

12-20 JULY AN/OTHER FILM FESTIVAL WESTERN AUSTRALIA



DADAA respectfully acknowledges the Whadjuk people of the Noongar nation, the traditional owners of the lands upon which DADAA operates. We recognise their continuing connection to land, waters, and culture, and pay our respects to their Elders past and present.



David Doyle Executive Director, DADAA

I am thrilled to welcome you to An/Other Film Festival 2024. An/Other Film Festival grew out of The Other Film Festival, originally produced and presented by Arts Access Victoria. DADAA is grateful to Arts Access Victoria for having generously shared The Other Film Festival model and brand with us. After producing two/ festivals as The Other Film Festival WA, it was time to re-brand and re-imagine: resulting in the festival we present today. AN/OTHER Film Festival 2024 brings to audiences films from 11 countries, with diverse perspectives and stories that take us deep into contemporary disability culture and politics.

I would like to acknowledge the incredible vision of An/Other Film Festival Curator Sarah Collins who has framed the program around three themes:

- · Queer Minds and Bodies and Chosen Families
- · Wide Open Spaces and Urban Landscapes
- · The Simple Things in Life

These themes connect audiences to the identities, intersectionality, and full diversity of the disability community presented through the lens of filmmakers with lived experience of disability. This is not a film festival about people with disability but rather a film festival by people with disability that speaks to disability culture locally, nationally, and globally.

My thanks go to the small, committed team behind An/ Other Film Festival who, under the leadership of DADAA's Director of Arts Strategy Julie Barratt, have worked to program, caption, audio describe, and present an incredibly accessible program that all audiences can enjoy.

Finally, I acknowledge Healthway, Creative Australia, and the Department of Local Government, Sport, and Cultural Industries for supporting this year's program.

I hope audiences are challenged, inspired, and entertained by this celebration of disability cinema.

<u>About the</u> <u>Program</u>



Sarah Collins, Program Curator An/Other Film Festival, 2024

The three curated shorts programs this year are shaped around broad themes that show different aspects of life that are complicated at the best of times but can have added complexity for people with disability. We have invited three of our filmmakers to each reflect on one of these themes and relate it to their featured films and artistic practice. Wide Open Spaces and Urban Landscapes explores how we navigate the world, not just physically but socially, cognitively, and in other ways. This sometimes involves creating and customising our own spaces to meet our needs and ensure safety, whether it's the difficulties of travel for career development during COVID (*Behind The Eyes*), crafting the perfect prosthesis (*Fitting*), or making relationship choices to suit systems around us rather than ourselves (*The Body is a House of Familiar Rooms*). This session also introduces the world of Deaf Rave through the Netflix produced documentary *Turn Up The Bass*.

The Simple Things In Life focuses on everyday things like home, work, food, and family. We like to think these are the simple things that don't require much effort, but sometimes forces outside of our control make these the most complicated parts of life. And sometimes unconventional choices can have unexpected results, as in the French comedic webseries *Handicops*, about a police squad completely made up of officers with disability. This session also includes the Sundance featured film *Take Me Home* which is not just a beautiful film about family relationships but also a masterclass in how to adapt the filmmaking process to the individuals involved.

Queer Minds and Bodies and Chosen Families examines the intersection of queer identities and disability. Sometimes the films being made at a particular time fall into a specific category and this is a good example of a theme that developed as more queer disability films came in. These films examine the difficulty of not fitting neatly into categories of disability, sexuality or gender, accessibility as a queer issue (Four Billion Reasons,) and how we not only have to navigate the intersection of queerness and disability ourselves, but do so in a world that can struggle to understand one type of difference, never mind more than one embodied in the same person. For me, the best films featuring disability can bring us closer to understanding that lived experience and Canadian film *Thriving: A Dissociative Reverie* does that for Dissociative Identity Disorder.

This year we revisit the work of Scottish animator Steven Fraser, whose film *What It Feels Like* screened in our 2021 festival. With three of Steven's films in the program, he joins us for a Q&A session on the last day of the festival, after the *Queer Minds and Bodies and Chosen Families* session.

Our program once again benefitted from open submissions via the FilmFreeway platform. This resulted in some amazing films, connecting us with filmmakers from around the world. While major international festivals often highlight films from countries that are culturally similar to Australia, this platform enabled us to include diverse perspectives from Poland, Iran, Finland and Brazil, among others. FilmFreeway also yielded this year's shortest film, a funny no-budget examination of UK social care during COVID, *Mr Martino*. Indigenous Australian perspectives are also represented through the excellent *Kimberley Supports* collection. One of the same filmmakers was also featured in DADAA's In Frame project, which aimed to amplify the voices of people with intellectual disability. Each of the four In Frame films is included in the curated film programs and there is also a special screening of these four films together, followed by a panel discussion with the filmmakers.

I hope this year's program connects audiences with as many different experiences of disability as possible. I want people with disability to see our experiences on screen—our stories told by us. I also want everyone attending to be able to get a glimpse of an experience outside their own, and I'd love for people who have limited or no experience of disability to see stories that might make them think differently.

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2024 Festival Program

<u>Tickets</u>



To book tickets visit <u>dadaa.org.au</u>. Ticket holders receive 10% discount at Clancy's Fish Pub (valid for date of ticket).

All films are captioned and audiodescribed The DADAA Theatre is wheelchair accessible with wheelchair accessible toilets



<u>Getting to</u> DADAA Theatre

Drop off

Drop-off bays are located outside the DADAA building on Adelaide Street.

Public Transport

DADAA is located a 10 minute walk from Fremantle Train Station. Buses frequently travel to the area.

Transperth Infoline for Special Assistance: 13 62 13 or 1800 800 022

Transperth Website: transperth.wa.gov.au

<u>92 Adelaide Street</u> <u>Fremantle</u>



The DADAA Theatre is located at the Old Fremantle Boys' School in the East End of Fremantle between Adelaide and Cantonment Streets. Entry is via Cantonment Street.

Parking [see map]

- · City of Fremantle. Carpark 6A, entry off Point Street
- Wilson Parking. 12 Cantonment Street
- Wilson Parking. 39 Adelaide Street

There are two ACROD bays on Cantonment Street, two on Adelaide Street and two in the carpark next to Clancy's Fish Pub on Cantonment Street.

There are 2 paid carparks located nearby with ticketed street parking available. The City of Fremantle Carpark 6a is the closest and the cheapest. Parking on Adelaide Street is free after 5pm.

<u>Program</u> <u>Overview</u>

12-20 July 2024 DADAA Theatre

Tickets: \$11 normal \$5.50 concession 92 Adelaide \$t Fremantle

Friday	12	Saturday 13 Sunday	14
AN/OT FILM FESTIN OPENS	VAL		
		4-6pm	
		Filmmaking Lab (p41)	
5.30-8.30pm		7-8.30pm	
SESSIO Wide Open Urban Land	Spaces +	IN FRAME ^(p41) Screening + Conversation	

	Monday	15	Tuesday	16	Wednesda	y 17
						m DN 2 ^(p21) ple Things
	Thursday	18	Friday		19	Saturday 20
						3-4.30pm SESSION 1 (p11) Wide Open Spaces + Urban Landscapes 5-6.30pm
						SESSION 2 (p21) The Simple Things in Life
		7-8.30p SESS Queer M Bodies Familie	I <mark>ON</mark> Linds, + Chos		7.30-10pm SESSION 3 ^(p31) Queer Minds, Bodies + Chosen Families + { Followed by Q&A }	

An/Other Film Festival: WA





[Session 1]

WIDE OPEN SPACES + URBAN LANDSCAPES

Friday 12 July 5.30-8.30pm [Opening night]

Saturday 20 July 3-4.30pm

[RUNNING ORDER] Take Flight ^(Australia) Keanu ^(Australia) Return to Lullumb ^(Australia) Behind The Eyes ^(Poland) Stop War ^(Germany) Fitting ^(UK) The Body is a House of Familiar Rooms ^(USA) Invisible World ^(USA) La Echolalia ^(Australia) Futurism ^(UK) The Mask ^(UK) Turn Up The Bass ^(UK)

<u>Wide open spaces,</u> <u>urban landscapes</u> <u>and how we navigate</u> <u>through them</u>

Paul Bell Producer of Crab Cook, Keanu, Sahaimi, and Return to Lullumb

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Documentary filmmaking in wide-open spaces, such as the remote outback of Australia's Kimberley region, presents a unique canvas for storytelling, distinct from the urban environment. The vastness of the Kimberley, with its untouched landscapes and sparse population, offers filmmakers a unique opportunity to intertwine the narrative with the natural setting. In wide-open spaces, the landscape becomes more than just a backdrop; it becomes a character in the film itself. The rugged terrain, expansive skies, and untamed wilderness of the Kimberley evoke a sense of awe and wonder, shaping the tone and atmosphere of the documentary. The vastness of the land can emphasise the isolation and resilience of the people who inhabit it, as well as the interconnectedness between humans and their environment.

Furthermore, the presence of the landscape can deeply affect the subjects appearing in the film. Against the backdrop of the Kimberley's pristine beauty, individuals may express a sense of humility, reverence, or insignificance in the face of nature's grandeur. Their stories are inevitably intertwined with the land, reflecting a symbiotic relationship between humanity and the environment.

Indigenous Australians, in particular, possess a deep spiritual connection to the land. For them, the Kimberley is not merely a physical space, but a sacred place imbued with cultural significance and ancestral ties. The storytelling in such documentaries often highlights the indigenous perspective, shedding light on their spiritual connection to country and their traditional ways of life.

In contrast to urban spaces, where the focus may be on humanmade structures and bustling activity, filming in the Kimberley allows for a more intimate exploration of the natural world and its inhabitants. The pace of life slows down, allowing for contemplation and reflection on themes of identity, belonging, and the human condition.

In conclusion, documentary filmmaking in wide-open spaces like the Kimberley offers an opportunity to explore the intersection of humanity and nature. The landscape becomes an integral part of the storytelling process, shaping the narrative and influencing the subjects involved. Through indigenous perspectives and a deep reverence for the land, these documentaries not only entertain but also educate and inspire audiences about the importance of preserving our natural heritage.



Behind The Eyes ^(12:24) Directed by Mina Panjkovic, Poland

Patryk is a pianist, philologist and philosopher who has aways wanted to explore beyond his small town. Just as he is preparing for a student exchange program in Italy, the COVID-19 pandemic makes travel difficult and leads his parents, understandably concerned for his safety, to urge him to stay home. This documentary explores the intersection of personal ambition and global challenges as Patryk grapples with the challenges of adapting to new surroundings, finding his place in society and navigating family conflicts during a global crisis.



Fitting ^(11:17) Directed by Caitlin McMullan, UK

Fitting explores the relationship between the director, an amputee, and her prosthetist. It asks what it means to create an extension to someone else's body, and the impact this has on both maker and amputee. Demystifying this unfamiliar space and experience for the viewer, and questioning stereotyping and prejudice widely seen within our society's consideration of body image.

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Futurism ^(2:37) Directed by The Shadowlight Artists, UK

The Shadowlight Artists group explored the work of Futurism, an artistic movement begun in Italy in 1909, which strongly rejected traditional forms and embraced the energy and dynamism of modern technology. The group then collaborated to create this film inspired by Futurism, using greenscreen and animation techniques.



Invisible World ^(5:39) Directed by Kym McDaniel, USA

To apply for an accessible or Crip parking placard, a doctor must approve the application. There are six medical conditions which qualify a person for a placard; many people with disability are included in these categories, and many are not. This film is a record of Kym's introduction to healthcare in the state of Utah, serving as a reclamation and assertion for understanding disability and the physical world.



Keanu ^(7:44) Directed by Paul Bell, Australia

Keanu is the story of an indigenous boy from the remote community of Mulun who had his foot and hand amputated at the age of 3. Keanu went onto become an exceptional athlete competing at the Invictus Games in Sydney.



La Echolalia ^(3:43) Directed by Matteo Mazzella, Australia

An experimental exploration into the wonderfully rhythmic and haunting world of Echolalia; an echo-speech symptom associated with neurological conditions, most commonly found in Autism. Through stylised imagery and spoken word rhythm, La Echolalia aims to explore the train-of-thought of one experiencing this widely unknown symptom.



Return to Lullumb ^(4:54) Directed by Sahaimi Angus, Australia

Return to Lullumb is a short documentary that follows the heartfelt journey of Sahaimi, who lives with FASD (Foetal Alcohol Spectrum Disorder) as he embarks on a quest to rediscover his Indigenous roots in the Kimberley region of Western Australia.



Stop War (1:36)
Directed by Anastasiia Guzenkova, Germany

War has no positive side. This animation observes the effect of extended wartime and how dangerous it is to get accustomed to war.



Take Flight ^(4:13) Directed by Danny Jennings, Australia

From a dream about flying, this movement-inspired film was made by Artzability participants, their support worker and a team of Margaret River based artists. Creative exploration included character development, costume design and experimental movement to express the magical freedom of flight.



The Body is a House of Familiar Rooms ^(5:17) Directed by Eloise Sherrid & Lauren Welch, USA

A short magical-realism documentary about life and love with chronic illness. Samuel Geiger has Ehlers-Danlos Syndrome, a connective tissue disorder that causes severe chronic pain. This documentary combines paintings and live action footage to show how emotions shape his world alongside Lauren, his partner.



The Mask ^(3:54) Directed by Sharif Persaud, UK

The Mask is a short film about autism and identity featuring writer and director Sharif Persaud. As he journeys along a coastal footpath, Sharif describes what it means to have autism while all the time wearing his favourite celebrity mask. He finally arrives at his destination where he comes face to face with his alter ego.



Turn Up The Bass ^(12:00) Directed by Ted Evans, UK

Turn Up The Bass tells the remarkable and little-known story of Troi Lee, aka DJ Chinaman, the unstoppable force behind the UK's deaf music and rave scene. Through heavy bass and deep vibrations, he connects audiences through the universal language of music. 20





Wednesday 17 July 7-8.30pm

Saturday 20 July 5-6.30pm

[RUNNING ORDER] Crab Cook ^(Australia) Inside The Big Brain of Head Teacher Irina von Martens ^(Finland) Handicops, Ep. 1 ^(France) Theatricality ^(Australia) Imposter ^(Australia) Handicops, Ep. 3 ^(France) Sahaimi ^(Australia) Prosopagnosia ^(UK) Mise en Place ^(Australia) Handicops, Ep. 8 ^(France) Hands ^(Iran) Mr Martino ^(UK) Take Me Home ^(USA)

Home, work, food, and family: the things in life that should be simple, but seldom are.

Liz Sargent Director of *Take Me Home* and sister of lead actor Anna Sargent

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Why are our human rights and benefits impossible to access? So many people's lives are altered the moment a parent dies, but even more so when they inherit a sibling's needs. It is a sudden learning curve to figure out the bureaucracy for a disabled sibling. With modern technology, why is the world still not working for some of us? Filmmaking is where I work out the conversations that I'm afraid to have in real life — the grounded harrowing unknown. Why does adapting the process to make a film accessible seem complicated?

It's not. It's actually simple.

Take Me Home was written in my sister's voice, in words and phrases and interactions that I've witnessed, so I couldn't imagine anyone but Anna acting in the project. All actors are unique, but for this film I considered each performer's strengths and what a safe environment feels like from their perspective. This information was the guide to the schedule, lighting and time we allow to find authentic moments. The actors improvised within the scene's structure to help hit the objective organically. The subtleties of Anna's reactions and depth of emotion helps the audience understand her marginalised voice. In this way, we force the audience to lean in and listen to the space between Anna's unique way of speaking. All I had to do was let Anna be.

Take Me Home provokes conversations around the ethical dilemmas of caregiving, but it's really about capability amid disability. Without changing Anna's cognitive disability, we show that she is the smartest person in the room. Why don't we listen to her, why don't we trust that she knows what to do?

Making authentic work resonate is *simple*, don't go against the grain, go with the flow and let your muse lead the way.

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Crab Cook ^(5:17) Directed by Corey Shadforth, Australia

Corey is an indigenous man who is deaf and non-verbal. He loves to hunt traditional foods and loves to cook and eat them even more. Corey shows his skills in the kitchen cooking up some mudcrabs from the Kimberley.



Handicops ep 1(3:51), ep 3(3:40), ep 8(4:54) Directed by Alexandre Philip, France

April 2022, within the framework of "Disability Law" the President of the Republic decides to set an example by creating a new unit made up of agents with disabilities. Despite the lack of experience of some and the big egos of others, the members of the squad will have to make do with what they have less of to show what they have more of.



Hands ^(12:06) Directed by Bahman Javanshir & Ramin Pirzadeh, Iran

The story of Ayub, an old man whose hand was lost in war. He suffers from phantom limb syndrome but no-one understands his pain and the other villagers make fun of him.



Imposter ^(6:13) Directed by Joe Wilkie, Australia

Michelle feels like an imposter. She has an invisible disability that she hides with masking. The illusion that she has it all together is simply that, an illusion. We follow Michelle through the mundane monotony of life, the moments most people float through without thinking – it's at these moments the mask is at full effect. Because when you're Michelle, it's always on and it's always exhausting. 26



Inside The Big Brain of Head Teacher Irina von Martens (4:07) Directed by Mikaela Hasán, Finland

Head teacher Irina von Martens is about to write a film script– but in order to finish it she needs the help of Olga Kvickman who enters the head teacher's office, bringing a whole family tree into the room. Together they explore the complexity of relationships and generously welcome the audience into the metaphorical labyrinth of a creative process around the dinner table.



Mise en Place ^(5:56) Directed by Julian Neuhaus, Australia

Charlie works as a dishwasher in one of Sydney's most high-end restaurants, where one of her coworkers regularly ridicules and belittles her creativity. When her vindictive colleague is struck by karma, Charlie finally has a chance to express herself and showcase her talent for artful plating.



Mr Martino ^(1:13) Directed by Grant Foxon & Louis W Frost, UK

Adult social care in the time of COVID.



Prosopagnosia ^(10:14) Directed by Steven Fraser, UK

A story of identity that uses expressive animation to investigate intimacy, communication and memory. Prosopagnosia is face-blindness and, as a means of understanding this neurodiverse behaviour, the contents of a memory box are explored. Sketchbooks, photographs and diaries are intricately unravelled to tell a unique and personal story.



Sahaimi ^(6:35) Directed by Sahaimi Angus & Paul Bell, Australia

As part of the Keeping Strong film project, Sahaimi was given a camera to film different aspects of his daily life to help people better understand the challenges of living with disability.



Take Me Home (15:49) Directed by Liz Sargent, USA

Anna is an adult with a cognitive disability living with her mother in Midland, Florida. When her mother is unresponsive, she calls her sister for help but, without the language to be believed, Anna is brushed aside.

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Theatricality^(5:45) Directed by Joe Teakle, Australia

Theatricality is based around a local community theatre, focusing on some of the aspiring actors who have performed there. The director interviewed eight aspiring, young, student actors with a series of questions, that drive the narrative of the film. The director's reason for making this film is to help himself and the general public understand the benefits and challenges around being an aspiring actor, and how this influences their behaviour and perspective of the film, theatre and arts profession, in general.





[Session 3]

QUEER MINDS AND BODIES AND CHOSEN FAMILIES

Friday 19 July 7-8.30pm

Saturday 20 July 7.30-10pm [followed by Q&A with Steven Fraser]

[RUNNING ORDER] Fluid ^(Canada) Tale of a Violet Sky ^(Italy) Ghost In the Machine ^(Australia) Thriving: A Dissociated Reverie ^(Canada) Four Billion Reasons ^(USA) Dope Fiend ^(UK) Os Finais de Domingos (On Sundays) ^(Brazil) Dix Pix ^(UK) Head Over Wheels ^(UK) O que Pode um Corpo (Victor's Body) ^(Brazil) Coming Out Autistic ^(UK)

<u>Life at the</u> <u>intersection of</u> <u>queer identities</u> <u>and disability</u>



Steven Fraser Director of *Coming Out Autistic*, *Dix Pix*, and *Prosopagnosia*

Q&A with Steven Fraser Saturday 20 July 9-10pm following the screening

With my short, animated films I take a close look at my own personal experiences and I convey these emotions and feelings onscreen. Being autistic and queer, I tend to delve into these areas of my life and attempt to figure out what they mean to me. The personal relationship I have to my identity is not easy or straightforward to explain.
This complexity is what draws me to animation. With this medium I can present the intricate, intimate, and complicated emotions I experience.

Animation is a fabricated form of filmmaking that takes time and precision. With animation I can take my abstract and internal feelings and grant them life. I can present them in a way that feels real and bestows them weight, meaning and purpose. In my short film *Prosopagnosia* I take a look at my experiences with face blindness. This is a neurodiverse behaviour that means I struggle to recognise people's faces. In order to present these intimate emotions, I opened up the diaries and sketchbooks I kept during my diagnosis period. Other than just presenting the words and pictures, I animated them to give them an elevated energy. The animation presented a profound representation of my feelings and this resulted in a more authentic film.

From speaking to people that have seen my films, I have realised that this approach makes the emotions relatable. Other than dictating my experience, I am presenting ideas in a visual and atypical way. This feels significant and the technique has resonance to a queer experience. In many ways being queer makes you an outsider, who may not fit in with the norm. The methods in which animation can present difference and variance makes it ideal to present a queer mind and body, which does not seem to fit into what a 'normal' world wants it to be.

<u>About Steven Fraser</u>

Steven is an animator, artist, and writer who creates short films, comics, zines, performances, and installations. Steven makes inventive use of animation, illustration, puppetry, and kinetic art to present unique and interesting stories. Steven identifies as queer and autistic, and his animation and performance works have been screened and staged at international film and arts festivals and won many awards.

Steven has three films screening in An/Other Film Festival 2024: Prosopagnosia, Dix Pix, and Coming Out Autistic.

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Coming Out Autistic ^(3:55) Directed by Steven Fraser, UK

Coming Out Autistic explores the experience of telling the world that you are autistic when you also identify as LGBTIQ+. Queer coming out stories are well documented, but the occurrence of telling friends, family, co-workers and strangers that you are autistic is less explored. Parallels with queer experiences are investigated and a wide range of individuals are interviewed to express the array of feelings and reactions that are encountered.



Dix Pix ^(3:42) Directed by Steven Fraser, UK

A short, animated documentary that looks at the gay male/trans/ non-binary body and why it is common for people to send naked pictures via dating apps. The documentary takes an experimental approach in its visual style and tackles themes of masculinity, queerness, solitude and the body.



Dope Fiend ^(15:00) Directed by Rosanagh Griffiths, UK

Fran, a cleancut, middle-aged woman, waits for her partner Nia to join her for a therapy appointment. Consumed by her internal voice, Fran is sent on a chaotic and increasingly surreal journey through the waiting room. However, not all is as it seems and Fran must come to terms with this experience in order to save her relationship with Nia.



Fluid ^(1:43) Directed by Dev Ramsawakh, Canada

A poetic exploration of the complexities of identities that don't fit neatly into social categories.



Four Billion Reasons ^(7:30) Directed by Krissy Mahan, USA

A journey of eight metres becomes an epic multi-train odyssey. The NYC transit authority spent four billion dollars on a train station, but it is not fully accessible (although the maps incorrectly indicate that it is wheelchair accessible). For people who can't use stairs this station is a four-billion-dollar nightmare. And now it's standing in the way of true love.



Ghost In the Machine ^(3:00) Directed by Sophie Hextor & Poppy Walker, Australia

In his search for liberation Jeremy Hawkes has unleashed the ghost within. Diagnosed with early-onset Parkinson's disease, Hawkes has suspended his medication, so the tremors fill his creative works.

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Head Over Wheels ^(5:43) Directed by Lisle Turner, UK

An irreverently comic take on dating as a disabled person.



Os Finais de Domingos (On Sundays) ^(8:09) Directed by Olavo Junior, Brazil

Domingos follows his solitary routine on a Sunday afternoon, until he receives a visit from a love from the past.

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Tale of a Violet Sky ^(4:09) Directed by Nicolò Roberto Roccatello, Italy

A seductive dance between two young people who defy darkness and uncertainty, two mysterious, androgynous figures who defy gender labels –their strength lies in their connection, in the ability to see beyond sight. Their story demonstrates that love knows no bounds, that beauty resides in uniqueness, and in the ability to see with the heart.



Thriving: A Dissociated Reverie ^(9:26) Directed by Nicole Bazuin, Canada

A surrealist exploration of dissociative identity disorder (DID) based on the lived experience of Black, nonbinary, disabled artist and former sex worker Kitoko Mai. Grappling with their DID diagnosis while attempting to survive capitalism, we meet a range of "alters" (alternate personalities) representing the various emotional states of Mai, the "system host".

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O que Pode um Corpo (Victor's Body) ^(14:54) Directed by Victor Di Marco & Márcio Picoli, Brazil

A baby is born but does not cry. A body screams and is not heard. Paints that run in a promised future do not reach a person with disability. Victor makes himself the canvas in a universe of absent painters.



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S P E C I A L E V E N T S

Saturday 13 July 4-6pm

FILMMAKING LAB

10 participant limit

Saturday 13 July 7-8.30pm

IN FRAME

Screening + Conversation

[FILMS] Theatricality ^(Australia) Return to Lullumb ^(Australia) Imposter ^(Australia) La Echolalia ^(Australia) An/Other Film Festival: W

Filmmaking

Saturday 13 July 4pm - 6pm Capacity: 10 participants

This two-hour lab will be led by local filmmakers Matteo Mazzella and Jack Duncan who will introduce some basic principles of filmmaking as well as some more innovative techniques. Participants will also explore the creative possibilities of rear projection, a cinematic technique that combines performance with pre-recorded backgrounds.



In Frame

Film Screening + Conversation Saturday 13 July 7pm - 8.30pm

DADAA's short film project, In Frame, aims to amplify the voices of people with intellectual disability, fostering greater understanding and appreciation for their lived experiences.

Following the screening, join us in conversation with four filmmakers who received project funding as they share their creative journeys and how they have used film to challenge stereotypes through authentic and empowering narratives.

[FILMS] Theatricality ^(5:45) Return to Lullumb ^(4:54) Imposter ^(6:13) La Echolalia ^(3:43)

"I was interested taking part in this project because not only can it share stories of people whose voices are unheard but it provides an opportunity for emerging filmmakers with a disability to create projects as well." -Joe Teakle, Filmmaker

This project was funded by The Department of Communities



Sovernment of Western Australia Separtment of Communities





[Thank you]

0 U R S P O N S O R S

An/Other Film Festival is supported by:





Australian Government





Department of Local Government, Sport and Cultural Industries





[Film Program]

AN/OTHER FILM FESTIVAL TEAM

Program Curator Sarah Collins

Executive Director David Doyle

Director of Arts Strategy Julie Barratt

Head of Communications Alison Hayles

Access + Inclusion Producer Jacqueline Homer

In Frame Project Coordinator Connla Kerr

Media Producer/Filmmaking Lab Facilitator Matteo Mazzella

Filmmaking Lab Facilitator Jack Duncan

DCP Producer Matt Cabrero

Graphic Design Devon Ward

Audio Description Richard Green, Monica Main

Captions

Joo Tan

Venue Technician Mark Homer

Special thanks to Paul Bell, Steven Fraser, and Liz Sargent. Unless otherwise stated, all images are provided courtesy of the filmmakers.





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