




TRACK RECORD



DUBLIN FEMINIST FILM FESTIVAL



2018 - 2021



Irish Film Institute

DUBLIN FEMINIST FILM FESTIVAL 2021

CARE + CONNECTION
20-22 August

arts
council
ireland
the art of film
programme

Afterward (Director Ofra Bloch) Photo credit Alex Stikich

IFI@
HOME



Full details coming soon!

Image: Afterward (2018, Director Ofra Bloch) Photo credit Alex Stikich

ELECTRONIC MUSIC'S
UNSUNG HEROINES

SOLD OUT!

SISTERS WITH TRANSISTORS

WILD LEAF FILMS PRESENTS
WRITTEN AND DIRECTED BY LISA RO
EDITED BY MICHAEL AARLUND, NARA BLAKE

IN PARTNERSHIP WITH AEMI AND IFI
DUBLIN FEMINIST FILM FESTIVAL
SISTERS WITH TRANSISTORS SCREENING
AND Q+A 8TH MARCH 2021

[View on YouTube](#)

SISTERS WITH TRANSISTORS PANEL DISCUSSION

MODERATED BY KATE BUTLER, SPEAKING
WITH PANELLISTS LINDA BUCKLEY,
CELAVIEDMAI, MICHELLE DOYLE AND SYN



IFI@Home: Sisters with Transistors IWD 2021 Panel Discussion

WHY ARE WOMEN'S FILM FESTIVALS IMPORTANT NOW?

In the midst of the #COVID lockdown, 18 international women's film festivals responded to the question:

WHY ARE WOMEN'S FILM FESTIVALS IMPORTANT NOW?

**Internationales Frauen*
Film Fest Dortmund+Köln**

produced this video for
International Women's Day 2021.



Beirut International Women Film Festival | Boston Women's Film Festival | Celebrate Womanhood Festival | Dublin Feminist Film Festival | Elles Tournent Dames Draaien | Femcine | FEMINA - International Women's Film Festival | Rio de Janeiro Festival International de Films des Femmes Creteil | Flying Broom International Women's Film Festival | International Film Festival Assen | Vrouw&Film International Women's Film Festival | Barcelona International Women's Film Festival Cotonou | Internationales Frauen* Film Fest Dortmund+Köln | Porto Femme - International Film Festival | Senior Women's Film Festival | TRICKY WOMEN | TRICKY REALITIES Women Make Waves International Film Festival | Women Over 50 Film Festival

KIFF

Kerry International
Film Festival 2020
October 15-18
21st Edition

Vivienne Dick



DUBLIN FEMINIST FILM FESTIVAL AT KERRY INTERNATIONAL FILM FESTIVAL 2020

HORRIBLE CREATURES,
Dir Áine Stapleton

TESSA
THOMPSON

CROSSING THE LINE



KIFF's head programmer, Eibh Collins, invited us to collaborate and we were thrilled at the opportunity to share some of the women-led films we love with Irish audiences. As always with DFFF, shorts go hand-in-hand with feature films and we programmed shorts with each feature. Irish filmmakers Vivienne Dick and Áine Stapleton headed up our features programme with two fantastic new films - New York Our Time (Dick) and Horrible Creature (Stapleton). Nia DaCosta's Crossing The Line rounded out the features.

KOŞ RUN

Bir kadın, partnerinin zorlayıcı ve kontrolcü tavurlarını, eski bir arkadaşın alçak yaşamına gelmesine için verdiğinde fark eder. Sarah Flood, Roman P. Byrne, Paddy C. Courtney ve Gal Brady'nin başrolleri. Premierleri Temmuz 2019'da Galway Film Fleadh'de gerçekleşti. Premierlerinden bu yana Run, San Francisco İrlanda Film Festivali, Miami Bağıncaz Film Festivali, Kerry Uluslararası Film Festivali ve Richard Harris Uluslararası Film Festivali'nde gösterime girdi. En son New York ve Los Angeles'teki gösterilerinde Irish Screen

A woman's eyes are opened to her coercive, controlling partner when an old friend is allowed to come to dinner'. Starring Sarah Flood, Roman P. Byrne, Paddy C. Courtney and Gal Brady. Run premiered at the Galway Film Fleadh in July 2019. Since its premiere Run has gone on to screen at the San Francisco Irish Film Festival, Miami Independent Film Festival, Kerry International Film Festival and the Richard Harris International Film Festival. Most recently it screened at the Irish Screen Awards in New York and Los Angeles.

İrlanda İrlanda - 2012 - Renkli Color - 9'
Kısa Kurgu Short Fiction - İngilizce English
Yönetmen Director: Caroline Grace-Cassidy, Bridie Keenan
Senaryo Screenplay: Caroline Grace-Cassidy, Bridie Keenan
Sünlüğü Cinematography: Tom Conterford
Kurgu Editing: Colleen
Yapımı Producer: Kevin Cassidy
Gösterime Cast: Sarah Flood, Roman P. Byrne, Paddy C. Courtney, Gal Brady, Grace Cassidy, Maddy Cassidy

Seanslar	
8 Mayıs May Cuma Friday	23.30 Salon 3
9 Mayıs May	23.30

BAHÇENİN SONUNDAKİ KIZ THE GIRL AT THE END OF THE GARDEN

Arka bahçelerinde psöik güçleri olan gizemli bir kaçkın bulunca dünyası altüst olan mutsuz bir kız hakkında güldürü.

A slapstick comedy about an unhappy young girl whose life is turned upside-down when she finds a mysterious runaway with psychic powers in her back garden.

İrlanda İrlanda - 2019 - Renkli Color - 14'
Kısa Kurgu Short Fiction - İngilizce English
Yönetmen Director: Bonnie Dempsey
Senaryo Screenplay: Rodney Lee
Gönlüğü Cinematography: Tom Conterford
Kurgu Editing: David O'Sullivan, Mike Foott
Yapımı Producer: David O'Sullivan, Sinead Barry, Bonnie Dempsey
Oyuncular Cast: Ruby Dunne, Thebe Kgositsile, Eva Bartley

Seanslar	
8 Mayıs May Cuma Friday	23.30 Salon 3
9 Mayıs May Cumartesi Saturday	23.30 Salon 3

DUBLIN FEMINIST FILM FESTIVAL AT FLYING BROOM INT WOMEN'S FILM FESTIVAL 2020, ANKARA, TURKEY



YABANCILAR ŞEHİRİ TOWN OF STRANGERS

Yalnız iki diğk vardır dener. Birisi yabancıya çıkar, seyre bir yabancı gelir. Bu yaratıcı hibrid doku filmi bu iki diğkleri bir arada getirir. Dünya'nın küçük bir köşesinde yaşayan her yerinden küçük Got kasabası (nüfus: 3000) etrafı yapan insanlar arasında: İrlandalı çöçmenler, İngiliz hippeler, İrlandalı bir şarapçı, Afgan bir pizzacı ve kahve zuppu Suriyeli bir müzisyen. Geziyor bir yönetmen, Got kasabasına gider ve insanları kendine "Yabancılar, plantörler, anlaşılan ve dedikönlükler" anlatması için seçmelere davet eder. Çöçmen için gemide kadınlar açar ve baskılar bu hikayeleri filminde anlatmak için önemli bir yeri buldu çıkarlar.

They say there are only two stories: a person goes on a journey and a stranger comes to town. This creative hybrid documentary film tells those stories with people from all over the world who have made the small town of Gort (population 3000) their home. Brazilian migrants, English hippies, an Irish Sharper, an Afghan pizza maker and a coffee-loving Syrian refugee. A wandering filmmaker goes on a journey to Gort and calls audiences asking people to tell her 'strains, lies, memories and gossip'. She chooses mainly women to work with and together they go on a cinematic journey to make those stories into cinema.

İrlanda İrlanda - 2019 - Renkli Color - 82'
Seyir Documentary - İngilizce English
Yönetmen Director: Nessa O'Brien
Senaryo Screenplay: Nessa O'Brien
Sünlüğü Cinematography: Gina Ferber Garcia, Eileen Treanor, Nessa O'Brien, John Conroy, James Allen, Johnny White
Kurgu Editing: Miriam Strugala
Yapımı Producer: Karla O'Neill (Wildfire Films) & Nessa O'Brien (Clanging Ireland Films)

Seanslar	
13 Mayıs May Çarşamba Wednesday	20.30 Salon 1
14 Mayıs May Perşembe Thursday	13.30 Salon 1
14 Mayıs May Perşembe Thursday	17.30 Salon 1



İLK GÜNLER EARLY DAYS

İlk Günlük, yeni doğum yapmış Kate O'Malley McCoy hakkında bir kısa film. Kız, hastaneden döndükten sonraki günlerinde dünyasını tanıması için bekliyor. Partneri Steve (Adrian Bower), Kate'in bulduğu ruh halinin farkında değil ancak yeni doğan bebeği olan birisi bulmuş kurulumları gözlemlemektedir. Kate anne olduğu için nasıl olduğunu düşünme de, bebeği karpı içtiğini sent çekildi konusunda ve doğum sonrası hareketleriyle hastaneden önceki dünyaya gitmeyle ilgili olarak hale gelir. Çok geç olmadan bir yerler ana geyikliği geri getirebilecek midir?

Early Days is a short drama about a new mother, Kate (Mairé McCoy). In the days following her return from hospital, she's shocked by finding her world almost beyond recognition. Her partner Steve, (Adrian Bower), is aware of her pronounced mental state -- but his delight at their newborn makes it hard for them to connect. Though Kate knows she's lucky to have become a mother, and her instincts toward her baby are fiercely protective, good-natal instincts and hallucinations make the world increasingly hard to face. Can anything pull her back to reality -- before it's too late?

İrlanda İrlanda - 2012 - Renkli Color - 12'
Kısa Kurgu Short Fiction - İngilizce English
Yönetmen Director: Nessa Whelan
Kurgu Editing: Isult Howlett
Yapımı Producer: Isult Howlett
Oyuncular Cast: Mairé McCoy, Adrian Bower, Peter Wright, Aislin N'Jie, Nasreen Hussain, Teddy Steinborn-Busse, Ruth Rosenfelder, Cindy Brennan

Seanslar	
8 Mayıs May Cuma Friday	12.00 Salon 2
9 Mayıs May Cumartesi Saturday	15.30 Salon 1
9 Mayıs May Cumartesi Saturday	19.00 Salon 1

Yönetmenlerin Dilinden: İrlanda'da Kadın Yönetmen Olmak:

9 Mayıs May **Cumaretsi** Saturday **17.30**



Robyn
Conroy



Ciara
Johnson



Fatma
Edemen

23.

UÇAN SÜPÜRGE ULUSLARARASI
KADIN FİMLERİ FESTİVALİ

7-14 MAYIS MAY

FLYING BROOM INTERNATIONAL
WOMEN'S FILM FESTIVAL



Interview with 2 Irish Animation Directors

Robyn Conroy and Ciara Johnson

For Flying Broom International Women's Film Festival 2020



DFFF IRISH FILMMAKERS

CURATED PROGRAMME :

The Beekeeper - Director: Robyn Conroy

Legend Has It - Director: Ciara Johnson

The Bird and the Whale - Director: Carol
Freeman

Early Days - Director: Nessa Wrafter

Run - Written and Directed by Caroline
Grace-Cassidy and Roisin Kearney

Town of Strangers - Director: Treasa O'Brien

The Girl at the End of the Garden - Director:
Bonnie Dempsey

Mood Atlas - Director: Mia Mullarkey

Full schedule online flyingbroom.org



DFFF IRISH FILMMAKERS CURATED PROGRAMME:

SHORTS:

The Beekeeper: D. Robyn Conroy

Legend Has It: D. Ciara Johnson

The Don'ts Of Cycling for Women: D. Elaine Gallagher

A Practical Guide: D. Sarah Devereux

Departure: D. Aoife Doyle

Late Afternoon: D. Louise Bagnall

From Darkness: D. Nora Twomey

The Bird and the Whale: D. Carol Freeman

Early Days: D. Nessa Wrafter

Girl: D. Megan K Fox

FEATURE LENGTH:

Mother and Baby: D. Mia Mullarkey

Town of Strangers: D. Treasa O'Brien



DUBLIN FEMINIST FILM FESTIVAL

AT REYJAVIK FEMINIST FILM FESTIVAL

JANUARY 2020

Late Afternoon: D. Louise Bagnall



RVK
FEMINIST
FILM
FESTIVAL



Another collab with @ucansupurgee - Flying Broom Women's International Film Festival in Ankara with 3 wonderful Irish animators!

11th October: The International Day of the Girl Child.

@ucansupurgee held will have a special online program for girls with Ankara Metropolitan Municipality during the week. This program contained broadcasts, online workshops for girls and parents and animation displays.

They screened Irish animations The Beekeeper, The Bird and the Whale and Legend Has It.

OTHER COLLABORATIONS 2020

DFFF PRESENT FILMMAKING BURSARY TO WFT MEMBER ISEULT HOWLETT

Winner of our Bursary Award for Women in Film and Television Ireland @wft.irl Shorts Showcase 2020 with her film THE GRASS CEILING.

We wanted to offer filmmakers direct support so we were fortunate to be able to give a Bursary Award of €1000 to this year's winner! *(funds from 2018's festival)*





Director Dearbhla Walsh,
Filmmakers Vanessa Gildea and Cara Holmes



Filmmakers Panel: Claire Dix, Roisin Geraghty, Chair Vanessa Gildea,
Cara Holmes, Oonagh Kearney and Eleanor Bowman

**DUBLIN FEMINIST FILM
FESTIVAL 2019
CELEBRATING WOMEN IN IRISH FILM**



Women in Animation Panel Naomi Wilson Loophead Studio, Louise Bagnall
Cartoon Saloon, Niamh Herrity Pink Kong Studios, Chair Dr Ciara Barrett



DUBLIN FEMINIST FILM FESTIVAL HAS ESTABLISHED FIRM ROOTS ON DUBLIN'S CULTURAL CALENDAR, SHINING A SPOTLIGHT ON WOMEN IN FILM. DFFF PROMOTES AND CELEBRATES FEMALE FILMMAKERS, HOPING TO INSPIRE AND EMPOWER OTHERS TO GET INVOLVED IN FILMMAKING. #WOMENINIRISHFILM

For the last five years, Dublin Feminist Film Festival has screened features, documentaries and shorts from around the world. We're proud to have brought to the screen films directed by women from Argentina, Indonesia, Afghanistan, Nigeria, Canada, Turkey, and other countries far and wide. It's all part of our mission to showcase and celebrate female filmmaking in all its many forms. No national cinema in the world has anything close to parity when it comes to female filmmakers. And while each country has its own unique

set of conditions, even those that are actively promoting and supporting female filmmaking are far from finding equal footing. Sweden, for example, a country that very actively promotes female filmmaking and which has the highest proportion of women-directed films of any in the world, saw roughly 38% of its films directed by women in 2016. Ireland is no different. Despite a high-profile and highly active push to increase the number of films directed by women here, the number continues to hover around 20% in any given year. We have a

relatively young national cinema, and, as our timeline shows, women's participation in the industry has developed in fits and starts. But even with growing vocal demands for inclusion and Screen Ireland's important and admirable 2017 gender parity plan, 20% remains far too low a number. With that in mind, DFFF 2019 is happy to present a season of Irish Female Filmmakers. This year we have dedicated the festival to highlighting the incredible work that these women are doing – across genres and filmmaking formats. Despite the cultural and

institutional barriers that still exist – in production and distribution – women in Ireland are directing a wide array of films that are funny, moving, frightening, heart-warming, and often inspirational. These are films that deserve to be seen, talked about, and seen again! Moving forward, we will continue to support and promote films directed by women from around the world – in fact, this year's shorts programme remains international in scope – but for now, let's sit back and enjoy the fantastic cinema landscape being created by Irish women.

INFO: DUBLINFEMINISTFILMFESTIVAL.COM LIGHTHOUSE TICKETS: LIGHTHOUSECINEMA.IE | MARKET SQUARE, SMITHFIELD, D07 R6YE

A SELECTED TIMELINE OF WOMEN IN IRISH CINEMA

Ellen O'Mara Sullivan and her husband James O'Sullivan establish the Film Company of Ireland. O'Mara Sullivan has an active role in the production and promotion of Knocknagaw (1918) and Willy Reilly and his Colleen Bawn (1920).

1916

ELLEN O'MARA SULLIVAN
Producer / Co-director

Maureen O'Hara, born in Dublin as Maureen FitzSimons, is cast in her first major film role in Alfred Hitchcock's Jamaica Inn. O'Hara would go on to appear in some 60 films across her career and was awarded an Honorary Academy Award for her services to film in 2014.

1939

MAUREEN O'HARA
Actor

Producer and broadcaster Lelia Doolan is appointed chairwoman of the new Bord Scannán na hÉireann/Irish Film Board. Doolan's appointment followed on from her co-founding of the Galway Film Fleadh in 1989.

1988

LELIA DOOLAN
Producer

Mary Rafferty's groundbreaking documentary series *States of Fear* is aired on RTE. It challenges how the institutions of the State and the Catholic Church have treated vulnerable individuals and prompts an apology from the taoiseach of the day, Bertie Ahern.

1999

MARY RAFFERTY
Filmmaker / Journalist

Consolata Boyle, the Dublin-born costume designer, is nominated for her first Academy Award for Best Achievement in Costume Design for *The Queen*. Boyle is also nominated for two further awards for *Florence Foster Jenkins* in 2016 and *Victoria & Abdul* in 2018.

2007

CONSOLOTA BOYLE
Costume Designer

Carmel Winters's debut feature film *Snap* is released to critical acclaim winning Best Irish Film and Best Irish Director awards at the 2011 Dublin International Film Festival.

2010

CARME WINTERS
Director

Louise Bagnall's *Late Afternoon* is nominated for an Academy Award for best animated short. Produced by Cartoon Saloon, the film focuses on an elderly woman coping with dementia as she relives her memories.

2018

LOUISE BAGNALL
Animator / Director

1930

MARY MANNING
Director

1959

JOSIE MACAVIN
Art & Set Director

1981

PAT MURPHY
Director

1996

VIVIENNE DICK
Director / Filmmaker

2007

GRÁINNE HUMPHREYS
Programmer and
Festival Director

2008

SÁOIRSE RONAN
Actor

2014

**AOÍFE DOYLE and
NIAMH HERRITY**
Writer / Director
/ Producer

Mary Manning directs *Bank Holiday* during the second wave of silent film production in Ireland (1930-1935). Throughout her career Manning also works as a screenwriter, assistant director, props and casting assistant, and film critic.

Josie MacAvin starts her film career as set decorator on *Shake Hands with the Devil*. MacAvin would go on to provide set decoration for some 40 productions, winning an Oscar for *Out of Africa* in 1985 and a *Primetime Emmy* in 1994.

Pat Murphy's debut feature film *Maeve* is released following her 1977 short *Rituals of Memory*.

Reflecting her huge impact on the "No Wave Cinema" movement in the 1970s and 1980s, Donegal-born filmmaker Vivienne Dick's work is selected for inclusion in *No Wave Cinema 1978-87*, a major retrospective at the Whitney Museum in New York.

Gráinne Humphreys is appointed Director of the Dublin International Film Festival, a role she holds until present.

Saoirse Ronan is nominated for an Academy Award for Best Female Performance for her breakthrough role in *Atonement*. At just 14, Ronan was one of the youngest actresses ever nominated for the award. She receives two further nominations for *Brooklyn* (2016) and *Lady Bird* (2018).

Aoife Doyle and Niamh Herrity co-founded the animation house, Pink Kong Studios in Dublin. In 2018, they release *Aurora*, Ireland's first original animated VR short.



[View on YouTube](#)



Women in Irish Film: A Selected Timeline for DFFF 2019

610 views • Jul 18, 2019



5



0



SHARE



SAVE



THURSDAY 22 AUGUST

6pm

Eamon

Director Margaret Corkery, 2009 (1h26m)

In this dark comedy, a family holiday brings to a head the destructive love triangle between Eamon (Robert Donnelly), a little boy with behavioural problems, his distracted mother Grace (Amy Kirwan), and his sexually frustrated father (Darren Healy). Written and directed by Cork native Margaret Corkery, her creative approach to the absurdity of family dynamics won international acclaim for the film upon its release. Eamon was awarded the Independent Camera Award at the 44th Karlovy Vary International Film Festival and the Jury Prize for Direction at the US Cinequest festival. As Alissa Simon of Variety puts it, "Corkery's tight script and confident direction create a pitch-perfect combination of comedy and suspense." One of very few Irish comedies written and directed by a woman, don't miss the chance to revisit Eamon on the 10th anniversary of its initial release.

7.45pm

Shorts Programme and Award Ceremony

Director, various, 2019

DFFF2019 is proud once again to present a selection of short films directed by women from around the world. In keeping with this year's theme, we have included several Irish shorts, but we've also chosen to use this programme to maintain our historical focus on international filmmaking.

Followed by a discussion with some of the Irish filmmakers and an awards ceremony.

9.15pm

Disco Pigs

Director Kirsten Sheridan, 2001 (1hr34m)

Kirsten Sheridan's debut feature, *Disco Pigs* was described by Screen Daily as marking "the emergence of a real film-maker of both passion and skill." Pig (Cillian Murphy) and Runt (Elaine Cassidy) want to live in an insular world where they make their own rules and have their own language. But, days before their shared 17th birthday, the balance of their world begins to shift and threaten their private universe. Featuring excellent performances from Cillian Murphy and Elaine Cassidy as the inseparable pair, Sheridan's direction confidently captures the evolution of a deep but increasingly destructive relationship. Don't miss this rare opportunity to catch Sheridan's debut, and Murphy's first starring film role, on the big screen!

FRIDAY 23 AUGUST

6pm

Dance Double Bill followed by Filmmakers Panel Discussion:

Five Letters To The Stranger Who Will Dissect My Brain

Writer and Director Oonagh Kearney, 2018 (25m)

Based on a poem by Doireann Ní Ghríofa, *Five Letters To The Stranger Who Will Dissect My Brain* is an experimental dance narrative film. Tracing the impact of an encounter with a cadaver on Viv (Venetia Bowe), a first year medical student, this innovative short uses movement and choreography to explore the power of the human body in life and in death. Winner of 'Best Irish Short Film' at the 2019 Dublin International Film Festival, "Five Letters" is director Oonagh Kearney's latest "screendance" film, following on from *Wonder House* (2012) and *The Wake* (2016), both of which also brought the beauty of dance to the screen.

We Are Moving: Memories of Miss Moriarty

Director Claire Dix, 2016 (65m)

From the 1940s until her death in 1992, Moriarty fought to bring ballet to all corners of Ireland and initiated generations of Irish women and men into the world of ballet. Combining rare archival footage with interviews with Miss Moriarty's former students and colleagues, this documentary celebrates the passion and influence of Miss Moriarty, the dancer and visionary. *We Are Moving* was Claire Dix's second feature documentary and, like *Broken Song* (2013) before it, the film confirm Dix's status as one of Ireland's filmmakers to watch out for. Screen Ireland agrees, and they have recently announced funding support for Dix's next film, to be produced by Roisín Geraghty for Blinder Films.

Followed by a panel discussion with filmmakers Oonagh Kearney, Claire Dix and Roisín Geraghty, chaired by Vanessa Gildea (Women in Film and Television Ireland).

10.45pm

Kissing Candice

Writer and Director Aoife McArdle, 2017 (1hr48m)

Blending surreal ambiguity with biting social realism, *Kissing Candice* follows its titular protagonist, an epileptic teen who struggles with feelings of loneliness and isolation. When a handsome stranger aids her during one of her seizures, Candice's world becomes an intriguing but sometimes unsettling blend of fantasy and escapism - often in ways that challenge viewers. And as her visions become more lifelike, she becomes entangled with a dangerous criminal gang, and the film often feels like a hallucinatory psychological thriller. With mesmerising cinematography and sound design, and stellar performances, Aoife McArdle's debut film is definitely one to see on the big screen.

SATURDAY 24 AUGUST

2pm

Women in Irish Animation: SHORTS selection (45m)

Panel discussion (1 hour)

***The Bird and the Whale* (dir. Carol Freeman, 2018), *An Cailleach Bhéara* (dir. Naomi Wilson, 2007), *From Darkness* (dir. Nora Twomey, 2002), *Departure* (dir. Aoife Doyle, 2018), and *Late Afternoon* (dir. Louise Bagnall, 2017).**

Irish animation has grown hugely in the past decade, from estimates of less than 100 full-time professionals in the early 2000s to 1600+ workers today. More importantly, as Ciara Barrett notes in a chapter in Susan Liddy's collection *Women in Irish Film: Stories and Storytellers* (forthcoming, 2020), the Irish animation sector has "developed a particular reputation for progressiveness in gender representation." Our animated shorts programme has been chosen to celebrate the range of women and animation styles contributing to the international reputation of Irish animation. These include Carol Freeman's *The Bird and the Whale* (2018), created using oil-paint on glass, and Naomi Wilson's *An Cailleach Bhéara* (2007), a mythical stop-motion animation based on a folktale from Cork's Beara peninsula. A folktale, this time an Inuit one, is also the basis of Nora Twomey's *From Darkness* (2002), an early short from the Academy Award nominated director of *The Secret of Kells* and *The Breadwinner*. Our selection concludes with two animations focused on elderly women: Aoife Doyle's *Departure* (2018), made by Pink Kong studios - one of Ireland's few female-run animation studios - and Louise Bagnall's *Late Afternoon* (2017). Bagnall's award-winning short was nominated for an Oscar in 2019 and it features acting legend Fionnula Flanagan in the main voice role. Viewed together, these diverse shorts reflect a selection of the talents of women working in Irish animation today!

Followed by a panel discussion with the directors, chaired by Dr. Ciara Barrett.

4pm

Revolutions

Director Laura McGann, 2017 (87m)

Energising, unflinching and poignant, *Revolutions* is Laura McGann's trenchant portrait of Ireland's efforts to enter the first ever Roller Derby World Cup and the ensuing personal fallout. Set against the backdrop of recession and post-recession Ireland and filmed over five years, *Revolutions* follows hungry players from Dublin and Cork as they attempt to fashion an international team despite their differences and own personal travails. The sporting scenes are filmed with a brutal vigour while insights into the women's personal lives reveal the pain and uncertainty wrought by a recession from which many in Ireland still struggle to recover. Or, as Niall Murphy put it, writing for Scannain: "the fast paced & aggressive derby world becomes a haven for determined, pissed-off women in a crippled country."



Dublin Feminist Film Festival

28TH AUGUST 2019

PHOTO BY: [EVA DE BARRADO](#)



The 6th Dublin Feminist Film Festival took place last weekend in the Light House Cinema, Dublin and was a resounding success.

It showcased a diverse range of work from Irish filmmakers. According to LA based Irish Director Kirsten Sheridan whose

debut *Disco Pigs* screened at the festival, "I think these days female directors tend to get more opportunity on the TV side of things rather than film. In terms of film, there needs to be a conscious effort to evolve the male bias. Women as directors tend to be very collaborative, open to ideas and stuff that can be seen as a weakness, while male directors are sometimes seen as more tunnel-visioned."

The Irish Times, Event of The Week

Going Out

Event of the Week The Dublin Feminist Film Festival

Cross-Murphy and Elaine Cassidy in Kirsten Sheridan's debut feature *Disco Pigs*



Celebrating women who have bucked the odds

This year's festival strikes a contemplative note with a series of Irish repertory titles

The Dublin Feminist Film Festival (DFFF) was launched in 2015 with a bang and the Irish premiere of Mary Dore's fantastic exploration of the women's movement in the United States, *She's Beautiful When She's Angry*. In the intervening years, the festival has provided a platform for such fascinating films as *Amaka's Kin*, *The Women of Nollywood*, *Ovarian Psycos*, and *The Seen and The Unseen*.

This year's event strikes a contemplative note with a series of Irish repertory titles, including Margaret Corkery's dark dysfunctional family comedy, *Eamon* (2003), Kirsten Sheridan's controversial debut feature, *Disco Pigs* (2001), Aoife McArdle's hallucinogenic crime drama, *Kissing Candice* (2017), and Laura McGann's roller derby documentary, *Revolutions* (2017).

There will be further fresh outings and a discussion panel for two Irish dance films, *Oonagh Kearney's Five Letters To The Stranger Who Will*

about how women have contributed and continue to contribute to Irish cinema," says DFFF manager, Aoife O'Toole.

"In today's world where the viewing of films can occur across a range of different platforms, the longevity of a film's theatrical release is greatly diminished. With the exception of *Disco Pigs* - which was released in a pre-streaming/on-demand era - DFFF would argue that all of the films in the programme have to greater or lesser extents risked being overlooked due to the sheer volume of viewing content available to audiences now."

At a moment when Screen Ireland and other funding bodies are working towards gender equality, the DFFF seeks to celebrate those women who have bucked the existing odds. The traditional gender disparity of the film industry may be slowly changing, whether through Screen Ireland's 2015 six-point plan on gender equality, or the Marvel Cinematic Universe's recruitment of Cate Shortland and Chloe Zhao. There remains, however, a need for a designated feminist space in cinema programming, says O'Toole.

She's not alone in that thinking. The DFFF is one of many similarly themed events around the world. In recent years, older feminist programmes and bodies including *Cineffable* (established 1989), *Women in Film and Television Vancouver* (1989), *Feminale* (1984) in Düsseldorf and Cologne, and

women and that number holds in most countries," says O'Toole. "Part of the motivation for our festival is to highlight those 20 per cent of films and promote them, while also trying to encourage and inspire more women to make films. The label feminist film is simultaneously useful and problematic."

"To distinguish a film as feminist may be off-putting for some cinemagoers and have an alienating effect, so there is possibly a need for discretion in terms of how the label is applied. However, until we see more films and narratives that represent the diversity of female experiences, the term does provide a useful way of giving visibility to films and film-makers that are trying to challenge the dominant narratives and archetypes that typify Hollywood and other national cinemas.

"A feminist film to us, is a female driving the point of view, voice of the film, through women being present in the creative leadership of a film's team as well as directing the production management operations both during and after production. Anyone asking the question 'Why a feminist film festival?' should probably watch Geena Davis's just released documentary *This Changes Everything* about the conscious and indeed unconscious gender bias in the film industry - on and off-screen."

TARA BRADY



May 2019:

5050×2020

Cannes Collective

Women in Film and Television Ireland (wft.ie) a chapter of Women in Film and Television International, announced the 5050×2020 Gender Parity and Inclusion Pledge which was launched by Cannes Festival chiefs at the 2018 Cannes Film Festival.

Of these are: Animation Dingle, Cork Film Festival, Dublin Feminist Film Festival, Galway Film Fleadh, GAZE LGBT Film Festival, Kerry Film Festival, Still Voices Short Film Festival and Virgin Media Dublin International Film Festival. Founded in 2003, the Dublin International Film Festival sets the agenda of the year with its programme of outstanding Irish and international film. More.

The official Irish festival signing was held today at The Lighthouse Cinema with John Rice (Co-Founder & Director Animation Dingle), Aoife O'Toole (Director Dublin Feminist Film Festival), Ronan O'Toole (Director Still Voices Short Film Festival), Dr. Susan Liddy, (Chair of Women in Film & Television Ireland), Fiona Clark (Producer & CEO Cork Film Festival), Ronan O'Toole (Director Still Voices Short Film Festival) and Gráinne Humphreys (Festival Director Dublin International Film Festival) in attendance alongside Dr. Susan Liddy, (Chair of Women in Film & Television Ireland).



Above, L-R Aoife O'Toole (Director Dublin Feminist Film Festival), Ronan O'Toole (Director Still Voices Short Film Festival), Dr. Susan Liddy, (Chair of Women in Film & Television Ireland), Fiona Clark (Producer & CEO Cork Film Festival), John Rice (Co-Founder & Director Animation Dingle) and Gráinne Humphreys (Festival Director Dublin International Film Festival)



DUBLIN FEMINIST FILM FESTIVAL 2018 REFRAME/REFOCUS

LIGHTHOUSE
AN ELEMENT CINEMA



Illustration by Karen Harte

20/21/22 NOVEMBER

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[#DFFF2018](https://twitter.com/dublinfeministfilmfestival)





REFRAME/REFOCUS

Dublin Feminist Film Festival 2018

Dublin Feminist Film Festival has established firm roots on Dublin's cultural calendar, shining a spotlight on women in film. DFFF promotes and celebrates female filmmakers, hoping to inspire and empower others to get involved in filmmaking.

This involves considering women on-screen, but also behind the camera, through the dual-aspect of celebrating and showcasing fantastic female filmmaking, as well as demonstrating that women make compelling and complex characters and subjects. DFFF is a celebratory couple of days and our commitment to inclusive art is reflected in the programme each year, showcasing a range of work, from documentary to drama, short form to feature, films from different places and representing different perspectives, as well as work by women-of-colour.

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DUBLIN FEMINIST FILM FESTIVAL

20/21/22
November
2018

Generator Hostel
& Light House Cinema
Smithfield



#DFFF2018

REFRAME/REFOCUS

The theme for #DFFF2018 is REFRAME/REFOCUS. Rather than foreground particular topics, our programme this year will feature films not only directed by women, but also shot by female cinematographers. In emphasising the role of the cinematographer, we aim to expand the notion of who 'makes' a film and what 'Films by Women' means, while also raising questions about whether and how films shot by women feature a different or other gaze.

Why Cinematography?

In 2018 something remarkable happened: Rachel Morrison garnered an Academy Award nomination for Cinematography for her work on the film *Mudbound*. At first glance, this might not seem so out of the ordinary. Over the last four decades, women have regularly and increasingly been nominated for and won international awards for production roles that had previously been male-only domains. Not so with cinematography, however. Morrison was the first woman ever to be nominated for her work behind the camera in ninety years of Oscars! Awards aren't everything of course. But historically speaking, cinematography has been the most difficult filmmaking role for women to break into.



Mandy Walker, photo credit Kodak

And yet for the past several years, some of the most visually exciting films in world cinema have been shot by women. Long-standing talents like Ellen Kuras, Agnès Godard, Caroline Champetier, and Mandy Walker have in recent years been joined by a huge influx of international cinematographers like Quyen Tran, Nanu Segal, Reed Morano, Morrison, and many more.

For the Fifth Dublin Feminist Film Festival, we have decided to highlight the role of the female cinematographer. In coming to this decision, we thought about it from several different angles. Does a woman's camera "see" differently? If much of what makes film so compelling is the visual, can a film be "by" its cinematographer as much as its director? And institutionally and structurally speaking, why has the field of cinematography in particular been so reluctant to accept women into its ranks?



Kirsten Johnson, image credit www.studiodaily.com

Thus we present REFRAME/REFOCUS, wherein we hope to reconsider, not simply the role of the cinematographer in general, but very specifically the role of the female cinematographer and how she lights, frames, and moves through the onscreen space that constitutes our visual filmic experience.

To that end, all the films we screen this year – features and shorts – were directed and shot by women. As part of the festival, we're also featuring a talk by an esteemed academic on female cinematography, and a roundtable discussion with two Dublin-based female cinematographers.

It's important to celebrate the work of Rachel Morrison, and we heartily congratulate her on her achievement. However, as we continue to reconsider the fantastic work that female cinematographers are doing around the world, we hope it will become increasingly clear that one nomination in ninety years simply isn't good enough.

Tuesday 20th November The Generator, Smithfield

▶ 6pm

Drinks Reception & Launch

▶ 7pm - 7.45pm

Dr Paula Quigley. TALK: Women and Cinematography

A consideration of the often distinctive contribution of women directors and cinematographers to developments in film style and spectatorship.

▶ 8pm - 9pm

Filmmakers Deirdre O'Toole and Eimear Ennis Graham in conversation.

Deirdre O'Toole is a lecturer in the National Film School of Ireland, IADT. She lectures on the BA (Hons) Film and Television Production and BA (Hons) New Media Studies. As a cinematographer, she has shot feature documentaries, music videos, and dramas. Her work has won awards at The Cork International Film Festival, NIKON 'I am a Music Video' Award, and The Radar Music Video Awards. Her work has played at the Raindance Film Festival, Galway Film Fleadh, Berlin Music Video Awards and received honorable mention from the Irish Council for Civil Liberties. Deirdre's first documentary, *Faraway Land*, was in competition as part of the Irish Film Institute's Documentary Festival, Panorama Film Festival, Egypt and the Belfast Film Festival. Her second documentary and photography project *Immersion* has played in galleries in Ireland, Europe, and America including The Kerry Film Festival, On Art Film Festival in Poland, and The Saranac Gallery in Washington, and will play in the Turchin Centre for the Arts, North Carolina in 2019.

Eimear Ennis Graham started her career with the feature film *Cold* which premiered at the 25th Galway Film Fleadh in 2013 and earned Eimear a nomination for the Bingham Ray New Talent Award. In 2015 her second feature film *Shem the Penman Sings Again* garnered a very successful festival run playing at the Galway Film Fleadh, Cork Film Festival and saw a wide cinema release across Ireland. 2015 also saw Eimear as the winner of 'Best Cinematographer' at the 6th Underground Cinema Awards. Eimear's talent has also been spread across a string of very successful short films. In 2015 she shot *Today* which won the 'Best First Short Film' at The Galway Film Fleadh along with 'Best Irish Short' at the Sky Road Film Festival. In 2016 "*Terminal*" a short film about women and the decisions they must make picked up the 'Best Short Film Award' at Indie Cork Film Festival and the Boston Irish Film Festival along with nominations for the London Critics Circle and an IFTA. The same year saw Eimear shoot the LGBT drama *Lily* which won the Tiernan McBride Award for 'Best Short Film' at The Galway Film Fleadh, 'Best Short Film' at Santa Fe Film Festival and 'Best Short Film' at the Audi Dublin International Film Festival followed quickly by an IFTA nomination for 'Best Short Film'. Most recently Eimear was nominated for the Discovery Award at the Audi Dublin International Film Festival.



Wednesday 21st November Screen 3 Light House Cinema

▶ 6pm

Shorts Programme plus Feature Parklands

SHORTS PROGRAMME

Losing It	Dir. Nikki Richardson, DOP Alice Stephens, Australia 2017
Matyas	Dir. & DOP Barbora Palcikova, Ireland 2018
Projections	Dir. and DOP Penny McGovern, Ireland 2018
Panic Attack!	Dir. & animator Eileen O'Meara, US 2016
You're Welcome	Dir. Rebecca Panian, DOP Monika Plura, Germany 2017
Skin Hunger	Dir. Eleana Horgan, DOP Sophie O'Donovan Ireland 2018
Pamcka	Dir. Eida Sorra, DOP Julia Weingarten, Germany 2017
Recovery	Dir. Siofra Quinn Gates, DOP Renate Canga, Ireland 2018
Bodies #1 Saint Agatha	Dir. & DOP Mirari Echávarri, Spain 2017
The Don'ts of	
Cycling for Women	Dir. Elaine Gallagher DOP Jaro Waldeck, Ireland 2018

Parklands

Director Kathryn Millard, DoP Mandy Walker, Australia, 1996 (51 mins)

Featuring Cate Blanchett in her first starring film role, *Parklands* focuses on a young woman Rosie's investigation into her dead father's sordid past. Shot on 16mm, the film's narrative focus on personal history and memory is complemented by an expressive use of lighting and a complex colour scheme. Prior to production, Millard spent weeks watching archival footage of Adelaide in the State Records office, reflecting on how the unstable colours of ageing film stock relate to Rosie's remembrance of her childhood. This visual style was executed by director of photographer, Mandy Walker, who won an Award of Distinction from the Australian Cinematographers Society for her work on the film. By printing on reversal film and processing it as a negative, Walker helped Millard to create the desired effect of a film that looks like it's been stored 'in someone's back shed for a number of years'.

After shooting her first feature-film aged twenty-five, Australian cinematographer **MANDY WALKER** has gone on to work as the principal photographer on fifteen diverse films. Walker's talents and eye for colour and framing were quickly apparent. Films like *The Well* (1997) and *Lantana* (2001) gained Walker accolades in Australia, and her talents have increasingly be in demand internationally. In recent years, Walker worked as DoP on *Jane Got a Gun* (2015) and *Hidden Figures* (2016). Walker is currently filming the live-action version of *Mulan*, in collaboration with the New Zealand director, Niki Caro - only the second female director hired by Disney to direct a film with a budget of over \$100 million. Walker identifies herself as an artist first and a technician second. She cites communication with the director as fundamental to her work her practice and has said that the best cinematographers are ones who "glean from history and look at what great cinematographers have done in the past."

KATHRYN MILLARD's work in cinema includes writing, directing and producing three documentaries and four narrative pictures. Since the making of *Parklands*, Millard has continued to explore the themes of memory and place in *Traveling Light* (2003) and *The Boot Cake* (2008). In the latter, Millard's documentary explores how an Indian community, recovering from the tragedy of the a recent earthquake, find hope and inspiration in the comedy of Charlie Chaplin. Millard's most recent documentary, *Shock Room* focuses on psychologist Stanley Milgram's dramatic 'Obedience to Authority' experiment in the early 1960s. Based on this, Millard has recently created a short, *Experiment 20*, which dramatises the stories of three women who took part.

▶ 8.15pm

Shorts Award Winner Announcement

Presented by Filmmakers Megan K. Fox and Mia Mullarkey



Thursday 22nd November Screen 3 Light House Cinema

6pm

IRISH PREMIERE!

The Seen and Unseen

Director Kamila Andini, Cinematographer Anggi Frisca, Indonesia 2017 (1hr 23mins)

The Seen and Unseen, the second feature directed by Kamila Andini, is a follow-up to both her acclaimed debut, *The Mirror Never Lies*, and her short film *Following Diana*, also shot by Anggi Frisca. An elliptical tale that deftly interweaves realism with a theatrical mythology, it examines the trauma facing young Tantri as she and her family nervously await a prognosis for her hospitalised twin brother, Tantra. Reluctant to visit him, she escapes into memories of happier times, presented at first as simple flashbacks. But as his condition lingers, her mental flights take on a more fantastical quality. Frisca's camera imbues both natural landscapes and drab interiors with a sense of slow-building wonder and mystery - she also manages to shoot some of the darkest sequences you're likely to see in contemporary cinema, which develop the film's ethereal metaphors in a way that transform Tantri's loneliness and grief into something more intimate and profound. In Balinese with English Subtitles

Having begun shooting feature films in 2012, Anggi Frisca is already establishing herself as an exciting visual artist in world cinematography. Her work harkens back to the ground-breaking, expressive camera work of the 1970s in the way she delicately balances fluid camera movement with incredibly patient static shots, allowing subtleties of on-screen action to express meaning on their own. Equally at home shooting the lush landscapes of her homeland Indonesia or staged interiors of seemingly non-descript buildings, Frisca imbues her frame with a sense of wonder at both the magical and the mundane. Watch how she captures the mystery of shadow puppets, or how she incorporates built structures as a blocking device to endow simple scenes with metaphorical depth. Other films include the long short *Following Diana* (2015) also with director Kamila Andini, and the two films she shot with director Emil Haradi, *Sagarmatha* (2015) and *Night Bus* (2017).

Kamila Andini took the world of international film by storm with her first effort, *The Mirror Never Lies* (2011). She has quickly established herself as a writer/director with a keen understanding of the interplay of mythic and mundane in the lives of girls and young women. Her films find instances of the playful and the meditative in every-day moments, and in doing so they contribute to a burgeoning tradition that depicts the potential for narrative depth in every woman's life, no matter the age. With three films under her belt, she's proven herself a filmmaker to continue to look out for.

7.35pm

XXY

Director Lucia Puenzo, Cinematographer Natasha Braier, Argentina 2007 (1hr 26mins)

A thoughtful examination of the life of an intersex teenager, *XXY* features an excellent cast, anchored by the fierce performance of Inés Efron, and the playful, provocative cinematography of Natasha Braier. Alex (Efron) has been raised as a girl - including taking hormone pills - by her loving, but somewhat confused parents. Now 15, she has started to reject the binary definitions that have bound her thus far. As her own decisiveness begins to flourish, she must negotiate the loving concern of her parents, the suspicious residents of her small fishing village, and the confused affection of Álvaro, a teenage boy whose family has come to live with Alex's. Braier's camera resists the voyeurism of many of the villagers, while remaining refreshingly frank in the way it captures Alex's growing understanding of her sex and sexuality. Like its protagonist, *XXY* resists easy categorisation. In Spanish with English Subtitles

Natasha Braier, born in Argentina in 1974, has quickly developed into one of the pre-eminent cinematographers of the twenty-first century. Her roots are international, having shot her first films in Argentina, Spain, and Peru before quickly finding work in the UK, France, and the US. Originally a proponent of shooting on film, she transitioned to digital while shooting *The Neon Demon* (2016), a process she described as moving from being a "dancer" while working with film to a "painter" with digital. In both cases, she manages to combine a fluidity of movement with arresting imagery and colour, while at the same time keeping her films very grounded in the "real". Other films include *Somers Town* (2008), *The Milk of Sorrow* (2009), and *The Rover* (2014).

Lucia Puenzo is an Argentine director who began her career as a screenwriter (*The Whore and the Whale* 2003) and continued to write as she transitioned into directing with *XXY*. Her work often focuses on young women in non-conformist sexual and romantic relationships (*The Fish Child* 2009), and she has also shown an interest in examining the complications that arise when science, however malignant or well-meaning, intrudes upon the human body (*The German Doctor* 2013). Most recently she has worked on the ground-breaking television series *Cromo*, a transmedia scientific eco-thriller that combines elements of feature film and TV series procedural.

9.15pm

Cameraperson

Director and Cinematographer Kirsten Johnson, US 2017 (1hr 42mins)

Cameraperson is Kirsten Johnson's remarkable autobiographical documentary about her life and career as a cinematographer. Winner of the Sheffield International Documentary Festival's Grand Jury Prize in 2016, the film brings together 20 years of Johnson's personal and professional footage, weaving together scenes from around the world that have left their mark on Johnson. From the title alone, which reminds us of the gender-bias inherent in the more commonly used term "cameraman," this unique project allows us to gain insights into the under-represented figure of the female cinematographer.

Cameraperson draws our attention to the unseen labour of the cinematographer behind every film, especially in those non-fiction films that make up Johnson's body of work. Throughout *Cameraperson*, we see Johnson's meaningful interactions with her documentary subjects, including the mutual capacity of the cameraperson and the subject to move one another during shared moments of filming. And while Johnson naturally remains invisible for the majority of the film, her presence is palpable through off-screen comments and the various moments when the camera moves, or is moved by, Johnson - as though an extension of the cinematographer's own body.

One of the most globally accomplished women working in cinematography, **KIRSTEN JOHNSON** has served as the Director of Photography on more than 40 feature-length documentaries. Born in 1956 and based out of New York where she teaches at NYU, Johnson has served as director of photography on films such as on the Academy Award-winning *Citizenfour* (dir. Laura Poitras, 2004) and the Tribeca award-winning documentary *Pray the Devil Back to Hell* (dir. Gini Reticker, 2008). Johnson's other collaborations with female directors include *Deadline* (2004), which she co-directed with Katy Chevigny, and *The Oath* (2010), for which she shared the 2010 Sundance Cinematography Award with Laura Poitras. Johnson also works as a documentary director and producer, including on *Cameraperson*.

DFFF Meeting Laura Mulvey



Filmmakers & Guest Judges Mia Mullarkey and Megan K Fox



DFFF Commissioned Illustrator Karen Harte



Dublin Feminist Film Festival



For the past five years, Dublin Feminist Film Festival (DIFF) has shone a light on women in film, celebrating female filmmakers, "hoping to inspire and empower others" to get involved in the craft. Each year they select a theme, and for this edition it's REFRAME/REFOCUS.

This means the festival will feature films not only directed by women, but also shot by female cinematographers.

"In emphasising the role of the cinematographer, we aim to expand the notion of who 'makes' a film and what 'Films by Women' means, while also raising questions about how, or whether, films shot by women feature a different or other gaze."

But why cinematography?

"In 2018 something remarkable happened. Rachel Morrison garnered an Academy Award nomination for cinematography for her work on the film 'Mudbound'. At

first glance, this might not seem so out of the ordinary. Over the last four decades, women have regularly and increasingly been nominated for and won international awards for production roles that had previously been male-only domains. This was not the case with cinematography; however, Morrison was the first woman ever to be nominated for her work behind the camera in 90 years of Oscars Awards aren't everything of course, but historically speaking, cinematography has been the most difficult filmmaking role for women to break into.

"For the fifth Dublin Feminist Film Festival, we have decided to highlight the role of the female cinematographer. In coming to this decision, we thought about it from several different angles. Does a woman's camera see differently? If much of what makes film so compelling is the visual, can a film be by its cinematographer as

much as its director? And institutionally and structurally speaking, why has the field of cinematography in particular been so reluctant to accept women in its ranks?"

As part of REFRAME/REFOCUS, DIFF featuring a talk by an esteemed academic on female cinematography and a roundtable discussion with ten Irish-based female cinematographers.

"It's important to celebrate the art of Rachel Morrison, and we heartily congratulate her on her achievement. However, as we continue to recognise the fantastic work that Irish cinematographers are doing around the world, we hope it will become increasingly clear that one nomination in 90 years isn't good enough."

dublinfeministfilmfestival.com

Check out the highlights from the DIFF 2018 programme below.

Tuesday November 20 @ Generator, Smithfield

19:00
Free Talk: Dr Paula Quigley (TCD) – Women and Cinematography

20:00
Free Event: Filmmakers Deirdre O'Siole & Eimear Ennis Graham in conversation

Wednesday November 21 @ Screen 3, Light House Cinema

SHORTS PROGRAMME
18:00
10 finalists for this year's Shorts Award

Parklands 19:15
Director Kathryn Walker, Australia, 19:15

DIFF 2018 Shorts Announcement 20:15
Presented by Mia Mullins

Thursday New House Cinema
19:00
Director Ka Anngi Fria 23:00

THE IRISH TIMES Thu 15 Nov 2018

NEWS SPORT BUSINESS OPINION LIFE & STYLE CULTURE

Thu 15 Nov 2018 11:42

Dublin Feminist Film Festival screens terrific 'The Seen and Unseen'

Five women have shared creative roles in film. Katelyn Austin's movie is an exception

By Niall O'Sullivan

See Story

The Thin Air THESE MEN ARE A SECRET FROM A VERY BIG ONE

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Dublin Feminist Film Festival 2018

TOTALLY DUBLIN

DUBLIN FEMINIST FILM FESTIVAL

The fifth edition of this festival promotes and celebrates female involvement in filmmaking. This involves considering women on- and off-camera and showcasing fantastic female filmmaking, as well as demonstrating characters and subjects

Runs Nov 20-22