

PROGRAMME 2014

8 GUTH GAFA

INTERNATIONAL DOCUMENTARY FILM FESTIVAL



INTERNATIONAL DOCUMENTARY
FILM FESTIVAL



MALIN, CO. DONEGAL

25 & 26TH OCTOBER 2014

HEADFORT, KELLS, CO. MEATH

1ST & 2ND NOVEMBER 2014

For more information and bookings: www.guthgafa.com

AN EORAIP CHRUTHAITHEACH

2014-2020
An Fo-Chlár MEDIA

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An Eoraip
Chruthaitheach
MEDIA

A CHANGED WORLD

We are living in an era that has seen the greatest shift in history in our visual literacy. In one lifetime we have gone from being mere consumers of images to authors, directors, editors and critics. The availability of cheap cameras, editing software and other technology has meant a mushrooming of our filmmaking fraternity. Because the probing lens is now a ubiquitous feature of social interaction, anyone at any moment may be called to account, not with mere hearsay, or maybe witness testimony, but with real images.

The glorious thing about technology is that it's the gift that just keeps on giving: instead of having to choose between content and an aesthetic, the films that are coming out from independent filmmakers are rendered from a huge palette and are beautiful and profound.

In line with these dynamics of production and consumption, the dominant strand in this year's programme is the most fundamental of all commodities – FOOD. We are showing remarkable films like Canned Dreams on the madness of global food trade, and Food Chains that looks at the human cost of our food supply. We will examine the origins of some of our foods in Meat and Milk, a film about the closeness of the relationship between cow and man, and My Name is Salt, an exquisite story of migrant salt harvesters. This is a strand that will open up great debate – and this is ultimately what Guth Gafa is about, creating a platform for discussion.

Based jointly in the tiny remote village of Malin, County Donegal and in Kells, County Meath, Guth Gafa draws on these communities to give a frame to this international line-up. It's a perfect illustration of a different kind of globalization, embracing the small and precious in a massively geared and ruthless world. Guth Gafa champions movements and activists fostering empowerment and the films shown over our seven year history have been windows on the evolution of a people-centred film culture. The current wave of finely crafted films focussing largely on human rights is validation of our founding identity – Guth Gafa... Captive Voice.



Neasa Ní Chianáin
and **David Rane**
Festival co-directors

Guth Gafa International Documentary Film Festival began in 2006, and presents nearly 30 feature length and short documentaries every year. Every director of every selected film is invited to Guth Gafa to present their work and to participate in post-screening Q &As with the audience.

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A WORD OF SUPPORT

Guth Gafa has defined itself over the last seven years as a unique cinematic event. It brings high quality documentaries to an audience that would not have the chance to see them in North Donegal and will extend this to include County Meath this year. Guth Gafa is a high quality event that has enjoyed enormous success since its inception in 2006. Originally located in County Donegal this year will see Guth Gafa present the festival for the first time in County Meath. The festival's strength is its niche focus on documentary which inspires audiences with a unique programme of international and national work. The festival also provides a platform for film-makers to share their work in a professional setting. I wish the festival continued success.

Úna McCarthy

Head of Festivals and Events
The Arts Council / An Chomhairle Ealaíon



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Head of Festivals
and Events
The Arts Council /
An Chomhairle Ealaíon





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Section of Creative Media

Dundalk Institute of Technology

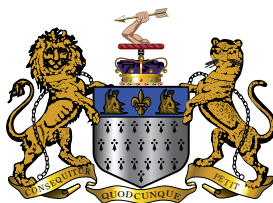
BA (Hons) in **Film & Television Production**

BA (Hons) in **Communications in Creative Media**

BA in **Media Arts & Technologies**

BA in **Performing Arts**

BSc. (Hons) in **Interactive Applications Design & Development**

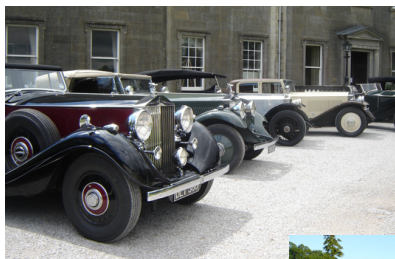


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A DANGEROUS GAME

Anthony Baxter, UK, 2014, 100'

A Dangerous Game is the jaw-dropping sequel to *You've Been Trumped* (winner of a dozen major awards). At stake is our ability to protect what's left of our vanishing and fragile natural world. Struck by the chord his first film made, director Anthony Baxter takes us on a journey to other global hot spots where rapacious developers – often in cahoots with local officials – are using golf as a smokescreen to build massive luxury resorts that end up costing the earth.

Director: Anthony Baxter
Producer: Richard Phinney
Associate Producer:
Lauren Simpson
Camera: Anthony Baxter
Editor: Anthony Baxter
Music: Dominic Glynn



Anthony Baxter is the award-winning director of *You've Been Trumped*, which was named best documentary of 2012 by Mark Kermode of the BBC, and which won 10 other awards around the world, including at the Hamptons International Film Festival. Baxter also has numerous credits as a director and producer on Channel 4 and the BBC.



A GOAT FOR A VOTE

Jeroen van Velzen, Netherlands, 2014, 52'

The recent elections in their country have left many Kenyans feeling relieved. Although not free of suspicions of fraud, the elections, held in 2013, proceeded in relative calm compared to the large-scale outbreaks of violence four years ago.

At Majaoni Secondary School, three students compete for the prestigious position of school president. Magdalene aims to unite her fellow female students in a fight for equal rights. Harry hopes that becoming school president can help him to take care of his family in the future. And the charming Said is a fast learner in the game of Kenyan politics.

Director:

Jeroen van Velzen

Producers:

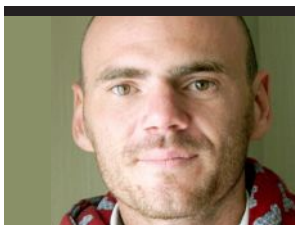
Hasse van Nunen,
Maarten van der Ven

Camera: Stef Tijndink

Editor: Daan Wijdeveld

Sound:

Robil Rahantoecknam



Jeroen van Velzen (1979, Heerlen) moved abroad at the age of 2. He lived in Kenya, India and South Africa. After high school in England and an orientation year at the Brighton College of Technology (Fine Art), he followed on to study documentary direction at the Netherlands Film and Television Academy. Wavumba was Jeroen's first feature documentary, which won several prizes, among them the award for Best New Director at Tribeca Film Festival.



AMERICAN VAGABOND

Susanna Helke, Finland, 2013, 85'

American Vagabond is a documentary film about runaway queer youth living in the shadows of the promised city. James ran away from his parents' home because they didn't accept that he is gay. He tries to find refuge in San Francisco with his boyfriend, Tyler. They thought they would find a community in the world's gay Mecca. Instead, they end up sleeping in a park and panhandling in the city's gay neighborhood.

American Vagabond is a coming of age story of a gay boy growing up in small town America. It's a story about a family coming to grips with what it fears the most.

Director: Susanna Helke

In collaboration with:

Mary Morgan

Producer: Cilla Werning

Co-Producers:

Stefan Frost,

Henrik Underbjerg

Camera: Susanna Helke,

Marko Luukkonen

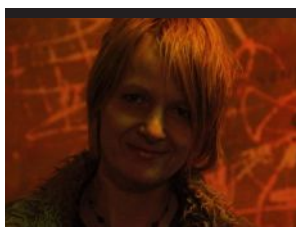
Editor:

Niels Pagh Andersen

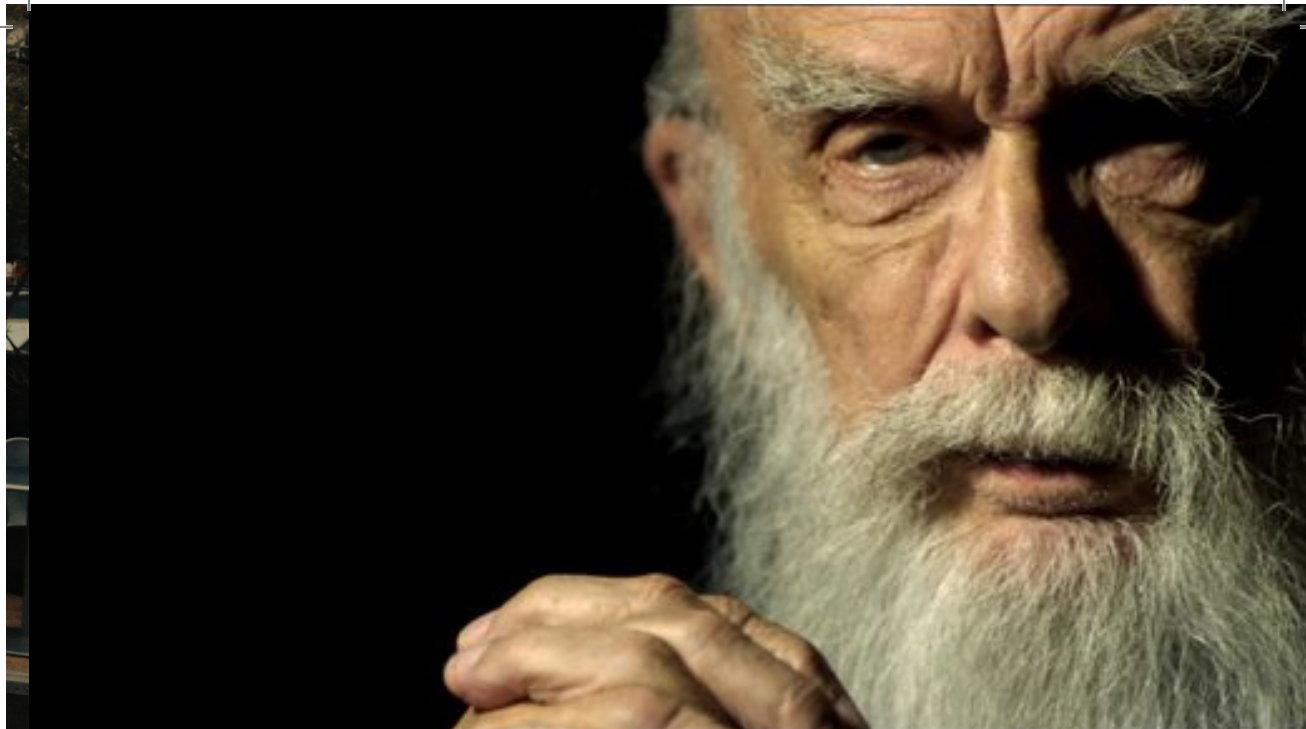
Music: Samuli Kosminen

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AMNESTY
INTERNATIONAL



Susanna Helke is an award-winning documentary filmmaker and professor based in Helsinki, Finland. Her films have been featured in the most important international documentary film festivals, such as IDFA, Hotdocs and Visions du Réel. Her films are poetic reflections of the transcendence found in everyday moments in the lives of ordinary people. The films play with the borders of documentary and fiction, observational and reenacted documentary.



AN HONEST LIAR

Justin Weinstein & Tyler Measom, USA, 2014, 92'

An Honest Liar is a documentary about world-famous magician, escape artist and master sceptic, James 'The Amazing' Randi. The film brings to life Randi's intricate investigations that publicly exposed psychics, faith healers, and con artists with quasi-religious fervor. A master deceiver who came out of the closet at the age of 81, Randi created fictional characters, fake psychics, and even turned his partner of 25 years, the artist Jose Alvarez, into a sham guru named Carlos. But when a shocking revelation in Randi's personal life is discovered, it isn't clear whether Randi is still the deceiver – or the deceived.

Director: Justin Weinstein, Tyler Measom

Producers: Justin Weinstein, Tyler Measom

Camera: Justin Weinstein, Tyler Measom

Editor: Greg O'Toole

Music: Joel Goodman

Sound: Tom Paul



Justin Weinstein is a Brooklyn-based former scientist whose documentary work spans feature films and broadcast journalism. He wrote and edited *Being Elmo: A Puppeteers Journey*, which won the Special Jury Prize at Sundance (2011) and for which Weinstein was nominated for The Humanitas Prize.



Tyler Measom is the director/producer of *Sons of Perdition* which was acquired by the Oprah Winfrey Network. He recently completed the PBS documentary *Beehive Spirits* and is the producer of the documentary *Jesus Town*. Measom lives in Salt Lake City.



BLOOD FRUIT

Sinéad O'Brien, Ireland, 2014, 80'

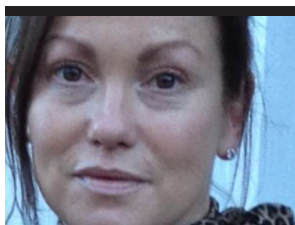
The year is 1984. Apartheid is at its height with millions of black South Africans living under a brutal regime. While governments around the world refuse to sanction this inhuman regime, one young shop worker from Dublin, Mary Manning, decides to take a stand by refusing to register the sale of two Outspan grapefruits. She and ten other workers who support her action are suspended and a strike ensues. What at first appears to be a small but significant action quickly escalates into a mass protest that spans over three years.

Director: Sinead O'Brien
Producer: Noel Pearson
Camera: Ken Byrne, Michael O'Donovan
Editor: Guy Montgomery
Sound: Philip O'Reilly
Music: Simon O'Reilly

CLOSING FILM

Malin Ballroom, Sun 26th Oct, 7.30pm
 Kells Theatre, Sun 2nd Nov, 7.30pm

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Sinead O'Brien is an award winning filmmaker and author. Her most recent work 'Blood Fruit' was named Best Feature Documentary at the Galway Film Fleadh 2014 and has been nominated for Prix Europa 2014. Left for Dead is the story of Nick Ward's survival during the Fastnet disaster of 1979. It was named Sunday Times Sports Book and Financial Times Sports Book of the year. It was released in 16 territories. The fourth edition will be released in late 2014.

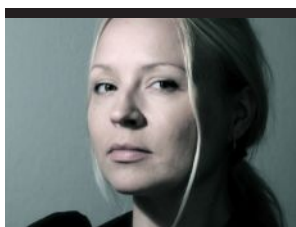


CANNED DREAMS

Katja Gauriloff, Finland, 2012, 81'

Canned Dreams is a lyrical journey across the world. It builds a portrait of ordinary workers, through their own personal stories. All this happens in a frame of following the route of one canned food product, which starts its journey from the other side of the world and travels all across Europe. Behind this product are uncountable pairs of hands and their stories.

Director: Katja Gauriloff
Producer: Joonas Berghäll
Camera: Heikki Färm
F.S.C., Tuomo Hutri F.S.C.
Editor: Timo Peltola
Sound: Peter Albrechtsen
Music: Karsten Fundal



Katja Gauriloff was born in 1972 in Inari, Finland. She studied film directing (2000 – 2004) at the Tampere University of Applied Sciences, School of Art and Media. She has been involved in film making since 1998. Today she is a film director and part-owner of the Oktober Production Company. Her documentary, *A Shout into the Wind* has been screened at various festivals and it won The Grand Prix award in XVII International Festival of Ethnological Film 2008 in Serbia.



DOC OF THE DEAD

Alexandre O. Philippe, USA, 2014, 82'

From *The Cabinet of Dr. Caligari's* *Sonambula* to the Brad Pitt-starring global epidemic film *World War Z*, zombies have occupied a rich and perennial part of our imagination and nightmares.

This is the definitive look at the zombie genre in film, literature and broader cultural influence, featuring luminaries of the genre including Max Brooks (writer, "World War Z" and "The Zombie Survival Guide"), Robert Kirkland (writer, "The Walking Dead") and George Romero.

Director:

Alexandre O. Philippe

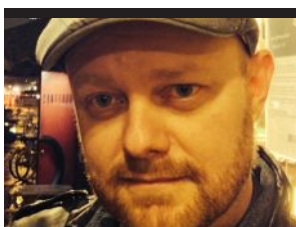
Producer:

Robert Muratore, Kerry Roy

Camera: Robert Muratore

Editor: Chad Herschberger

Music: Shawn King



Alexandre O. Philippe holds a Masters Degree in Dramatic Writing from New York University's Tisch School of the Arts, and is Creative Director of Denver-based Cinema Vertige and Exhibit A Pictures. He has written, directed and produced numerous award-winning films and documentaries, including *The people vs. George Lucas*, *The life and times of Paul the psychic octopus*, and *Doc of the dead*. Alexandre is also co-owner and co-creator of Fried Comics.



DOMINO EFFECT

Elwira Niewiera & Piotr Rosołowski, Poland/Germany, 2014, 76'

In Abkhazia, a post-Soviet “frozen conflict” zone, patriotism runs deep. While Sports Minister Rafael is busy organizing an international domino event to put his motherland on the world’s map, his beloved Russian wife is just an unwelcome foreigner. A black sea black comedy with socio-political commentary.

Director: Elwira Niewiera, Piotr Rosolowski

Producers: Anna Wydra, Ann Carolin Renninger, Thomas Kufus

Camera: Piotr Rosołowski

Editors: Karoline Schulz, Andrzej Dabrowski

Sound: Marcin Lenarczyk, Tomasz Wieczorek

Music: Maciej Cieslak

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Elwira Niewiera is a Polish director and researcher. Her feature documentary debut, *Bulgarian Stories* was presented at a number of international film festivals. Elwira worked also as first assistant director on the Academy Award nominated documentary *Rabbit à la Berlin*.



Piotr Rosołowski graduated as a cinematographer from the Katowice Film School. He is the co-director of *The Art of Disappearing*, co-author of *Rabbit à la Berlin*, and Director of Photography of *On the Line* (Reto Caffi) and *Nowhere in Europe* (Kerstin Nickig).



DREAMS OF A CLOWN

Dieter Auner, Ireland, 2014, 84'

Rolling between villages and towns in rural Ireland for nine months of the year, Circus GERBOLA becomes a place outside the ordinary world. It helps us to feel the sense of wonderment and remember the important things in life: desire, affection and astonishment.

Dreams of a Clown is a universal yet intimate portrait of a family seen through the eyes of 8 year old Blake Gerbola, who is dreaming of following in his father's big footsteps.

Director: Dieter Auner

Producers:

Siún Ní Raghallaigh

Camera: Ed Godsell

Editors: Wolfgang Auer,
Alex Radu

Sound: Danny Crowley,
Guillaume Beuron

Music: Flora Pop,
Marius Teuchmann

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Dieter Auner, originally from Central Transylvania, made his directorial debut in 2006 with 'Leaving Transylvania'. His second film, *Off the Beaten Track*, has picked up major awards at European Film Festivals and an IFTA nomination for best feature documentary. It has screened in cinemas around France, Germany and Austria. Noted for their startling imagery, unforgettable characters and subversive stories, Dieter's films are exact and penetrating, yet poetic and deeply moving.



FOOD CHAINS

Sanjay Rawal, USA, 2014, 82'

There is more interest in food these days than ever, yet there is very little interest in the hands that pick it. Farmworkers who form the foundation of our fresh food industry are routinely abused and robbed of wages. In extreme cases they can be beaten, sexually harassed or even enslaved – all within the borders of the United States. **Food Chains** exposes the human cost in our food supply and the complicity of the supermarket industry.

Director: Sanjay Rawal

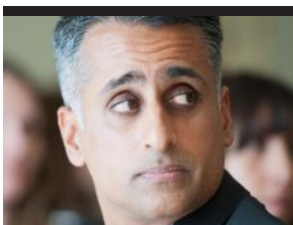
Producers:

Smriti Keshari, Sanjay Rawal, Hamilton Fish

Executive Producers:

Eva Longoria,
Eric Schlosser,
Lekha Singh, David Damian Figueroa, Bob Leary, Alfonso Montiel, Roberto Gonzalez Barrera, Alisa Swidler

Editors: Erin Barnett,
Emily Clifton



Sanjay Rawal spent over a decade working in the agricultural, non-profit and government sectors globally while running a genetics company with his father, Dr. Kanti Rawal. After working with Abby Disney and Gini Reticker on their documentary *Pray the Devil Back to Hell* (2008), he was bit by the film bug. *Challenging Impossibility* (2011), premiered at the Tribeca Film Festival and played in 75 more, winning a number of awards.



HAPPINESS

Thomas Balmés , France/Finland, 2013, 77'

Peyangki is a dreamy and solitary eight-year-old monk living in Laya, a Bhutanese village perched high in the Himalayas. Soon, the world will come to him: the village will be connected to electricity, and the first television will flicker on before Peyangki's eyes.

Director: Thomas Balmés

Producers:

Thomas Balmés,
Juliette Guigon,
Patrick Winocour,
Kaarle Aho

Camera: Thomas Balmés,
Nina Bernfeld

Editor: Alex Cardon,
Ronan Siquin

Sound: Sukanta Majumdar,
Rajender Prasad

Music: British Sea Power



Thomas Balmés has been working as an independent director and producer of non-fiction films, specializing in international co-productions, since 1992.

His previous film, *Babies*, takes a look at one year in the life of four babies from around the world, from Mongolia to Namibia to San Francisco to Tokyo. The film was distributed by Studio Canal and Focus Features in 2010.



LA VIOLENCIA

Pia Janning & Til Frohlich, Ireland, 2014, 69'

In **La Violencia**, Guatemala is explored from its violent history to its current fragile state, through the personal stories of indigenous Mayan women and activists. Guatemala's armed conflict tore the country apart for 36 years, claiming the lives of over 200,000 men, women and children. In 2013 it became the first country in history to put a former head of state on trial for genocide. The trial, marred by outside pressure from the powerful elite, has pushed the justice system to its limits.

Directors: Pia Janning, Til Frohlich

Producers: Pia Janning, Til Frohlich

Camera: Luke Daly, Til Frohlich

Editor: James Murphy

WORLD PREMIERE

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Pia Janning is a German/Irish human rights expert. She is currently the Legal Officer on economic, social and cultural rights for Amnesty International Ireland. She has travelled to Guatemala 3 times since 2011 with the German NGO Nuevo Dia e.V.



Til Frohlich is a young German/Irish filmmaker and has worked on multiple projects in Ireland and abroad. Til also has a keen interest in journalism and adventure film-making, which was sparked by his first trip to Guatemala in 2012.



MEAT AND MILK

Bernard Bloch, France, 2013, 104'

From time immemorial there exist countless tales of the sacred and symbolic relationship we share with cows, rearing and breeding practices that constantly question human behaviour. The food-processing industry is cutting us off from nature, and the urgent question is how we re-establish our relationship with the community of living creatures.

This proximity or distance in the work of men and animals invites us to ponder the fate of cattle as a means of studying the destiny of mankind.

Director: Bernard Bloch

Producers: Bernard Bloch, Frédéric Féraud

Camera: Jacques Mora, Jérôme Colin, David Helft

Editor: Christian Girier

Sound: Gaël Trevinec

Music: Hervé Biroolini



Bernard Bloch has directed around thirty documentaries for television broadcasting. *Meat and Milk* is his first long-footage film. All of his films deal with social matters like sport (*Napoli Corner*, 1985, Canal Plus), the business world (*Managers encore un effort*, 2000, Arte), sciences (*Le dur désir de durer*, 2008, France 5), or are about artists (*Thierry Escaich au miroir de Bach*, 2006, KTO).



MY NAME IS SALT

Farida Pacha, Switzerland/India, 2013, 92'

The desert extends endlessly – flat, grey, relentless. Not a tree or blade of grass or rock. But there is one thing in abundance: salt. Salt is everywhere, lying just beneath the cracked, baked surface of the earth. This is the Little Rann of Kutch, 5000 sq kms of saline desert in India. And for 8 months of the year, Chhanabhai and his family live here without water, electricity or provisions, tirelessly extracting salt. Under the blinding glare of the sun, they work on the salt fields until large crystals have formed. After months of work, the salt is harvested - just before the monsoon rains come to wash their salt fields away.

Director: Farida Pacha

Producers:

Lutz Konermann,
Farida Pacha

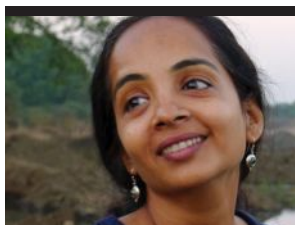
Camera: Lutz Konermann

Editor: Katharina Fiedler

Sound: Florian Eidenbenz

Music: Marcel Vaid

Supported by



Farida Pacha was born on June 6, 1972 in Bombay. After obtaining a MFA in filmmaking at Southern Illinois University, USA, she has made several experimental, educational and documentary films. Her documentary *The Seedkeepers* won the 2006 Indian National Film Award. *My Name is Salt* is her first feature length documentary and has won, among many others, the First Appearance Award at IDFA 2013, Amsterdam, as well as the main prizes at Hong Kong, Madrid, Edinburgh.



NE ME QUITTE PAS

Sabine Lubbe Bakker & Niels van Koevorden, Netherlands, 2013, 107'

Ne Me Quitte Pas is a tragicomic ode to failure set in a village on the edge of Belgium. Bob (Flemish) and Marcel (Walloon) share their solitude, sense of humor and craving for alcohol.

Ne Me Quitte Pas is a drama about life on the brink of society in all its beauty, modesty and irony. The authenticity of the main characters is painful and confronting, yet entertaining and utterly charming. It is a story about mortality in a place where time seems to stand still.

Directors:

Sabine Lubbe Bakker,
Niels van Koevorden

Producers:

Pieter van Huustee,
Maarten Schmidt

Camera:

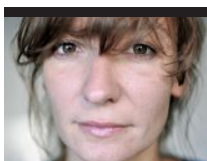
Niels van Koevorden

Editors:

Sabine Lubbe Bakker,
Niels van Koevorden

Sound:

Sabine Lubbe Bakker



Filmmaker **Sabine Lubbe Bakker** was born and raised in Antwerp, Belgium, studying in The Netherlands and Brazil. Her credits include the award-winning documentary, *Shout* (2010), which was shot in Syria and the Golan Heights with co-director Ester Gould, *Power to the People* (2012), and *Hotel Europe* (2013).



Niels van Koevorden spent his childhood in Belgium and studied at the Dutch Film Academy in Amsterdam. His senior film, *Lukomir – Six Months Off* (2010), was rewarded with the VPRO documentary award for best graduation documentary; his second short documentary, *By Her Side*, won several awards as well. *Ne Me Quitte Pas* (in co-direction with Sabine Lubbe Bakker), is his first feature-length film.



RETURN TO HOMS

Talal Derki, Syria/Germany, 2013, 87'

Filmed over three years in Homs, Syria, the film accompanies two outstanding young men from the time they are dreaming of freedom and defending pacifism, to the time when choices are forced to be different. Basset, the 19 year old national football team goalkeeper, turning into an iconic demonstration leader and singer, then, becoming a fighter; and Ossama, a 24 year old renowned citizen-cameraman who is critical, pacifist, and ironic, as his views change when he is detained by the regime's security forces. It is the story of a city, which the world heard of a lot, but never really got close to. Return to Homs is a modern epic of youth in war, and of forced choices.

Director: Talal Derki
Producers: Orwa Nyrabia, Hans Robert Eisenhauer
Camera: Kahtan Hassoun, Ossama Al Homs, Talal Derki, Orwa Nyrabia
Editor: Anne Fabini, Martin Reimers

Supported by



Talal Derki, born in Damascus 1977, is a Syrian filmmaker who studied film directing in Athens. His awards include the Silver Hawk at the Rotterdam Arab Film Festival 2011 for *Azadi*, and a jury special mention from Arab Camera Film Festival 2012 for *Lajat*, both films made during the Syrian revolution and screened with alias names, before Talal decided to leave Syria with his family.



THE STRANGER

Neasa Ní Chianáin, Ireland, 2014, 80'

When we are gone, what do people remember of us? Neal MacGregor, an English artist, died alone, aged 44, in a stone hen-house, where he lived without water, electricity or heating on a remote Irish island. The Gaelic-speaking islanders knew little of Neal during the 8 years he lived there. Who was this Stranger? Was he a British spy recording IRA gun-running routes, as some thought? Was he trying to take control of the island? Was he crazy? Or was he just seeking solitude? Neal left behind beautifully illustrated notebooks and secret diaries, and this enigmatic film sensitively paints a portrait of a man, living on the edge, and the insular island community he lived amongst.

Director:

Neasa Ní Chianáin

Producer: David Rane

Camera:

Tristan Clamorgan

Editor: Mirjam Strugalla

Sound: Reto Stamm

Music: Eryck Abecassis

Actors: Edward Humm,

Chloe Humm

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Neasa Ní Chianáin trained at the National College of Art & Design in Dublin, and began work as Art Director on Irish feature films. She started directing documentaries in 2001 with 'No Man's Land', a critically acclaimed film about the asylum process in Ireland. Her work includes the award-winning feature documentary, 'Frank Ned & Busy Lizzie', and her last film, 'Fairytale of Kathmandu' world premiered at IDFA 2007, won 3 international awards, and screened in over 30 festivals.



THULETUVALU

Matthias von Gunten, Switzerland, 2014, 96'

Thule lies in the extreme north of Greenland, Tuvalu is a small island state in the Pacific Ocean. In spite of this huge distance and their polarity, the two places are intimately related by a stroke of fate: whilst in Thule the ice is retreating ever further and turning into sea water, in Tuvalu the sea level is perpetually rising. The film deals with the people in Thule and Tuvalu whose lives are changing forever.

Director:

Matthias von Gunten

Producers:

Valentin Greutert,
Simon Hesse

Camera: Pierre Mennel

Editor: Caterina Mona,
Claudio Cea

Sound: Valentino Vigniti

Music: Marcel Vaid



Matthias von Gunten was born in Basel, Switzerland in 1953. He attended the University of Television and Film in Munich from 1975 to 1980, graduating with his feature film, *Quelle Günther*. He subsequently worked as an editor, cameraman and director's assistant on various film productions. Since 1986 he has directed numerous documentary films for cinema and television.



VIRUNGA

Orlando von Einsiedel, UK, 2014, 97'

The film follows a team of park rangers at Virunga National Park, home to some of the last of the planet's 800 mountain gorillas. Life flourishes here with lush plant and wildlife, but it's a battleground for the small band of embattled park rangers as they work to fend off encroaching forces of poaching, corruption and war, and to protect the heart and soul of the Eastern Congo. A gripping first-hand look at a country in the crossfire, **Virunga** examines the intersecting interests of big oil, poachers and an armed militia in the fragile habitat of the planet's sole remaining mountain gorillas.

Director:

Orlando von Einsiedel

Producers:

Orlando von Einsiedel,
Joanna Natasegara

Camera: Franklin Dow,
Orlando von Einsiedel

Editor: Masahiro Hirakubo

Music: Patrick Jonsson

OPENING FILM

Malin Ballroom, Fri 24th Oct, 7pm
Headford House, Fri 31st Oct, 7pm

Supported by

NETFLIX



With his documentaries spanning Africa, Asia, America, and the Arctic, winning numerous awards, screening at the world's top film festivals and encompassing everything from a skateboard school in Kabul to the tracking and arrest of pirates in West Africa, **Orlando von Einsiedel's** filmography thus far is genuinely impressive. *Virunga* is his first feature.



WAITING FOR AUGUST

Teodora Ana Mihai, Belgium/Romania, 2014, 88'

Georgiana Halmac turns 15 this winter. She lives with her six brothers and sisters in a social housing condo on the outskirts of Bacau, Romania. Their mother Liliana was forced to leave her family behind to go to Turin, Italy, to earn money. She won't be back before summer. During their mother's absence, Georgiana has been catapulted into the role of head of the family, responsible for her siblings. Her adolescence is cut brutally short.

Intimate scenes from the daily life of the seven siblings show us – in an uncensored, fly-on-the-wall style – how real events are experienced and interpreted with great imagination by the children.

Director:

Teodora Ana Mihai

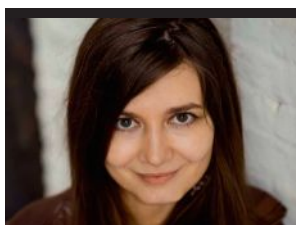
Producers: Hanne Phlypo, Antoine Vermeesch, Dries Phlypo, Jean-Claude van Rijckeghem

Camera: Joachim Philippe, Mihnea Popescu

Editor: Michèle Hubinon

Sound: Felix Blume, Bruno Schweissgut, Frédéric Meert, Paul Heymans

Music: Karim Baggili, Ada Milea



Teodora Ana Mihai was born in Bucharest, Romania, in April 1981. In junior high, the opportunity arose to study in California. Teodora went on to study film at Sarah Lawrence College in upstate New York. Upon returning to Belgium, she started working in the industry. After directing the award-winning documentary *Waiting for August*, she is now developing a docu-fiction film about teenage orphans of the Mexican drug war.



SECRET SCREENING

2014, 85'

The secret screening, returning for its third year at Guth Gafa, gives our audience the opportunity to see a film that has not yet had one of its major premieres (World, International or European). We will not announce the name of the film until the audience is in their seats, and then the audience enter a pact with us not to reveal the film we show, so as not to spoil its premiere at future film festivals. It becomes our secret.

EDUCATIONAL PROGRAMME

Guth Gafa is committed to education through film and to raising the profile of documentary as an aid to a students understanding of their society, and of other cultures and societies worldwide. After a successful inaugural programme last year, Guth

Gafa continues with satellite school screenings in 2014. This year students will be treated to the film *A Goat for a Vote*, with director Jeroen van Velzen in attendance to discuss the film.

This initiative provides an opportunity to expose

students to stories that lie outside their own experience, humanising and personalising complex social and political subjects, as well as finding commonalities with the experiences of those whose lives are worlds apart from their own.

SPECIAL EDUCATIONAL SCREENING (WITH SELECTED FILMS)

ANYA

Damien O'Connor, 2014, 5'30"

Twenty years in the life of a Russian orphan. Anya is an initiative between Brown Bag Films and Irish charity To Russia With Love to raise awareness of the plight of orphaned children in Russia.



IRISH SHORT FILMS

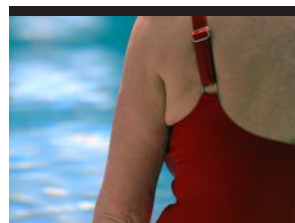
At Guth Gafa, we often search for films that capture a particular essence of the human spirit on film, and these 3 beautiful Irish shorts do just that. They tell wonderful stories of how people who are getting to the middle and later years of their lives, face new and often uncomfortable challenges that they haven't previously encountered, and how they rise gracefully to those challenges. We hope you enjoy them as much as we did.

WATERLILIES

Tanya Doyle, Ireland, 2014, 16'

WORLD PREMIERE

In their sixties, seven unlikely sages have decided to learn how to swim. Taking themselves out of their comfort zone, they reveal what it is that drives them. The juxtaposition of straight talking poolside anecdotes with visually arresting, underwater imagery transforms casual observations on growing old into a profound exploration of wisdom and what it means to grow, to change and to keep striving for more.



Director: Tanya Doyle
Producer: Daniel Hegarty,
Tanya Doyle
Original Music:
Sam Joseph Delves

THE ORCHARD KEEPERS

Bryony Dunne, Ireland/Egypt, 2014, 28'

IRISH PREMIERE

Against a backdrop of political upheaval, islands of green float in the rugged Sinai desert; two Bedouin embark on a daily journey to keep their orchards alive. Behind intricate stone walls we meet Dr. Ahmad, the last surviving herbalist trained in the ancient ways of desert healing. But it is Amariya – the resilient and exuberant naturalist whose scars and charms dominate the tale. Her relationship to the land has transformed her life in unlikely ways.



Director: Bryony Dunne
Producer: Bryony Dunne
Editor: Julien Schmid,
Tamer Ashry Original
Music: Akram Al Sharif

HEARING SILENCE

Hilary Fennel, Ireland, 2010, 12'

Professional musician Elizabeth Petcu is coping with going deaf. This documentary lets the audience enter a world where sound plays a crucial but increasingly frustrating role and shows how this musician is dealing with the loss of a vital sense with strength and humour. One woman's struggle to express her creativity through sound – despite her limited hearing – and her new relationship with silence.



Director: Hilary Fennel
Producer: Martha O'Neill

IRISH COUNCIL FOR CIVIL LIBERTIES

HUMAN RIGHTS SHORT FILM PROGRAMME

For the past six years, Ireland's independent human rights watchdog, the Irish Council for Civil Liberties (ICCL), has called on filmmakers around the world to capture pressing human rights issues using the medium of short filmmaking. Founded in 2008, the ICCL Human Rights Film Awards has established itself as a major focal point for human rights filmmaking both nationally and internationally. For this programme, Guth Gafa has selected seven outstanding films shortlisted for the ICCL Human Rights Film Awards since 2012.

For more information on the ICCL Human Rights Film Awards, and on the work of the ICCL, please visit www.humanrightsfilmawards.org and www.iccl.ie



CHAJA AND MIMI

Shortlisted, 2014
Eric Esser, Germany, 10'

Chaja and Mimi is a charming short film that tells the story of Chaja Florentin and Mimi Frons who have been best friends for 83 years having met in kindergarten. Born and raised in Berlin, they had to escape to Palestine with their families in 1934. Chaja and Mimi chat engagingly about their complicated relationship with Germany and with Israel in a Tel Aviv café where they meet every day. By sharing photographs of pre-war Berlin, filmmaker Eric

Esser elicits from these two remarkable women a fascinating insight into their attitudes to Germany, to the past, and to forgiveness.

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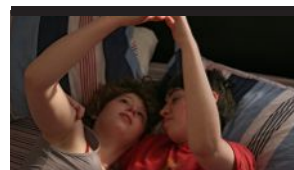


HARMANLI: TRAPPED ON THE FRINGE OF FREEDOM

Grand Prize, 2014
Niamh Heery, Ireland, 11.15'

This film explores life for asylum seekers inside the Harmanli camp in south-eastern Bulgaria. The camp houses over one thousand people many of whom are Syrians fleeing conflict in

their home country and seeking refugee status in Europe. Harmanli was established in a disused military base in order to cope with the high numbers of asylum seekers crossing into Bulgaria from Turkey, and accommodates women, men and children.



HOLD ON TIGHT

Joint Second, 2012
Anna Rodgers, Ireland, 12'

Holding hands and kissing in public isn't for everyone. When it comes to same-sex relationships, showing your love outside of the home is sometimes a complicated personal choice. This short documentary moves

between the public and the private spaces in which lesbian and gay couples live, and explores small gestures of human connectedness. These gentle interactions not only carry a huge personal significance, but also the potent power to create social change. Yet for most people, being affectionate beyond the hall door isn't intended as a political statement – it's an expression of love.



MACHINE MAN

Grand Prize, 2012
Roser Corella,
Alfonso Moral, Spain, 12'

This film is an elegant exploration of the role of manual human labour in a globalised 21st century world. The film follows the lives of various workers in Dhaka, the capital of Bangladesh, where millions of men and women carry out all manner of labour in the streets, factories, building sites and on the sea shore. These "machine men" are the engine that keeps this bustling metropolis running, and this film is a glimpse at the lives they lead.



NO ENEMIES

Shortlisted, 2013
Trish McAdam, Ireland, 4.30'

A campaign film for Front Line Defenders, No Enemies takes as its inspiration Chinese human rights defender Lui Xiaobo's renowned I Have No Enemies speech of Christmas Day 2009, when he was sentenced to 11 years' imprisonment. Set against spartan graphics, his words – spoken by Salman Rushdie and Seamus Heaney among others – are a graceful and stoical declaration of love – love for his wife and for life, unencumbered by and transcending the oppression he faces.



THE ROOM

Shortlisted, 2014
Róisín Loughrey, Ireland, 12'

The Room subtly explores the small moments of magic that happen in the course of an art class in the Sacred Heart Hospital in Castlebar, Co. Mayo. The film is a powerful and touching portrayal of the creative experience of long

stay hospital residents who have an acquired brain injury. Told through artist Tom Meskell's own words, the film reveals the profound impact of art and creativity in the lives of the residents.



THE VALUE OF WOMEN IN THE CONGO

Grand Prize, 2013
Dearbhla Glynn, Ireland, 12'

War has torn Eastern Congo apart for nearly two decades it is the deadliest war since World War 2. One of the more sinister repercussions of the war is that violence against women has reached epic proportions. The Value of Women in The Congo explores the experience of the victims of this violence as well as the perspective of the perpetrators, warlords and high-ranking commandants. What emerges is an arresting and brutal account of how war ravages the land and its people and leaves few victors – least of all women, whose value is often rendered worthless. **Warning:** contains accounts of sexual violence which may upset some people, regardless of age.



WORKSHOP

STORY & REALITY: DIRECTING DOCUMENTARY FILM

Supported by Screen Training Ireland
and The Irish Film Board

Tutor: Susanna Helke

Sunday 26th October, 10am, Malin

Access is the most important part of the documentary making process, whether it is a three-year project, or a formal interview with a celebrity. Finding a way to make your subjects trust you and forget the camera is key to any successful observational documentary. But when do you put the camera down? And how do you 'do right' by your subjects without compromising your vision for the film? This workshop will explore working with your story's protagonists, and confronting issues such as how to ease their concerns, when to show them the film, and how to involve them in promoting the finished film. Susanna Helke will use examples of her work, which sits somewhere between 'fly-on-the-wall' and 'directed'.

Cost **€40** per person, includes a free ticket for screening of American Vagabond. Or attend both STI-supported workshops for **€70**. Places will be limited, so please apply in advance at www.screentrainingireland.ie



Susanna Helke is an award-winning documentary filmmaker and professor based in Helsinki, Finland. Her films have been featured in the most important international documentary film festivals, such as IDFA, Hotdocs and Visions du Réel. Her work has received several awards and nominations: including the nomination for the European Film Academy. Her films are poetic reflections of the transcendence found in everyday moments in the lives of ordinary people. The films play with the borders of documentary and fiction, observational and reenacted documentary.





WORKSHOP

BIG ISSUES, SMALL COMMUNITIES – THE POWER OF THE CINEMA DOCUMENTARY TO MAKE A DIFFERENCE

Supported by Screen Training Ireland
and The Irish Film Board

Tutor: Matthias von Gunten

Sunday, 2nd November, 10am, Headfort House

In this masterclass, Matthias von Gunten, whose work is almost exclusively in the long format, will share his experiences as a producer/director of feature length documentaries, showing extracts from his films as examples of how he works. The masterclass will explore how to work as both director and producer, with consideration to budget implications, and how he balances his cinema verité style against the need for the grand scale. The filmmaker will also discuss the practical and ethical difficulties of successfully working in small communities and closed societies, working on highly sensitive issues, and the potential to have a major impact through your film, while keeping a poetic approach. Matthias von Gunten will also explore how to give a character a presence, which allows an audience to empathise with them, and how the director can connect with them, while still maintaining the intention to be the narrator.

Cost **€40** per person, includes a free ticket for screening of ThuleTuvalu. Or attend both STI-supported workshops for **€70**. Places will be limited, so please apply in advance at www.screentrainingireland.ie




Matthias von Gunten

was born in Basel, Switzerland in 1953. He attended the University of Television and Film in Munich from 1975 to 1980, graduating with his feature film 'Quelle Günther'. He subsequently worked as an editor, cameraman and director's assistant on various film productions. Since 1986 he has directed numerous documentary films for cinema and television.



SCREEN TRAINING IRELAND
TALENT. CREATIVITY. ENTERPRISE.



Films that champion the workers and address the real issues of food production and distribution from soil to supermarket shelf are hugely relevant, and important to me.

Richard Corrigan



GUTH GAFA 2014

FOCUS ON FOOD

Supported by

SHERIDANS
CHEESEMONGERS

Understanding more about the food we eat and where it comes from features strongly on the menu of this year's Guth Gafa International Documentary Film Festival.

This year's festival, which has branched out into Co Meath for the first time, has been given a strong endorsement by celebrity chef, Richard Corrigan, who will be taking part in our food debate in Headfort, and whose own philosophy is firmly rooted in a sense that food should reflect both who we are and where we are.

The variously thought-provoking, inspiring, troubling and occasionally shocking films that are on the programme draw back the veil of anonymity from the journey our food makes to the supermarket shelves.

Global becomes local and one thing is increasingly clear; we are all part of the same food chain.

Irrespective of whether it's a migrant family mining for salt in an Indian desert (My Name is Salt, pg. 19), farmers in rural France who still refer to their cattle by name (Meat and Milk, pg.18), Romanian factory workers blowtorching the bodies of freshly slaughtered pigs (Canned Dreams, pg.11), Latino tomato pickers on hunger strike for better pay in Florida (Food Chains, pg.15) or even Irish supermarket workers refusing to handle South African fruit (Blood Fruit, pg.10), the links between farm and fork are unbroken.



FOOD FOR THOUGHT: THOUGHT FOR FOOD

Sunday, October 26th - Malin, 4.30pm

Sunday, November 2nd - Headfort House, 4.30pm

We want the programmed Guth Gafa food films to provide a springboard for a debate that will empower people and raise consciousness about the origins of the food we eat.

In both Malin and Headfort we plan to bring together people who, like Richard, are passionate about food production to discuss such topics as the role Ireland plays in the global picture and how we, the consumer can play our part in ensuring fair play for all.

Renowned cheesemonger, Co Meath-based Kevin Sheridan, who will be steering the debate in Headfort, insists that people have more power than they realise in how they spend their money.

“There is what I have termed a ‘pleasure of responsibility’ in eating a piece of food that you know is supporting a particular community, a particular way of agriculture or your own local environment.”

He believes that in the end, everything comes back down to the choices we make and how they impact on real people and communities, locally and globally.

“We only have to stop and consider what we eat and how huge an impact that has on the world we live in and how real people are affected.

“The key thing is we are not helpless. We have the choice and if we wanted to we could bring everyone together and change this overnight.”



CROWD-FUNDING:

EXPLORE ALTERNATIVE METHODS OF FINANCING YOUR FILM

Saturday, October 25th - Malin, 2.30pm

Saturday, November 1st - Headfort House, 2.30pm

Nowadays, it's not unusual to find that a large number of films screened at top film festivals are using crowd-funding for their budget. Documentary makers are turning to such sites as IndiGoGo and Kickstarter to raise money for projects, instead of relying on TV commissions. This funding model is particularly suited to documentary-making with filmmakers engaging with communities and their audiences throughout the production. Several films in this year's Guth Gafa programme were made possible by the generosity of the public, which is why we are hosting a panel discussion on the topic of crowd-funding in both venues. US directors, Tyler Measom and Justin Weinstein, (Tyler in Malin and Headfort, and Justin in Headfort), the makers of An Honest Liar, which will be screened as part of the festival, will share their experiences.

The filmmakers turned to Kickstarter to fund their ambitious project, and their goal was to raise \$148,000 in just one month but over 3,000 backers became involved and they reached \$246,989, exceeding their initial goal by over 66 percent.

NORTH BY NORTHWEST - FILMS ON THE FRINGE

FREE FILMS AT GUTH GAFA



2pm Cinemobile - Film to be announced (suitable for all ages)

4pm Cinemobile - Film to be announced (suitable for over 12s only)

Guth Gafa are proud to be partnering with the National Cinemobile on their Creative Europe funded project, North by Northwest - Films on the Fringe, whose aim is to reach out to new audiences outside urban areas in Ireland, Finland, Scotland, Norway and Iceland.

As part of their Irish outreach, the Cinemobile is offering two FREE film screenings at Guth Gafa in Headfort House, Kells on Friday 31st October.



ENTERTAINMENT

(Free to all those who have attended Guth Gafa films)

Meeting up with old friends and making new ones is a big part of the Guth Gafa ethos. This year's entertainment programme is centred in our Festival Club, which will take place on Saturday and Sunday night in Malin, and Friday and Saturday night in Headfort House in Kells.

FESTIVAL CLUB

Our Malin Festival Club will be in the Malin Hotel Ballroom, where you'll be able to have a drink and dance the night away to great bands and DJs. Among the Malin line-up will be the Donegal/Derry based Great White Lies, fronted by Siobhan Shiels, with their unique mix of jazz, choral and soul. Think Regina Spektor meets Amy Winehouse.

Our Festival Club in Headfort will be located in Headfort's 18th century Green Room, where you'll be able to get a glass of wine, cup of coffee or some delicious snacks at any time of the day or night. After the final films, the Headfort Festival Club will have live music until late.

TENTED VILLAGE

In both locations, you'll find wonderful king-pole marquees, our social spaces for relaxation, offering a welcoming respite from the hustle and bustle of films, a place to chill and chat about the days' screenings.

There will be spontaneous 'open mic' music performances featuring some great local talent in the marquees, and we'll also host a few receptions where you'll have a chance to meet some of the visiting directors.



The Marquees will also house Box Office and Guest Desks, open from Friday afternoon. Find out everything you need to know about what's happening in both locations..

CHILDRENS' SCREENINGS

Every day, starting at 10.30am, there'll be at least one special screening for children (€4), plus a selection of films appropriate for family viewing. So be down bright and early to get tickets, as there'll be limited seating. Check the website in advance, and watch the notice-boards at our Guest Desks for details during the Festival..

Bonner, Gill & Co.

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Email: info@bonnergill.com

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FESTIVAL STAFF

Festival Co-Directors

Neasa Ní Chianáin
David Rane

Festival Manager

Roisín Geraghty

Festival Coordinator

Éibh Collins

Regional Coordinators

Henry Doohan
Hugo Townshend
Derek O'Connor

Festival Programmers

Neasa Ní Chianáin
David Rane
Dr Jeanne Cashin
Etienne Essery
Roisín Geraghty

Guest & Print Coordinator

Maria Gasol

Production Manager

Ed Humm

Volunteer Coordinator

Shane Malone

Graphic Designer

Anna Pawlak

Media Director

Anita Guidera

Festival Assistants

Mark Carroll
Joske Slabbers
Olga Susteriove

Festival Café

Rajan Shrestha

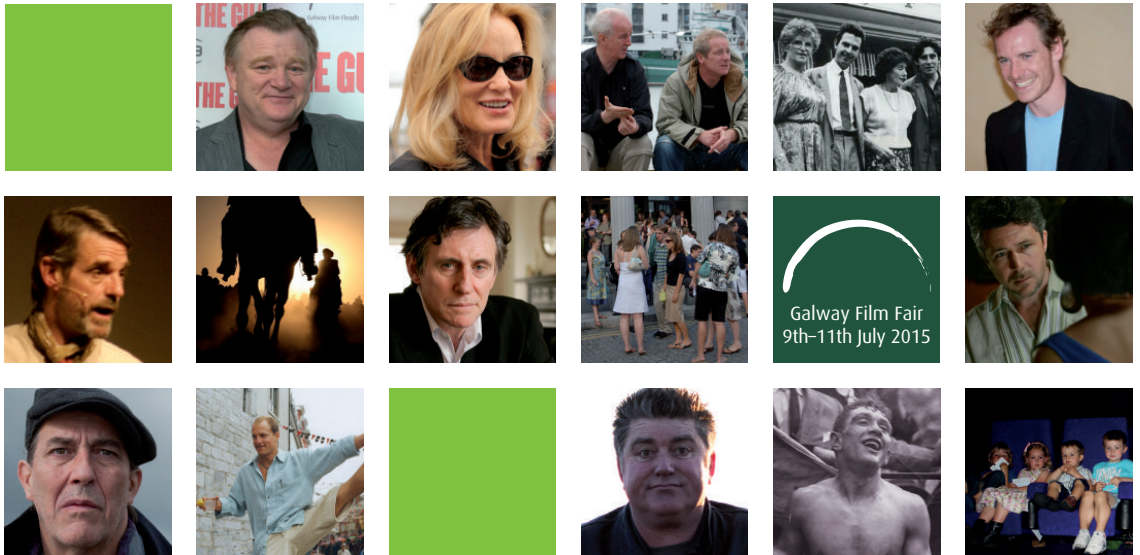
Thanks to the Office of Public Works for the use of the old Garda Station in Malin



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