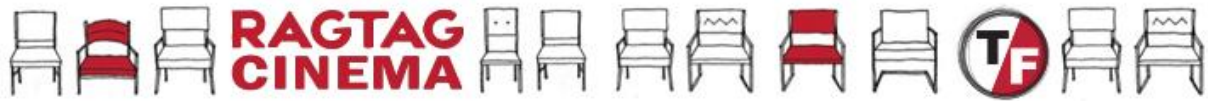


RAGTAG FILM SOCIETY



TRUE/FALSE FILM FEST 2022 FEATURE FILMS

2nd Chance | Dir. Ramin Bahrani; 2022; 89 min.

There've been many documentaries about American gun culture, but you've never seen one remotely like this. *2nd Chance* takes an unflinching, frequently hilarious look at Richard Davis, the inventor of the concealed bulletproof vest. Davis notoriously shot himself 100+ times on camera to promote his product—but that's just the tip of the iceberg. Oscar-nominated narrative-film veteran Ramin Bahrani has chosen for his first feature documentary an uproarious, if unnerving, slice of Americana. *2nd Chance* initially operates in the darkly comedic tradition of *Winnebago Man*, *Finders Keepers*, and *American Movie*, but as former business partners and ex-wives weigh in—and we witness one of the most deranged father-son interactions ever committed to tape—the belly laughs uncover both a troubling character study of an unreliable narrator and a thoughtful meditation on gun violence. (EAH)

Açucena | Dir. Isaac Donato; 2021; 71 min.

At night, a pink light streams through the window of a home, draped in mystery. This home belongs to 67-year-old Guiomar Monteiro. When Guiomar was a child, she was visited by an apparition named Açucena. Every year, Guiomar throws a party celebrating Açucena's seventh birthday—with her family and neighbors acting as accomplices in preparation for the festivities—arranging several dolls, cleaning a cartoon sculpture garden, and adorning the house in copious pink decorations. Community members are bewildered by Guiomar's ritualistic annual bash but willingly participate in the tradition. Açucena is enriched with gestures of care and cooperation around the house and dolls, temple and talismans. Isaac Donato skillfully establishes a fascinating world in which Afro-Brazilian religion bends colonial reification toward the sacred, propelling the viewer to question the complexity of the relationship between the visible and the invisible. (AG)

After Sherman | Dir. Jon-Sesrie Goff; 2021; 88 min.

Seagrass, oysters, houses built on stilts, Cadillacs, and rice are some of the key elements of Georgetown, South Carolina, a site of pride and deeply rooted trauma where the waters lead to origins. Filmmaker Jon-Sesrie Goff employs a multitude of filmic languages while drawing on generations of family history punctuated by tragedy to question what makes Georgetown a home. Years of spatial tension and racist laws have plagued residents of this coastal region along with skirmishes around Gullah cultural retention and land reclamation. The film acts as an ongoing conversation with Goff's father, Rev. Dr. Norvel Goff, who became the interim pastor at the Emanuel African Methodist Episcopal Church following the horrific tragedy in 2015. *After Sherman* depicts a paradigm of endowment and the rigidity that defines our collective American history. (AG)

The Balcony Movie | Dir. Paweł Łoziński; 2021; 100 min.

Director Paweł Łoziński spent 21/2 years stationed on the balcony of his Warsaw apartment with his camera pointed at the sidewalk, calling out to passersby to ask them one question—"Who are you?" Some people stop and indulge this new observer, while others hurry along to escape the camera's gaze. Through candid conversations, Łoziński creates a kind of street confessional, a space for people to share their stories and reflect on the meaning of life in honest, humorous, and heart-warming ways. The

seasons change, and we observe the passing of time as characters return to the frame periodically to share small moments of their daily reality with the filmmaker. *The Balcony Movie* may stem from the limitation of filming from one perspective, but the film soon unfolds into an expansive and rich portrait of humanity. (CT)

Brotherhood | Dir. Francesco Montagner; 2021; 97 min.

Jabir, Usama, and Useir, three Bosnian brothers at different stages of adolescence, live together in idyllic surroundings with their father, Ibrahim, an Islamic preacher who raises sheep. But when the authorities sentence their stern patriarch to two years' imprisonment on terrorism charges, each brother spends his absence wrestling differently with their own hopes, dreams, and uncertainties under the shadow of his formidable expectations. This immersive and sensory-rich documentary delivers intimate access to four years in the lives of siblings for whom a strict religious upbringing and shepherding coexist with secular schooling, selfies, and the world-shrinking pressures of social media. With stunning cinematography and an intuitive, experiential approach to story and character, *Brotherhood* mines the unique specificity of its subjects and setting for universal insights into youth, family, and the many paths to adulthood. (EAH)

Caballerango | Dir. Juan Pablo González; 2018; 60 min.

A man disappears in the Mexican state of Jalisco under the watchful eye of its inhabitants. *Caballerango* retraces the trail of his ghost and contemplates the last day anyone saw him. Nando was the youngest apprentice of his father, José, a lifelong horse wrangler. The film's magnificent, melancholic tone forms the backdrop for interviews capturing familial loss and longing. This chorus of voices also tenderly explores the community's daily rituals. Evocative cinematography grasps the landscape, the ranches, and the pair of white horses to which Nando and his father tended, painting an eerily patient portrait of an inexplicable tragedy. The film harnesses an ethereal sensation around a mysterious incident that shook this small town. Director Juan Pablo González investigates this moment of grief and grapples with his own feelings of bereavement. (AG) *Preceded by "Las Nubes"*

Canoa: A Shameful Memory | Dr. Felipe Cazals; 1976; 115 min.

This screening is presented as part of our True Vision Award program. We invited True Vision awardee Juan Pablo González to select a film that inspired his own creative practice as a filmmaker. His selection, *Canoa: A Shameful Memory*, is one of Mexico's most searing works of political cinema. Filmmaker Felipe Cazals blends a documentary aesthetic with tropes of the horror genre to reimagine a real-life incident that happened eight years prior to production. On Sept. 14, 1968, the village of San Miguel Canoa became the site of a brutal lynching when young university workers were wrongly accused of being communist agitators by a corrupt local priest. Cazals forensically details the events of that fateful day in a blistering commentary on religious hysteria, political repression, and mass violence. (CT)

Children of the Mist | Dir. HÀ LỆ DIỄM; 2021; 90 min.

Thirteen-year-old Di is a vibrant Hmong girl living in the misty North Vietnamese mountains. In a community insulated for centuries, girls often marry young and are subjected to "bride kidnapping." During the Lunar New Year, boys arrange bride abductions primarily without consent. Di fears the custom's negative impact. She's witnessed others' forced kidnappings and her parents' volatile union resulting from the practice. She's determined to pursue an education rather than marry, but ancient traditions aren't quickly reformed. Over three years, first-time feature director HÀ LỆ DIỄM captures the fleeting childhood and increasingly indefinite future of a girl stuck between tradition and modernity. An astounding debut, it took home two awards at IDFA 2021, including Best Directing. It's a sensitive portrayal of a community facing rapid change while scrutinizing a system that denies women autonomy. (RR)

Days and Nights of Demetra K | Dir. Eva Stefani; 2021; 72 min.

Meet Demetra K., a longtime sex worker who operates out of one of the oldest brothels in Athens—and enjoys her job. As this raw, direct, and affectionate portrait opens, we encounter Demetra in performative host mode, showing us around her workplace with amiable pride and wry humor. Here, we observe the more mundane details of her daily life as she regularly surveys two monitors, one showing her the day's news, and the other linked to a security camera outside her front door. Over the course of 12 hard economic years, Demetra opens up more and more to director Eva Stefani's camera, bringing us ever closer to a funny, wise woman who owns dogs and feeds stray cats, shops locally, and sneers at right-wing politicians. (EAH)

The Delights | Dir. Eduardo Crespo; 2021; 65 min.

If you need a respite from heavy cinema, step into this gentle observational portrait of a contemporary campground where the bunk beds still have age-old initials carved into their wood and the day's biggest dramas are a bruised knee or a missing phone. At Las Delicias, an agriculture-based boarding school in rural Argentina, children learn to grow, harvest, and sell produce like turnips, arugula, and various fruits. They're also given an abundance of something the modern world too rarely supplies: free time. Time to wander, play, read, and think. In an environment free of parents, with adults present as moral compasses and sources of information more than stern authority figures, kids learn and grow by doing—Eduardo Crespo's beautiful documentary captures the feeling of childhood fading into adolescence and young adulthood in a way few films have. (EAH)

Dos Estaciones | Dir. Juan Pablo González; 2022; 99 min.

The Dos Estaciones tequila factory in Atotonilco el Alto is struggling to keep its doors open. Faced with a plague decimating the agave plant essential to the artisanal production process and with foreign competitors breathing down her neck, the factory's owner, María García, refuses to go down without a fight. A stoic figure at the heart of the community, her pride precludes her from accepting any help until she meets a young woman, Rafaela. A slow-burning tension builds between the women as the extent of the factory's trouble is slowly revealed. Sublimely composed static shots allow their interactions to unfold, and subtext is revealed through subtle gestures and loaded glances. Lead actress Teresa Sánchez is supported by a cast of non-actors from the region playing fictionalized versions of themselves to embody this story of globalization and the changing landscape of Jalisco. (CT)

Eventually | Dir. Rikke Nørgaard; 2021; 56 min.

Laura and Malik sit together in a darkened cinema. They are there to show each other the results of a cinematic experiment they embarked on with director Rikke Nørgaard. Collaborating with actors who relate to their story, they have both reconstructed pivotal moments from the past four years of their messy love life. By focusing on the same scenes from each of their perspectives, the distance in their experiences is laid bare on screen. The pair watch their films and reflect on the miscommunications that pulled them apart and the undeniable attraction that always brought them back together. Through this process, they hope to answer the question that has haunted them for years: Should they commit to each other or separate for good? Relatable in its remarkable honesty, *Eventually* is a meta-exploration of modern-day dating. (CT) *Preceded by "Nazarbazi"*

Factory to the Workers | Dir. Srđan Kovačević; 2021; 106 min.

The ITAS machine tools factory in Croatia was once a symbol of rebellion and collective power. In 2005, workers resisted the factory's privatization by organizing a successful worker takeover, continuing production for 10 years. Now, ITAS is struggling to remain open in the face of capitalism and restructuring its joint-ownership model. Filming inside the factory over five years, first-time feature director Srđan Kovačević captures the complex interpersonal relationships involved in its day-to-day operations. A

primarily observational camera profiles skeptical floor workers and one of their leaders struggling to negotiate the needs of a disgruntled workforce, and a stubborn executive leadership saddled with addressing the obstacles posed by a growing global market economy. The employees saved the factory once through grit and determination, but is there still a place for the shareholders' model in a rapidly changing market? (RR)

Fire of Love | Dir. Sara Dosa; 2021; 93 min.

The married volcanologists Katia and Maurice Krafft devoted their lives to their shared mission of deciphering the mysteries of volcanoes. For two decades, whenever a volcano erupted, Katia and Maurice wouldn't be far behind. They documented their global adventures in breathtaking 16mm films and stunning photographs that helped expand the public's understanding of the natural world. The couple were so committed to their work that they ultimately sacrificed themselves for the greater good when they remained behind to film the 1991 volcano explosion on Japan's Mount Unzen. Breathing new life into their vast archive of awe-inspiring images, director Sara Dosa chronicles the Kraffts' epic love story in this hypnotic and poetic film. A big-screen experience not to be missed, *Fire of Love* takes us on a vivid and jaw-dropping journey to the edge of the abyss. (CT) **Presented by Fresh Food Design Catering & Events**

GES-2 | Dir. Nastia Korkia; 2021; 77 min.

GES-2 follows the conversion of the titular industrial space in the heart of Moscow—once an energy plant that fueled the Kremlin—into a massive public-facing cultural institution. With remarkable access to key players over a five-year period, director Nastia Korkia (director of T/F 2019 short "Dramatic and Mild" and producer of T/F 2022's *Where Are We Headed*) brilliantly frames bumpy, tense, and revealing moments along the road to transformation. Like the best work of Frederick Wiseman, *GES-2* takes a multilayered approach that embeds us with some of the most prominent and idiosyncratic people within systems of power, shining a light on function and dysfunction alike. As we meet architects, artists, handymen, tour guides, and muscle-bound security guards within this microcosm, Korkia's assured ensemble portrait proves as eminently entertaining as it is incisive. (EAH)

Gods of Mexico | Dir. Helmut Dosantos; 2022; 97 min.

A staunchly poetic survey of rural Mexico composed into an extraordinary collage of labor practices and vast landscapes, *Gods of Mexico* portrays the rich diversity of several communities of Native Peoples and Afro-descendants throughout the illustrious country. It is both a testament to the human being and a tribute to those who fight to preserve their cultural identity. The viewer explores a "Lost Atlantis" in which unlimited possibilities of existence continue to resist in the shadows of modernization. Through salt pans and coal mines, above and underground, director Helmut Dosantos masterfully crafts black-and-white melodic interludes that act as transitional rites of passage. A visually stunning ethnographic portrait, *Gods of Mexico* offers a critical consideration of values and challenges structures that breed displacement. The people of the land shall not be forgotten. (AG)

H6 | Dir. Yé Yé; 2021; 113 min.

The Sixth People's Hospital is one of the largest in Shanghai. Inside, the corridors are bustling with patients and their families, whose lives have been turned upside down, and medical staff who are being stretched to their limits. *H6* follows a series of interconnected stories and masterfully captures the emotional pressure cooker with a sensitive observational lens. From road accident victims to those struggling with illnesses caused by rampant pollution, each patient is confronted with the intersection of hypercapitalism and cultural traditions that lead to impossible decisions and unwieldy medical bills. A fascinating look at the realities of an overwhelmed health system, the film uses a gentle approach that reveals the humanity in this sterile environment. (CT)

I Didn't See You There | Dir. Reid Davenport; 2022; 77 min.

When a Big Top circus erects its tent outside filmmaker Reid Davenport's Oakland apartment, it evokes a personal reflection on the history of the Freak Show and the role it plays in his own artistry and social (in)visibility. Davenport's prior short films showcase stories of people with disabilities from their perspective, yet the looming tent makes him question if he's inadvertently subjected himself to a modernized Freak Show. Determined not to be the subject of anyone's gaze in his latest undertaking, Davenport remains out of frame by filming daily life from the perspective of his wheelchair. His striking documentary feature debut captures him navigating a city poorly designed for his needs while attempting to avoid stares, obstacles, and unsolicited help from strangers as he discusses America's morbid obsession with othering the different. (RR)

It Runs in the Family | Dir. Victoria Linares Villegas; 2022; 83 min.

When filmmaker Victoria Linares Villegas discovers she is related to Oscar Torres, a little-known Dominican director, she embarks on a cinematic excavation of his role in Caribbean docufiction and leftist movements during the authoritarian 1940s. Through her research, she pieces together a portrait of his creative and political legacy and breaks down the boundaries between his story and her own ambitions as an image-maker. She brings Torres' work back to life through a series of elaborate restagings of his unproduced screenplays, with members of her family stepping in as actors. Through this process of playful discovery, Villegas poses questions about the Dominican Republic's political history, transgenerational memory, and queer erasure. A film full of heart, *It Runs in the Family* is a bold first feature from an exciting new voice in nonfiction. (AC) **Presented by Ikarria Design Company**

Let the Little Light Shine | Dir. Kevin Shaw; 2022; 86 min.

When city planners impose unwanted changes, one person can easily feel helpless—but a group of people with a common cause just might find enough collective strength to fight the power. *Let the Little Light Shine* tells the story of the parents, teachers, administrators, and students of Chicago's National Teachers Academy, a high-performing public elementary school in an African American neighborhood, who join forces in an effort to do just that. When the powers that be announce plans to phase out NTA's current K-8 curriculum and transform it into a high school drawing students from other schools, the community senses gentrification at work and gets organized. Kevin Shaw's riveting documentary captures the struggle to save NTA through all its highs and lows—introducing us to charismatic young leaders taking a stand to protect their academic futures. (EAH)

Miguel's War | Dir. Eliane Raheb; 2021; 128 min.

Born in 1963 to a conservative Lebanese family, Miguel never felt loved. After being shunned for his sexuality and having a traumatic experience fighting in Lebanon's civil war, Miguel decided to move to Spain. Three decades of self-exile later, Miguel met filmmaker Eliane Raheb and was finally ready to confront his own history and embark on this cinematic psychological deep-dive to understand how he can move forward. With a shape-shifting form, *Miguel's War* connects casting calls and reenactments with experimental animation and intensely introspective interviews to build an evocative portrait of a complicated man. Never shying away from the difficult questions, Raheb crafts a new cinema of catharsis and explores the limitations of memory and recollection in this sprawling examination of her unreliable narrator's past, present, and future. (CT)

Mija | Dir. Isabel Castro; 2022; 88 min.

Doris Muñoz is a flourishing music manager who has worked with rising talents and has been instrumental in launching them into stardom. Through her profession, Doris supports her undocumented family and her brother, who was deported back to Mexico. In the midst of questioning her career choices, Doris discovers Jacks Haupt, a mesmerizing songstress based in Houston who comes from an

undocumented family as well. Faced with the fears of both their families being deported, Doris and Jacks bond through their ambitions as they rise to the top. Mija is a vibrant, heartwarming, and intimate portrayal of artistic struggle, creative passion, and commitments to family. With Mija, an inspiring journey of perseverance, Isabel Castro captures the nuances of navigating uncharted territory as children of immigrant parents while carrying the responsibility to succeed and provide. (AG)

Mr Landsbergis | Dir. Sergei Loznitsa; 2021; 246 min.

The seeds of the Soviet Union's collapse were nurtured by a seemingly unlikely gardener: a mild-mannered music professor turned reluctant politician, Vytautas Landsbergis. Sergei Loznitsa's latest zooms in on Landsbergis' leadership along the path to independence for Lithuania, the first republic to leave the USSR. Loznitsa—that rare filmmaker who can produce masterworks in both fiction (*My Joy*) and documentary (*Maidan*)—rolls out this intricate story like a game of global chess. Wielding stunning archival footage, Mr Landsbergis places us with visceral immediacy inside world-changing historical moments, both in the streets and behind closed doors. Throughout, Landsbergis shares his memories with disarming candor and an impish sense of humor. This essential documentary employs a vast temporal canvas, but don't be deterred: It'll have you on the edge of your seat throughout its epic runtime. (EAH) **Presented by the Kinder Institute on Constitutional Democracy**

No U-Turn | Dir. Ike Nnaebue; 2022; 92 min.

Celebrated Nigerian director Ike Nnaebue turns his hand to nonfiction for the first time in this personal and poetic travelogue. Nnaebue revisits the journey he took with his friends 21 years ago from Nigeria—via Benin, Mali, and Mauritania—to Morocco in the hopes of eventually reaching Europe. His journey was cut short when he was faced with the reality of the crossing, and instead he returned to Nigeria to study filmmaking, changing the course of his life forever. As he retraces his route, he joins a new generation of young people in motion, curious to learn what migration means to them today. With a sensitive approach that never crosses into voyeurism, he speaks with the travelers about their dreams and hardships, crafting a collective portrait of a generation in search of a brighter future. (CT)

Octopus | Dir. Karim Kassem; 2020; 64 min.

For those outside the country, the 2020 port explosion in the capital of Lebanon may have registered only as the latest catastrophe in a news cycle filled with horrors. But for the residents of Beirut, it was life-changing. And for director Karim Kassem, filming became a first step in understanding the scale of this disaster and moving toward what healing might look like. With stunning, often heartbreaking visuals and complex sound design, director Kassem's lens captures the eerie aftermath and a city in the very early stages of processing and rebuilding in the wake of a devastating collective trauma. While it's a film rooted in almost unimaginable tragedy, it's also a painterly, compassionate work of art that quietly demands to be experienced in a reverent and immersive environment. (EAH) *Preceded by "Kalsubai"*

Riotsville, USA | Dir. Sierra Pettengill; 2022; 91 min.

During the civil rights uprisings of the '60s, a barrage of fictional towns were created by the U.S. military. "Riotsvilles" functioned as training grounds for the military and police to respond to national unrest. Rare footage is woven together by broadcast programs, archival images, and occasional on-screen text, recontextualizing the images with the resonance of an awkward television series, where people who are not aware they're being filmed act as players in theater staged by unseen forces. Director Sierra Pettengill unearths unsettling evidence of bizarre events, revealing the origins of police militarization and state-sanctioned violence and the sinister tactics of the nation that persist in the present. (AG)

Sirens | Dir. Rita Baghdadi; 2022; 78 min.

Slave to Sirens are Lebanon's first all-female thrash metal band. On the outskirts of Beirut, the band's founders, Lilas and Shery, along with bandmates Maya, Alma, and Tatyana, navigate the uphill struggle to make it in the music industry with all the odds stacked against them. Director Rita Baghdadi immerses us in the world of the group with an observational lens, framing the young women against the backdrop of the political turmoil and destruction in their city. Lilas is coming to terms with her sexuality and how it has informed her intense connection with Shery, a connection that is at the heart of their musical collaboration but is also the cause of fiery arguments that could bring the band to its knees. *Sirens* is a coming-of-age portrait about finding your voice and forging your own path to independence. (CT)

The Still Side | Dirs. Miko Revereza & Carolina Fusilier; 2021; 70 min.

A crumbling civilization stationed on the Mexican island of Capaluco was once a bustling holiday resort and amusement park. "Welcome to Capaluco, the only all-inclusive island in the world! A place where fun is guaranteed for the whole family!" echoes from the loudspeakers. Delving into the relics of a decadent human empire, directors Miko Revereza and Carolina Fusilier revive the miraculous ruins through sonic reimaginings that remind us of a golden age, a meticulous observation of textures and formations, architecture and nature that converges around a mythological sea creature from the Philippines: the Siyokoy. The aquatic monster navigates through the architectural afterlife of the island as the past reverberates into a beguiling science-fiction tale conjured within the trenches of an abandoned paradise. (AG) *Preceded by "Expo Film (this film is my memory)"*

The Territory | Dir. Alex Pritz; 2022; 85 min.

In the Amazon rainforest, the Indigenous Uru-eu-wau-wau people are fighting back to protect their ancestral land from encroaching mining, devastating deforestation, and land-grabbing invasions. With a rapidly diminishing population and attacks coming from all sides, members of the younger generation arm themselves with video cameras and drones to start documenting the destruction and broadcasting their story to the wider world. We follow charismatic leaders Bitaté and Ari as they work alongside environmental activist Neidinha to raise awareness to their struggle and refuse to be silenced. Made collaboratively with the community, *The Territory* plays out like a thriller with high stakes on a global scale. With unprecedented access to both sides of the divide, filmmaker Alex Pritz charts this urgent story of modern colonization.

Turn Your Body to the Sun | Dir. Aliona Van der Horst; 2021; 93 min.

Traitor. Hero. Coward. Survivor. Sana Valiulina has heard Soviet soldier Sandar called many things, but he's simply Father to her. Captured by Nazi soldiers during WWII, he returned to Stalin's USSR a disgraced POW subjected to 10 years at a grueling labor camp. Sandar never discussed the 14-year ordeal. After his death, Sana embarks on a journey to uncover the truth of her father's hidden past, meticulously piecing together his story through diaries, archives, letters, and registries while retracing his steps across Europe and Siberia. She discovers the truth is often multidimensional and reveals a legion of men vilified and erased from history for not fitting into a regime's ideal narrative. What begins as a daughter's personal quest for answers transforms into a broader discourse on national identity, collective erasure, and humanity. (RR)

Vedette | Dirs. Claudine Bories & Patrice Chagnard; 2021; 100 min.

Vedette is the long-reigning "queen" of her valley in the Swiss Alps. Each year, she beats out the competition of her fellow cows to win the top title and get unfettered access to the best grass. But now Vedette is aging, and her crown doesn't seem so secure anymore. Her two eccentric owners are loyal to their beloved bovine, reading her philosophy and painstakingly compiling photo albums of her portraits. They welcome filmmakers Claudine Bories and Patrice Chagnard (*Rules of the Game*, T/F 2015) with

open arms to spend a year with the cow as she enters her twilight years. This pastoral film is a breath of fresh Alpine air, an elegiac and charming reflection on the passing of time. (CT)

We Met in Virtual Reality | Dir. Joe Hunting; 2021; 91 min.

Filmed entirely inside the social VR platform VRChat, *We Met in Virtual Reality* is an innovative reimagination of the observational documentary form. The film was shot during the pandemic and immerses us in an online community that provides friendship, support, and connection at a time when people couldn't physically be together. Within this digital world, we hear real voices but only ever encounter the cast of characters as their animated avatars, a new form of self-expression that helps many finally feel they can be their true selves. Following the story of two couples who met in VRChat and an ASL society that is now 2,000 members strong, first-time director Joe Hunting crafts an endearing portrait of this community with tenderness and understanding, reflecting on the possibilities for human connections in the online realm. (CT)

Where are we Headed | Dir. Ruslan Fedotow; 2021; 63 min.

In an era when city life has become increasingly homogenized, subways remain an unreformed bastion of hustle, grit, and chance encounters. Embedded for a year in Moscow's Metro, *Where Are We Headed's* observational eye roams bustling underground corridors, capturing memorable scenes of slumbering passengers and drunken revelers, an intrepid balloon salesman attempting to ply his trade outside the scrutiny of the authorities, and a philosophical Santa Claus armed with an accordion and a taste for Dostoyevsky. With great humor, rich sound design, and an intuitive, kinetic cinematic exploration of space, director and cinematographer Ruslan Fedotow builds a riveting mosaic of contemporary Russian society, each little moment yielding new insight in service of a humorous, profound, and singular whole. (EAH) *Preceded by "Quitting Time"* **Presented by Carson & Coil**

TRUE/FALSE FILM FEST 2022 SHORT FILMS

Abisal | Dir. Alejandro Alonso; 2021; 30 min.

Men move through the abandoned skeletons of ships on the lookout for ghostly presences as the line between the living and dead is blurred. (*Plays in: Shorts Macondo*)

Death | Dir. Nadia Hallgren; 2021; 9 min.

Paul Laurence Dunbar's poem comes to life in an epic and stark manner (*Plays in: Shorts Agartha*)

Expo Film (this film is my memory) | Dir. Penny McCann; 2020; 9 min.

A visual expression of an artist's attempt to recover childhood memories of the Expo '67 she attended by blending footage of the event. (*Plays before The Still Side*)

Golden Jubilee | Dir. Suneil Sanzgiri; 2021; 19 min.

Relationships to personal history, geography, and ancestral lineage layer and merge. (*Plays in: Shorts Agartha*)

Greetings from Myanmar | Dirs. Sunniva Sundby & Andreas J. Riiser; 2020; 6 min.

In the shadow of genocide, unsuspecting tourists enjoy a peaceful holiday. (*Plays in: Shorts Macondo*)

Ikebana | Dir. Rita Ferrando; 2021; 13 min.

A meditative, many-colored exploration of the Japanese art of flower arrangement as a tool for non-verbal communication, creative expression, and the unlocking of memories. (*Plays in: Shorts Agartha*)

In Flow of Words | Dir. Eliane Esther Bots; 2021; 22 min.

Examines the experiences of three interpreters of the Yugoslavia Tribunal in the Hague. (*Plays in: Shorts Hillwood*)

Kalsubai | Dir. Yudhajit Basu; 2021; 20 min.

An enchanting ethnographic film exploring the legend of the goddess Kalsubai who remains ingrained in the consciousness of the Koli tribe today. (*Plays before Octopus*)

Kicking the Clouds | Dir. Sky Hopinka; 2021; 16 min.

A personal reflection on descendants and ancestors using an audio archive of a familial language. (*Plays in: Shorts Agartha*)

Las Nubes | Dir. Juan Pablo González; 2017; 21 min.

Unfolding in a single take, a man recalls the memory of the last time he saw his daughter before sending her to the US. (*Plays before Caballerango*)

Last Days of August | Dirs. Rodrigo Ojeda-Beck & Robert Machoian; 2022; 13 min.

A moving-image photo book offering compassionate and poignant portraiture of American towns drained of dreams and left for dead by our internet-commerce epoch. (*Plays in: Shorts Hillwood*)

Liberation Radio | Dir. Esther Johnson; 2021; 14 min.

A revival of the 1960's radio station disseminating propaganda tapes made by American military deserters during the Vietnam War. (*Plays in: Shorts Macondo*)

Nazarbazi | Dir. Maryam Tafakory; 2022; 19 min.

A cinematic collage of unspoken desire and stolen glances responding to censorship and suppression in Iranian film after the 1979 revolution. *(Plays before Eventually)*

Nuisance Bear | Dirs. Jack Weisman & Gabriela Osio Vanden; 2021; 14 min.

In Churchill, Manitoba, a polar bear embarks on a treacherous journey through an obstacle course of tourists and wildlife officers. *(Plays in: Shorts Hillwood)*

Our Ark | Dirs. Deniz Tortum & Kathryn Hamilton, 2021, 12 min.

This hypnotic and lyrical piece both eases and challenges our transition into the apocalypse as it considers humanity's past 50 years of digitizing everything in sight. *(Plays in Shorts Hillwood)*

Quitting Time | Dir. Cameron Yates; 2022; 8 min.

A city bus driver's shift ends—but even after Luis clocks out, he fills his hours with an extra-curricular activity that keeps him on the move. *(Plays before Where Are We Headed)*

The Rightful | Dir. Ana Galizia; 2022; 21 min.

Summoning documents, images, and sounds from the archives to connect the past with the present in the struggle for land and water in the Guapiaçu valley region in Brazil. *(Plays in: Shorts Macondo)*

You Can't Stop Spirit | Dir. Vashni Korin; 2021; 16 min.

The radiant baby dolls of Mardi Gras revel in the origins of tradition. *(Plays in: Shorts Hillwood)*

You've Never Been Completely Honest | Dir. Joey Izzo; 2021; 11 min.

Gene Church details physical torture and brainwashing endured at a leadership seminar, exposing the underbelly of the burgeoning 1970's self-help movement. *(Plays in: Shorts Macondo)*

Zigipouse | Dir. Alan Sahin; 2021; 10 min.

Across age, language, and profession, these casually charming ten minutes of liminal space speak a common tongue: the smoke break. *(Plays in: Shorts Macondo)*