition screenings finish at 6pm.

SATURDAY 5 NOVEMBER | 6PM CRESCENT ARTS CENTRE







www.americanbarbelfast.com

SPECIAL EVENTS

Putting the 'us' in 'miscellaneous', the festival would be nothing without our Special Events section - this year filled with everything from Northern Ireland weirdos, a wonderful forgotten gem and live score, celebrating Channel 4 at 40, introducing the first Belfast XR Festival, and much more!

ANDREA ARNOLD IN CONVERSATION WITH LISA BARROS D'SA



ANDREA ARNOLD



LISA BARROS D'SA

Andrea Arnold is one of the most exciting and acclaimed British filmmakers working today. We are delighted that she will be joining us and award winning filmmaker Lisa Barros D'Sa for this special in conversation event. Filmmakers and film lovers alike will not want to miss this.

We are also honoured to have Andrea as a jury member for our inaugural International Film Competition. Leading the conversation will be award-winning Irish filmmaker, Lisa Barros D'Sa. Working with her long-time collaborator Glenn Leyburn, she has recently completed a Netflix mini-series *Damage* (2022) and three feature films, her most recent being the critically acclaimed *Ordinary Love* (2019) starring Liam Neeson and Lesley Manville.

THURSDAY 10 NOVEMBER | 7PM CINEWORLD | £7.50/£6



The People of Ulster are nothing if not opinionated - they are more than happy to give you a piece of their mind. But what did people think of society in the 20th Century? And have the opinions of the masses changed now that we've moved into a new future?

This selection of short 'vox pop' interviews from the UTV archive, show people on the streets of Northern Ireland volunteering their thoughts on a range of proletarian subjects from Mother's Day and large families, to discrimination in the workplace and a particular kind of social uprising; bus strikes.

Belfast Film Festival is pleased to present this installation of archive film within the much-loved and little accessed Bank Of Ireland building on Royal Avenue. The screenings will take the form of building tours, allowing participants to move around the space, reflect on the archive testimonies and view the city-centre from a unique vantage point. This project is supported by the BFI Film Audience Network with National Lottery Funding as part of Film Feels: CURIOUS, part of Changing Times: the UK-wide Screen Heritage programme managed by Film Hub North.

UTV Archive sourced from Northern Ireland Screen's Digital Film Archive, supported by PRONI, DfC, ITV and the Broadcast Authority of Ireland.

Illustration by Nnamdi Ozo, @nnamdi_doodle

£4 GROUP BOOKINGS, 5 OR MORE £10 EMAIL BOXOFFICE@BELFASTFILMFESTIVAL.ORG

TOURS WILL TAKE PLACE BETWEEN FRIDAY 4 - SATURDAY 12 NOVEMBER 10AM, 11.15AM, 12.30PM, 2PM, 3.15PM













Thirty years of queues, boos and previews.

Belfast filmmaker and film critic, Brian Henry Martin began reviewing movies in 1992 and this year celebrates this epic landmark with a special illustrated talk, taking patrons behind the curtain of criticism to reveal trade secrets and favourite film clips.

Cinematic mysteries explored include, the food which has been the essential cinema snack for

TUESDAY 8 NOVEMBER | 6PM QFT | £7/£6 thousands of years, the screening where subtitles were considered more distressing than death and how the modern world was born by Audrey Hepburn's breakfast.

Patrons will also be asked to play along by naming not only their best film of the last thirty years but also the life lessons they have learned from cinema.



Have you ever thought there was something weird about Northern Ireland? Well, you weren't wrong.

A structure made of cattle bones in Tyrone, a pet cemetary in Clandeboye and some of the lesserknown and frankly bizarre rural traditions combine with fairy trees, ghosts on the motorway and many other supernatural (or not) goings on to make up this collection of local oddities.

This audio-visual, hauntological experiment delves into the Northern Irish televisual archive of the last century and brings back the stranger and more macabre elements of life in the six counties.

FRIDAY 11 NOVEMBER | 8PM ST JOSEPH'S CHURCH SAILORTOWN | £7/£6 Musical accompaniment will be provided by Belfast's own Vendetta Suite, who will continue the vibe in the American Bar after the event.

Footage courtesy of independent sources, Northern Ireland Screen's Digital Film Archive and BBC Northern Ireland archives.

www.digitalfilmarchive.net







The debut feature of Derry filmmaker Colm Villa, *Open Asylum* is set against the background of late-70s/early-80s Northern Ireland and portrays the final days in the life of 24-year-old metal worker Tom Bradley, a man frustrated by circumstance.

Filmed twelve months before the 1981 hunger strikes, what was initially to be a short story about middle-class anxiety ends up a political freeze-frame of its times. With little financial support, save a small grant from Derry City Council and the generosity of the University of Ulster at Magee, production took place in Derry and Co. Derry, using improvised performances. The action was filmed from inside the world of the story and shot on Super 8mm cine film. For reasons of cost and economy, post-production was completed in America in June 1981. With no financial support came editorial freedom. The finished film was accepted and screened at the Celtic Film & TV Festival in 1982, where it was well received. Championed by Alan Parker, it was also accepted as a National Film & TV School entry for 1982 and was included in the BBC Film 2 Competition 1983.

Last screened in 1983, this 2K restoration of the film was supported by Northern Ireland Screen's Digital Film Archive and was completed in 2022. An original new score was composed and recorded by Score Draw Music, with a captivating film noir trumpet provided by jazz musician, Linley Hamilton. The score will be performed live alongside the screening.

There will be a Q&A with filmmaker Colm Villa and composer Mark Gordon after the event.

FRIDAY 4 NOVEMBER | 7PM BLACK BOX | £7/£6





To mark the occasion of the 40th anniversary of Channel 4, Queen's University Belfast is hosting a symposium titled *Channel 4 Northern Ireland and the long 1980s.*

To coincide with the Channel 4: 40 Years of Revolution season at the BFI, this symposium discusses the role of Channel 4 in supporting community-based and socially committed film production in Northern Ireland during its early years. In addition to illustrated talks and personal reflections, the symposium will also consider issues such as levels of editorial and political control, funding and distribution structures. audience responses and controversies, experiences of experiences of Irish communities in Britain at this time, and impact of changes within Channel 4 to community filmmaking collectives in N. Ireland. Confirmed participants include: Anne Crilly (director of Mother Ireland, 1988), and Rod Stoneman (former commissioning editor Channel 4 Independent Film and Video Department).

Alongside this symposium, Belfast Film Festival is screening two films.

Participants are invited to book for the screening of Mother Ireland at 10:30am, taking place ahead of the symposium.

SATURDAY 12 NOVEMBER | 11.30AM - 5PM QFT & QUB FILM STUDIO FREE | BOOKING ESSENTIAL

MOTHER IRELAND ANNE CRILLY 52 MINS | 1988

Made by the Derry Film & Video workshop as part of C4's initiative to support collective filmmaking around the UK, the film was indefinitely shelved by the broadcaster when one of the participants, Mairead Farrell, was killed by the SAS in Gibraltar shortly after the film's completion. It has become a teaching point on censorship ever since, which glosses over the film's remarkable ability to reflect prominent Republican women's nuanced feelings on 'Mother Ireland', the symbol of Irish Nationalism personified as a woman.

Director Anne Crilly will introduce the screening.

SATURDAY 12 NOVEMBER | 10.30AM QFT | £5/£4

IRELAND: THE SILENT VOICES ROD STONEMAN 60 MINS | 1983

Shown on The Eleventh Hour, this film, one of a three-part documentary, analyses British and international media coverage of the conflict in Northern Ireland, and representations of the Troubles. Made by Rod Stoneman, former deputy editor of independent film and video for Channel 4.

THURSDAY 10 NOVEMBER | 7PM BEANBAG CINEMA | £5/£3





Meet Ken Fanning of AKenEvilThing, circus legend, maverick film maker and agent of chaos. "Works of Unparalleled Genius" is an evening of his short films. Some old, some not so old, some never before seen.

AKenEvilThing works out of an abandoned caravan, parked behind a Presbyterian church in East Belfast.

Formed in 2008, after claiming a camcorder from the lost and found of the traveling circus. They are an award winning, international screening, film company, that specialised in circus for the screen.

Building better film with a molotov cocktail of circus and punk cinema.

FRIDAY 11 NOVEMBER | 8PM CIRCUSFUL | £7/£6



CELLULOID SATURDAY

For over 70 years the Strand presented films in the magical medium of 35mm before the cinema industry embraced modernity and shifted to digital. Come and join us to blow the dust off the Westrex Westar projector, splice together a film reel or two and fire up the bulb for a day celebrating celluloid in all its forms.

Drop in from 3pm to see a display of lenses, films and other artefacts in the foyer, along with a selection of 16mm shorts. Later in the evening enjoy a talk on working with 35mm from the Strand's resident projectionist and heritage tour guide, Alan McClurg, followed by Super 8 shorts, featuring bizarre B-movies and some familiar favourites.

The feature presentation for the evening is Michael Mann's neo-noir classic *Thief.* If celluloid is all about grain and texture then what could be more perfect than Mann's gritty 1981 thriller, with its icy blue hues, rain-drenched streets and neon-lit nights? The late great James Caan stars as Frank, a car salesman who accepts a big diamond score from the Chicago mob against his better judgement.

Cinephilia, an exhibition by Robert J.E. Simpson will be available to view in the upstairs gallery from 4th November.

From 3pmDisplay of projection artefacts in foyer6.30pmTalk on 35mm from Strand projectionist
Alan McClurg7pmSuper 8 clips & shorts8pmThief on 35mm



DIR. MICHAEL MANN USA | ENGLISH | 90 MINS | 1981



ROSS THOMPSON 90 MINS | 2022

A Silent War is a powerful collection of cinepoetry created whilst living through the pandemic.

It began in 2020, when Ross Thompson invited other writers to record readings of these poems in their houses during the first lockdown. Continuing with Ross's spirit of generosity and collaboration, Northern Ireland Screen's Digital Film Archive continues to invite a range of creative practitioners to respond creatively to these poems, using archive and additional layers of sound and visual imagery. This event will include screenings of selected films from A Silent War, and sees Ross Thompson in conversation with some of the creative practitioners who created the films.

Supported by Department for Communities www.digitalfilmarchive.net

https://rossthompson.bandcamp.com/album/ a-silent-war

Image credit: Sakura by Susan Hughes 2021

SATURDAY 12 NOVEMBER | 2PM STRAND ARTS CENTRE | FREE *

* Tickets are free with an option to donate £5 ticket to Cruse Bereavement Support. **www.cruse.org.uk**

Booking essential.



GATURDAY 12TH NOVEMBER | FROM 3PM GTRAND ARTS CENTRE | £7/£5



Cinemasports is an international filmmaking competition, with a Belfast Premiere in 2005, where teams have 10 hours to create a short film with three secret ingredients.

Screening of the finished films will be shown on the 11th hour that very evening. Participation and screening is open to the public.

Can teams finish a short film before sundown that include... a dancer... a shot of a bottle... the word 'Hello'? Three times Oscar winner Walter Murch praises Cinemasports saying "something emerges that's not contained in any of the films..." It's free to enter Cinemasports but it is £5 for the evening event at the workshops. To sign up as an individual or a team email: mcnultymichael@outlook.com

www.cinemasports.com

Kick-Off will be at 10am. Screening will be at 9pm. Lawrence Street Workshops, 1A Lawrence Street, Belfast.

www.lawrencestreetworkshops.com

SATURDAY 12 NOVEMBER | 10AM - 9PM LAWRENCE STREET WORKSHOPS | £5 FOR EVENING EVENT

MIRACLE VALLEY + THE ROOM WITH LIVE Q&A

Join us for a double bill of Greg Sestero's newest indie horror Miracle Valley and the film that made him and legend Tommy Wiseau famous, The Room. The screenings will be followed by a live in-person Q&A with Greg Sestero.

Inspired by a true story about a cult hidden within the Arizona desert, thrilling new horror Miracle Valley is a sharp and unsettling genre directorial debut that showcases Sestero's twisted and comedic sides.

The unmissable cult classic The Room has had a significant cultural impact on cinema, spawning both a book written by Sestero detailing his bizarre experience with the making of The Room, and a film adaptation of that book (The Disaster Artist), directed by and starring James Franco.

240 MINS | CERT 18

FRIDAY 4 NOVEMBER | 7PM STRAND ARTS CENTRE | £15 "THE ROOM IS A DISASTER, BUT IT'S THE BEST KIND OF DISASTER IMAGINABLE."

The Upcoming



BELFAST XR FESTIVAL

Introducing the first ever Belfast XR Festival! The Belfast XR festival is dedicated to showcasing the best of local and international immersive technology content. It's ambition is to create an unmissable annual gathering for expanded reality that inspires storytelling. The underlying ethos of Belfast XR is to bring virtual and augmented reality content to new audiences locally. In balancing local and internationally produced content, we have sourced a third of content from Northern Ireland.

CONTROL OF

Sessions will take place throughout the day: 9am; 10.30am; 12noon; 13.30pm; 15pm; 16.30pm; 18pm; 19.30pm

Group bookings are available at 9.30am and 10.30am, please contact deepa@discoverneon.com

Each session is 75 minutes long. Works vary in length and age certificate. 2 of the 10 works are not suitable for under 16's. This is an exhibition experience and we would expect customers to be able to view 4-5 pieces during their session.

WEDNESDAY 9 NOVEMBER BLACK BOX | £3



FILMMAKERS: VINCENT KINNAIRD & DR. JOLENE MAIRS DYER 2022

Welcome to Pat's life and her remarkable story. As a result of a PTSD-like experience during the first lockdown, she loses all of her memories. She returns to study after a year's absence and ponders the next greatest innovation in immersive technology for her PhD. It doesn't take long before Pat stumbles across something that lets the imagination run wild. Just before the secretly guarded launch, she is hailed a genius, but then her work is revealed.



FILMMAKER: TRISTAN CROWE 2022

What is the life of a musician really like? Come and find out in this intimate portrait of the award-winning Northern Ireland musician Robyn G. Shiels. A treat for the eyes, ears and soul, you will want the music to carry on and on.



FILMMAKER: LUCY BAXTER 2020

How do you sensitively translate a complex and turbulent inner state into a visual medium like virtual reality? Mental abuse is a widespread but often hidden phenomenon that is extremely difficult to articulate. In attempting to capture the visceral experience of an abusive relationship, this film hopes to prevent further abuse.



FILMMAKERS: MARIA COURTIAL & JOERG COURTIAL 2021

Experience 4.7 billion years of evolution condensed into a 24-hour journey to witness the dramatic milestones in the evolution of Earth and humankind with a previously unknown intensity. Chaos, rebirth and catastrophes mark the history of Earth and yet humans exist. *Genesis* dives deep into the dramatic cycle of becoming and passing, showing Earth and life from a previously unknown perspective. Genesis revolutionizes our view on the evolution of our home planet. As unreal as science fiction, yet full of mysterious landscapes and creatures that truly existed before.



FILMMAKER: ANTONIN NICLASS 2022

An old lady is waiting for the last coach in a sad station. Looking for distraction, she starts observing the lonely travellers. Suddenly the pigeons manage to create a connection between them all. Waiting for a bus will never quite be the same again. *Midnight Story* is narrated by BAFTA award-winning actress Miriam Margolyes and made by BAFTA awardwinning filmmaker Antonin Niclass.



FILMMAKER: MILOSZ HERMANOWICZ 2020

Lost on the wild side of a river, where fears and hopes blend with reality, Magda, a young woman, is fighting for her child and facing the most painful loss of her life. *Deep Dive* creates a sensual and emotional world to tell a wandering tale of two people and the shared trauma yet to be faced.



FILMMAKER: ANN VALERIE BURNS

A stunning soundscape of Sherkin Island in West Cork created through local interviews and layering atmospheric ambient sonic impressions, that harness sound to create a virtual visual installation. Find yourself walking into a salty breeze and watching birds as they change their migration habits as a result of climate change.



FILMMAKER: GERDA LEOPOLD 2022

Welcome to Berlin. It is 1915 and renowned art collector James Simon is giving us a private tour of his most prized possessions. But it is James Simon's story that is compelling: a man who founded institutions for the poor and donated his collected works to museums, but whose name was erased by Nazis. His name and collection have been reinstated only recently. A collection is not about the art, but the collector's personality.

ADULT CHILDREN

FILMMAKER: SACHA WARES 2021

A Covid lockdown as experienced by a single woman, her busy friend and her isolated mother, each holding a different perspective on estrangement. However, none of the central characters occupy the same environment; the drama unfolds over a series of phone calls across space. Location and time bend subjectively. Digital traces of trees, homes, dogs, children, families, ambulances and streets are all brought impossibly together, conjuring a new theatrical world that expresses the fragility of our physical and social connections.



FILMMAKER: DUSTIN HARVEY, KOUMBIE, TAYLOR OLSON, ARCADE LTD. 2022

Inspired by the concept of a family rental agency that provides fake family members to lonely people seeking companionship, Alone Together offers unpredictable, seemingly spontaneous narratives and invites audiences to take on one of the roles. Alone Together incorporates cutting-edge voice recognition, artificial intelligence and hologram production and combines them with theatrical storytelling and audience interactions.

BFF 2022 ESSAY SERIES

The Plains: OK Commuter



I don't drive. Except for a few halfhearted lessons carving lazy, reckless infinity loops into the sand on Dublin's Bull Island under the reluctant tutelage of my sister, I never learned how – as a lifelong city-dweller, I've never needed to. One side-effect, though, is that I'm a world-class passenger. I love to be driven, I am *great* at being driven. I love the weird intimacy of it and, in a way, the surrender of control. It's similar to the experience of going to the movies. You are seated, you are right there, but you're also on your way somewhere else and have to trust someone else to bring you. With my talent – one might even say genius – for being driven, David Easteal's remarkable *The Plains* could have been made just for me. Except I know too many people, drivers and non-drivers, for whom it feels exactly that way too.

The idea is almost confoundingly simple: A motionless camera, positioned in the back of a Hyundai looking forward, observes Andrew Rakowski, a middle-aged Melbourne lawyer on his commute home along the same unspectacular route he has driven every working day for the past 13 years. Sometimes he is alone, sometimes he gives his co-worker David (Easteal himself) a ride. But whether he's chatting to David or on the phone to his wife Cheri or his ailing mother – and even when he's not talking at all – Andrew is always somehow in conversation with the world, and with us. It makes The Plains strangely momentous for a film in which so little happens, as it carves out a fluid stretch of inbetween time when the smallest prompt causes plumes of thought to billow out, filling the interior of the car, the movie, and the mind with incident, before dissipating again into companionable silence.

When I was little, my parents would sometimes take me along on evenings out or to dinner parties in friends' houses. I would be bored and fidgety, unless distracted by a restaurant fishtank or another kid my age, whose toys were always so much cooler than my own. I don't remember much of those times. But I do remember the drives home after dark, lying across the backseat, drowsing and dreaming while streetlights threw hypnotic repeated patterns across the roof of the car, knowing when we were approaching home by the sway of the turns into our cul-de-sac, and by the rhythm of the bumps under the wheels. I often say I love to travel, but *The Plains* makes me think back to those cocooned childhood car journeys and realise that maybe what I love even more is to be a passenger.

Over its luxuriant running time, the film makes a lot of very ordinary things seem heroic. Andrew's ritual of calling Cheri on the handsfree to check in about dinner and how her day has been. David's reserved but warm relationship with his older colleague. The turning of the seasons, tracked when the windscreen-glare of the late-afternoon sun gives way to the swishing of wipers against the rain. But it's the quiet valorisation of passengerdom, where the average road movie revs up the mythos of the driver, that is its most unexpected pleasure. *The Plains* understands the paradox: enclosed in the back of a mid-range saloon with a stranger for three hours, you can feel completely and limitlessly free.

Jessica Kiang is a Berlin-based film critic with Variety, The New York Times, The LA Times, Rolling Stone, The Playlist and Sight & Sound, and the International Programmer for the Belfast Film Festival.

THIS IS ONE OF TEN ESSAYS SPECIALLY COMMISSIONED FOR BFF22.

FESTIVAL SCHEDULE

FESTIVAL SCHEDULE

THURSDAY 3 NOVEMBER

4.00pm	New Cinema	Utama	Cineworld	Page 31
6.00pm	New Cinema	Small, Slow But Steady	QFT	Page 37
6.45pm	Opening Night Gala	Ballywalter	Cineworld	Page 10

FRIDAY 4 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
4.00pm	New Cinema	Hole in the head	Cineworld	Page 36
7.00pm	Blurred Lines	My Mexican Bretzel	Beanbag Cinema	Page 57
7.00pm	Scary Women	Watcher	Cineworld	Page 54
7.00pm	Special Events	Miracle Valley + The Room	Strand Arts Centre	Page 86
7.00pm	Special Events	Open Asylum Live Score	Black Box	Page 81
9.00pm	New Cinema	Godland	QFT	Page 31
9.00pm	New Cinema	The Wonder	Cineworld	Page 39

SATURDAY 5 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
10.00am	Short Film Competition	Short Film Competition Programme 1	QFT	Page 21
10.00am	NI Independents	Irish Ghost Stories	Strand Arts Centre	Page 71
11.15am	NI Independents	As If There Were Trees	Strand Arts Centre	Page 71
11.30am	Short Film Competition	Short Film Competition Programme 2	QFT	Page 22
12.00pm	NI Independents	Young Wab The Film	Strand Arts Centre	Page 71
1.00pm	Short Film Competition	Short Film Competition Programme 3	QFT	Page 23
2:00pm	New Cinema	You Have To Come And See It	Odeon	Page 33
2.00pm	Ukraine Encounters	Luxembourg Luxembourg	Cineworld	Page 45
2.00pm	NI Independents	The Painted Lady	Strand Arts Centre	Page 72
2.30pm	Scary Women	Scary Women Roundtable	Black Box	Page 55
2.35pm	NI Independents	Stumbling	Strand Arts Centre	Page 72
3:00pm	New Cinema	No Bears	QFT	Page 35
4.00pm	NI Independents	Portrait Of A Watcher	Strand Arts Centre	Page 72
4:00pm	New Cinema	One Second	Cineworld	Page 33
4.00pm	Ukraine Encounters	Shadows Of Forgotten Ancestors	Beanbag Cinema	Page 47
6:00pm	International Competition	Blue Jean	QFT	Page 14
6.00pm	Industry Event	Filmmaker Meet-Up	Crescent Arts Centre	Page 74

* VOX POPULI TOURS WILL TAKE PLACE BETWEEN FRIDAY 4 - SATURDAY 12 NOVEMBER 10AM, 11.15AM, 12.30PM, 2PM, 3.15PM

SUNDAY 6 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
12.00pm	Blurred Lines	The Plains	QFT	Page 57
1.00pm	New Cinema: Irish Shorts	Irish Shorts Programme 1	Strand Arts Centre	Page 62
2.00pm	Classic Trio: Douglas Sirk	All That Heaven Allows	Cineworld	Page 50
2.15pm	New Cinema: Irish Shorts	Irish Shorts Programme 2	Strand Arts Centre	Page 63
3.30pm	New Cinema: Irish Shorts	Irish Shorts Programme 3	Strand Arts Centre	Page 64
4.00pm	New Cinema	Corsage	Cineworld	Page 34
5.00pm	New Cinema: Irish Shorts	Irish Shorts Programme 4	Strand Arts Centre	Page 65
6.00pm	International Competition	Unrest	QFT	Page 14
7.00pm	Scary Women	Nanny	Strand Arts Centre	Page 54

MONDAY 7 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
2.00pm	New Cinema	Metronom	Cineworld	Page 30
4.00pm	New Cinema	Incredible But True	Cineworld	Page 32
6.00pm	International Competition	Beautiful Beings	QFT	Page 15
7.00pm	New Cinema	March on Rome	Cineworld	Page 37
7.00pm	International Shorts	Pulsos Mexican Shorts	Beanbag Cinema	Page 68
9.00pm	Ukraine Encounters	Klondike	Cineworld	Page 46

TUESDAY 8 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
2.00pm	Blurred Lines	Excess Will Save Us	Cineworld	Page 58
4.00pm	Ukraine Encounters	Pamfir	Cineworld	Page 46
6.00pm	Special Events	Secret Life Of A Film Critic	QFT	Page 79
6.30pm	New Cinema	She Said	Cineworld	Page 38
0.0000	New Cillenia	She Sala	onicita	Faye Jo
7.00pm	Ukraine Encounters	Brief Encounters	Beanbag Cinema	Page 30 Page 47
•				

* VOX POPULI TOURS WILL TAKE PLACE BETWEEN FRIDAY 4 - SATURDAY 12 NOVEMBER 10AM, 11.15AM, 12.30PM, 2PM, 3.15PM

FESTIVAL SCHEDULE

WEDNESDAY 9 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
All day **	Belfast XR Festival	XR Showcase	Black Box	Page 88
2.00pm	Classic Trio: Douglas Sirk	The Tarnished Angels	Cineworld	Page 51
6.00pm	International Competition	Falcon Lake	QFT	Page 16
7.00pm	International Shorts	Cinenova: The Work We Share	Beanbag Cinema	Page 67
7.00pm	Gala Screening	The Quarry	Cineworld	Page 25
8.00pm	NI Independents	Passing Through	Strand Arts Centre	Page 73
9.00pm	Scary Women	Piggy	Cineworld	Page 55

THURSDAY 10 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
2.00pm	Classic Trio: Douglas Sirk	Written on the Wind	Cineworld	Page 51
4.00pm	New Cinema	Axiom	Cineworld	Page 30
6.00pm	International Competition	Tommy Guns	QFT	Page 16
7.00pm	Special Events	Ireland: The Silent Voices	Beanbag Cinema	Page 82
7.00pm	Special Events	Andrea Arnold In Conversation	Cineworld	Page 77
8.00pm	Blurred Lines	For a Fistful of Fries	Strand Arts Centre	Page 58
9.00pm	New Cinema	Broker	Cineworld	Page 38

FRIDAY 11 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
All day ***	Blurred Lines	As Mine Exactly	The Barracks	Page 59
4.00pm	New Cinema	Joyland	Cineworld	Page 32
7.00pm	New Cinema	All The Beauty And The Bloodshed	Cineworld	Page 35
8.00pm	New Cinema	Tori & Lokita	Strand Arts Centre	Page 34
8.00pm	Special Events	The Weird And The Eerie	St. Josephs Sailortown	Page 80
8.00pm	Special Events	Works Of Unparralled Genius	Circusful	Page 83

* VOX POPULI TOURS WILL TAKE PLACE BETWEEN FRIDAY 4 - SATURDAY 12 NOVEMBER 10AM, 11.15AM, 12.30PM, 2PM, 3.15PM

** BELFAST XR SESSIONS WILL TAKE PLACE ON WEDNESDAY 9 NOVEMBER 9AM, 10.30AM, 12N00N, 13.30PM, 15PM, 16.30PM, 18PM, 19.30PM

SATURDAY 12 NOVEMBER

All day *	Special Events	Vox Populi: The Voice Of The People	Bank Of Ireland Royal Avenue	Page 78
All day ***	Blurred Lines	As Mine Exactly	The Barracks	Page 59
10am - 9pm	Special Events	Cinemasports	Lawrence Street Workshops	Page 85
10.30am	Special Events	Mother Ireland	QFT	Page 82
11.30am	Special Events	Channel 4 at 40	QUB Film Studio	Page 82
12.00pm	International Competition	A Room Of My Own	QFT	Page 17
2.00pm	Special Events	A Silent War	Strand Arts Centre	Page 84
3.00pm	Special Events	Celluloid Day	Strand Arts Centre	Page 84
4.00pm	New Cinema	The Cry Of Granuaile	Cineworld	Page 36
7.00pm	Closing Night Gala	Aftersun	Cineworld	Page 11
8.00pm	Special Events	Thief On 35mm	Strand Arts Centre	Page 84
9.00pm	International Competition	Return To Seoul	QFT	Page 15

SUNDAY 13 NOVEMBER

All day ***	Blurred Lines	As Mine Exactly	The Barracks	Page 59

* VOX POPULI TOURS WILL TAKE PLACE BETWEEN FRIDAY 4 - SATURDAY 12 NOVEMBER 10AM, 11.15AM, 12.30PM, 2PM, 3.15PM

*** AS MINE EXACTLY PERFORMANCES WILL BE HELD ON FRIDAY 11 NOVEMBER 4PM, 4.45PM, 5.30PM, 6.15PM

> SATURDAY 12 NOVEMBER 11AM, 11.45AM, 12.30PM, 1.15PM, 3PM, 3.45PM, 4.30PM, 5.15PM

> SUNDAY 13 NOVEMBER 11AM, 11.45AM, 12.30PM, 1.15PM, 3PM, 3.45PM, 4.30PM, 5.15PM

VENUE INFORMATION



BANK OF IRELAND



92 Royal Avenue, Belfast BT1 2GU

t. 028 9032 5913w. belfastcity.gov.uk/belfaststories/home

BEANBAG CINEMA

9

5 Exchange Place Belfast BT1 2NA

t. 028 9032 5913

w. belfastfilmfestival.org

BLACKBOX



18-22 Hill Street, Belfast, BT1 2LA

t. 028 9024 4400w. blackboxbelfast.com

CINEWORLD



SSE Arena Belfast The Odyssey Arena, 2 Queens Quay, Belfast BT3 9QQ

t. 0330 333 4444 w. cineworld.co.uk

CIRCUSFUL



23-25 Gordon Street, Belfast, BT1 2LG

t. 028 9023 6007 w. circusful.org

CRESCENT ARTS CENTRE



2-4 University Road, Belfast, BT7 1NH

t. 028 9024 2338 w. crescentarts.org

LAWRENCE STREET WORKSHOPS



1A Lawrence Street Belfast BT7 1LE

- t. 07751 286546
- w. lawrencestreetworkshops.com

ODEON



1 Victoria Square, Belfast BT1 4QG

t. 0333 014 4501

w. odeon.co.uk

QFT / QUB FILM STUDIO



Queen's University, 20 University Square, Belfast BT7 1PA

t. 028 9097 1097 w. gueensfilmtheatre.com

ST JOSEPH'S CHURCH SAILORTOWN



9 Princes Dock Street, Belfast BT1 3AA

t. 028 9032 5913 w. sailortownregeneration.com

STRAND ARTS CENTRE



152-154 Holywood Rd, Belfast BT4 1NY

t. 028 9065 5830 w. strandartscentre.com

w. su anual iscenti e.com

THE BARRACKS



8-12 Exchange Place, Belfast BT1 2NA

t. 028 9032 5913w. kabosh.net

ENJOY LIFE'S SIMPLE PLEASURES

Luigi Moretti

ARA MOAR

BELFAST FILM FESTIVAL 2022



BELFASTFILMFESTIVAL.ORG



BELFASTFILMFESTIVAL.ORG