

Feminist Border Arts Film Festival 2017

April 24
CMI Digital
Theater
6-8pm



Sponsored by
Gender & Sexuality Studies
Interdisciplinary Studies Department
& Creative Media Institute

Gender & Sexuality Studies at NMSU

Gender & Sexuality Studies is located in the Interdisciplinary Studies Department at NMSU. It focuses on the intersectional study of women, gender, race, sexuality, and other categories of identity and difference in national and global contexts. Gender & Sexuality Studies classes are taken by people of all ages, races, classes, sexualities, genders, and cultures. Our program equips students with foundational approaches in feminist thought, queer theory, and intersectional studies as well as providing an interdisciplinary curriculum. Affiliated faculty across campus contributes to our set of courses helping to make Gender & Sexuality Studies at New Mexico State University an exciting program of study.

We offer a B.A., minor, and graduate minor in the interdisciplinary, intersectional study of gender and sexuality. Many students at NMSU choose to double major because a focus in our area compliments numerous fields of study. Our major, minor, and courses are offered online and face-2-face. Departmental requirements for the major and minor can be completed online. After graduating from our program with majors, minors, double majors, or graduate minors our students enter any number of professions or choose to pursue further educational opportunities. Underlying these endeavors is a fundamental commitment to equality, diversity and inclusion, and social justice.

To learn more, visit our website at genders.nmsu.edu

Cover Image by Cassandra Dixon

About the Feminist Border Arts Film Festival

"In my films I always wanted to make people see deeply. I don't want to show things, but to give people the desire to see." -Agnès Varda

The Feminist Border Arts Film Festival celebrates the power of cinema as a creative platform for filmmakers and viewers to confront urgent social issues. It emphasizes artistic vision in telling stories in short film (under 15 min.), including live-action narrative, documentary, and animation.

The films featured tonight reflect some of the most pressing issues of our time. One documentary short tells the story of a Greek fisherman who attempts to help people in capsized boats, while another presents refugees in an asylum center telling their stories through the songs of their homelands. There is also a range of Black diasporic and African American experiences featured in the films. One animated short explores the reflections of a young African American girl whose older brother is incarcerated. The festival also features new voices in relation to global crises: one film contemplates disappeared women and girls in Mexico; another film follows a young Swedish Jewish woman as she travels to Israel and Palestine; and another offers a poetic meditation on home and identity in conjunction with Palestinian migration and displacement.

This year, the festival received more than 3,000 submissions from over 50 countries. Many of these films make their New Mexico, Southwestern, and U.S. debuts while others are official selections at major film festivals like Sundance & Outfest.

M. Catherine Jonet (mjonet@nmsu.edu)
Festival Director

Want to See More Films After Tonight's Event?

This year's Feminist Border Arts Film Festival is exhibiting selected films in three different platforms. In addition to the films you are viewing tonight, which are all finalists for the juried and audience awards, FBAFF held a showcase of official selections (list of films available at the end of this program) for Gender & Sexuality Studies students on April 18, 2017. Later tonight, more accepted films will be available for your viewing online through the Gender & Sexuality Studies website (genders.nmsu.edu) until May 12th. Two films in this collection are video art pieces by current and former NMSU students, Madison Manning and Andrea Gohl. The short documentary "The Confluence" by director Courtney Blackmer-Reynolds is not to be missed. It deals with the potential consequences that the proposed Escalade Development at the confluence of the Colorado and Little Colorado Rivers in the Grand Canyon area will have on indigenous people for whom this is a sacred site. The confluence is sacred to Navajo, who are at the center of this documentary, Hopi, and Zuni peoples.

Online Showcase (April 24th-May 12th at genders.nmsu.edu)

- "Forward" (Director: Cole Sax) U.S.A.
- "The Confluence" (Director: Courtney Blackmer-Reynolds) U.S.A.
- "Clothes Cycle" (Director: Danielle Gibson) U.S.A.
- "At Home Manicure" (Director: Madison Manning) U.S.A.
- "Sonnet 23" (Director: Rebecca Shoptaw) U.S.A.
- "Mujeres Fuertes (Strong Women)" (Director: Angela Benavides) U.S.A.
- "Kosova Trans" (Director: Albrim Isufi) Kosovo
- "Ableism" (Director: Gema Ceron) U.S.A.
- "keeping an eye on Mexico" (Andrea Gohl) U.S.A.
- "Dalyla" (Director: Alexis Cerezo) U.S.A.
- "Anxeyety" (Director: Arden Barlow) U.S.A.
- "Red Line" (Director: Arfa Chowdhary) U.S.A.

Note About Content of Films:

These films have not been rated by the Motion Picture Association of America.

While there are no graphic depictions of violence, sex, or psychological trauma in any of the selected films for the festival, several films do deal with or make reference to serious issues in our societies such as racism, violence against women and girls, homophobic and transphobic violence, the effects of war and militarization of various populations, and racially-driven violence against people of color.

Specific Notices:

“The Fisherman of Lesbos” contains an account of migrants and refugees struggling to survive in the water from capsized boats by the fisherman of the title.

“Grandma Loleng” (“Lola Loleng”) makes an allusion to the sexual slavery of Filipino women by the Imperial Japanese Army during WWII. This reference occurs briefly and is fragmented—not unlike the main character’s dementia—in a way where the audience is asked to piece the meaning together

“Teddy Bear” contains a sequence of warfare affecting a child character. This is a stylized animation showing a child character crossing through bombardment.

“In This Skin” contains a comedic stinger at the end of the film where the main subject of the piece lightheartedly thumbs through the pages of a pornographic photo book. There is no nudity or sexual situations shown on screen.

“New Neighbors” uses audio in its closing credits from George Zimmerman’s call to police in his racial profiling of Trayvon Martin before he shot and killed him.

The Girl with the Red Balloons
(La fille aux ballons rouges)

France, 0:60



A person's existence remains in the memory of others, even after they are gone. Memory is the last defense against absolute nothingness, and it must be cultivated, even celebrated.

Directors Nathalie Giraud and Timothée Corteggiani have been working together for several years after they met at film school in Paris.

The Garden of Loved Ones
(El Jardín de las Amadas)

Mexico, 6:49



Blanca, a young woman, searches far and wide for a beloved friend. She meets a little girl on her journey who guides her in the right direction.

Director Janette López was born in Redwood City California and raised in Mexico. She has 6 years of experience as producer, editor and post-production coordinator. She has worked in Los Angeles and Mexico City with various directors and production companies

Insolation

France, 5:31

When the world is in darkness for almost a year the only sunny day is an important event.

Director Léa Fabreguettes, 24 years old, is a French Director of animated film. She studied Animation Art in France. She is a graduate of EMCA (École des Métiers du Cinéma d'animation) in Angoulême and the Institut Sainte Geneviève's school of Animation Art in Paris.

You're a Guy!
(T'es un bonhomme!)

France, 2:14

Director: Sylvain Certain



Under pressure from his big brother, a young guy will become a man.

The Fisherman of Lesbos

Canada/Greece, 4:57

As the Greek island of Lesbos is at the forefront of the European refugee crisis, boatload after boatload of men, women, and children fleeing conflict in Syria, Iraq, Afghanistan, and elsewhere arrive on its shores. While volunteers, NGOs, and governments claim much of the spotlight for rescue and recovery efforts, local people—especially those most experienced on the water—play a vital role, even at risk to their livelihoods and, perhaps, personal health to help others.

Director Nikolia Apostolou is a filmmaker and writer, currently sharing her time between Lesbos and Athens, Greece. For the past five years, she has been writing and doing video based out of Greece for *The Associated Press*, *The New York Times*, *Deutsche Welle*, *Al-Jazeera*, and many others.

**We Will Rise Up
(Nous nous souleverons)**

Canada, 4:12



In an inspired and powerful text, the talented Innu poet Natasha Kanapé Fontaine invites us to rise up to bring light to the world.

Natasha Kanapé Fontaine is an Innu poet from Quebec. She came to notice in 2012 as part of the Montreal poetry scene. Her first poetry collection, *Do Not Enter My Soul in Your Shoes*, won the 2013 Prize of the Society of Francophone Writers of America; her second collections, *Manifeste Assi*, was released in 2014. In 2016 she was a guest of honor at the Rimouski Book Fair.

LostFound

U.S.A./U.A.E., 12:00

In the monotony of her daily routine in a close-knit Nation of Islam community, a young wife and mother discovers what is missing from her life standing right in front of her. It is that simple and that complex.



Director Shakti Bhagchandani is a screenwriter/director from Dubai, United Arab Emirates. She holds a BA from King's College London and is currently completing her MFA in Screenwriting/

Directing at Columbia University. She is an alum of the Sundance Screenwriter's Intensive Lab, and her most recent short, *LostFound*, played at Harlem International Film Festival, New Orleans Film Festival, and Chicago International Film Festival, before being accepted into the Sundance Film Festival 2017.

**Grandma Loleng
(Lola Loleng)**

Philippines, 8:24

A young woman returns home to the countryside where she attempts to reacquaint herself with Grandmother Loleng - a parol (Christmas or star-shaped



lantern) artisan who suffers from dementia. Together, they will explore Grandma Loleng's landscape of memories, only to unearth her innermost secrets and wartime experiences during the Japanese occupation of the Philippines. This film is about memory and forgetting, both in the context of the personal and of the national consciousness of the Philippines. Experiences of women and girls, like Grandmother Loleng, who were forced into sexual slavery by the Imperial Japanese Army during WWII are not included in the national conversation as they are in South Korea, for example. This film seeks to intervene in the national silence.

Director Che Tagyamon is a 21-year old filmmaker and animator from the Philippines. Her short film *Mumu (Ghost)* was awarded Best Picture in the Metro Manila Film Festival in 2015.

Transitions

U.S.A., 3:54



Miriam Suzanne is a trans activist attempting to complete the legal transition process before Trump takes office. She offers some insight into the process, and how things are changing for the trans community in the US.

Director Maureen Maloney is a digital storyteller, explorer, and biologist. She specializes in documentary filmmaking, global strategic communications, and international human rights.

BRIEF INTERMISSION (4 minutes)

Teddy Bear

Italy, 1:37



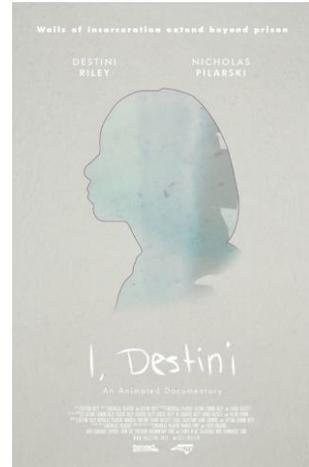
What if the international refugee and migrant crisis was met with hope, hospitality, and open arms? What might rescue and support look like? This short animation asks us to imagine how nations should be approaching this human rights crisis differently.

Director Hermes Mangialardo was born in 1975 in Copertino, a little town in the south of Italy. He was 14 when his brother took him to see Pink Floyd's *The Wall*. The experience changed his life. He received degrees in animation from art schools in Milan and Florence. He started his own multimedia agency, Plasmedia (www.plasmedia.it) with other animators in 2006.

I, Destini

U.S.A., 14:00

I, Destini is an animated documentary that explores the poignant and imaginative illustrations of a young African American girl's grappling with the effects of her brother's incarceration and its effects on her family. This film tells the story of their emotional and psychological dislocation due to the policies that promote racial profiling and the mass incarceration of black people. Speaking on scope of the carceral state, co-directors Nicholas Pilarski and Destini Riley have written: "Because walls of incarceration extend beyond prison. They exist in our homes, our communities and the spaces in between."



Each shot of the film, word written, and frame animated was born from a series of creative workshops between **directors Nicholas Pilarski** and 14 year-old **Destini Riley**. From this collaboration, an autobiographical film was created where Destini explores issues relating to race, class, media, and over policing in her community of Durham, North Carolina, USA. This film was submitted as evidence during the sentencing phase of her brother's trial. In the time since the inception of this film, Destini Riley has graduated high school and received a full scholarship to DePaul University in Chicago, Illinois

100 Seconds Red Light Director: Navid Zare

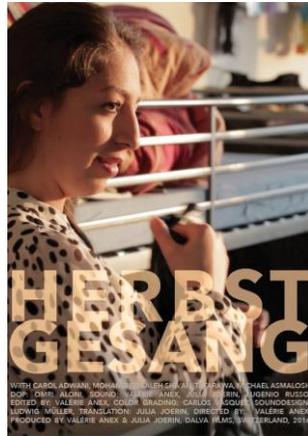
Iran, 1:38

A young boy in Iran sells candy to people stopped in cars at a red light. He is trying to earn a living, but he yearns for so much more.

Autumn Songs (Herbstgesang)

Refugees temporarily living in an asylum center in Berlin, Germany speak for themselves through the songs they carry with them. Through sharing these songs, they challenge simple and stereotypical assumptions about refugees and migrants by showing how there is so much more to each of them than a cursory glance or the narratives driven by 24 hour news cycles will ever let us know.

Switzerland/Germany, 9:14



Director Valérie Anex lives and works between Switzerland and Berlin, where she is doing a master's degree in film at the Film University Babelsberg KONRAD WOLF in Potsdam-Babelsberg. Before dedicating herself to film editing and directing, she obtained a degree in International Relations at the Institute for International Studies and Development in Geneva (IUHEID) and a master in critical and curatorial studies at the Geneva School of Art and Design (HEAD). In 2014, she founded together with Christian Johannes Koch the film production company "Dalva films" to produce and support the projects of young independent filmmakers.

In This Skin

U.S.A., 5:00



Directors: Ahmed Karan, Amy Robles, & Greg Chu

This narrative montage explores the real-life stories of transgender youth.

The Bus Trip (Bussresan)

Sweden/Israel/Palestine, 13:40

Sarah is invited to show her film in Israel as part of a film festival bus trip. She is hoping for political discussions and friendship, except the conversation stops each time she brings up the occupation of Palestine. So instead, Sarah talks to her dead dad over a noisy phone line.

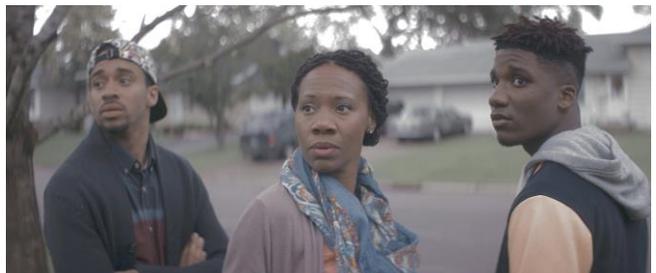


Director Sarah Gampel is an independent animator from Stockholm, Sweden. She studied screenwriting in Copenhagen, as well as animation at Stockholm Academy of Dramatic Arts (SADA) and the School of Visual Arts in New York. Her films tell personal stories that often relate to specific political issues. Her work has been shown at the Nobel Museum in Stockholm, the La Havana International Festival of New Latin American Cinema in Cuba, as well as at film events in New York City, Givat Olga, and Ramallah.

New Neighbors

U.S.A., 9:25

An African American mother and her two sons move to a new neighborhood and, because of all the killings and assaults on Black lives, she is determined to keep her family safe. She takes to the neighborhood with a plan and with her two kids in tow.



Director E.G. Bailey writes: "Too often the representation of Black images is tailored by the media to perpetuate stereotypes and become supporting evidence for particular narratives about Black life. Much of my work lately tries to counter these narratives and create new representations that reveal our diversity and complexity. This is not a type of story you often see in dealing with these issues, and the action the mother takes is unique in itself."

I Say Dust

U.S.A., 14:14

Hal, an Arab-American poet belonging to the Palestinian diaspora in New York City, meets Moun, a free-spirited chess sales girl. Their brief love affair challenges their understanding of what makes home.



Director Darine Hotait is an American Lebanese writer and film director. She wrote and directed a number of short films that went on to received multiple awards at International film festivals. Her most recent short film *I Say Dust* (2015) screened at over 60 international film festivals and received multiple awards for 'Best Short Fiction'.

Films Featured in the FBAFF Showcase

FBAFF held a showcase of official (non-finalist) selections for Gender & Sexuality Studies students on April 18, 2017. The following is a list of the featured films.

- "Unmasked" (Directors: Alice Gavish & Christina Fara) U.S.A.
- "Siege" (Director: Thaer Al Shamali) Syria/Turkey
- "The Orange Story" (Director: Eugene Park) U.S.A.
- "Landscape for a Person" (Director: Florencia Levy) Argentina
- "7 Minutes" (Director: Tasha Hubbard) Canada
- "Purgatory (Araf)" (Director: Süleyman Karaaslan) Switzerland
- "Love Our Prison" (Director: Carolina Corral Paredes) Mexico
- "Every Drop Counts" (Director: Dhimant Vyas) India
- "Kokom" (Director: Kevin Papatie) Canada
- "Life Between Borders: Black Migrants in Mexico" (Director: Ebony Bailey) U.S.A./Mexico
- "Red" (Director: Ario Saffarzagdegan) Iran
- "Casita ecologica" (Director: Mario Orozco) Mexico
- "Kite" (Director: Eiraj Afkar) Iran
- "Boat Raising Sails" (Director: Sharmin Mojtahed Zadeh) Iran
- "Afterglow (Poente)" (Director: Akira Kamiki) Brazil

FBAFF would like to thank the following people for their support this year's event:

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