



STARLINGS OF THE HYPERREAL


A FILM BY HARRISON LEECH



THE UNIVERSITY OF
MELBOURNE

VCA

Victorian College
of the Arts



This film was made on the unceded countries of the Boon Wurrung /Bunurung people and Wurundjeri peoples. The filmmakers would like to acknowledge and thank the traditional owners of these lands, waters and skies upon which they make their art.

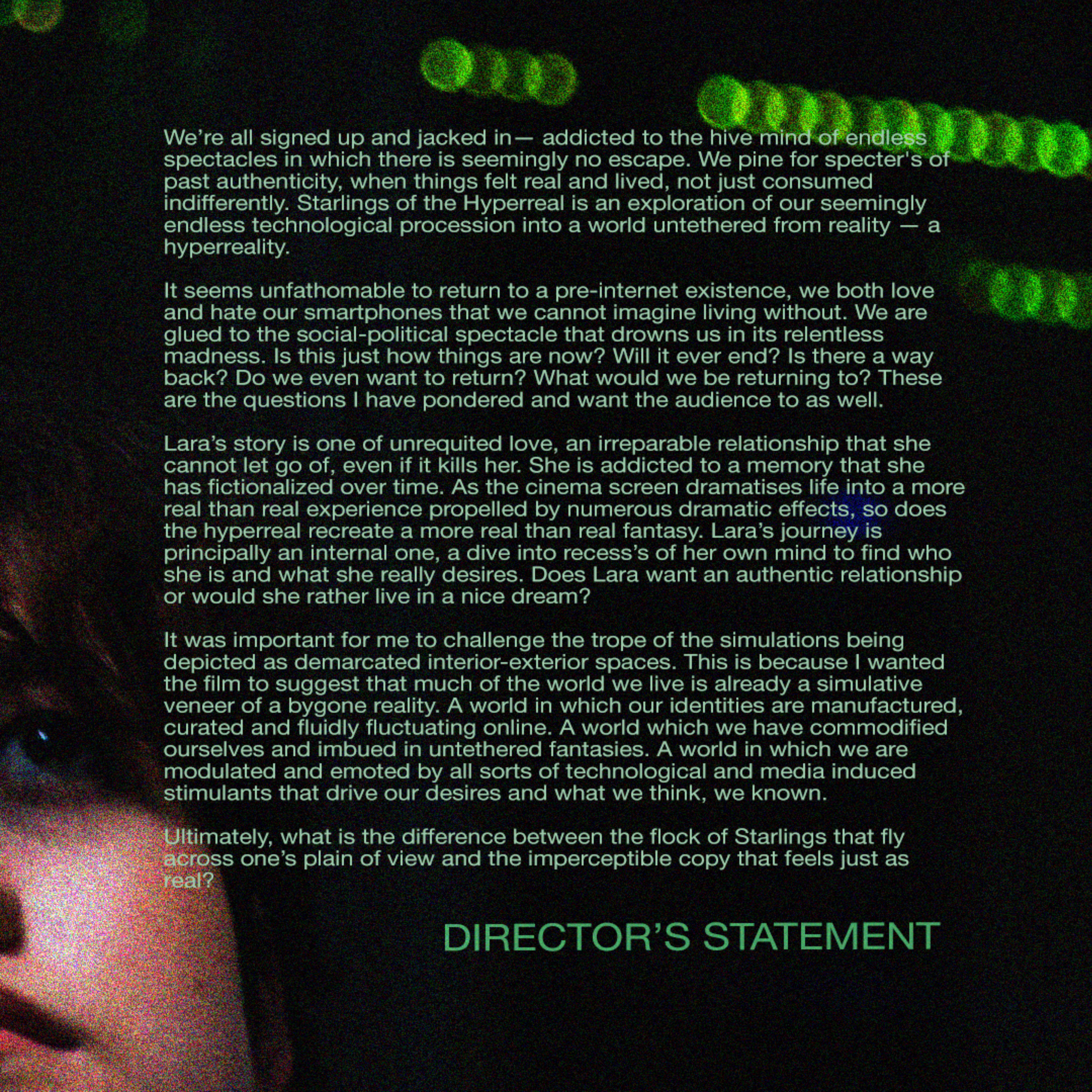
“MORE REAL THAN REAL”

LOGLINE

SYNOPSIS

Set in an alienating, modern dystopia, *Starlings of the Hyperreal* follows Lara, a young and subversive woman suffering from an unrequited desire for her former lover. Lara's troubles begin when she signs her identity over to a mysterious marketing agency called Sim-M. Sim-M offers Lara the opportunity to live out her subconscious desires in a simulated "hyperreal" world, the catch, the hyperreal simulation is recorded and used for product placement. Quickly becoming addicted to the service, Lara falls down the rabbit hole of her subconscious and the distinction between the real and the virtual blur into a paranoid haze. Confronted by the fact that the love from her partner is reciprocated only in the "hyperreal", Lara faces a choice, to live in her idyllic simulation, or face a reality she can no longer recognise.





We're all signed up and jacked in— addicted to the hive mind of endless spectacles in which there is seemingly no escape. We pine for specter's of past authenticity, when things felt real and lived, not just consumed indifferently. Starlings of the Hyperreal is an exploration of our seemingly endless technological procession into a world untethered from reality — a hyperreality.

It seems unfathomable to return to a pre-internet existence, we both love and hate our smartphones that we cannot imagine living without. We are glued to the social-political spectacle that drowns us in its relentless madness. Is this just how things are now? Will it ever end? Is there a way back? Do we even want to return? What would we be returning to? These are the questions I have pondered and want the audience to as well.

Lara's story is one of unrequited love, an irreparable relationship that she cannot let go of, even if it kills her. She is addicted to a memory that she has fictionalized over time. As the cinema screen dramatises life into a more real than real experience propelled by numerous dramatic effects, so does the hyperreal recreate a more real than real fantasy. Lara's journey is principally an internal one, a dive into recess's of her own mind to find who she is and what she really desires. Does Lara want an authentic relationship or would she rather live in a nice dream?

It was important for me to challenge the trope of the simulations being depicted as demarcated interior-exterior spaces. This is because I wanted the film to suggest that much of the world we live is already a simulative veneer of a bygone reality. A world in which our identities are manufactured, curated and fluidly fluctuating online. A world which we have commodified ourselves and imbued in untethered fantasies. A world in which we are modulated and emoted by all sorts of technological and media induced stimulants that drive our desires and what we think, we know.

Ultimately, what is the difference between the flock of Starlings that fly across one's plain of view and the imperceptible copy that feels just as real?

DIRECTOR'S STATEMENT

LARA



LUCINDA KEATING

OPHELIA

OLIVIA PIPLIOS

TECHNICIAN



TYLER COPPIN

FULL CAST

LARA LUCINDA KEATING

OPHELIA OLIVIA PIPLIOS

TECHNICIAN TYLER COPPIN

NOVA ASHLEE SCOTLAND

VERA EMILY SHERMELDINE

ANTHONY INDEY SALVESTRO

DESIGNER 1 IMOGIN ALLCHIN

DESIGNER 2 LOUELLA EXTON

ASH LARA MADELEINE HARRIS

CREW



DIRECTOR

Harrison is a filmmaker based in Melbourne, Australia. A recent honours graduate of the Victorian Collage of the Arts, Harrison endeavours to make a thought provoking, future orientated style of cinema. His previous short films have been screened both nationally and abroad Starlings of the Hyperreal is Harrison's VCA graduating film.

HARRISON LEECH

PRODUCER

A Master of Producing student at the Victorian College of the Arts. Andrew is an emerging creative producer based in Melbourne. With experience in development and distribution, Andrew has developed an interest in producing both stylistic and thought provoking cinema. He is looking into moving into the production of feature films in the near future.

ANDREW GOODE

CREDITS



PRODUCTION DESIGNER	AMELUA HUTCHINSON
DOP	JESSE GOHIER-FLEET
COMPOSER	BEN HOUGHTON AND EDWIN WHITE
SOUND DESIGNER	GREG STEELE
COSTUME DESIGNER	KATYA RUMIANTCEVA
EDITOR	HARRISON LEECH
1ST ASSISTANT DIRECTOR	JASPER CAVERLY
SOUND RECORDIST	KYLE LYON
FIRST AC	JAKE TRIGG SHAWKAT HUSSEINI GEOGRIA STEWART
SECOND AC	ANGELA BASILE
DATA WRANGLER	RICHARD LI
GAFFER	FRANCIS HEALY-WOOD SINA SALSALI

PRODUCTION ASSISTANTS	KIRSTY WILSON CAITLIN DE VOS
2ND ASSISTANT DIRECTOR	JAMES ROBINSON
3RD ASSISTANT DIRECTOR	LILY ROKEBRAND
CONTINUITY	WEIXUE WANG
RUNNERS	DAVID COLEMAN DIGBY HOUGHTON VAUGHAN HILL
CONSTRUCTION MANAGER	ALAN JONES
SET BUILDERS	JASON CLARKE MORGAN HONES
ART DIRECTOR	ATOOSA MONAZAMI
STANDBY PROPS	KATE MCKENZIE
SET DECORATOR	CARLETTA CHILDS STEPHANIE CROWE
ART DEPARTMENT ASSISTANTS	RUBY AITKIN LINA ZACKARIYA
ART DEPARTMENT SUPERVISOR	JANE MURPHY

SOUND MIXER ANT BOHUN

VISUAL EFFECTS PATRICK CAMPBELL

COLOURIST DEE McCLELLAND

GRAPHICS LIN KERR
RUBY AITKIN

STILL PHOTOGRAPHY THOMAS GILLFILLEN

CONSULTANT EDITOR CINDY CLARKSON

CATERING TREVOR COTTEN

SCREEN PRODUCTION COORDINATOR CJ WELSH

VCA POST PRODUCTION SUPERVISOR GRAYTON HAVERN

VCA SUPERVISING PRODUCERS ANDREW O'KEEFE
DONNA LYON

PRODUCERS ANDREW GOODE
HARRISON LEECH

DIRECTOR HARRISON LEECH

CONTACT

PRODUCTION COMPANY

Victorian College of the Arts School of Film and Television
The University of Melbourne
234 St Kilda Road, Southbank VIC 3006 Australia
Email: vca-ftv@unimelb.edu.au
Phone: +61 3 9035 9499

DIRECTOR

HARRISON LEECH
Email: Harrison_leech@hotmail.com

PRODUCER

Andrew Goode
Email: andrew.goode@outlook.com.au