

## SELECTED 15

Selected 15 is a national touring programme of bold, short films by early-career artists, showcasing experimental and poetic approaches to urgent themes such as ecology, protest, identity, and memory.

### FILM PROGRAMME

#### **Jazmin Morris, *Mad Esmond*, 1:30 mins (2025)**

*Mad Esmond* features edited found footage and original audio of Morris's late stepfather, Esmond Bristol. This powerful and subversive video blends themes of gaming, escapism, and nature with the stark disparities of racialised surveillance, institutionalisation, and poverty across the UK.

The original footage was filmed in 2007 on a council estate in Huddersfield, where Esmond, Morris, and her mother lived - at a time when camera phones and YouTube were emerging phenomena. Esmond's schizophrenic episodes were captured in public, making him well known within the local community and vulnerable to state surveillance, both within and beyond the estate. Videos circulated online, blending mockery and inspiration. Yet despite his challenges, Esmond was a proud Rasta man with strong values and a desire to impart wisdom and protect the local community.

Morris highlights the discrepancies faced by the UK's lower classes and their access (or lack thereof) to mental health support and green spaces. This work foregrounds some of the most powerful words captured from Esmond and juxtaposes 'digital' nature with the concrete estate - subtly questioning systems of oppression and who is afforded freedom and liberty.

#### **Kadeem Oak, *Effra Creek! Effra Wash! Effra Splash!*, 19 mins (2022)**

*Effra Creek! Effra Wash! Effra Splash!* reflects on the River Effra, a lost tributary of the River Thames. The project explores the cultural and sonic ecology of the river's course as it runs from Norwood through Brixton and Vauxhall, tracing Afro-Caribbean histories and themes of industry, community, landscape, and memory.

The film continues Oak's research into Caribbean histories of Brixton and its surrounding areas, first explored in the 2016 film *Brixton Lift*, a social document of the now-defunct Brixton Splash festival. This street party - held along the buried River Effra - celebrated Jamaican Independence Day and Caribbean culture. After the council discontinued the event in 2015, Oak began contemplating the links between the river's ecology and the precarity of cultural gatherings above ground.

This work draws connections between erosion, time, and the disappearance of marginalised communities within the wider context of urban change. It brings together digital video, archival images, dub/reggae Space Echo—interpolated field recordings, maps, etchings, and varied forms of image production. It premiered at the ICA, London, in 2022, alongside a traditional Caribbean sound system as used at Notting Hill Carnival.

#### **Fergus Carmichael, *Rhadinace*, 8:27 mins (2024)**

With their wells depleted, offshore platforms await decommissioning. On land, oil burns in an annual ritual. *Rhadinace* continues Carmichael's explorations of socio-ecological relationships, investigating an oil rig 'graveyard' in northern Scotland and its surrounding community. Through a partly fictionalised account of the Clavie burning, the film weaves together industry and tradition. Its score and pacing deliberately echo eco and folk horror cinema, heightening tensions between extraction, mythology, and the natural world.

**Liberty Smith, *My Exploding House*, 17:13 mins (2024)**

*My Exploding House* follows a quest to uncover the truth behind a thirty-year-old memory, connecting the dots between family, community, the power of place, and the concept of home.

Smith delves into personal recollections of her childhood with her mother, Gill, through audio recordings of conversations they've never had before.

Simultaneously, they construct a scale model of their former home. Interwoven are phone calls from Liberty's search to confirm the memory of a film showing their house exploding, alongside a brief history of protest against 'No M11 Link Road' and the community spirit it sought to preserve.

**Nia Fekri, *I've Perfected Sleep Travel*, 5 mins (2023)**

*I've Perfected Sleep Travel* is an archival film comprising NASA images of Martian bedrock and night-cam footage from wildlife preservation organisations, showing endangered leopards near the Caucasus Mountains and Lake Urumieh. Once the largest lake in the Middle East, Urumieh is now mostly desert due to corrupt dam-building practices.

The artist draws a parallel between personal grief and the wider sense of ecological loss on Earth, set against the economically driven imaginations of a 'future' on Mars—framing loss as a direct consequence of state misconduct.

**Niki Kohandel, *A Departure*, 2 mins (2025)**

*A Departure* begins with a question: how do we navigate disappearing rivers, seas, and sources - bodies of water endangered by neo-colonial extraction? The film responds to the call of Sohrab Sepehri's poem *Beyond the Seas* and invites viewers to build their own paper boat.

**Samara Addai, *Mood to Make Love*, 3:26 mins (2024)**

A blink into the orgasmic beauty of nature. Kalimpong, India, 2024.

**Teef Chan, *Under the Trees of Hampstead Heath, I Ate Fei Larm Char Rice*, 2:28min (2022)**

*Under the Trees of Hampstead Heath, I Ate Fei Larm Char Rice* follows Fan on a quiet afternoon beneath the trees of Hampstead Heath, eating Fei Larm Char Rice (肥腩叉飯), and pondering deeply on what's missing from the taste of her rice.

**Selected 15 is curated and produced by videoclub with Film London Artists' Moving Image Network. Supported by Arts Council England and Film London.**

**Thanks to the following venues for showing Selected 15: BALTIC (Gateshead), CAST (Cornwall), CCA Glasgow, Fabrica (Brighton), Nottingham Contemporary, Somerset House (London), Spike Island (Bristol), and Towner Eastbourne.**

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