



DUBLIN FEMINIST FILM FESTIVAL

Celebrating women in film since 2014

dublinfeministfilmfestival.com

WHY A FEMINIST FILM FESTIVAL?

You might ask why we need to promote and celebrate women in film (great filmmakers as well as great female characters). Well, here's some food for thought...

WOMEN BEHIND THE SCENES

Top-grossing 250 films 2017:

Women comprised 18% of all directors, writers, producers, executive producers, editors, and cinematographers.

Women comprised 11% of all directors. 88% of the films had no female directors.

Women accounted for 11% of writers. 83% of the films had no female writers.

Women comprised 19% of all executive producers. 45% of the films had no female EPs.

Women accounted for 25% of all producers. 28% of the films had no female producers.

Women comprised 16% of all editors. 80% of the films had no female editors.

Women accounted for 4% of all cinematographers. 96% of the films had no female cinematographers.

Women comprised 5% of sound designers. 96% of films had no female sound designers.

WOMEN ONSCREEN

Top-grossing 100 films 2017:

Females comprised 24% of sole protagonists, 37% of major characters, and 34% of all speaking characters.

68% of all female characters were white. 16% were Black, 7% were Latina, 7% were Asian, and 2% were of another race or ethnicity.

74% of major female characters were white, 14% were Black, 6% were Latina, 4% were Asian, and 2% were of another race or ethnicity.

In films with exclusively male directors and/or writers, females accounted for 20% of protagonists, 33% of major characters, and 32% of all speaking characters.

Sole female protagonists were much more likely to appear in independent features (65%) than studio features (35%).

The majority of female characters were in their 20s (32%) and 30s (25%), while most male characters were in their 30s (31%) and 40s (27%).

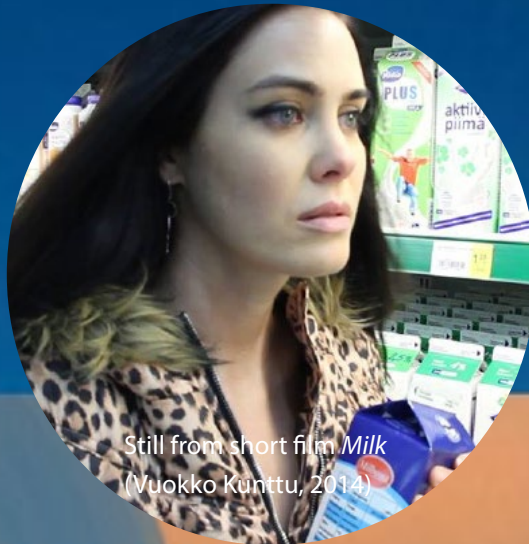
“Dublin Feminist Film Festival: We must create spaces that celebrate and support women”

This year’s screenings are more than a tally of female characters and the conversations between them. They’re giving a voice to the socially-conscious creators.

The ‘Othered Voices’ theme highlights female-directed films but as Karla points out “we have films with LGBTQ characters, films about women of colour, and a more diverse range of representations.”

One of the highlights of the festival is the Irish premiere of Amaka’s Kin on Sunday. The documentary tells the story of the late Nigerian Amazon Filmmaker and TV mogul, Amaka Igwe.”

- Irish Independent 2016



Still from short film *Milk*
(Vuokko Kunttu, 2014)



Mustang
(Deniz Gamze Ergüven, 2015)



**Megan K Fox -
Winner Best Short 2016**



DFFF 2017
Make a Movie on your Phone Workshop
for teenagers with Nora Moriarty.

https://www.headstuff.org/entertainment/film/the-farthest-stories-of-joy-and-wonder-an-interview-with-director-emer-reynolds

TRENDING < > NO ENCORE #137 | But We Always Drink Plenty Of Malk(mus) Shop Podcasts Pe

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Film

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FILM FILM FEATURES FILM INTERVIEWS

The Farthest – Stories Of Joy And Wonder | An Interview With Director Emer Reynolds

By Méabh De Brún — Last updated Nov 14, 2017

Having won Best Irish Documentary and the Audience Award at the Dublin International Film Festival, *The Farthest* is now featured at the Dublin Feminist Film Festival 2017. As a woman behind the camera, is it important for you that your work is showcased from a feminist perspective?

I am thrilled and honoured that *The Farthest* is being shown at the Dublin Feminist Film Festival, it's incredibly exciting. There was a huge number of women working on this film — our wonderful producer Clare Stronge, our line producer Zlata Filipovicour, our cinematographer Kate McCullough and our archive researcher Aoife Carey to name a few. Aside from that, *The Farthest* hopefully showcases women in science — there are a number of women scientists in the story. It's so important to show that women achieve epically, and can tell epic stories of such monumental achievement. It's humbling and a great honour to think that this film could inspire other young women to make films and to picture themselves in a filmmaking role.

“Is this really necessary? In the age of Amy Schumer, Jennifer Lawrence and Sofia Coppola, do we really need a feminist film festival? You can be damn sure we do. The film industry still remains unashamedly skewed towards men – just take, for example, Lawrence, one of the world’s biggest stars and still getting paid less than her male co-stars for putting in the same shift of work.”

- The Irish Times 2015

“I’m half in-love with the Festival before it has even begun, considering the theme is FeministFutures – the topic focus is ‘science and the universe, magical realism, technology and the digital world, contemporary feminist issues and movements, sci-fi, dystopia, and the future female”

- Méabh de Brún HEADSUFF.ORG 2017



2015: IRISH PREMIERE

She's Beautiful When She's Angry (2014)



2016: IRISH PREMIERE

Amaka's Kin: The Women of Nollywood (2016)



2017: IRISH PREMIERE

Ovarian Psycos (2016)



2017: IRISH PREMIERE

Credible Likeable Superstar Role Model (2016)



2017: IRISH PREMIERE

Code: Debugging the Gender Gap (2015)



2017: IRISH PREMIERE

Codependent Lesbian Space Alien Seeks Same (2012)

Vivienne Dick (Artist & Filmmaker)

Mary Dore (Filmmaker)

Dr. Paula Quigley TCD (Lecturer)

Lelia Doolan (Filmmaker)

Dr. Maeve Connolly (Lecturer, Author)

Jesse Jones (Filmmaker & Visual Artist)

Deirdre O'Toole (Filmmaker)

Eimear Ennis Graham (Filmmaker)

Tess Motherway (Filmmaker)

Prof Maria Pramaggiore (Maynooth University)

Eibh Collins (Filmmaker)

Nicky Gogan (Filmmaker)

Margo Harkin (Filmmaker)

Dr. Anne O'Brien (NUIM)

Dr. Sarah Arnold (Maynooth University)

Nora Moriarty (Filmmaking Tutor)

Diarmuid MacDiarmada (Musician)

Suzanne Walsh (Multidisciplinary Artist)

Women in Film & Television Ireland

The New Theatre

Light House Cinema

Windmill Lane Studios

IFI Irish Film Archive

Maynooth University

Practice & Theory

Sooner Than Later

Concept2Print

Designist

SoProsecco

MediaDrives.ie

Select Digital

Sex Siopa

Tropical Popical

**SUPPORTERS
COLLABORATORS**



DFFF 2015 A discussion on 'Forms of 'Feminist Film: Fiction, Non-fiction, Experimental' chaired by Professor Maria Pramaggiore with Dr. Maeve Connolly, Lelia Doolan, Jesse Jones and Tess Motherway



DFFF 2016 'Othered Voices: Women's Voices in Media Industries', Panel Discussion with Nicky Gogan, Margo Harkin, Dr. Anne O'Brien and Dr. Sarah Arnold



IFI & DFFF Screening and Panel Discussion: Barbara Loden's WANDA. Panel: Tara Brady, film critic at The Irish Times, Karla Healion, Director of DFFF, Dr Susan Liddy WFT and IFI's Alice Butler.



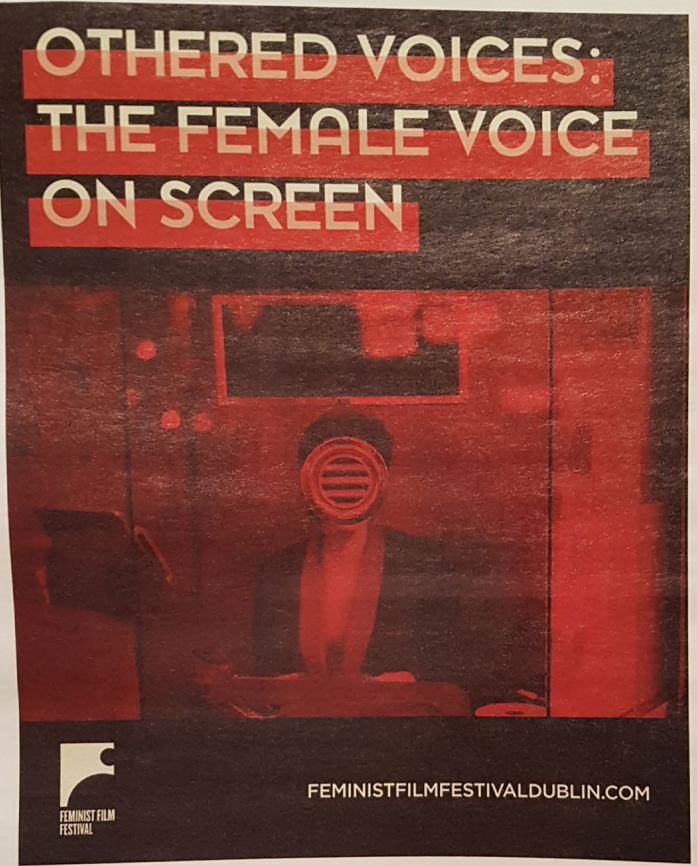
DFFF 2016 The Seashell and The Clergyman (Germaine Dulac, 1928) (with live score by Diarmuid MacDiarmada & Suzanne Walsh)



DFFF 2015 Vivienne Dick in conversation with Annie Lynott



DFFF 2018 with Prof Laura Mulvey



For F's Sake Feminist Film Festival

Good news for those of you who enjoy films and are not misogynists: the Feminist Film Festival is back for the third year running! This year is a bit different to the last two. This time there's a theme, "Othered Voices", and as well as a premiere, the festival comprises "half a dozen features, loads of shorts and a couple of other events, such as discussions and Q&As," says Festival Director Karla Healion, who spoke with *Totally Dublin*.

The theme is uniquely interesting in its ability to encompass both the intuitive "literal voice, where women are under-represented" and more subtle underrepresentation, "the figurative voice, such as a story told from a female point of view, or the vision of a writer or director who might

be considered a feminist voice from behind the camera". Attention on the Bechdel Test (described by Healion as "analysing women's film dialogue using a simple quantitative formula": namely, do two women have a conversation together about a subject that is not a man) has become a media sensation, drawing attention away from "women's vocal and verbal representation, or lack thereof. So expect interpretations of "the voice" as a character's or filmmaker's particular point of view. Thanks to the theme, you can also expect a festival with real direction, "something to direct the programme and facilitate discussion, or provoke ideas around female agency, or feminist cultural production," as Healion explains.

With the mission statement being to help counteract the misrepresentation and under-

representation of women in film, the festival has as much cultural import and relevance as ever. Healion points to the fact that, behind the camera, women are still badly under-represented, which may not be one's first thought when considering women and film. The festival aims to encourage women into the film industry itself by spotlighting the involvement and contribution of women behind the scenes. As with feminism generally, visibility of women in the industry "helps to break down the barriers to success and aspiration". Healion explains: "If you can see someone as a role model, that you can aspire to, you can imagine yourself doing it too."

But is there much the festival can achieve? Well, things are getting a bit better. "The on-screen representation of women is improving," according to Healion. In other areas too, "there are great efforts to include and promote feminist film within loads of festival strands, which is just brilliant."

Why put on a feminist film festival? Still the vast majority of film festivals screen films are "made" (that is, directed, written, produced) by men. Then there's the issue of women being "less confident and less supported in terms of opportunity." The Feminist Film Festival is another opportunity for women and a chance to showcase and discuss feminist work.

To improve matters to the extent of achieving full equality, Healion believes that it's important to "support, celebrate and highlight [women's] achievements behind the camera, as well as characters we see portrayed in front of the camera. We need to keep pushing and creating spaces where women are celebrated." Of course, certain groups of women face particular difficulties, a fact that has not been forgotten by the festival. Healion is aware of this and believes it's part of her work as Director to "help amplify the voice of other under- or mis-represented groups, such as the LGBTQ community, or people of colour."

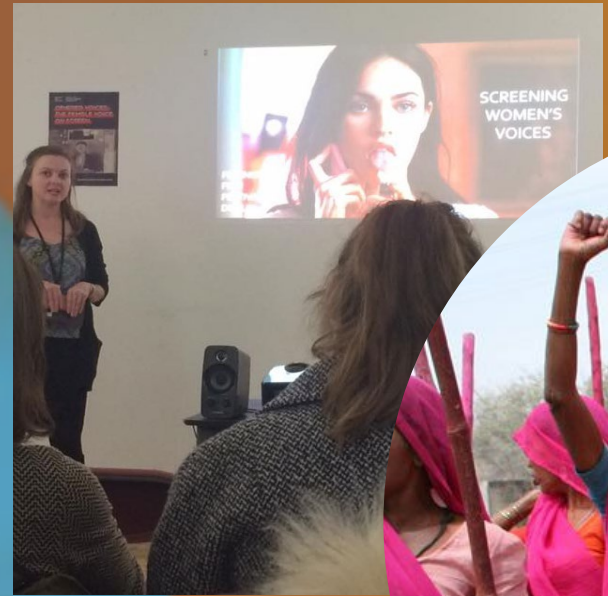
As for the naysayers and opponents of a solely feminist festival, Healion's experience tells her that they are usually in opposition because of a failure to "really engage with notions of cultural equality or gender imbalance." Clearly they have not had an input in the progression and evolution of the festival.

The Film Festival is not the first, nor the only new and independent Dublin-based film festival. As well as the sadly dormant and missed Dark Light Festival, this year saw the creation of the Cult Horror and Dublin Worker's Film Festival. Along with the slightly less new Dublin Doc Festival, a place for independent film programming is being carved. For Healion this is a positive: "the important thing is to allow people access to alternatives to the mainstream, and to create feminist – in our case – spaces where women and feminist viewpoints are prioritised and given room to be explored." The newness and independence of the festival has not hampered its ability to draw high profile participants. In the past the iconic filmmakers Vivienne Dick and Lelia Doolan have engaged in discussions.

The Feminist Film Festival runs from Friday 18th to Sunday 20th November at the New Theatre, Essex Street, Temple Bar. For a detailed programme, please visit feministfilmfestivaldublin.com



DFFF 2017 Future Media Needs
Feminism Lecture with Dr Sarah Arnold



DFFF 2016
Screening Women's
Voices Talk



Gulabi Gang
(NISHTHA JAIN, 2012)

DUBLIN FEMINIST FILM FESTIVAL 2018 REFRAME/REFOCUS

LIGHTHOUSE
AN ELEMENT CINEMA



Illustration by Karen Harte

20/21/22 NOVEMBER

dublinfeministfilmfestival.com
facebook.com/DublinFeministFilmFestival
@dublinfeministfilmfestival #DFFF2018



Launch, Talk, Filmmakers in Conversation
20th November
The Generator Hostel Smithfield Dublin 7

Screenings and Shorts Programme
21st & 22nd November
Light House Cinema Smithfield Dublin 7

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. Short film submissions may feature two women taking up roles as director and cinematographer or one woman filling both roles.

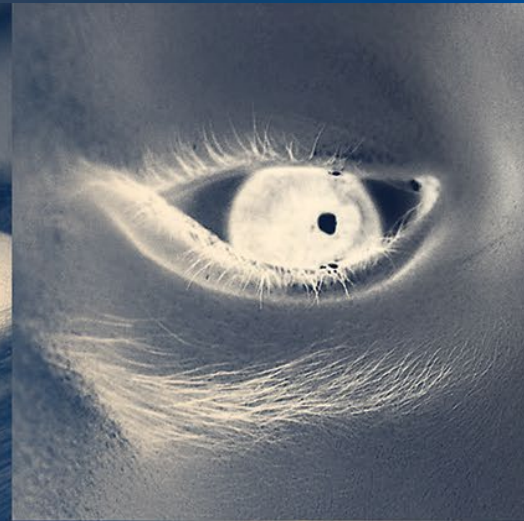
Dublin Feminist Film Festival has established firm roots on Dublin's cultural calendar, shining a spotlight on women in film. DFFF promotes and celebrates female filmmakers, hoping to inspire and empower others to get involved in filmmaking.

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.



Representing Women in Film x 5
Dublin Feminist Film Festival 2018 - Celebrating 5 Years

Illustration Commission
by Karen Harte



ABOUT THE FESTIVAL_ Now in its fourth year, the Dublin Feminist Film Festival has established firm roots on Dublin's cultural calendar, shining a spotlight on women in film. The 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. The DFFF weekend 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.

ABOUT THIS YEAR_ The theme for #DFFF2017 is **FeministFutures**. Our programme this year foregrounds topics such as science and the universe, magical realism, technology and the digital world, contemporary feminist issues and movements, sci-fi, dystopia, and the future female. We're asking questions about future generations of women - what challenges we will continue to face; how female filmmakers are shaping stories about our existence as human beings in a vast universe; how humour and beauty can be harnessed for illuminating serious issues, what makes something subversive; what makes us laugh? Under the spotlight are the roles that activism, tech, art, geography, reproductive (in)justice, youth culture, gender violence, or science might play in our **FeministFutures**... as well as the shockingly overlooked subject-matters of lesbian space-alien and kitsch witches!

This year we want to showcase contemporary **FeministFutures** work, so every feature film is under five years old and we are proudly screening four Irish premieres. Each year we also screen a selection of Irish and International shorts - and award a 'Best Short' prize. We're hosting a lecture dealing with the complexities and contexts of endemic sexism in the media industries, where various strategies will be discussed in relation to creating an environment that is less hostile to female media professionals. In addition we're hosting a 'Making Movies' workshop for teenage girls - the future is theirs, after all.

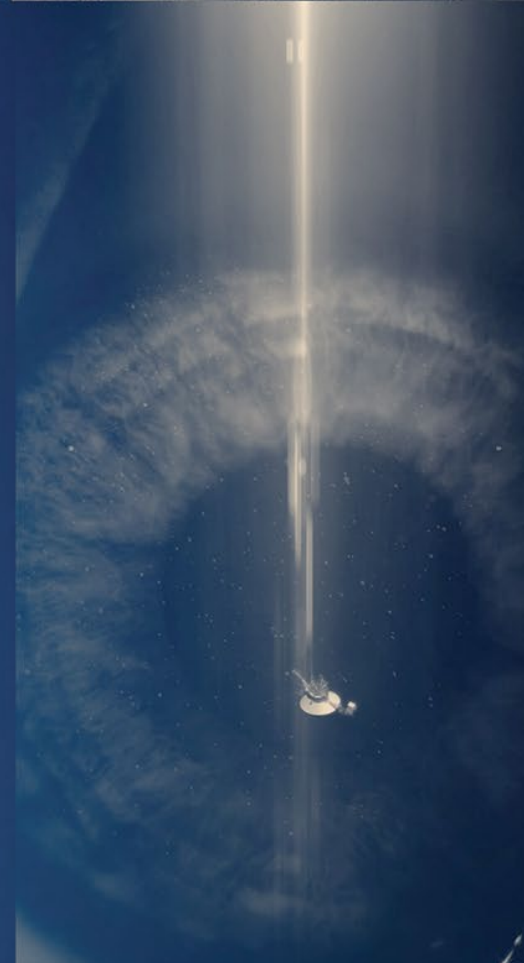
We hope there's something you will enjoy on the programme and we'd love you to join us this November.

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#DFFF2017 FEMINISTFUTURES

DUBLIN
FEMINIST
FILM FESTIVAL

NOVEMBER 16-18 2017
THE NEW THEATRE
TEMPLE BAR



Thursday 16th
November
6:00-7:45pm
Trapped + short €10

TRAPPED (DAWN PORTER, 2016)
Trapped is a fascinating insight into recent events in the USA, during the battle over so-called TRAP (Targeted Regulation of Abortion Providers) laws. From the front line, doctors, clinic owners and staff tell us their inspiring stories as they fight to keep their clinics running while the powerful anti-choice lobby devise, on a weekly basis, more impossible standards, requirement and modifications. The prohibitive cost of TRAP laws have caused most clinics in Alabama and Texas to close, but this Sundance award-winning documentary allows us to view, from their unique perspective, the few that are still open; for now. This year, of all years, it is vital to screen a film that deals with reproductive (in)justice. Trapped is a lesson for us here in Ireland, that no matter what happens in 2018, the fight is not over.

"A powerful and persuasive rendering of a corner of women's health care under siege"
THE NEW YORK TIMES

DUBLIN FEMINIST FILM FESTIVAL

Saturday 18th November
1:45-4pm The Love
Witch + short €10

uplifting and empowering film. Spearheaded by 10-odd Taylor, the narration of her unfolding story serves as a reminder that we rarely hear from kids directly about what they want in their idols. Taylor's aunt, Bryony Kimmings, an award-winning performance artist, takes on the daunting challenge of transforming into "Catherine Bennett" (or "CB" as she becomes affectionately known), who they try to mold into a "credible, likeable, superstar, role model". This touching and affirming film is notable for the uncynical joy that children take from CB, and it's a reminder that the emphasis put on what's "cool" or "sexy" is something that adults are preoccupied by, not kids.

"Brand steers the journey from character creation documentary to music-video pop-umentary with confidence, a perfect mix of behind-the-scenes and stegshow payoff!"
BIRDS EYE VIEW

THE LOVE WITCH (ANNA BILLER, 2016)
Elaine is just looking for love - in her gothic Victorian apartment, where she makes passion potions, while looking impossibly cool and exists in faux '60s Technicolor Hammer Horror inspired threads and colour palettes. Oh, and she's a witch, of course. Fun, kitsch, smart, bloody, badass, over the top, visually lush, vibrant, feminine, and as stylish as Elaine's beehive, come along for The Love Witch ride and you won't be disappointed. Filmmaker Anna Biller (who wrote, directed, produced, edited and produced) designed this film) said that with The Love Witch she wanted to create "visual pleasure for women" so she shot the film on 35mm and created many of the stunning sets and props by hand. She also wrote the best temporary dialogue ever to be put on celluloid, and The Love Witch won the Best Cinematography award at the Dublin International Film Festival. Just be careful not to fall for Elaine's spells, or it could be... murder.

"A metaphysical astonishment"
THE NEW YORKER

GULABI GANG (NISHTHA JAIN, 2012)
Gulabi Gang is an award-winning portrait of violence and injustice meted out to Indian women in rural and deprived communities. The pioneering campaigning of Sampat Devi Pal who set up the 'Pink Sari' group to fight back against the abuse of wives, daughters, and sisters at the hands of their males relatives began when she literally took up a stick to beat a neighbour for abusing his wife. Despite the subject matter, Devi's formidable personality, and the energy and dedication of the women in this growing women's movement is utterly inspiring. In a year when the whole world is protesting harassment and casual discrimination, Gulabi Gang represents one element of an amazing active feminist movement. Nishtha Jain's documentary takes an uncompromising look at the complex reasons for women's continued subordination to men in Bundelkhand and how cultural, economic, political and social factors butt against the efforts of the Gulabi Gang to empower women. There are no black and white solutions here. But there is pink.

"A remarkable woman. A remarkable story"
THE INDIAN EXPRESS

CODEPENDENT LESBIAN SPACE ALIEN SEEKS SAME (MADELEINE OLNEK, 2012)
The clue is in the title! This funny, and often very sweet, take on the trials and tribulations of dating deals with loneliness, terrible dancing, extraterrestrial life-forms, and the comfort of being yourself with someone who gets you - even if they are an alien. Madeleine Olnek manages to make this film laugh-out-loud, stylish, weird, and wonderful in equal measure, with a very clear nod to classic B-Movies and the likes of Ed Wood. Susan Ziegler and Jackie Monahan's brilliant portrayals of Zoink and Zylar's attempts to navigate the dating world on planet earth is second only to the warm and vulnerable performance of Jane, played by Lisa Haas. Come for the lesbian aliens, but you'll leave feeling uplifted that there's someone out there for everyone; just maybe a bit further away than you expect.

"A witty ode to urban love and shoestring sci-fi"
THE NEW YORK TIMES

OVARIAN PSYCOS (JOANNA SOKOLOWSKI AND KATE TRUMBULL-LAVALLE, 2016)

In 1896 Susan B. Anthony claimed that the bicycle had 'done more to emancipate women than anything else in the world. It gives women a feeling of freedom and self-reliance'. More than a century later, the importance of the bike to the Ovarian Psychos is testament to that. This Latina women's collective meet at night to cycle around LA's streets. Dealing with trauma in their lives, as a result of sexual abuse, economic deprivation, parental expectations and the constraints of gender stereotypes, all of the women we meet in this bike gang exude resilience, pride and defiance. Their friendships with each other are mirrored in their relationship to their bicycles; both providing sources of strength and both encouraging each woman to feel a sense of entitlement to take up space in their communities.

"Showcases compelling characters and explores complex territory between mothers and daughters, tradition and independence"
THE HOLLYWOOD REPORTER

Saturday 18th November
4:15-6pm Gulabi Gang + short €10

Saturday 18th November
6:15-7:35pm
Codependent Lesbian Space Alien Seeks Same + short €10

Saturday 18th November
8-9:30pm Ovarian Psychos + pre-recorded introduction by the filmmakers €10

* Saturday 18th November
Saturday Event:
MAKING MOVIES - WITH NORA MORIARTY
2-5pm - Workshop €7
Workshop + film screening (12pm Credible Likeable Superstar Role Model) €12
This hands on workshop for girls aged 13-17 includes a taster in camera work using your phone, acting/presenting to camera, storyboarding, video editing, publishing & online safety. Nora is a former youth worker who has studied multimedia at Masters level (learning via film & animation) and is currently a Youth Service Manager & lecturer in DCU.

The New Theatre is able to accommodate a wheelchair, but if you have accessibility needs we ask that you please let us know in advance of the event. Email: info@feministfilmfestivaldublin.com

Thursday 16th
November
8:00-9:45pm
Advantageous + short €10

ADVANTAGEOUS (JENNIFER PHANG, 2015)
In this claustrophobic, near-future world, where women continue to be prized for their youth, beauty, and fertility, Sundance award-winning Advantageous raises issues related to technology and surveillance and asks pressing questions about what makes us human and, further, what makes us valuable as humans; if anything. Where kindness and empathy are undervalued, as is the social, cultural and personal gains of women's participation in the workforce. Phang's subtle treatment of such subjects as racial prejudice and raced bodies, is delivered with eloquence in this understated story about the love and bond between a mother and daughter, and what we give up to give our children everything.

"A dystopian film that's packed with hope"
WIRED

Friday 17th November
4-6:05pm
The Farthest + short €10

THE FARTHEST (EMER REYNOLDS, 2017)
One of the biggest movie buzzes of the year, this ground breaking Irish production takes us "12 billion miles and counting" into space. Reynolds's captivating doc details NASA's ambitious 1977 Voyager program, which launched probes that were to become the first human-made objects to enter interstellar space. The probe famously carried the 'golden record', containing information about our planet for any civilisation it might come across, and, of course, took the famous photograph that shows the Earth as Carl Sagan's 'pale blue dot'. NASA did this with less computing power than an average smartphone. If you're wondering on the feminist credentials of the film, it's exemplary of the power and importance of women behind the camera. We celebrate self-proclaimed "science geek" Emer Reynolds and superb cinematographer Kate McCullough for this incredible and accomplished work, which quite rightly won Best Irish Documentary and the Audience Award at the Dublin International Film Festival.

"The film is meticulous, epic and... beautiful throughout"
THE IRISH TIMES

Friday 17th November
6:20-8pm
Wolf and Sheep + short €10

WOLF AND SHEEP (SHAHRBANOO SADAT, 2016)
Set in the serene and idyllic hills of rural Afghanistan, Wolf and Sheep ostensibly deals with daily village life, and the politics, customs and traditions that underpin the lives of this farming community. But Shahrbanoo Sadat's beautiful visual storytelling - in this, her debut feature - encapsulates far more by offering tantalising glimpses of mythological and folklore characters that merge into the village at night. This tenuous boundary between reality and myth is wonderfully executed by cinematographer Virginie Surdej's arresting work in a gentle but affecting look at Afghan pastoral life. Wolf and Sheep quietly and cinematically questions notions of gender, history, culture and modern life in a way that belies its simplicity.

"Simple but sincere, respectful and heartfelt and marks the arrival of a promising new talent"
SCREEN DAILY

Friday 17th November
8:15-9:50pm Code:
Debugging the Gender Gap + short €10

CODE: DEBUGGING THE GENDER GAP (ROBIN HAUSER REYNOLDS, 2016)
CODE: Debugging the Gender Gap is an absorbing look at the lack of women and minorities in software engineering. Enjoying a premiere at the Tribeca Film Festival, this documentary is inspiring in its structure, tracing the history in the USA with Ada Lovelace and Grace Hopper. It's incredible in its message: how did such great heights lead to the massive decline of women graduates in the 1950's? It's fascinating in its analysis: the cultural shift that depicted men as technology workers, correlating to hostility for women and girls in the tech industries. And it's remarkable in its participants: Reynolds has managed to get an astonishingly impressive set of American heavyweights to wonderfully illustrate her points. These include Kimberly Bryant (founder of Black Girls Code), Danielle Feinberg (director of photography at Pixar, leading WALL-E and Brave) and Tracy Chou (Pinterest, Quora).

"Hits hard at the tech industry"
THE HOLLYWOOD REPORTER

Saturday 18th
November
12:15-1:30pm Credible Likeable Superstar Role Model + short €10

CREDIBLE LIKEABLE SUPERSTAR ROLE MODEL (REBECCA BRAND, 2016)
What makes a positive 'superstar role model' for tweens? How can kids navigate a media landscape that is increasingly sexualised? And is there a way to resist the tropes of objectification and commodification by creating a pop star that values and promotes intelligence and the importance of being yourself? These questions are at the heart of this



The Farthest (Emer Reynolds, 2017)



Wolf and Sheep (Shahrbanoo Sadat, 2016)



Trapped (Dawn Porter, 2016)

FEMINIST
FILM
FESTIVAL

NOV 18 - 20
THE NEW THEATRE
DUBLIN 2016

OTHERED VOICES: THE FEMALE VOICE ON SCREEN



FEMINISTFILMFESTIVALDUBLIN.COM



All profits
go to
Sasane

Now in its third year, the Feminist Film Festival Dublin aims to counteract the mis/under-representation of women behind and in front of the camera. The FFFD is run voluntarily and all profits go to the women of Sasane Nepal. We are hugely grateful for your support and interest. Hope you enjoy!

This year our celebration of women in film focuses on the theme 'Othered Voices', with a programme of films capturing the female voice in its many forms.

Historically little attention has been paid to women's voices on-screen and commentary often stresses the need for women in the industry to 'speak up'. The continued impact of Laura Mulvey's 1975 analysis of the visual objectification of women in cinema ('the male gaze') has distracted from their vocal and verbal representation. Our programme addresses this, highlighting women's literal and figurative voices, including interpretations of 'the voice' as a character's, or the filmmaker's, or a particular point of view.

Tickets available from thenewtheatre.com

All FFFD screenings are subject to finance. Please arrive early. There are no ads or trailers, the first film starts at the time listed. Where there is a feature + a short, the short will screen first.

Grab a ticket now. Tickets are available now through The New Theatre's website, we recommend getting them in advance.

Get in touch if you have any requirements. Note that this is an old building and the theatre is small, so it accommodates just one wheelchair. Please contact us in advance if you have accessibility requirements and would like us to hold this space.

All profits from the Feminist Film Festival Dublin go to Sasane in Nepal, a charity organisation run by, and for, victims of sex trafficking.

Thank you for your support



FRIDAY 18TH NOVEMBER

15:00 DOUBLE BILL
Mother Ireland (Anne Crilly, 1988, 53min) +
The Sea Between Us (Caoimhe Butterly, 2016, 47min) €10

'Mother Ireland' is a familiar image, often depicted as 'an Irish version of the Virgin Mary'. This documentary uses the depiction as a departure point for a discussion of nationalism and feminism, featuring a number of well known republicans and feminists. Mother Ireland gives a voice to this mute icon, by allowing Irish women to verbally express their relationship with the imagery.

In contrast, The Sea Between Us, filmed on the shores of the Mediterranean, features those who have left their homes behind and are embarking on dangerous journeys in search of refuge. A timely and important film that gives a platform to some remarkable voices, while subtly challenging reductionist stereotypes.

15:00
The Piano (Jane Campion, 1993, 121min)
[& short January Hymn, Katherine Canty] €10

In its depiction of a mute woman's arranged marriage in mid-19th century New Zealand, Jane Campion's The Piano raises questions not just about the representation of women's voices, but also about how best to represent other marginalised groups. Though the film received some criticism for its presentation of the Maori people, the central character's withholding of her voice, and use of music as an alternative to speech, provides one of the most remarkable treatments of the female voice on screen.

SATURDAY 19TH NOVEMBER

12:30
Margarita, with a Straw (Shonali Bose, 2014, 100min)
[& short Between Us, Mairéad Kiernan] €10

Margarita, with a Straw focuses on Laila, a rebellious Indian teenager with cerebral palsy trying to find her independence. As well as representing a young woman with a speech disorder, the film departs from typical coming-of-age movies due to its own radical agenda: Margarita is one of the first Hindi films to get LGBTQ sex scenes past a strict board of censors.

15:00
FFFD Short Film Programme €10

A diverse, fascinating and entertaining selection of Irish and international short films: Bombing, Gloria Mercer | Girl, Megan K. Fox | Miss Z, Niamh McKenna | Murrum, Aurora Fearnley | Reach Irish Women, Elaine Gallagher | Slow Down, Megan K. Fox | Terminal, Natasha Waugh | Why Can't You See Me? Andra Komon | Filmmakers Roundtable hosted by film programmer Eibh Collins (Galway Film Fleadh Shorts, Irish Screen America, Indie Cork, Irish Film Festival London) FFFD16 BEST SHORT FILM WINNER ANNOUNCEMENT (Prize: a day's grade at Windmill Lane Studios)

17:30: FREE TALK
Screening Women's Voices (Dr Jennifer O'Meara)

Why do women rarely serve as voice-over narrators? Did the empowered 'fast-talking dame' die out with the screwball comedy? And is 'The Bechdel Test' really a good way to measure female characters' verbal representation? This talk will consider these and other questions, looking at historical and contemporary trends in the treatment of the female voice in cinema.

SUNDAY 20TH NOVEMBER

12:00
Regarding Susan Sontag (Nancy Kates, 2014, 101min)
[& short The Bus Trip, Sarah Gampel] €10

Regarding Susan Sontag provides rich insights into the life of one of the most influential and outspoken critical thinkers of the 20th century. Patricia Clarkson narrates, reading as Sontag from her books and journal entries. This documentary charts Sontag's public and private life through her writing, politics, personality and bisexuality. Incredible archive footage and wonderful narration establish an original and poetic tone fitting for its subject.

14:30
Mustang (Deniz Gamze Ergüven, 2015, 97 min) [& short Home, Zainab Entezar] €10

What happens when women are denied a voice? Deniz Gamze Ergüven explores this question in multi-award winning 'feminist escape movie' Mustang. Beautifully shot and exceptionally performed, the Oscar-nominated tale (writer/director Ergüven's debut), tells the story of five sisters punished for 'immoral' behaviour in rural Turkey. A voice-over by the youngest sister frames this rousing portrayal in terms of solidarity and empowerment.

17:00
The Seashell and The Clergyman (Germaine Dulac, 1928, 40min) (with live score by Diarmuid MacDermada & Suzanne Walsh) + Black Box (Beth B & Scott B, 1979, 21min) [& short Spirit Away, Betina Kuntzsch] €10

An early feminist filmmaker, Germaine Dulac was an integral part of the '20s French avant garde movement. Women's voices are felt from behind the camera, as well as in front of it, and The Seashell and the Clergyman - a silent film dealing with male obsession through a surrealist and experimental form - speaks volumes of the director's point of view. The live film score contributes a fresh and real-time voice to this 1928 masterpiece.

The Seashell and the Clergyman is paired with a classic of recent feminist counter-culture, starring artistic icon of our time Lydia Lunch. In opposition to Dulac's silent films, Lunch speaks ad nauseum in Black Box and narrates with a vicious anger, a voice of resistance and resilience. Artistic film occupies a special place within feminist visual culture and this double bill gives a taste of something other than the ubiquitous mainstream narrative.

18:30: IRISH PREMIERE
Amaka's Kin: The Women of Nollywood (Tope Oshin, 2016, 43min) [& short hhh! Leah Thorn] + 'Othered Voices: Women's Voices in Media Industries' Panel Discussion €10

Amaka's Kin looks at the experiences of female directors working in the hugely profitable and male-dominated Nigerian film industry, known as 'Nollywood'. Dedicated to the memory and successes of the late filmmaker Amaka Iwue, who famously within feminist visual culture, the film uses interviews to chart the work of the women striving to make their mark in a man's world.

The film will be followed by a panel discussion: "Women's Voices in Media Industries", chaired by Prof. Maria Frainaggiore, Head of Maynooth University Media Department.

WINDMILL LANE



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OCT 30 - NOV 01
THE NEW THEATRE
DUBLIN 2015

IRISH PREMIERE:
She's Beautiful When She's Angry
Cléo de 5 à 7 / Cléo from 5 to 7
TALK:
The Achievements of Women in Film
The Babadook
Meshes of the Afternoon
The Delian Mode

TALK:
Women in Horror
Whip It
The Body Beautiful
Shinjuku Boys
Bernadette: Notes on a Political Journey
Forms of Feminist Film:
Fiction, Non-fiction, Experimental

FEMINIST FILM FESTIVAL 2015



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DCU Film &
Television

The Feminist Film Festival is an independent fund-raising event.
It is run by volunteers and all profits go to an charity in Nepal called
Sasane, which supports, trains and educates victims of sex trafficking.
Thank you for your support.

FeministFilmFestivalDublin.com



FRIDAY 30TH OCTOBER

- 3PM **WELCOME RECEPTION**
Festival Launch
- 4PM **SCREENING**
Cléo de 5 à 7 / Cléo from 5 to 7
(Agnès Varda, 1962) 8 shows €10
- 6PM **FREE TALK**
Achievements of Women in Film
with Dr. Jennifer O'Mara (Maynooth University) Free

SATURDAY 31ST OCTOBER

- 10PM **SCREENING**
The Babadook
(Jennifer Kent, 2014) 8 shows €10
- 2:30PM **FREE TALK**
Women In Horror
with Dr. Paula Quigley (Trinity College Dublin) Free
- 3:30PM **IRISH PREMIERE**
She's Beautiful When She's Angry
(Mary Dore, 2014) 8 shows €10

SUNDAY 1ST NOVEMBER

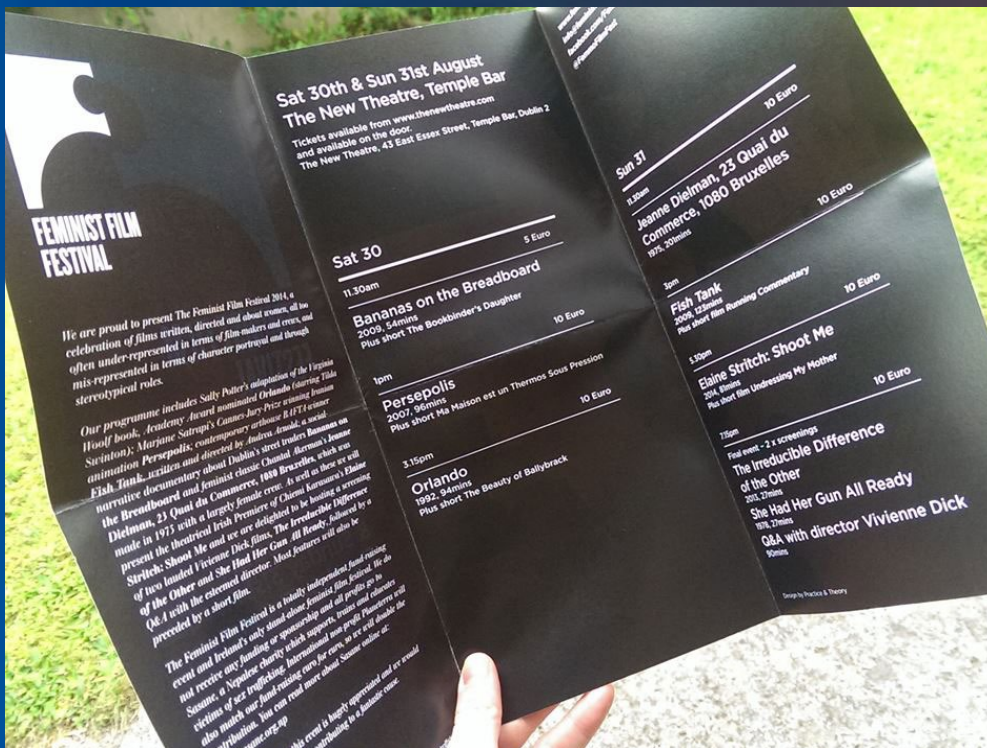
- 10PM **SCREENING**
Whip It
(Lisa Brennan, 2009) 8 shows €10
(NO Audits, suitable for older children)
- 2:30PM **SHORT FILM PREMIERE**
Meshes of the Afternoon
(Masa Oishi, 1943)
The Delian Mode
(Sam Soto, 2009)
The Body Beautiful
(Muel Kaptein, 1990) €10
- 4PM **SCREENING**
Shinjuku Boys
(Ken Loach and Joss Whedon, 1997) 8 shows €10
- 5:30PM **SCREENING**
Bernadette: Notes on a Political Journey
(Leticia Dos Anjos, 2011) 8 shows 8 shows €10
- 7:30PM **PANEL DISCUSSION**
Forms of Feminist Film:
Fiction, Non-fiction, Experimental
Free

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FESTIVAL FILM FEMINIST





Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles
(Chantal Akerman, 1975)



Orlando (Sally Potter, 1992)