

stories about cross-pollination between the Netherlands and the Dutch East Indies. He learned how a small exotic animal, the shipworm, became a disaster for the Zuiderzee's dyke posts, and how a Dutch cabbage returned home after a long journey to the Far East.

**Amazing spectacles
sculpted from scrap**
2018
3'49"

Director, producer, camera, editor:
Rachel Clara Reed
Series: BBC Reel
Series producer: Dan John
Music: Audio Network
Songs: *Happy Coincidence*, Paul Mottram; *Living Elements*, Philip Guyler; *Coffee Cup*, Jason Pedder/Ashley Barnes/Douglas Brown; *Hearts Ignite*, Evelyn Glennie/
Barrie Gledden/Chris Bussey

Kenyan artist Cyrus Kabiru transforms scrap metal into intricate eyewear, recounting the childhood memories that inspire his work. Driven by a desire to turn waste into something new, he makes use of recycled and found materials he picks up on the streets of Nairobi.

Peter Rowland: Egg Maker
2018
5'

Director: Jared Schiller
Camera, editor: Tim Knights
Sound recordist: Adam Gutch
Commissioner: Artangel

In 2017, replica birds' egg craftsman Peter Rowland was approached by artist Andy Holden with a request to create thousands of eggs for an exhibition. In this documentary, Rowland talks about how he came to be an egg maker and gives an intimate insight into the way he works.

**Space Debris:
How It Was Made**
2018
11'

Director: Kristin Sæterdal
Production and music: Revolvermedia
Supported by: Norwegian Association of Art and Craft (NK)

Kristin Sæterdal makes hand-woven tapestries with motifs inspired by sci-fi, technology and computer games. The

film documents the making of 'Space Debris', from the dyeing of the yarn to the painstaking weaving process, and the ups and downs experienced by the maker throughout the six-month process.

**Ngayuku Papa:
Bluey and Big Boy**
2018
2'14"

Director, editor, producer, animator:
Jonathan Daw
Storyteller: Maureen Butler
Cultural director: Dallas Smythe
Character design and construction:
Cynthia Burke, Dianne Golding, Loretta Carroll, Annieka Skinner
Translation: Martha Ward, Dallas Smythe
Tjanpi sets and props: Nyangawarra Ward, Chriselda Farmer, Erica Shorty, Cynthia Burke, Dianne Golding, Annieka Skinner, Loretta Carroll, Winifred Reid
Tjanpi field officer: Annieka Skinner
Sound: Jeremy Conlon (Left of Elephant Sound)
Executive producer: Michelle Young

Tjanpi Desert Weavers is a social enterprise of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council that enables women in the remote Central and Western desert regions of Australia to earn an income from fibre art. Ngaanyatjarra woman Maureen Butler tells the story of her hunting dogs Bluey and Big Boy, illustrated through stop-motion animation by Jonathan Daw.

Moving Glass
2018
2'30"

Director and editor: Rosa Ruth Boesten
Featuring: Bibi Smit
Cinematography: Jurgen Lisse
Grading: Barend Onneweer
Gaffer: Ralph Schoonenboom
Musical composition and guitars:
Wiek Hijmans
Sound Design: Chris P. Truman
Mix: Doris Veldman

Moving Glass offers insight into the practice of glassblower Bibi Smit, from the idea and the design to the blowing, cutting and polishing of the material. It reveals her fascination with hot fluid glass, and the possibilities it affords for playing with reflection, colour, light and texture.

**Salmagundi:
Intermission (3 of 3)**
2019
0'26"

Director: Simon Elvins, Adele Jeffs
Pattern and textile design: Adele Jeffs
3D and motion: Simon Elvins
Sound design: Tom Joyce (Sound Canvas)

How Do You Wear it?
2018
4'34"

Director: Mia Rumble
Featuring: Jenni Burrows
Thanks to: Professor Sean Whittaker, Danuta Orłowska, Cath Morgans, Cutaneous Lymphoma Foundation, Dr Sarah-Jane Burns

The film relates textile artist Jenni Burrows' personal experience of living with cancer as a long-term condition. She creates interactive textiles that enable others to understand what it means to live with her condition and speaks of the beneficial impact of creativity on her health and wellbeing.

La Espiga
2019
5'49"

Director: Cameron G. Quevedo
Producer: Alddo Flores
Editor: Ariana Topke
Cinematography: Ignacio Chávez, Aaron Chimal, Cameron G. Quevedo
Sound: Carlos Salazar
Photography: Natse Rojas
Production assistant: Julián Alarcón, Miriam Martínez
Special thanks: Tacho & Wendy Utrera, Don Isidro Nieves & Tía Licha, Sael Blanco, Alberto Alemán, Colectivo Altepepe, Mauricio Durán, Valeria Gutiérrez, Pavel Toledano, José Omar Bueno Domínguez, Imagining America/JGS

Two Mexican musicians and master instrument builders, united by a shared tradition, discuss their lives, their music and their craft as they each make an 'espiga', a traditional guitar pick used in the son jarocho genre.

Stems

2018

2'24"

Film: Ainslie Henderson
Music: Poppy Ackroyd

Stems is a collaboration between animator Ainslie Henderson and the musical artist Poppy Ackroyd. Unlike the traditional process wherein a film is completed and then delivered to the composer for scoring, they worked backwards. Ackroyd supplied elements – 'stems' – of the score, with Henderson making characters and instruments that looked like they might make the sounds, in response.

SCREENING TWO

Life in Miniature

2018

4'41"

Director: Ellen Evans
Director of photography: Thomas Doran
Editor: Jon Crook
Composer: Danyal Dhondy
Colourist: Chris Bell
Sound Design: Soundnode

Kath Holden is an artist of the everyday. Inspired by the world around her, Holden's creations are whimsical yet keenly observed, and very different from the genteel museum pieces that her contemporaries are producing. A proud woman from Bradford, Holden reflects on her life and art as she carves a place for herself in the precious world of miniatures.

Andrew Burton:

The Orangery Urns

2018

9'39"

Director: Gary Malkin, Sarah Bouttell
Commissioner: Mapping Contemporary Art in the Heritage Experience
Funder: Arts and Humanities Research Council in partnership with Newcastle and Leeds Universities

Andrew Burton was commissioned to create works responding to Gibside, a National Trust property close to Newcastle upon Tyne. Burton's response involved the creation of nine huge ceramic vessels and group of brightly

glazed birds; each made and fired in his studio in Newcastle.

Tricotone 1 Part 1

2019

1'

Director: Sam Meech

Sam Meech's practice combines digital image-making, community engagement, and machine knitting. He is interested in the overlap and interplay between analogue and digital media, and the possibilities of combining the two in production and performance. Tricotone 1 is a knitted animation created using standard punch card patterns.

Cara de Diablo (Devil Face)

2018

5'52"

Director, script: Mariano Renteria Garnica
Featuring: Felipe Horta
Producer: Jorge Díez Maza
Cinematography: Mariano Rentería Garnica
Sound: Mariano Rentería Garnica
Editor: Jorge Díez Maza
Camera assistant: Jonathan Barojas
Music: Kaitlyn Aurelia Smith

Since the Spanish conquest of Mexico, the eternal battle between good and evil has been portrayed in Mexican dancing traditions. Felipe Horta has been working for more than 30 years, like many other artisans, on creating masks and costumes that give identity to these traditions in the state of Michoacán.

Clay 2056

2016

1'24"

Director: Niels Hoebbers
Concept and animation: Niels Hoebbers and Maarten Baas
Music: Kevin Macleod

In his humorous and rebellious work, Maarten Baas, one of the Netherlands' best-known designers, blends design with art forms including film and theatre. To celebrate the 10th anniversary of his CLAY furniture collection, he collaborated with animator Niels Hoebbers to create a speculative stop-motion piece celebrating 50 years of the CLAY collection.

Brawn & Bread

2018

8'22"

Director: Studio MICAT
Thanks to: staff and campers at Beam Camp

Brawn & Bread is an outdoor gym that makes bread, using human power to process the grain, knead dough and fuel a wood-fired oven. The project was designed by UK designers Studio MICAT and was built by campers, aged 11–17, at Beam Camp, New Hampshire. The structure is designed to make a performance of the processes that go into producing this daily essential.

Ngayuku Papa: Tiny

2017

2'48"

Director: Jonathan Daw and Cynthia Burke
Story: Cynthia Burke
Character design and construction: Cynthia Burke, Dianne Golding, Annieka Skinner
Translation: Martha Ward, Cynthia Burke
Tjanpi sets and props: Nyangawarra Ward, Chriselda Farmer, Erica Shorty, Cynthia Burke, Dianne Golding, Annieka Skinner, Loretta Carroll, Winifred Reid
Editor and producer: Jonathan Daw
Tjanpi field officer: Annieka Skinner
Sound: Jeremy Conlon (Left of Elephant Sound)
Executive producer: Michelle Young

Ngaanyatjarra woman Cynthia Burke shares a tale of the special role that dogs play in remote community life with this stop-motion animation by Jonathan Daw. The Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council enables women in the remote Central and Western desert regions of Australia to earn an income from fibre art.

Sawmaking

6'15"

2018

Director: Jacob Hesmondhalgh-Scott / Honeybee Pictures
Featuring: Shane Skelton

An observational portrait of master saw maker Shane Skelton. Inspired by his grandfather's favourite saying 'buy cheap, buy twice', Skelton creates saws of the utmost quality. He himself uses the finest quality tools, including some inherited from his grandfather.

Asahiyaki

2017

4'27"

Director, cinematography, editor: Robert Wiezorek
Sound: Daniel Migge
Consultant: Jun Schaeffer

A portrait of one of the oldest potteries making traditional tea ceremony bowls in Japan. Today, the master represents the 16th generation of his family, reflecting on his passion, tradition and artisanship.

Lives of Clay

2018

2'06"

Director (film): Zoe Manders
Concept: Vidya Thirunarayan
Director (theatre): Tim Supple
Choreographer: Debbie Fionn Barr
Dramaturgy: Katie Ebner-Landy
Performers: Vidya Thirunarayan, Lee Hart and Barry Ganberg
Music: K.S. Bhavani Shankar
Artistic director: The Clay Connection
Studio production support: Art Asia, Farnham Maltings, Arts Council England

Clay is universal and can be transformed into something that carries meaning or purpose by simple means. Bharatanatyam (Indian classical dance) is nuanced, detailed, dynamic and highly expressive. Together, the two mediums offer a rich palette with which to perform and tell stories.

Tricotone 1 Part 2

2019

1'

Director: Sam Meech

Neil Turner Artisan

2018

2'50"

Director: Rae Fallon
Music: Joel Ritchie

Neil Turner was a West Australian farmer all his life, but from the age of 18, he pursued woodturning as a creative outlet, working in his shed at the end of every day. Upon retiring, he has been able to dedicate his time entirely to creating highly complex turned pieces from native Australian wood.

Carbon Copy

2017

2'04"

Director: Marc Cowan
Project assistant: Staffan Gnosselius
Additional film work: Lewis Davies
Support: Ian Baldwin, Krystle Shard, Tom Drury, Ella Williams
Music: Penguin Cafe Orchestra
Funder: Lambeth Council and Loughborough Junction Action Group, as part of a Sustrans route and regeneration project

The film documents the making of ten individual bollards that act as sculptural signposts to South London's secluded Ruskin Park. Cast directly from three different species of tree salvaged from the park, they each have a breed and grid-reference, allowing passers-by to identify where the original tree is growing.

Tricotone 1 Part 3

2019

1'

Director: Sam Meech

What's Your Craft:

Craftivist Carrie Reichardt

2018

3'29"

Director: William Scothern
Producer: Sara Khan
Assistant producer: Karen d'Arcangelo
Commissioner: Crafts Council

A look behind the scenes at the practice of craftivist Carrie Reichardt who uses mosaic to create intricate, politicised works of art. Reichardt passionately believes in the power of craft to open up dialogue about sensitive issues. She has used her skills as a vehicle for her own political activism, most notably, her campaigning for prisoners on Death Row.

Knitting the Blues

2018

3'06"

Director: Lorna Hamilton-Brown
Camera: Lorna Hamilton-Brown, Chris Hamilton-Brown, Indiana Hamilton-Brown, Phoebe Corker-Marin, Ian Gabb
Photography: Lorna Hamilton-Brown, Chris Hamilton-Brown
Illustration, edit and song lyrics: Lorna Hamilton-Brown
Music: Finger Burner, OurMusicBox.com
Cameo appearances: Kaffe Fassett, Brandon Mably, Jeanette Sloan, Laduma Ngxokolo and João Caldas
Nail Art: Sky's House of Nails

Lorna Hamilton-Brown describes herself as a knitting evangelist and strives to make work that is accessible to people outside of the gallery context. Her latest music video promotes the therapeutic benefits of knitting for mental wellbeing and seeks to break the stigma of talking about mental health.

Real to Reel: The Craft Film Festival is produced by the Crafts Council and brought to Australia by Maker & Smith. Alice Springs scening proudly supported by Central Craft.

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Real — to — Reel

The

Craft

Film

Festival



Welcome to *Reel to Reel: The Craft Film Festival*. The UK's only festival devoted to craft returns for its fourth edition with a signature selection of engaging shorts exploring the human relationship with making and materials. This year, the Real to Reel selection panel was joined by knitter and filmmaker Lorna Hamilton-Brown MBE and Gary Thomas, film programme manager at the British Council and co-director of Animate Projects. Together, we undertook the difficult task of reviewing the hundreds of submissions received to select the 28 films featured in this programme. The result is a unique opportunity to witness craft in action and the narratives, passion and skill inherent in the creation of works. Again, the programme unites some unusual and perhaps unexpected tales of making – from miniatures, to replica birds' eggs, to a human powered bakery – along with animations that bring to life fibre, wool, clay and found objects.

SCREENING ONE

Ptolemy Mann – Chromaticity

2017–18

2'40"

Director: Third

Exploring the rhythmic physicality of

contemporary weaving, this musical short reveals the unique process central to the work of artist Ptolemy Mann. The film takes us from the humble white cotton thread, through the dyeing stage and finally to the rigorous act of the weaving itself.

BEBENTO

2017

4'38"

Director: Gaishi Kudo
Fixperts: Gaishi Kudo, Madoka Yagi, Urara Nakayama, Ah Hyeon Kim
Fix partner: Mr Nakagawa
Educational institute: Kyoto Institute of Technology, Kyoto Design Lab
Advisors: Professors Katsuhiko Kushi, Takayuki Ikegawa, Julia Cassim, Frank Kolkman

Michio Nakagawa, a shoe-repair person in his 70s, lives in Kyoto. He moves location every day, but it takes him 40 minutes to unload and set up his stall. The Fixperts team of third-year design students from Kyoto Institute of Technology helped Mr Nakagawa by creating a portable storage and display system that could be easily transported and set up anywhere.

Salmagundi:

Intermission (1 of 3)

2019

0'27"

Director: Simon Elvins, Adele Jeffs
Pattern and textile design: Adele Jeffs
3D and motion: Simon Elvins
Sound design: Tom Joyce
(Sound Canvas)

Salmagundi is a collaborative project between textile designer Adele Jeffs and graphic designer Simon Elvins. In her textile designs, Jeffs used digital tools and brushes in a way that was intentionally imperfect and freehand. Elvins was keen to explore how these textiles could have an alternate life in a digital space, and played with movement and material qualities.

With These Hands

2018

4'16"

Director: Thea Stallwood
Featuring: Kat Evans
Production assistant: Joanne Ayre, Silverio Moreda Iglesias

The elemental nature of creating in clay

comes to the fore in this short film about ceramist Kat Evans. Her asymmetrical sculptures speak of the processes that made them: pinching, coiling and paddling. Hours of careful and deliberate burnishing create a perfectly smooth canvas for a dramatic smoke firing.

The Chair Maker:

Lawrence Neal

2018

14'02"

Director: Alex Rae
Director of photography: Duncan Parker
Executive producer: Hugo Burge
Editor: Jack Roberts
Edit producer: Mo Ahmed
Colourist: Jon Howard
Music: Jausme Stonkute, Isaac Ellis
Graphics: Robbin Littlewood
Researcher: Hattie Ellis
Dubbing artist: Claudio Ahlers

The Chair Maker tells the story of Lawrence Neal and the ladderback, rush-seated chair tradition. Chair making is part of our 'intangible cultural heritage', a highly skilled process for which comprehensive instructions have been passed on between generations of masters and apprentices. Today the accumulated knowledge of over a hundred years of chair making resides with just one man.

Salmagundi:

Intermission (2 of 3)

2019

0'18"

Director: Simon Elvins, Adele Jeffs
Pattern and textile design: Adele Jeffs
3D and motion: Simon Elvins
Sound design: Tom Joyce
(Sound Canvas)

The Shipworm and the Glory of

Enkhuizen

2017

2'25"

Director: Alexandre Humbert
Producer: Zuiderzee Museum, NL
Designer: Alexis Gautier
With: Jaap Boers and Jos Jong
Music: Arnaud Pujol
Project curated by Jan Boelen (Z33), Evelien Bracke

In conversation with the Zuiderzee Museum's blacksmith and gardener, designer Alexis Gautier uncovered