

The Other Film Festival presents

Flaunt

A loud and proud dive into disability-positive cinema

29 September – 6 October 2022

ACMI Cinema 3



Welcome to The Other Film Festival 2022 Cinema Program. We are proud to offer *Flaunt* - a flamboyant reclamation of disability cinema. We want you to be challenged and transported through the power and authenticity of disability-led storytelling.

This year in partnership with ACMI we are excited to present our screening program at ACMI Cinema 3. We have invited Guest Curator Kath Duncan to work with us in programming and presenting *Flaunt*. Kath is a renowned writer, researcher, performer, producer and has been involved specifically in disability arts for 35 years. I am honoured to be working with Kath, TOFF festival team and our partners to present an invigorating disability-led screening program.

Flaunt program is also part of Alter State 2022 - a celebration of disability, creativity and culture. Co-presented by Arts Centre Melbourne and Arts Access Victoria, Alter State is a major arts and disability event engaging artists and audiences across Australia and Aotearoa (New Zealand). We genuinely thank our Principal Partner – City of Melbourne and Major Government partner – Screen Australia who have been long term supporters of TOFF. An extra special thank-you to TOFF, AAV, ACMI and Alter State teams for your brilliant work, dedication and support.

Fiona Tuomy
Artistic Director,
The Other Film Festival



Flaunt is our showcase for storytelling shaped by disability – where Disability Pride embraces performance and creative culture. *Flaunt* flips the stares and the comments and the attitudes.

Flaunt takes courage, commitment and the desire to be understood. Deaf and Disabled people are constantly on display – we either look different, move differently, communicate differently, or feel differently, and we experience the world differently.

Not every Deaf and Disabled person wants to flaunt, but in this series, we're showing films from people who do: performers, spinners of yarns, stars, divas and freaks like me. *Flaunt* is Disability Pride on display.

Kath Duncan
Guest Curator, *Flaunt*

About The Other Film Festival

The Other Film Festival (TOFF) is a ground-breaking disability-led program that places Deaf and Disabled people at the centre of the Australian screen industry. Founded in 2004, TOFF is Australia's first international disability film festival and a leader in the global disability screen advocacy movement. We champion and present the breadth of disability-led screen work – film, television, immersive and art. Hosting hybrid programs of virtual and in-person attendances in Melbourne each year. We offer Deaf and Disabled makers and audiences an accessible place for high quality and compelling events including screenings, talks, industry

panels, professional development opportunities, commissions and digital takeovers to capture the now and evoke future possibilities. TOFF Artistic Program has three main streams, and which are underpinned by a global standard model of universal access.

Screening Program

Offers Deaf and Disabled filmmakers and audiences an international platform which centres authentic storytelling and representation.

Industry Program

A call to action on leading sustainable inclusive change. Our Industry Program is a practical and accessible nexus between

mainstream Australian screen industry and Deaf and Disabled screen creatives, below the line crew and audiences.

Community Program

As a disability-led program we facilitate genuine opportunities for Deaf and Disabled storytellers and filmmakers from grassroots to emerging, mid-career and established.

As a major artistic project of Arts Access Victoria (AAV), The Other Film Festival reflects the organisation's vision: Cultural equity for Deaf and Disabled people.

Established in 1974 AAV is the state's peak body for arts and

disability. As an organisation that is disability-led and which centres Deaf and Disabled people in all of its activities, AAV is at the forefront of innovative disability arts practice, access and inclusion. The organisation seeks to lead transformational and systemic change that benefits all Deaf and Disabled people.

Accessibility

TOFF is an international leader in offering a global standard of universal access across hybrid delivery – in person and on-line. Our commitment includes a range of access services and facilities which are available to ensure everyone can have an accessible and enjoyable film festival experience.

On ACMI Cinema 3 platform, ACMI and TOFF are committed to providing more accessible films and instructions. All films will be audio-described, captioned or 100% subtitled.



Open-captioned films display captions that dictate any spoken dialogue, music or sound effect in the film and are shown on the screen for the duration of the film.



Audio description provides commentary to describe body language, expressions, movements, key action and the visual content

of the film. Narration occurs during the natural pauses in the audio, and sometimes during dialogue if deemed necessary.



Closed captioned films display captions that dictate any spoken dialogue, music or sound effect in the film. Closed captions can be tuned on and off.

More information available at cinema3.acmi.net.au

Program Overview

Flaunt's screening program includes *Charm Circle* (2021), a cinéma vérité portrait of an eccentric New York family navigating the chaos that divides them, and *I Didn't See You There* (2022), an unflinching meditation on spectacle, (in)visibility and the corrosive legacy of the 'freak show'. The festival also includes the acclaimed Australian films *Imagined Touch* (2022), *Sparkles* (2020), *My One Legged Dream Lover* (1999), *Archiving the*

Body (2021), *The Do's & Don'ts of Getting Married* (2022) and *Dry Fire* (2021).

Each film will include an introduction from Guest Curator Kath Duncan.

Tickets

All Flaunt films will be free to stream on ACMI Cinema 3. To book tickets, head to cinema3.acmi.net.au

Archiving the Body

5 minutes, Short, Australia/Germany, 2021

Australian dancers Leisa Prowd and Tim Crafti (Tsuki) pay homage to the work of iconic performance artist Marina Abramović. They create a striking experiment in framing and the body.

Within a Berlin apartment two Australian dancers discover that performance art is the key. They explore their own bodies, masks and clothing. Shot in monochrome with splashes of colour, Archiving the Body traces the dancers' bodies as they move through stillness to playfully taking up space and frantically wrapping and unwrapping themselves.

What's in the frame? What's outside of the frame? The dancers use frames to open and close the space and the distance between them. When the wine comes out, the dance changes. There is no dialogue – just the increasing intensity of the bodies. The dance gets wilder and more extreme; the dancers show us what lies beneath their surfaces.

Archiving the Body is a collaborative independent short film initiated by performer and producer Leisa Prowd with Tim Crafti (Tsuki). Features camera and editing by Yozy Zhang and music by Valerie Renay.



Charm Circle

79 minutes, Documentary, USA, 2021

A powerful exploration of a New York family navigating the chaos that divides them, and an extraordinary cinema vérité portrait. What sets the film apart is that director Nira Burstein is making a film about her own family.

Charm Circle moves between present-day and decades-old home videos. Burstein returns to her childhood home and finds it now crumbling from the inside out. She explores the circumstances in which her parents live. She discovers that musical expression and creative resourcefulness pierce an otherwise unpredictable environment. The

announcement of her younger sister's polyamorous wedding brings tensions that threaten to cut what's left of the family bond.

Burstein's brave, wryly amusing first feature is tender. It's an unpredictable portrait of a family struggling against an array of issues with honesty and a steely sense of humour. *Charm Circle* navigates untold spaces to create deep emotional resonance. The documentary goes beneath the surface of its subjects' struggles and reveals that people are more than the problems they experience and the labels applied to them.



The Do's & Don'ts of Getting Married

14 minutes, Short, Australia, 2022

True love calls for a wedding, and Max, Emma and their friends are winding themselves up into a frenzy over the planning. Everybody has a different vision for the wedding, and no-one can agree – until sassy diva boss and self-appointed wedding planner Scarlet takes charge.

The Do's & Don'ts of Getting Married is a joyous collaboration by an ensemble cast from ARC Disability Services in Cairns, Queensland, who worked with director Karen Jackson. The solidarity among the Disabled performers is palpable – there's that magical energy created by a group of people who've written the script together with goodwill and trust.

In the film's world, under Scarlet's expert coaching, the couple's 'true love language' is expressed in dance, in touch and in connection. The sets are colourful, flat, superb and cartoon-like, which balance out the sensitive material – even in a comedy, romance is an important concern for many Deaf and Disabled people. And when the story busts out of the interiors, Far North Queensland's divine lushness wallops us in the face.

Winner of three awards at Far South Film Festival (including Best Film, Diversity and People's Choice), *The Do's & Don'ts of Getting Married* has delighted audiences at film festivals across the world. Cake break, anyone? Irresistible!



Dry Fire

22 minutes, Short, Australia, 2021

In this hard-hitting, bilingual English–Auslan surprise thriller, a 15-year-old fights for survival after losing her entire family.

Zoe fends for herself in a remote bush setting – a harsh reality where a deadly virus has wiped out most of the world’s population. Discovered by an enemy pseudo-military group, she is assigned to O’Neil, a weathered hunter turned gun-for-hire who is bilingual in English and Auslan. O’Neil takes Zoe under his wing and trains her to survive, fight and hunt. Much to O’Neil’s surprise, the unlikely duo

start to form a deeper bond. With the tension of shifting loyalties and a final fight, who will survive in this new world order?

Dry Fire premiered at the St Kilda Film Festival in 2021 and has gone on to screen at local and international film festivals. While not a disability-led production, *Dry Fire* moves beyond consultation and features members of the local Deaf community: Catherine Lillian (who won Best Young Actor at the 2021 St Kilda Film Festival) plays a lead role, and the film is co-directed by Ramas McRae.



I Didn't See You There

76 minutes, Documentary, USA, 2022

Winner of Sundance 2022's US Documentary Directing Award, this captivating film essay explores the gaze of everyday spectacle, Disabled identity and the legacy of the 'freak show'.

Filmmaker Reid Davenport has set out to make a film about how he experiences the world – either from his wheelchair or on his own two feet – without having to be seen himself. The unexpected arrival of a circus tent in his everyday world, situated outside his San Francisco apartment, leads him to consider the history and legacy of P.T. Barnum's 'freak show'.

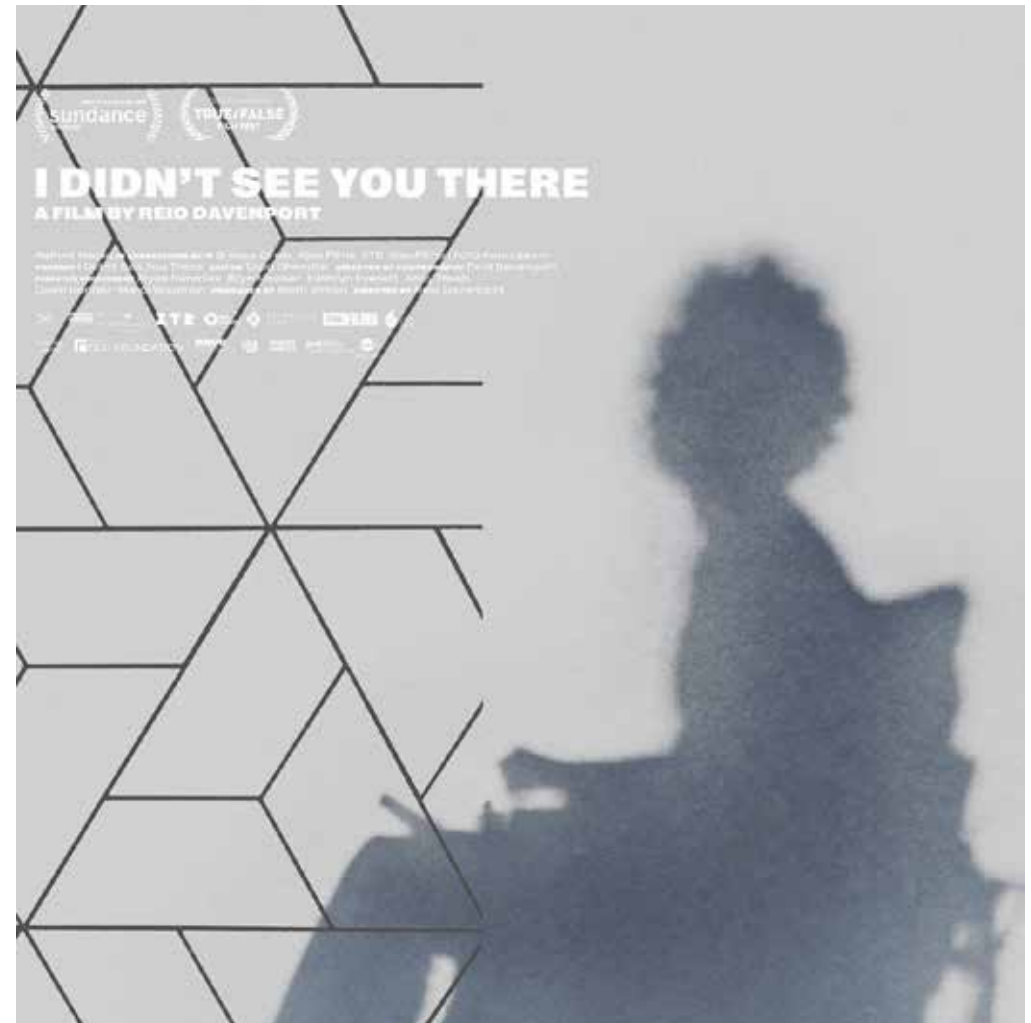
Davenport begins to weave a political narrative, interlinking historical and contemporary worlds, and exploring the lingering presence of stigma in his daily life in the form of gawking, lack of access and other forms of ableism.

Informed by his position in space – lower to the ground – he captures indelible images often abstracted into shapes and patterns separate from their meaning.

Sit back and let this visually striking film move you and take you places.

“There is a curiosity about disability that is sometimes as brazen as that of spectators of the circus freak show. And so often, I bear the brunt of it. As a visibly disabled person, there is what feels like a determination from strangers that I am irreparably different. The sidewalk at times turns into a stage, and I can't control it. On that stage, I am looked at without being seen [...] Instead of turning the camera on myself, I turned it outward.”

— Reid Davenport



Imagined Touch

32 minutes, Documentary, Australia, 2022

When two deaf-blind women turn their small community performance into a film, never in their wildest dreams would they have believed it would become an internationally acclaimed sensation.

Heather Lawson and Michelle Stevens approached director Jodee Mundy to make a show and pulled off the impossible. This documentary traces the process of making their theatre work about what it's like to be deaf-blind. Mundy excitingly captures the experience of standing among a group of workshopers and the stark realisation that this type of collaboration had never been tried before.

Along the way, the audience

witnesses not just the beginning of a production but also the beginning of a cultural conversation about inclusion. The film explores a new form of cultural exchange within disability arts performance, and a new type of interpretation via touch. *Imagined Touch* reveals how touch conveys meaning and time; to the uninitiated, it is like watching a secret unfold and give up its mystery.

With its 'play within a play' magic, *Imagined Touch* also suspends the audience in an immersive "world of waiting", as one deaf-blind subject explains it. The film asks its viewers to wait, to wonder about the waiting, and to surrender to it. It's an invitation to feel, move and experience life differently.



My One Legged Dream Lover

52 minutes, Documentary, Australia, 1999

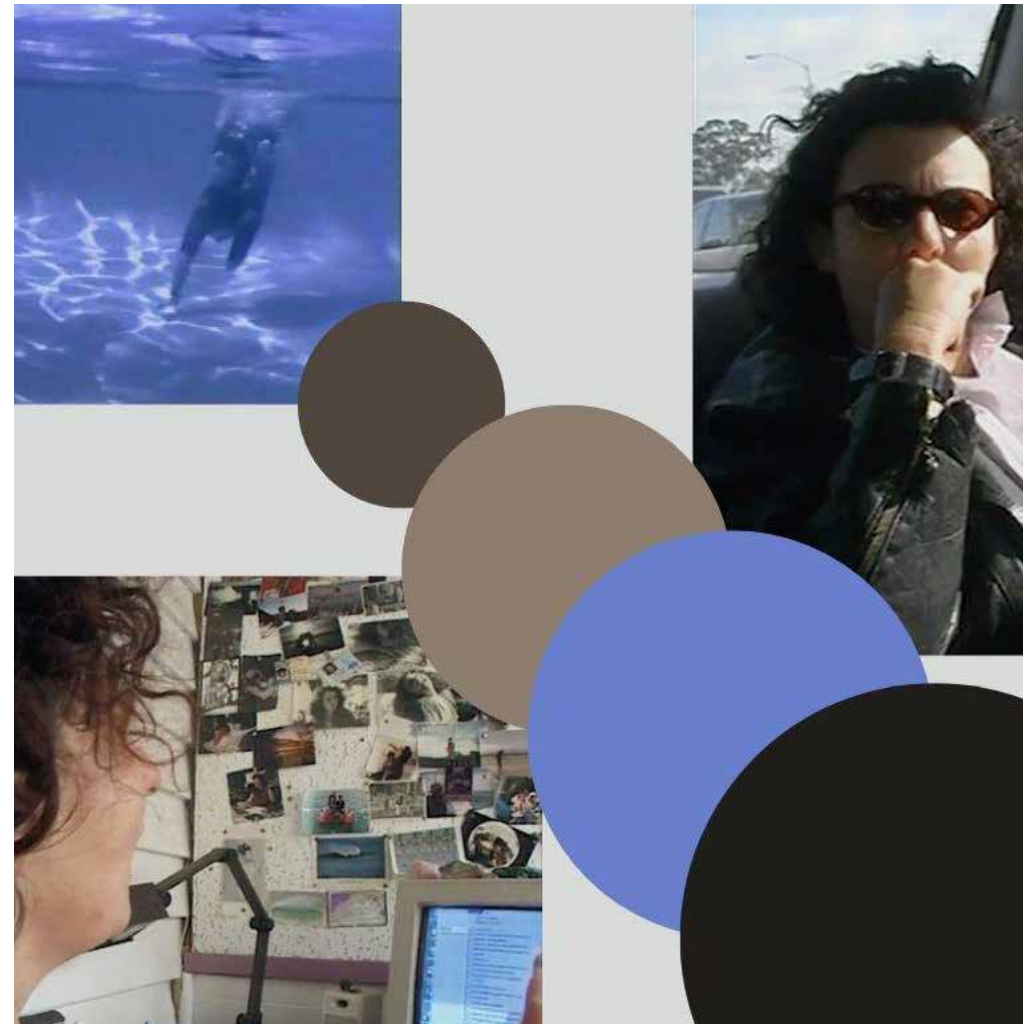
This explosive 1999 Australian film proudly centres the Disabled body and is a call to action to explore new ground: sex, sexual freedom and even hedonism for Deaf and Disabled people.

In 1998, writer, researcher and presenter Kath Duncan wrote: “If you could make your most secret fantasies real, how could you resist?” She did so as a way to bring in – to seduce – people who believed that disability fetish was wrong for Deaf and Disabled people. It seemed then, and still does now, to be a suspect thing, as though there were something wrong with Deaf and Disabled people, or that Deaf and Disabled people were just too vulnerable to handle sex, let alone fetish.

Produced in collaboration with SBS and the Film Finance Corporation, and with the involvement of producer Chris Olsen (*Rabbit-Proof Fence*),

the resulting film would be an early example of reality documentary before reality TV was a thing, and of what could be termed the ‘crip escapes from the dodge’ genre. Amid the birth of ABC TV’s *Australian Story* in 1996, *My One Legged Dream Lover* joined other Australian documentaries focusing on one person’s journey such as *Toxic Queen* (1997), *Hephzibah* (1998), *The Jim Conway Blues* (1998), *Mama Tina* (1998) and *The Moth Loves Doodle* (1999).

My One Legged Dream Lover resonated with audiences across the world, screening at festivals in Melbourne, Adelaide, Berlin, Bombay, London, South Africa, San Francisco, Toronto and Estonia. It was a finalist in the Best TV Documentary category at the 1998 International Documentary Film Festival Amsterdam, and was nominated for the Dendy Award for Best Documentary at the 1999 Sydney Film Festival.



Sparkles

15 minutes, Short, Australia, 2020

In this award-winning triumph for writer, star and co-producer Tina Fielding, a proud Disabled woman makes her own way in the world.

In 2018 Fielding appeared on a panel discussion about screen storytelling at TOFF in West Australia. She spoke about her dream to make a short film. Now, that germ of an idea has become Sparkles – a film that has won awards for writing, directing and performance across Australia, Canada and the UK.

The film's most powerful element is

Fielding's characterisation of a young Disabled woman who escapes from drudgery and dysfunction at home. Her goal: to embrace a much bigger world. It's a camp road-trip movie with real purpose and meaning. As guest curator Kath Duncan suggests, "It spoke to me of that yearning a lot of Deaf and Disabled people have: to blast the low expectations people have of us and follow our stars."

Viewer advice: This film features scenes in which derogatory slang language is used.



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