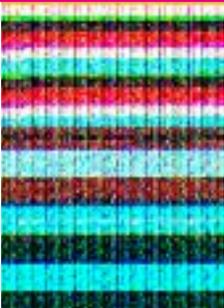


AVIFF / OPEN WINDOW / IMPAC

2017 FILM CATALOGUE



SOUTH AFRICA





## PROGRAMME 1

**THE WELL** 7:04

**DEW** 5:30

**WHEN YOU WERE ONLY WAIST HIGH** 3:00

**SIT BUKS** 9:20

**MY FAMILY** 5:39

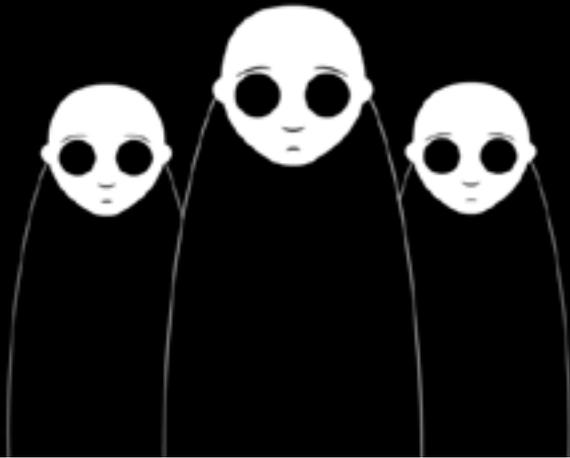
**SCAB** 4:23

**REVERIE** 3:33

**THE CROSSING** 3:00

**SOUR MILK** 22:00

**63:29**



## THE WELL

A striking animation about the abyss that dwells within. Using only black and white minimalist animation, the film explores the polarities of life and death, fear and joy and ultimately, transcendence.

*Director: LODEWYK BARKHUIZEN*

*Duration: 07:04*

*Film Type: 2D Animation Short*

*Completion: 2009*

*Language: No dialogue*

*Aspect Ratio: 16:9*



## DEW

An elegiac investigation into sexual power dynamics. Using inert images of the naked human body and mournful visual codas, the filmmaker probes into both the beautiful and destructive aspects of intimate relationship.

*Director: TRISH LAWRIE*

*Duration: 05:30*

*Film Type: Conceptual Short*

*Completion: 2009*

*Language: No dialogue*

*Aspect Ratio: 16:9*



### WHEN YOU WERE ONLY WAIST HIGH

A candid and insightful glance into lives of disenfranchised children living in the Cape Flats - an impoverished area in South Africa. Rather than evoke pity and tug at the heart strings, the film comes across as an act of solidarity in defence of a way of life that is and deserves respect because *it is*.

*Director: GARETH PON*

*Duration: 03:00*

*Film Type: Conceptual Short*

*Completion: 2013*

*Language: English / Afrikaans  
(English subtitles)*

*Aspect Ratio: 16:9*



### SIT BUKS

A metaphor on the relationship between power and control - about obedience and its dangers and rewards. This film was presented at the first South African TED Talk gathering.

*Director: GERHARD THIRION*

*Duration: 09:20*

*Film Type: Conceptual Short*

*Completion: 2009*

*Language: No dialogue*

*Aspect Ratio: 4:3*



## MY FAMILY

Ique Langa, a film student in South Africa goes back to Mocambique to visit his family and to attend a wedding function. He decides to use this as an opportunity to fulfill his film assignment. What ensues is a quirky, loving portrait of his extended family that cuts across cultural barriers.

*Director: IQUE LANGA*

*Duration: 05:39*

*Film Type: Narrative Short*

*Completion: 2015*

*Language: English*

*Aspect Ratio: 16:9*



## SCAB

Dead tissue. Itching. Scratching it off and seeing what lies beneath. A junkyard of psychological spare parts – the motor engine as psyche.

*Director: RAYMOMD HONU*

*Duration: 04:23*

*Film Type: Conceptual Short*

*Completion: 2009*

*Language: No dialogue*

*Aspect Ratio: 4:3*



## REVERIE

The filmmaker is pleasantly lost in her thoughts, where subtle shifts in feeling are manifested as shifts in pattern and sound. A daring abstraction of fuzzy emotions and curly ruminations.

*Director: KELLY DANIELS*  
*Duration: 03:33*  
*Film Type: Drawn Animation Short*  
*Completion: 2011*  
*Language: No dialogue*  
*Aspect Ratio: 4:3*



## THE CROSSING

The old railway bridge at Skukuza rest camp in the Kruger National Park, South Africa, was once the main way to cross the mighty Skukuza river. But the railway in the park has long stopped running and today it's a symbol of wilder times of gold prospectors, ivory poachers, train robbers and most famously President Kruger's getaway during the Anglo Boer war. All of this history trapped in it's rusty decaying frame.

*Director: ADRIAAN DE LA REY*  
*Duration: 03:00*  
*Film Type: Conceptual Short*  
*Completion: 2013*  
*Language: No dialogue*  
*Aspect Ratio: 16:9*



## SOUR MILK

A wordless (but intertitled) visualisation of the Zulu myth of the Imbulu (a near-irresistible shape shifting trickster) is pure bloodless terror and true African cinematic storytelling. Enter this lush green watery world at your leisure; miss out on its life lessons at your peril. Culture, values, temptation, education... sour milk. Sometimes things are exactly what they seem.

*Director:* JAN VAN DER WALT

*Duration:* 22:00

*Film Type:* Narrative Short

*Completion:* 2011

*Language:* English Intertitles

*Aspect Ratio:* 16:9

## PROGRAMME 2

**ORIGINALE** 6:45

**HUMAN** 3:03

**VENSTERS** 7:34

**ANIMA** 5:44

**ISIBUKO** 6:15

**YET PEOPLE DO** 6:30

**IMMER VERANDEREND** 6:29

**AGTER** 6:12

**METROPOLAR** 15:00

**63:32**



## ORIGINALE

From suggestive references to cultured violence and the dangers of artificial intelligence, this experimental short film challenges the idea of originality and authorship. It questions how far we allow others' meaning to be imprinted onto us, and how much meaning we imprint on our world.

*Director:* LOUIS MINNAAR  
*Duration:* 06:45  
*Film Type:* Conceptual Short  
*Completion:* 2009  
*Language:* No dialogue  
*Aspect Ratio:* 16:9



## HUMAN

A meditation on what it is to be human. The filmmaker scrutinises human anatomy and function in an attempt to reveal the angel and the demon within.

*Director:* SUZETTE VAN DER MERWE  
*Duration:* 03:03  
*Film Type:* Conceptual Short  
*Completion:* 2015  
*Language:* No dialogue  
*Aspect Ratio:* 16:9



## **VENSTERS (WINDOWS)**

We follow a domestic worker on her journey across the divide from her own home to the upmarket household she works for. *Vensters* is the Afrikaans word for 'windows' and indicates a reflective, otherworldly, and ultimately transcendent perspective of a life in service.

*Director:* JACINDA BARKER

*Duration:* 07:34

*Film Type:* Narrative Short

*Completion:* 2016

*Language:* No dialogue

*Aspect Ratio:* 16:9



## **ANIMA**

An exploration of the submerged part of the psyche. We confront and investigate the subconscious through the medium of water, through movement, and through form. The title, *Anima*, refers to Jung's term for the feminine aspect of the male persona.

*Director:* CELESTE MULLER

*Duration:* 05:44

*Film Type:* Conceptual Short

*Completion:* 2011

*Language:* No dialogue

*Aspect Ratio:* 4:3



## ISIBUKO (MIRROR)

A subversive and postmodernist retelling of colonialism from a young black voice. It's the white colonial discovering a land of opportunity and selling his 'magic' to the locals in return for land. It's a transaction as timeless as the devil. The treatment of the film straddles both a contemporary and historical space. The filmmaking is appropriately crude and bold.

*Director:* VIVI MAVIMBELA  
*Duration:* 6:15  
*Film Type:* Conceptual Short  
*Completion:* 2016  
*Language:* English & Sotho  
(English intertitles)  
*Aspect Ratio:* 16:9



## YET PEOPLE DO

Inspired by the short film *Ahendu Nde Sapukai* by Pablo Lamar, *Yet People Do* explores the themes of death, loneliness, and an individual coming to terms with the loss of a loved one. This hand-drawn animation unfolds on a lonely hillside where nature and death preside, a backdrop against which the viewer is thrust into a space of contemplation.

*Director:* CHARLOTTE GRUB  
*Duration:* 06:30  
*Film Type:* Drawn nimation Short  
*Completion:* 2016  
*Language:* No dialogue  
*Aspect Ratio:* 16:9



### **IMMER VERANDEREND** (EVER CHANGING)

A reflection on the formation of memory and how it changes and adapts over time. Two young women on vacation journey to the sea. On their way, they discuss ideas that loop and evolve o themselves. The film is a deconstruction of time, place and situation, and a meditation on 'truth'.

*Director: HELEEN VAN TONDERS*

*Duration: 6:29*

*Film Type: Conceptual Short*

*Completion: 2016*

*Language: Afrikaans (English subtitles)*

*Aspect Ratio: 16:9*



### **AGTER** (BEHIND)

An exploration of racial, cultural, and social separation. In South Africa picking up workers on the back of a pickup truck is seen as an everyday occurrence. A white man in a pickup truck, picks up a black man. The black man climbs onto the back of the pickup truck and together they drive through town to a distant and mysterious destination. Two men. Two worlds. One inexplicable fate.

*Director: ALBERT BOTHA*

*Duration: 06:12*

*Film Type: Conceptual Short*

*Completion: 2016*

*Language: No dialogue*

*Aspect Ratio: 16:9*



## METROPOLAR

A series of hand-drawn markings, pieces of text and drawings are photographed with a mobile phone camera for the intimacy and convenience it provides, and spliced together against a soundscape of original music and spoken word elements. This is a film about the modern urban South African landscape and the contrasting realities that exist in the polarised metropolis.

*Director: JOTAM SCHOEMAN*

*Duration: 15:00*

*Film Type: Drawn Animation Short*

*Completion: 2016*

*Language: English*

*Aspect Ratio: 16:9*

*There is a poor tradition of art film in Southern Africa. In my mind, the lack of this kind of philosophical and ideological expression is apparent in the lack of voice in our cinema. A healthy industry will always be predominantly mainstream, but it should on the one hand, embrace its history, however painful, and on the other hand, proudly promote experimentation in order to remain robust and healthy.*

*The value of art cinema to open up dialogue that reveals the psyche of a people, their fears and hopes, cannot be stressed enough. Without it, this wondrous medium of film would stagnate.*

*Encouraging this kind of sight-sound engagement in Southern Africa has been a major focus for me. We are appreciative and excited to be involved with AVIFF this year, and to be able to participate and contribute our voice within a global forum of art film lovers.*

*Pluto Panoussis*

*(director: iMPAC / dean: The Open Window)*

