



DisAstro

Film Details

Title: DisAstro

Form: Experimental/Documentary

Completion Date: May 2017

Length: 24'25"

Production Countries: England, Greece

Shooting Format: 1080p Colour

Language: Greek

Subtitles: English

Website/Trailer: www.disastromovie.com

Contact

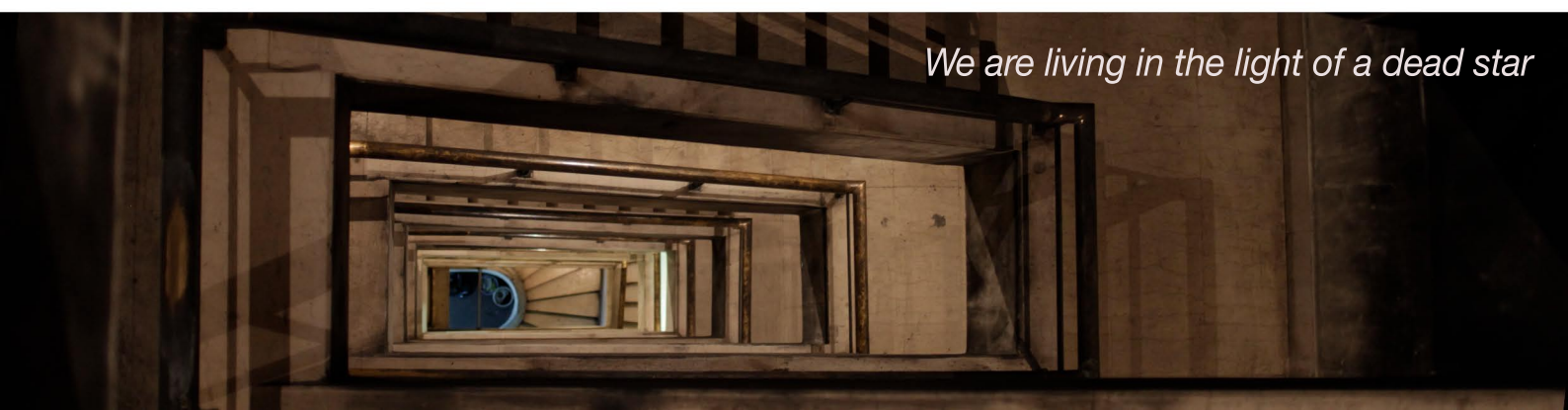
Director / Producer

Leo Metcalf

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We are living in the light of a dead star



LOGLINE

Capitalism and its Crisis are depicted through the echoes they leave on the landscape of Athens, providing a post-apocalyptic vision of a city abandoned, strewn with the scars of past struggles, stuck in an era of permanent crisis.

SYNOPSIS

Using selected contemporary documentary images DisAstro portrays a dark future for Athens. Along foreboding and lifeless streets people squat in deserted factories, and the recycling of junk seems to be the only remaining industry. The scars that crisis leaves take many forms: barriers are drawn up between the rich and the poor, some banks are boarded up with steel, some rebuilt to look like fortresses. Meandering through vacant and pillaged factories, malls and Olympic sites, through streets plastered with angry graffiti, rental signs and proliferating gold and pawn shops the failings of liberal democracy and capitalism repeatedly rear their ugly heads. Without people, a city's memory seems vague: it does not explain, but it does convey. Loss, fear, anger, inequality all seem drawn in the landscape, stains of a political economy gone wrong.



DIRECTOR'S NOTE

A few years ago I spent a summer in Athens with my Greek friend Arlen. We found ourselves discussing the crisis endlessly, and spent days walking the streets and talking to people. The trails we followed opened us to the experiences of Athenians, but also took us through many of the abandoned buildings strewn across the city.

The otherworldly feelings of emptiness, of abandonment, of time having stopped that is found in these spaces seemed to resonate with the feelings of powerlessness and hopelessness people would describe to us.

Slowly the form of a film took shape: rather than using interviews with people, we decided to restrict ourselves to looking at how these dire times were reflected in the landscape.

We started to film and collect field recordings, seeking not to explain but to convey the feeling of a city in free-fall, where people were battered by repeated rounds of austerity, shell shocked by years of abstract talk of credit ratings, bond yields and bail-out deals that seemed to hold an iron grip over their destinies.

Though these desolate visuals and ominous soundscapes, we found ourselves portraying what seemed to be Athen's future: a city abandoned, where the things left behind coldly reflected times past but left little clue as to what went wrong.

Yet many of the scenes were replete with images that reflected ideas about the current political economy. The film opens on papers and books from the accounting department of a factory in Pireaus. These are harvested by illegal informal laborers and then dropped three stories to the factory floor, thus beginning their journey to being made into paper again for money.

This hopeless cyclicity echoes the endlessly repeated bail-out talks Greece has recently faced, or even perhaps the rehashing of the theories modern capitalism cannot let go of, that of trickle-down economics, or the idea that an 'invisible hand' leads markets to a Pareto optimum.

Capitalism proceeds in a series of shocks and crises, and these are the times where the rich get richer and the poor get poorer.

The 20th century left neoliberal economics, threadbare states and consumerist growth-based capitalism as the only option open to 21st century citizens, yet all represent nothing but a dark star; a 'Dis', not/ill and 'Astro', star.

DisAstro.

TEAM

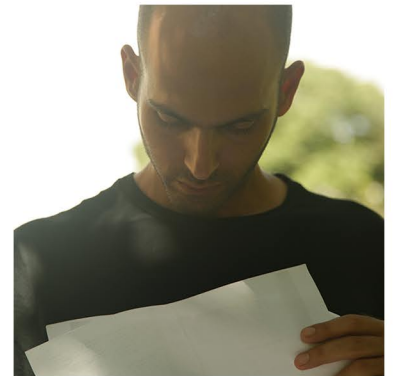


Director, Producer and Camera Leo Metcalf

Leo studied Politics, Philosophy and Economics at York University, then a MSe in Development Management at LSE. After a decade working on radio programmes on health, environment and education in Madagascar and Afghanistan, Leo Metcalf turned to filmmaking and worked on two documentaries in parallel. The first is *DisAstro*. The second is a feature, *Larryland*, which critically examines how end of life is dealt with in the Western world by following an ageing hedonistic hippy as he approaches his death. He is currently working on a film mixing live action and animation that explores consciousness and perception.

Co-creator and sound recordist: Arlen Dilsizian

Arlen Dilsizian is an ethnomusicologist who grew up in Athens and spent years exploring forgotten and abandoned buildings of his native city. He was awarded an MA in Anthropology at Cambridge and now lectures at various Universities in East Africa on film theory and history. He runs a label exploring outsider music from East Africa (Nyege Nyege Tapes) and a film and arts incubator in Kampala (Boutiq Foundation).

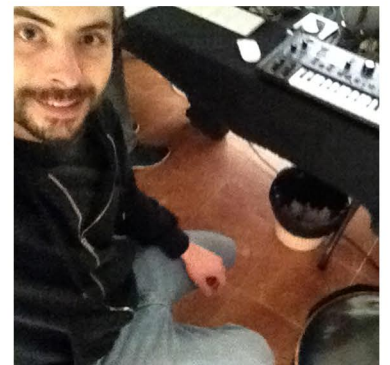


Editor: Romain Beck

With a background in fine art and theatre, Romain started as an editor seven years ago. He recently edited *The Watchmaker* which was screened at SWSX, Leipzig and HotDocs. He has edited the feature length *Larryland*, and is currently completing a mid-length doc *The Colours of Sound*. He is a visiting tutor at Kampala film school for their undergraduate programme, as well as on a short course programme for UCL.

Sound Design and Music Emiliano Motta

Emiliano Motta is a composer and musician from Mexico who currently lives in Copenhagen. He has played music on such films as *Who is Dayani Cristal* and composed music for films such as *Táu* and *A Stone's Throw Away*. In 2011 his work as an additional composer and musician on the film *Carriere, 250 metros* won the Mexican Academy Award (Ariel). His most recent composition for the film *El Sueño del Mara'akame* was recently nominated for the same award. He is currently working on the film *La vida simple* with the director Luise Areans as well as finishing two new albums.





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