

The background features a repeating pattern of the numbers '1' and '7' in a grid. The numbers are rendered in two shades of red: a lighter, semi-transparent red and a darker, more opaque red. A textured, slightly darker red overlay is applied across the entire pattern, giving it a layered, paper-like appearance.

2017

GRIFFITH FILM  
SCHOOL GRADUATES

# FOREWORD

It is my firm belief that film schools undergo specific stress factors in order to remain relevant, both internally and externally. If we want to function well and remain up to date, it is important to examine both internal and external strategies to achieve this goal. In a typical film school trajectory in order to enhance the student experience and expectation, we need to carefully look at the current practices and methodologies of its critical collaborative studio model. The typical conservatory style of teaching that we preach and practice is destined to deliver the appropriate excellence for the young artists that leave our school when they graduate. Nowadays, we are also confronted with a number of specific external stress factors that come from the global environment as well as from the industry.

Constantly changing workflows, new and ever changing industry models of production and distribution directly connected to the search and need for new funding mechanisms are one side of the spectrum. Hybrid screen formats and processes, complex integrated production and

post-production platforms urge the film schools to model and be ready for new employment opportunities, with new job descriptions that are invented every week to embrace the need for flexible work integrated learning. Incubators are created to make the step to the profession easier and more transparent. Yet, the biggest challenge for the film schools remains to not only adapt to this ever-changing environment but to stay relevant by preceding it, and by operating in an internationalized curriculum (the international co-production model is now omnipresent everywhere and growing in film schools as well) with both in-and outbound mobility and virtual mobility. And yes, we are very active in all those areas, and pushing the boundaries where we can...

Let me indeed take the opportunity to congratulate you with this bigger than ever GFS slate of graduation productions, in all areas of film, documentary, animation and games. They become bolder and more ambitious every year. And yes, we have spoiled you more than ever before. It suffices to look at the long list of guest lecturers and

artists in residence at the end of this booklet. This list grows every year, with more and more people wanting to challenge the tyranny of distance. That is indeed a great sign.

Another great sign is that we experience that students nowadays don't want to be working for someone, but become or want to become entrepreneurs. In a time where the same amount of data was created in 1 year as in the 5000 years before, and in a world where the (digital) disruption will reshape the market and the industries, it is important to keep the head cool, and to make sure we're actively responding.

In the beginning of this year, a report from UNESCO landed on my office desk: Cultural Times – the first global map of cultural and creative industries. In its executive summary, I could read the warm warning that it is precisely the cultural and creative content that drives the digital economy, and therefore a vast reservoir of jobs. So we are in the right spot here, and also in the good region, the Asia Pacific. The study goes and claims that cultural production is young, inclusive

and entrepreneurial. Creative activities indeed contribute significantly to youth employment and careers in these areas are relatively open to people of all ages and backgrounds. Moreover, creation is driven by small businesses or individuals, giving rise to agile and innovative employers. We hope we, at Griffith Film School, have made you ready for this.

*The Relevance of a Film School in this Tsunami of Change is to be the driver of change, not the adaptor to change.*

Welcome to the End of Year Exhibition, Screenings and Awards Ceremony 2016.



A handwritten signature in black ink, appearing to read 'H. Van Eyken'.

**Professor Herman Van  
Eyken Head of School  
Griffith Film School  
Queensland College of Art  
Griffith University**

# CONTENTS

## FILM

Flitered  
Lagoon  
Double  
File Fantasy  
Painkiller  
Old Man  
Crackermilk  
Luminous  
Younger Brother  
Unconditional  
Red Kite  
Push  
Daydream  
Scan Lines  
Metanoia  
Shooting For Gold  
Marvellous Perry  
Wolfe

## ANIMATION FILMS

They Came From Planet Something,  
Something!  
Greb  
The Wander Forest  
Love Bird  
Brick & Mickey  
Sprite Knight  
The Toll  
Only  
Pandora's Box  
On Duty  
Drawing Courage  
Furu ike: Ancient Pond  
HeroKid's Quest  
Nana's Bad Day

## ANIMATION PORTFOLIOS

Nikki Chong  
William Pietsch  
Anissa Roberts  
Chloe Walsh  
Alexander Waung  
Sherridyn Jayne Willoughby

## GAMES

Red||Green  
W.T.F  
Mind Tide  
Deepest Dark  
Grassias  
Dragon's Dawn  
Siege – Toy Box Defenders  
Rabbit Rebellion  
Mayhem Racing  
1995  
MORRIGNA



**FILM**



## LAGOON

RUN TIME: 8:20 MIN

PG

### SYNOPSIS

In a society where women are defined by their sexuality, the day Max gets her period marks the beginning of a change that will impact her for the rest of her life. Isolated from her distant mother and her estranged father, Max finds herself plunged into the unknown and decides to take matters into her own hands.

### CAST

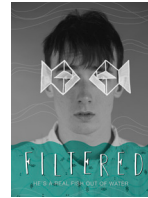
Max  
The Father  
The Mother

Rainbow Wedell  
Kaushik Das  
Jessica Leighton

### MAIN CREW

Writer/ Director / Sound Designer  
Producer  
Director of Photography  
Production Designer  
Editor  
Sound Recordist  
Production Manager  
1st Assistant Director

Maya Luski  
Tilly Towler  
Daniel Overend  
Jacob Duroux  
Jarrod Harker  
Rachel Shapiro  
Maddison Jordan  
Ynte Lammertsma



## FILTERED

RUN TIME: 14:00 MIN

M

### SYNOPSIS

An introverted virgin attempts to impress his womanizer roommate by shadowing him on a night out, but can he suppress his Tourette's long enough to see the cherry pop?

### CAST

Finn  
Penelope  
Charlie

Mitch Wood  
Tamara McLaughlin  
Christo Barrett-Hall

### MAIN CREW

Director, Writer  
Producer  
1st Assistant Director  
Director of Photography  
Production Designer  
Sound Designer/Recordist  
Editor  
Production Manager

Sarah Jarvis  
Maddison Jordan  
Marina Pennisi  
Tyrone Ryan  
Chloe Bevan  
Scott Langers  
Samantha Russell  
Brooklyn Downes



# FILTERED

HE'S A REAL FISH OUT OF WATER

# LAGOON



Remember where you came from

A GRIFFITH FILM SCHOOL PRODUCTION 'LAGOON' STARRING RAINBOW WEDELL  
KAUSHIK DAS JESSICA LEIGHTON MUSIC BY ANDREW TUTTLE EDITED BY JARROD HARKER  
VISUAL EFFECTS BY TIM BAHRIJ SOUND DESIGNER MAYA LUSKI PRODUCTION DESIGNER JACOB DUROUX DIRECTOR OF PHOTOGRAPHY DANIEL OVEREND  
EXECUTIVE PRODUCER ASHLEY BURGESS PRODUCED BY TILLY TOWLER WRITTEN BY MAYA LUSKI  
DIRECTED BY MAYA LUSKI





**Griffith Film School**