

## Voyage 2018, 3’33”

Director: Simon Ray, Edinburgh  
Film Company  
Producer: Lizzie Cowan  
Commissioner: Dovecot Tapestry Studio  
Funded by Dovecot Foundation and Creative Scotland

Garry Fabian Miller’s ‘Voyage into the deepest, darkest blue’ is composed of two abstract photographs, spliced together. The film explores the combination of two images and two art forms, as the design is further translated into tapestry by Dovecot’s weavers. With a contrast of orange and blue meeting at a powerful horizon, the tapestry implies depth and distance as well as voyages and seascapes.

## A Life in Letterpress: Alan Kitching 2016, 4’40”

Director: Alice Masters  
Assistant producer: Pete Collard

Master of letterpress Alan Kitching reads extracts from his book about his life and work. This personal portrait spans over 50 years, from Kitching’s first typographical experiments under the auspices of mentor Anthony Froshaug to his most iconic creations at The Typography Workshop.

## Of Paper and Lead 2017, 12’

Director: Sandrine Corbeil  
Cinematographer: Julien Fontaine  
Editor: Martine Cossette  
Sound: Philippe Scultéty  
Sound design: Sébastien Bédard  
Music: Cécriid Lefrançois-Drolet  
Production: Marie Ka, L’Inis

‘Of Paper and Lead’ follows a young boxer-poet as he explores the unlikely parallels between his sport and his passion for graphic arts. A self-published poet, he describes the disciplines

of both practices as a salve and a weapon in the fight against his middle-class problems.

## Metal Project 2017, 2’53”

Director: Big Hair Films  
Commissioner: The Goldsmiths’ Company

Making is a conversation between head, hand and heart. The film, focusing on the hands of five metalworkers – Juliette Bigley, Simone ten Hompel, Rebecca de Quin, Ane Christensen and Adi Toch – seeks to convey that interaction, accompanied by the soundscape that marks their daily working lives.

## Toolbox 2017, 3’

Director, cinematographer, editor:  
Lawrence Barraclough

This film documents a two-day workshop at the Power Project that gave women the opportunity to make their own toolbox. Run by designers James Green, Louise Colgan and Maya Alvarado, the workshop took place at the Livesey Exchange, Peckham, that aims to bring new skills and jobs to a neglected corner of South East London.

## When I was a child 2016, 11’

Director, cinematographer, editor:  
Elena Molina  
Production: Marionetes Nomades,  
Elena Molina  
Music: Xavi Silveira, Aleix Bové, Dandara  
Sound: Raquel Batet, Pol Galofré  
Colour correction: Xavi Puig  
Starring: Kisa N’Sele Malone

Every summer, when N’Sele Malone’s uncle returned to Burundi, the whole family would gather to watch his puppet shows. Malone was 12 and was only interested in playing

football with his friends until, one day, something happened that completely changed his future. Twenty years later, he is one of the most recognised puppeteers in West Africa.

## Awakening Awareness 2016, 2’36”

Director: Katharina Dettar in collaboration  
with Guillem Trius  
With thanks to Studienstiftung des deutschen  
Volkes

Setting out to ‘awaken awareness’ about what lies behind the objects that surround us, this film highlights the amount of raw material – 1,540 kilograms – needed to create a single gold ring.

## Obsessed: Compelled to make — Liz Williamson 2017, 3’33”

Director: Angus Lee Forbes  
Commissioner: Australian Design Centre

Sydney-based weaver Liz Williamson is one of 14 artists featured in ‘Obsessed: Compelled to make’, an Australian Design Centre exhibition showcasing the awe-inspiring creativity and innovation of makers from across Australia and examining the fundamental human need to make.

## Land of the Fairies 2017, 5’32”

Director and producer: Amiel Kestenbaum  
Associate producer: Ilya Marcus,  
Naama Zohar  
Director of photography: Ilya Marcus  
Art director: Naama Zohar  
Puppet designer & operator: Kseniia Moroz  
Post-production: Blacklight  
Backgrounds artist: Elena Stein  
Cave installation: Elena Stein, Elinor Sahn  
Industrial designer: Shai Castel,  
Shani Veenstra  
Light artist: HAR  
Art department assistant: Shira Barak,

Ami Ben-Zvi, Bar Bergman, Eli Cohen,  
Lior Lachman, Yoomee Ohayon  
Assistant director: Sara Bozakov  
Production manager: Raphael Kadishzon,  
Shira Porat  
Production assistant: Max Gertzen  
First assistant camera: Klil Leon,  
Nitzan Lotem  
Gaffer: Gal Rumbak  
Best boy electric: Ashraf Joron  
Grip: Dionysus  
Titles: Gabrielle Kadishzon, Esther Wonde

In a magical, hand-crafted world, we follow a young boy’s enchanted chase after a fairy who leads him from one extraordinary world to the next, exploring themes of love, curiosity and inspiration.

## SCREENING TWO

## The Forge 2016, 2’54”

Director: Carlos Carneiro  
Cinematographer: Bruno Ramos  
Assistant: Orestis Lambrou  
Editor: Mitchell Tolliday  
Grading: Filipe Fernandes  
Executive producers: Terence Teh, Kat Popiel

Based in Peckham, London, Blenheim Forge is a steel workshop run by three young British artisans. The trio display balletic precision as they brave the grit and heat of the forging process, in pursuit of creating high-quality chef’s knives.

## I rely on the clay being solid 2018, 13’30”

Director: Terese Mörnvik and  
Pernilla Norrman  
Cinematographer/editor: Terese Mörnvik  
Manuscript, narration: Pernilla Norrman  
Cutting advisor: Lena Runge  
Drone: Martin Olsson  
Sound design: Henrik Meierkord  
Music: Henrik Meierkord, Matts Persson,  
Magnus Haglunds  
Grading: Michael Cavanagh, Way Creative  
Graphic design: Gabriel Wentz  
Translation: Linda Soondra  
Produced with support from  
Konstnärsnämnden (The Swedish Arts  
Grants Committee), Film i Skåne (Southern  
Sweden Film Commission) and Boost Hbg

On a hill surrounded by dense forest in southern Sweden, lies a water-filled clay pit that was first used in 1862. Ceramist Pernilla Norrman has developed her interest in the ferrous clay found here into an artistic project where the physical act of digging clay is central.

## Marble Machine 2016, 4’32”

Director: Hannes Knutsson  
Original artwork: Martin Molin, Wintergatan  
Executive producer: Wintergatan

The Marble Machine is a programmable, handmade music box powered by 2,000 marbles and incorporating a vibraphone, bass guitar, cymbal and drums. Martin Molin, member of the band Wintergatan, scheduled two months to build the machine; it took 16. Molin is currently working on a new version, ‘Marble Machine X’, with the original, seen in this film, now on display at the Museum Speelklok in Utrecht, the Netherlands.

## 18th-century Mechanical Theatre 2017, 3’13”

Director: Peter Kelleher  
Editor: Richard Gardener  
Sponsored by Société Générale

An 18th-century mechanical theatre was a technology of tricks and devices that changed scenes almost miraculously. With nothing of this scale from history surviving, exhibition designer, Patrick Burnier and his team recreated a spectacular mechanical theatre for the 2017/18 exhibition, ‘Opera: Passion, Power and Politics’ at the Victoria and Albert Museum, London.

## A Love Story 2016, 7’04”

Director: Anushka Naanayakkara  
Producer: Khaled Gad  
Screenwriter: Elena Ruscombe-King  
Cinematographer: Adeyinka Edward, Alvilde  
Horjen Naterstad, Ben Hecking, Leigh Alner  
Production designer: Solrun Osk Jonsdottir  
VFX supervisor: Teng Ye, Eloise Tomlinson  
Editor: Joseph Comar  
Music: Victor Hugo Fumagalli  
Sound design: Marcin Szumilas  
Production manager: Agnieszka Pawłowska,  
Inês Lourenço, Simone Tomasi  
Animator: Robert Millard, Adrian Piqueras  
Sanchez, Ivan Sarrión Soria  
Puppet maker: Alicia Canovas Verdu  
Art assistant: Alice La Trobe, Amalie Vilmar,  
Lenka Dobranska

This stop-motion love story takes place in a universe made entirely of wool. It is love at first sight for two beings... but will their relationship survive the onslaught of depression that takes over their lives?

## Bubblegum Cup Stool 2017, 2’01”

Director: Pascal Anson  
Additional camera: Stephen Pelling

Pascal Anson shows us how to make a stool from paper drinking cups and bubblegum. The film was commissioned for Crafts Council exhibition ‘States of Play’, encouraging a playful attitude to creativity and making.

## The Workshop 2017, 6’30”

Director: Brendan Leahy  
Editor: Chris Zuker

From carving the wood to the final varnish, crafting a violin has a musicality all of its own. Filmed at the Chicago School of Violin Making, this meditative documentary traces the meticulous, months-long process of creating a musical instrument almost entirely by hand.

Keith Harrison, Joyride  
2017, 11’45”

Director: Stephen Gammond  
Music: ‘Joyride Sound Collage Requiem: C40’ by Carl Slater  
Drone: Flyover Filming

Documenting the Jerwood Open Forest commission ‘Joyride 2017’ by ceramist Keith Harrison, the film follows the artist in his quest to build a 30-metre-high ramp in Cannock Chase woods, and to launch a life-size clay replica of the Rover 75 from its top.

MUG  
2017, 5’07”

Director: Nick Bennett  
Colourist: Paul Willis  
Potters: James and Tilla Waters

Capturing the mesmerising process of hand-throwing, this film follows studio potters James and Tilla Waters as they produce tableware in stoneware and porcelain. Their partnership combines James’ making skills with Tilla’s love of colour and design.

Shell Tools  
2016, 3’14”

Director: Dan Hamworth-Salter  
Original artwork: Leszek Sikon  
Opening song: ‘Siedzi Sowa Na Stodole’ by Franciszka Ciesiółka  
Music: ‘Starlight Ascending’ by Big Score Studio

Forged using traditional blacksmithing techniques, Leszek Sikon created a unique set of tools using metal reclaimed from First World War ammunition. The project was commissioned for the 2016 Ypres International Blacksmithing event.

Made in London:  
Rachael South  
2017, 4’31”

Director: William Scothern

Rachael South comes from a long line of cane weavers. After studying design, she returned to the family business, where she finds fulfilment in the sense of history and the potential longevity of her work.

Inanition  
2016, 2’28”

Director: Lauren Housego

Inspired by the play ‘A Zoo Story’ by Edward Albee, this animation explores the isolation caused by modern living. The two characters co-exist but do not interact, their emaciated forms hinting at the emotional deprivation caused by loneliness.

Our Common Humanity  
2018, 5’39”

Director: Diego Almazán de Pablo  
Original artwork: Juli Bolaños-Durman  
Music: ‘Finally The Sun’ and ‘Wandering’ by Dustin Lau  
Commissioned by Edinburgh & Lothians Health Foundation for Royal Edinburgh Hospital

An invitation to see the magic in Juli Bolaños-Durman’s creative process. From idea conception, to the mark-making on the glass, to the final materialised objects, this film highlights the richness of the making process.

Rex Orange County  
2017, 3’11”

Director, scenario, editor, producer and animation: Chris Ullens  
Director of photography: Jamie Durand  
Art direction: Jack Needle, Will Hooper

Miniature band members Rex and Benny chill and perform together in stop-motion, their dreamy living room coming to life to the sound of their song.

Real — to — Reel  
The  
Craft  
Film  
Festival

Welcome to Real to Reel: The Craft Film Festival. Launched in 2016 in response to an ever-growing stream of films about making and makers, it is the UK’s first film festival devoted to craft.

This year the festival features 28 shorts, selected from over 200 submissions received from around the world. The eclectic programme proves that there’s no shortage of high-quality films with themes of making, skill and materials at their heart.

Following the premiere at Picturehouse Central, London, we’re delighted to be expanding the festival’s reach with an international tour. Discover BAFTA award-winning, hand-crafted animation, glimpse behind the scenes at the studios of talented makers, and encounter a weird and wonderful world of marbles, bubble gum, boxing, a life-size ceramic car replica and much more.

SCREENING ONE

Made in London:  
Chris Keenan  
2017, 4’31”

Director: William Scothern

Ceramist Chris Keenan began working with clay in his mid-30s after a 12-year acting career, when he took up an apprenticeship with Edmund de Waal. Chris set up his own studio immediately after completing his apprenticeship in 1998 and he’s been making pottery ever since.

My Father’s Tools  
2017, 6’31”

Director: Heather Condo in collaboration with Wapikoni Mobile  
Basket maker: Stephen Jerome  
Cinematographer: Clark Ferguson, Zachary Greenleaf, Emmet Walsh  
Drone: Eli Laliberté  
Sound recording: Jacinthe Beaudet, Zachary Greenleaf  
Editor: Heather Condo, Emmet Walsh  
Assistant: Casey Caplin

Wapikoni Mobile, a travelling audiovisual studio, visits communities across Canada and Latin America to help spark the creativity of young indigenous people. This film follows basket maker Stephen in the Mi’gmaq First Nation community of Gesgapegiag in Canada, as he creates traditional baskets just as his ancestors did.

Tales of A Universal  
Goddess  
2017, 0’25”

Director: Diego Almazán de Pablo  
Original artwork: Juli Bolaños-Durman  
Music: ‘Mexico’ by Jimmy P.

Glass artist Juli Bolaños-Durman’s work, made from found and repurposed glass, is anthro-

pomorphised in stop-motion animation. See her colourful pieces dance as they personify ‘Carol’, from the artist’s Universal Goddess series, in an allegory to femininity and intuition.

Edmond  
2015, 10’

Director: Nina Gantz  
Producer: Emilie Jouffroy  
Cinematographer: Ian Forbes  
Lead stop-motion animator: Adam Watts  
Lead 2D animator: Nina Gantz,  
Terri Matthews  
Editor: Nina Rac  
Composer: Terence Dunn  
Sound designer: Rob Turner  
Costume designer: Eva Roelfs  
Lead puppet maker: AMC Fok, Nina Gantz  
VFX supervisor/lead compositor: Felipe Olid Guerrero  
Colourist/online editor: Jon Pugh  
Script consultant: Rafael Kapelinski  
Production designer: Laura Mickiewicz, Paulina Rzeszowska, Aoife Coigley

A BAFTA award-winning dark comedy about felted character Edmond. As he stands alone by a lake contemplating his options, Edmond goes on a journey back through his life, revisiting defining moments in search of the origin of his desire to eat the people he loves.

Asoka Patience  
2017, 1’11”

Director: Jan Vrhovnik  
Producer: Jess Luby  
Line producer: Raymond Ayinne  
Post-production: OWN Productions  
In association with Ghanaian charity AfriKids

A day in the life of a basket weaver Asoka Patience, portraying the importance of this centuries-old craft in Bolgatanga, Ghana. The unique baskets are Bolgatanga’s biggest export, yet the weavers’ existence is challenged by the unfair prices they receive for their wares.

Real to Reel: The Craft Film Festival is produced by the Crafts Council and Crafts and presented in association with Maker & Smith. For more information about what they do, visit [craftscouncil.org.uk](http://craftscouncil.org.uk), [craftscouncil.org.uk/magazine](http://craftscouncil.org.uk/magazine), [www.makerandsmith.com.au](http://www.makerandsmith.com.au).

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