HALIFA \textsuperscript{XIII}  
INDEPENDENT FILMMAKERS FESTIVAL  

Program Guide  

June 12–15, 2019  

Local and International Features and Shorts  

Neptune Scotiabank Stage Theatre  

FREE ADMISSION FOR STUDENTS
ABOUT HIFF

Now in its 13th year, HIFF provides a unique opportunity for filmmakers and media artists to share their work in a forum dedicated to the celebration of independent cinema. HIFF takes place in Mi’kma’ki, the ancestral and unceded territory of the Mi’kmaq people. Since its inception, HIFF has showcased the Atlantic region’s most innovative works alongside international films of acclaimed visiting artists. As a filmmakers’ festival, HIFF brings the directors of the works we show to Halifax in order to create opportunities for them to connect directly with audiences and local artists through masterclasses, Q+As and workshops. HIFF also presents a number of professional development initiatives designed to assist local filmmakers with getting their films programmed at festivals around the world. Find out more at hiff.ca.

AUDIENCE + PARTICIPANT POLICY

The Atlantic Filmmakers Cooperative (AFCOOP) and the Halifax Independent Filmmakers Festival (HIFF) aim to foster a supportive, non-threatening and respectful environment at all our events. We will not tolerate discrimination or harassment of any form. This includes but is not limited to: racism, sexism, ableism, transphobia, queerphobia, homophobia, sizeism, ageism, xenophobia, sexual harassment, or violence of any kind. We encourage anyone who experiences or witnesses violations of this policy to speak with event volunteers and/or HIFF/AFCOOP staff who will address the situation immediately, and provide support and further resources. If you are found violating our policy, you may be asked to leave the space.

PASSES + TICKETS

$10 In advance

$12 At the door

$20 Double feature – 2 films, 1 night (available at the door)

Students Free with valid Student I.D.

Passes and Tickets are available for purchase at HIFF.ca and Ticket Halifax. Tickets are available for pick up at the box office 60 minutes before any screening. Passes purchased online can be picked up at AFCOOP during registration, or the Neptune Scotiabank Stage Theatre box office 60 minutes before any screening.

FESTIVAL REGISTRATION + PASS PICKUP

At the Atlantic Filmmakers Cooperative (AFCOOP)
5663 Cornwallis Street, Suite 101

Monday, June 10  Tuesday, June 11
10 AM – 6 PM    10 AM – 6 PM
We are delighted to welcome you to the 13th edition of the Halifax Independent Filmmakers Festival. After many months of careful curation, it is our absolute pleasure to finally present these daring, captivating, and accomplished films at hiff 2019. This is our third year programming the festival as a committee and we feel we have really hit our stride with this year’s incredible slate of Canadian and international features and shorts.

Our stellar lineup this year includes Black Mother, a fearless fever-dream depicting life, birth, and death in Jamaica the way only director Khalik Allah could. It has played at festivals all over the world including cph:dox, True/False, and New Directors/New Films and was described as “dazzling cinematic poetry” by Indiewire. Une Colonie is Québec director Geneviève Dulude-De Celles’ remarkably delicate first feature film. It won the Canadian Screen Award for Best Motion Picture as well as Best Actress for Emilie Bierre’s subtle and touching lead performance. The surreal and haunting La Casa Lobo (The Wolf House) is stop-motion animation like you have never seen before. This menacing and hypnotizing film was created by Chilean directors Joaquín Cociña and Cristóbal León, and won the Caligari Film Prize at the 2018 Berlin International Film Festival. Its visuals are described as “deliberately seductive and repellent in equal measure” by the Hollywood Reporter. This is just a small taste of what we have on offer at hiff this year!

We invite you to take advantage of the rare opportunity that hiff affords—to watch world-class cinema you won’t be able to see anywhere else in Halifax and, in most cases, with the filmmakers in attendance for Q&As after their films. We look forward to spending these four days in a dark room with you.

Daniel Boos, Tori Fleming, Dawn George, Zack Miller, Rena Thomas, Heather Young
Une Colonie follows the story of twelve-year-old Mylia, who upon entering her first year of high school begins to find her own path as she shrugs off her adoring little sister for the chance to attend her first party. As she navigates family tension, the lack of adolescent consent, the realities of colonization and the notion of conforming, Mylia befriends a boy living on the neighbouring Odanak reserve who helps her see the beauty in colouring outside the lines. Une Colonie is the first narrative feature film from Geneviève Dulude-De Celles and has won several awards including the Crystal Bear for the Best Film in the Generation section at the Berlin International Film Festival, as well as Best Motion Picture and Best Performance for Émilie Bierre at this year’s Canadian Screen Awards.

About the Filmmaker: Geneviève Dulude-De Celles’ first short fiction film The Cut won the Best International Short Film Award at the Sundance Film Festival in addition to dozens of other awards. It was an official selection in more than 80 international film festivals. The following year, she released Welcome to F.L., a feature-length documentary that premiered at TIFF and won the Best New Talent award at RIDM.

"A convincing young cast breathes life into an anxious age." — Deborah Young, The Hollywood Reporter

UNE COLONIE (A Colony)

Geneviève Dulude-De Celles • Canada • 2018 • Feature • 102 min

7 pm • Neptune Theatre • $10/$12

In French with English subtitles
Once upon a time, somewhere in southern Chile, Maria escapes from a cult. With a wolf in hot pursuit she takes refuge in a house in the woods occupied by two little pigs—but don’t mistake La Casa Lobo (The Wolf House) for your typical fairytale. Filmmakers Joaquín Cociña and Cristóbal León have crafted a dark and daring stop-motion animated film fusing elements of Grimm and early David Lynch to form their surrealistic narrative. The animation is constantly being constructed, deconstructed and then reconstructed as the nightmarish story unfolds. Paper mâché characters crumple and morph into unsettling images while painted rooms in the house shift, transform, contract and expand into disturbing scenarios. This ingenious display of artistry makes La Casa Lobo a mesmerizing and captivating feast.

About the Filmmakers: Cristóbal León and Joaquín Cociña (both 1980, Chile) have been working together since 2007. They were educated at the Universidad Católica, Santiago de Chile. For the production of their films they combine different techniques such as photography, drawing, sculpture, dance and performance. León and Cociña have won numerous awards and their films have premiered at Rotterdam and Locarno among other international film festivals. Their work is frequently exhibited in museums and biennials in Latin America, but it has also been presented at venues such as the Whitechapel Gallery, the Guggenheim, KW Berlin, the Venice Biennial 2013 and Art Basel Statements 2012 with Upstream Gallery.
THURSDAY JUNE 13

With his second feature Black Mother, Khalik Allah has established himself as an artist with a singular vision who is revolutionizing how we view documentary film. As if floating through a dream or a memory, we are submerged into a sensual world that Allah has crafted using a variety of formats including digital and analogue film, in both colour and black and white. Allah has established a completely unique style that is pushing the boundaries of the documentary form. The sound and picture are recorded at separate times, and the result is a transformative visual poem that immerses the viewer in Allah’s experience of Jamaica, the place where his mother grew up and where he spent time as a child. He creates respectful, honest and intimate portraits of the people he encounters while also revealing to us the complex layers of a specific place through his original and personal storytelling.

BLACK MOTHER
Khalik Allah • USA • 2018 • Documentary Feature • 77 min

About the Filmmaker: Khalik Allah is a New York-based photographer and filmmaker who describes his work as Camera Ministry. Allah exploded on the film scene in 2015 with the documentary Field Niggas, shot at nighttime on the corner of 125th St. and Lexington Avenue in NYC. Allah’s second feature film Black Mother is an expansion of his unique filmic style and began its journey with premieres at the True/False Film Fest, New Directors New Films, and CPH:DOX, followed by screenings at London's ICA and Paris’ Centre Pompidou. His first photography book Souls Against the Concrete, with images also shot on this street corner, was published by University of Texas Press in 2017. Photos from this were on view in a solo exhibition at New York’s Gitterman Gallery in Spring 2018.

Q+A with Khalik Allah will follow screening

7 pm • Neptune Theatre • $10/$12
Among the derelict homes and snow-swept plains of the fictional Irénée-les-Neiges, the dead return to haunt the living in this elliptical and genre-bending film from acclaimed writer and director Denis Côté. Wracked by the sudden death of 21-year-old Simon Dubé (Philippe Charette), the family and close-knit townspeople struggle to cope with their grief over the unexpected tragedy. Their desperate search for closure summons an ambiguous answer from the beyond as eerie spectres of the past begin to appear and wander the frozen soil. Captured on gritty 16mm, Ghost Town Anthology walks a fine line between the real and imaginary, prompting questions about the nature of mourning, the fate of post-industrial society, and the fear of the Other. A far cry from your typical “horror” movie, Côté’s adaptation of Laurence Olivier’s 2015 novel will entice you with its poetic imagery and raise the hair on the back of your neck in equal measure.

9 pm • Neptune Theatre • $10/$12

About the Filmmaker: Denis Côté produced and directed 15 independent short films while working as a journalist and film critic from 1995 until 2005. His first feature film Les états nordiques (2005) was awarded the video Golden Leopard in Locarno International Film Festival. Since, Denis Côté’s award-winning work has been travelling extensively on the film festival circuit. Vic+Flo Saw A Bear won the Silver Bear Alfred Bauer Preis at Berlinale in 2013.

“…a strangely arresting Twilight Zone story... a pointedly modern portrait of a place that’s come unstuck in time.” — Indiewire

In French with English subtitles
HIFF is pleased to welcome the prolific, award-winning Anishinaabe filmmaker Lisa Jackson for a retrospective of her work. Jackson is a filmmaker who constantly challenges herself creatively, intersecting multiple genres that include full-length documentary, narrative, experimental, animation, music videos, musicals, VR, and most recently IMAX. This retrospective of Jackson’s short films explores how she skilfully and poignantly captures the complexities of human experience. Through her work we gain insight and inspiration on how creative filmmaking can generate positive change. Recently, her VR work Biidaaban: First Light won the 2019 Canadian Screen Award for Best Immersive Experience in Fiction. She is Anishinaabe, lives in Toronto, and her recent projects include the internationally acclaimed VR Biidaaban: First Light and the short IMAX 3D film Lichen. Along with a large-scale immersive installation Transmissions, on the power of Indigenous languages, she is also working on more traditional film and TV projects.

Lisa Jackson • Canada • 2000–2016 • Shorts • 62 min

About the Filmmaker: Lisa Jackson is a cross-genre filmmaker whose works have screened at Hot Docs, Tribeca, SXSW, Berlinale and London BFI, and garnered many awards including a Genie and Canadian Screen Award. She is Anishinaabe, lives in Toronto, and her recent projects include the internationally acclaimed VR Biidaaban: First Light and the short IMAX 3D film Lichen. Along with a large-scale immersive installation Transmissions, on the power of Indigenous languages, she is also working on more traditional film and TV projects.

Naked Rusty
2000 • 5 min

SuckercFIsH
2000 • 8 min

Intemperance
2014 • 11 min

Restoration
2016 • 6 min

Dust Bowl
2016 • 4 min

Parkdale
2011 • 15 min

The Visit
2009 • 4 min

Savage
2009 • 6 min

Snare
2013 • 3 min
The Atlantic Auteurs program celebrates eleven new short films from a diverse group of regional filmmakers, including several HIFF alumni and some exciting new voices. HIFF is proud to be screening the premiere of Josh Owen’s Ghoulish Galactic Grievances, an immersive and intoxicating trip into a frenzied world of ghouls and goblins. Henry Colin’s delicate and beautifully shot Passage makes you feel like you are being let in on a secret. You will never look at a doughnut the same way after viewing Lisa Morse’s completely unique, optically printed experimental animation hybrid, A Nice Big Zero For You. Another analogue treat is Rena Thomas’ Selkie, an intimate and sensual return to the ocean, skillfully composed on black-and-white Super 8 film. These and more complete the impressive showcase of Atlantic Canadian filmmaking talent at HIFF 2019.

### ATLANTIC AUTEURS

Various Filmmakers • Canada • 2018 – 2019 • Shorts • 75 min

- **Selkie** • 3 min
  Rena Thomas

- **Prizefight** • 13 min
  Todd Fraser

- **It’s Only Monday** • 5 min
  Nicole Steeves

- **A Nice Big Zero For You** • 7 min
  Lisa Morse

- **Into The Impossible** • 6 min
  Angie + Tracey Richard

- **Mr. Horizon** • 3 min
  Erica Meus-Saunders + Hesam Hanafi

- **Ghoulish Galactic Grievances** • 13 min
  Josh Owen

- **Embracing The Overcast** • 5 min
  Kelsey Power

- **Passage** • 10 min
  Henry Colin

- **Dear Diary** • 6 min
  Ross Unger

- **Circles** • 3 min
  Tim Tracey

**9 pm • Neptune Theatre • $10/$12**

**Q+A with filmmakers will follow screening**
Every year film festival programmers watch thousands of shorts from all over the world to select what plays at their festivals. HIFF’s visiting programmers will screen one of their favourites from their respective festivals and provide a glimpse into the kind of work that is making an impact on the international festival circuit. Guest programmers will be at the screening to introduce the films, discuss the programming process and answer questions about their picks.

**Anita Tavakol**  
Short Cuts Programming Associate  
Toronto International Film Festival

**Émilie Poirier**  
Short Film Programmer + Coordinator  
Festival du nouveau cinéma

**Brighid Wheeler**  
Senior Programmer + Director of Operations  
Indie Memphis Film Festival

**Miranda Mungai**  
Documentary Programmer + Industry Events  
Producer at London Short Film Festival

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**Anita’s pick**  
**viktoría**  
dir. Brúsi Ólason  
Iceland • 2018 • 13 min

**Brighid’s pick**  
**fuck Boy defense**  
dir. Munirah Safiyah Jones  
USA • 2018 • 7 min

**Émilie’s pick**  
**mon boy**  
dir. Sarah Pellerin  
Canada • 2018 • 12 min

**Miranda’s pick**  
**ABSENT WOUND**  
dir. Maryam Tafakory  
Iran/UK • 2017 • 10 min
This retrospective of shorts by Greek filmmaker Konstantina Kotzamani includes the award-winning Limbo (2016), Washingtonia (2014), and Morning Prayers (2013), which was co-directed by Katarina Stanković. From the eerie story of a beached whale to the red-beetle-resistant palm trees of Athens, these stories feel like passed-down ancient myths or half-remembered dreams. The films’ lush colours and landscapes will transport you to a surreal world and leave you wondering what is real and what is an illusion. Konstantina has shown her shorts internationally and won numerous awards including both the European Film Academy and Greek Film Academy’s award for best short film in 2014. She is currently working on her first feature.

About the Filmmaker: Konstantina Kotzamani was born and raised in Greece. She graduated from the Film Department of Fine Arts of Thessaloniki after finishing her studies in Pharmacy. Her short movies have premiered in such festivals as Cannes, Berlinale, and Locarno, and have received numerous international awards. Her short films Washingtonia and Limbo have both won the Cesar Best Short Award from the Greek Film Academy and have been nominated for the European Film Academy’s Best Short of the Year. Konstantina is currently in Buenos Aires developing her first feature script in collaboration with UCINE (Universidad del Cine de Buenos Aires) and her tutor Agustin Mendilaharzu.

**KONSTANTINA KOTZAMANI RETROSPECTIVE**

Konstantina Kotzamani • Greece • 2013–2017 • Shorts • 65 MIN

**7 pm • Neptune Theatre • $10/$12**

Morning Prayers
2013 • 18 MIN

Washingtonia
2014 • 24 MIN

Limbo
2016 • 30 MIN

In Bosnian, French + Greek with English subtitles
The Harvard Sensory Ethnography lab is a household name in the world of modern experimental documentary filmmaking. Works produced by the lab are distinguished by their immersive aesthetics and keen attention to cultural detail. This influence is profoundly felt in *El Mar La Mar*, the latest film from lab alumnus J.P. Sniadecki and co-director Joshua Bonnetta. *El Mar La Mar* captures the harrowing, mythic experience of life at the U.S.-Mexico border through pure cinema. Vast soundscapes and hand-processed 16mm images envelop and challenge viewers to not just see and hear the desert, but to reckon with it. Formally brilliant, effortlessly political, and never clinical: *El Mar La Mar* is a towering achievement that outstrips current conceptions of the documentary as an art form.

**About the Filmmakers:** Joshua Bonnetta (b.1979) is a Canadian artist and filmmaker who works primarily in analogue film across installation, performance, and theatrical exhibition. His film works have been exhibited at the MOMA, ICA London, BFI London Film Festival, Whitechapel Gallery, Berlin Film Festival, Toronto International Film Festival, New York Film Festival, AFI amongst various other festivals, museums and galleries throughout the world.

J.P. Sniadecki (1979) is an an artist, filmmaker, and anthropologist from Michigan, USA. He studied Philosophy and Film and Chinese Language and Culture. He then attended Harvard University, where he earned an MA in East Asian Studies and a PhD in Social Anthropology with Media. He currently teaches filmmaking in the Documentary Media MFA programme at Northwestern University in Evanston, Illinois.
**EXPANDED CINEMA**

In the space between memory and loss is a two-channel expanded cinema installation that explores the repetitive act of remembering and the erosion of memory. The two films are created without the use of a camera, instead relying on additive and reductive processes of the hand to etch away emulsion on each frame. Through the gesture of memory and the memory of gesture, the films, both absent and present in their materiality, are moving yet still; the subtlety of the hand continually present and ever changing.

About the Artist: Ursula Handleigh is a Toronto-born cameraless photographer currently living and working in Lunenburg, Nova Scotia. Using alternative and experimental approaches to image documentation, her practice explores the ways in which we choose to construct our personal histories and the archives we leave behind. Using experiential photography and the personal archive as a foundation for exploration, her work explores expanded film and photography while challenging traditional methods of documentation. Handleigh received a Masters of Fine Arts from **NSCAD** University in 2017 and a Bachelor of Fine Arts from **OCAD** University in 2012. Her work has been exhibited across Canada, the United States, Europe and Asia.

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**VIRTUAL REALITY**

**In the Space Between Memory + Loss** by Ursula Handleigh
Neptune Lobby

**Haus of Haraway**

haus of haraway is a VR piece inspired by Donna Haraway’s 1985 essay *A Cyborg Manifesto*, within which she writes: “The cyborg does not dream of community on the model of the organic family… The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust.” This piece pulls from the idea of a cyborg rejecting the “organic family” and positions it within the context of drag “houses” which serve as alternative, self-made families meant to be safe spaces. “haus of haraway” is a virtual stroll through a house that is disjointed and sleek; fluid and completely inorganic.

About the Artist: Séamus Gallagher is a Halifax-based artist working primarily in photography and virtual reality. Their practice centres around queering virtual spaces and exploring the intersection of performance, installation, and self-portraiture. Through the use of video game engines, they create dense visual environments with hyperactive images that blur the binary of digital and physical, real and fake. They recently received their **BFA** with a double major in Photography and Expanded Media from **NSCAD** University. They are the recipient of the 2017 AIMA AGO Photography Scholarship, and the 2018 Starfish Student Award. They were also longlisted for the 2019 Scotiabank New Generation Photography Award.
PROFESSIONAL DEVELOPMENT

All events are in the BMO Community Room on the 2nd Floor of the Halifax Central Library.

PROGRAMMER INITIATIVE  Thursday June 13, 1PM–3PM
The Programmer Initiative is a unique opportunity for Atlantic Canadian filmmakers to connect face-to-face with international film festival programmers. HIFF brings programmers from prestigious Canadian and international festivals to Halifax to watch local shorts and take part in one-on-one meetings with local filmmakers. This year we welcome:

Anita Tavakol, Short Cuts Programming Associate, Toronto International Film Festival
Brighid Wheeler, Senior Programmer + Director of Operations, Indie Memphis Film Festival
Émilie Poirier, Short Film Programmer + Coordinator, Festival du nouveau cinéma
Miranda Mungai, Documentary Programmer + Industry Events Producer, London Short Film Festival

Meetings are also available with Lori McCurdy, Regional Feature Film Executive from the Atlantic Region of Telefilm Canada.

MASTERCLASSSES  Thursday June 13–Saturday June 15
The HIFF Masterclasses feature world-class filmmakers in a series of daytime presentations.

Joaquín Cocina  Thursday June 13 from 3–5PM
Denis Côté  Friday June 14 from 1–3PM
Khalik Allah  Friday June 14 from 3–5PM
Lisa Jackson  Saturday June 15 from 2:15–3:45PM

DISTRIBUTION INITIATIVE  Saturday June 15, 11AM–2PM
Distribution: A Working Relationship – Straddling Twin Peaks of Art and Commerce
with Sylvia Jonescu Lisitza – Director, Moving Images Distribution • 11:30AM – 12:30PM
Sylvia will share what she’s learned from three decades of active distribution that includes working with programmers, buyers and licensors of independent film and video. Topics include building constructive relationships, preparing digital assets to maximize the audience experience, calibrating your economic expectations and navigating festivals. She will also comment on the current landscape of digital platforms and their ability (or failure) to serve the needs of libraries dedicated to the study of Media Arts and Cinema.

VUCAVU + VOD 101
with Jacquelyn Hébert – Community and Project Manager, VUCAVU • 12:45PM – 1:45PM
Jacquelyn will host a workshop for artists and arts organizations interested in learning more about online film and video distribution. During the session, she will explain what VUCAVU offers artists, an overview of other view on demand (vod) platforms and a discussion about how digital tools can be used to promote an artists practice. Participants will learn about VUCAVU’s distribution partners and how artists can have their work added to the platform. Finally, Jacquelyn will discuss how VUCAVU can be used as a curatorial, research, educational and programming tool and what changes are on the horizon as they work to further develop the platform and its functionalities.

The HIFF Professional Development series is generously supported by the Province of Nova Scotia.
Established in 1974 the Atlantic Filmmakers Cooperative (AFCOOP) is a non-profit, community organization dedicated to supporting the production and presentation of independent film and moving image-based work in a collaborative, learning environment. AFCOOP operates with the generous support from the Canada Council for the Arts, the Province of Nova Scotia, and the City of Halifax.

ABOUT AFCOOP BOARD OF DIRECTORS
Herb Theriault (Chairperson), Jennifer Comeau (Vice Chair), Jeff Parker (Treasurer), Amy Trefry (Secretary), Dominic Fegan, Jenna Murphy, Andre Pettigrew, Mitra Mansouri, Nicole Steeves

Ex-Officio: Sobaz Benjamin, Rob Tough, Jeff Wheaton, Cory Bowles, Bill Niven

ABOUT AFCOOP
Al Delory was the Technical Coordinator at Afcoop from 2004 to 2011. Upon Al’s passing in May 2018, Afcoop approached long-time Afcoop staff person and former co-worker Chris Spencer-Lowe to write a few words about his time with Al.

Al was very good with words. Superb even. Not just with his choice of words but also his knowledge of the laws that govern their use and of their often arcane spellings. Although Al wouldn’t extoll his own virtues, he was not shy about gently but firmly letting us know when we committed a grammatical infraction or a spelling error. Not long after he joined us as the Technical Assistant he became Afcoop’s resident proofreader and soon enough, pretty much every public document and grant was passed through his exacting linguistic analysis.

Although Al was free and generous with his talents and his opinions, he was also quite modest and laconic about his personal life. (I say this here because it was he who taught me what ‘laconic’ actually means.) I learned only by accident one day that Al was musical when, following the clearly identifiable and beautifully executed piano strains of Supertramp’s “The Logical Song,” I ventured into the CBC Radio room. There, I found Al playing behind the resident baby grand.

Al was the practical backbone that helped HIFF evolve from a single members’ screening to a full-fledged and truly alternative and unique film festival. He was giving with his time and very ‘un-laconic’ with his knowledge and advice, most especially for beginner filmmakers like the One Minute Film Program participants.

So really, his mastery of the English language was a minor manifestation of the totality of his ‘Al’ness. I will remember him for so much more. And yet, as I write down these thoughts, I distinctly feel his presence and I am compelled to go back to the previous paragraph and put that ‘-’between ‘full’ and ‘fledged.’

Chris Spencer-Lowe
SEE BIGGER

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NSCC is built for the makers and builders. Those eager to make their marks in the world – like all filmmakers and media artists here at HIFF.
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WEDNESDAY JUNE 12

6 PM Opening Night Reception with *haus of haraway* by Séamus Gallagher

7 PM Une Colonie (A Colony) dir. Geneviève Dulude-De Celles
Co-presented by Telefilm Canada • In French with English subtitles
Canada • 2018 • Feature • 102 MIN

9 PM La Casa Lobo (The Wolf House) dir. Joaquín Cociña + Cristóbal León
In Spanish + German with English subtitles
Chile • 2018 • Animation • 74 MIN

THURSDAY JUNE 13

7 PM Black Mother dir. Khalik Allah
USA • 2018 • Documentary • 77 MIN

9 PM Répertoire des villes disparues (Ghost Town Anthology) dir. Denis Côté
In French with English subtitles
Canada • 2019 • Feature • 97 MIN

FRIDAY JUNE 14

7 PM Lisa Jackson Retrospective
Canada • 2000–2016 • Shorts • 62 MIN

9 PM Atlantic Auteurs - Various Directors
Canada • 2018–2019 • Shorts • 75 MIN

10 PM HIFF 2019 Party at AFCOOP

SATURDAY JUNE 15

4 PM Adventures in Programming: Visiting Programmers Panel and Screening
International • 2017–2018 • Shorts • 90 MIN

7 PM Konstantina Kotzamani Retrospective
Greece • 2013–2017 • Shorts • 65 MIN

9 PM El Mar La Mar dir. Joshua Bonnetta + J.P. Sniadecki
Co-presented by Carbon Arc Cinema
USA • 2017 • Documentary Feature • 94 MIN