

INTRO

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Jess Brough: Welcome to Before the Applause - an audio programme for hybrid arts festival Fringe of Colour Films. We are going to be hearing from the filmmakers and artists who are behind the films in this year's festival programme. Some of these films will make you laugh, many will challenge you, and others will be thoroughly dismantling in their ability to find their way straight to your heart. Please enjoy hearing from the people behind these remarkable films and this continuation of their stories.

DIALOGUE

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My name is Samuel and I'm the director of the film In The Place Where We Left And Arrived. Back that time, I think a lot of things just happened at the same time. The homesickness and the culture assimilation and the long distance relationship with my partner and the pandemic very restrict policy back that time in China. I have to admit I was suffering from depression and anxiety, a lot of emotions. I start from the letter exchanges with my long distance relationship partner. A lot of intimacies, a lot of stories. Just it reveals itself. It's huge and a lot of information. I have to deal with it to pick some here, pick some others there. I just realised, oh, this time it's pandemic. And she also has been locked from home for a couple of months actually. And there are a lot of issues happened. Food short storage and medicine cut off. So a lot of things happened. People were crazy and she was crazy as well. I think it sounds like ambitious. I wanted to make something combine everything together, including our queerness, our migrants issues, migrant status and the concept of diaspora has been interrogated as well. My journey of living in the UK because I have been living here for more than four years now I don't really like channeltown at the first time. I think in the very beginning because I think it's fake. It's like an imagined community outside of China. It's not China. It's like fake identity, something like that. As long as I have lived here for like two years, three years, I mean the idea just changed and it always reminds me of China. It always reminds me my origin. My hometown is still like an in between because of cultural assimilation on the one hand and the queerness because the oppression and a lot of rejections [inaudible] in China as identifying as a queer.

[FILM CLIP]

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So I think I feel A very tangible distance from my homeland, my original country, and my original family. So this distance makes, I think, a huge difference. The medicine, I wanted to create a sense of confusion, a sense of inside the culture identity and the outside of the culture identity. And now I'm living in London. But somehow when I hang out with my Chinese friends, although they are from second generation or third generation or the first generation. And when we pass Chinatown or go to Chinatown for shopping or eating, eating out, the Chinese identity just Chineseness just get back to me. So it's a confusion I wanted to make. How do I identify home? I think it's just by the first answer pop up in my mind is attachment. But currently now attachment, the attachment could be a person for example, my partner. The attachment of medical service, like some social service, because I'm now in medicine in London, gives me a sense of security and a sense of home, because I know

somebody, people won't be happening in China. This is the most important reason. And another definition, I think, that different direction is the sense of safety. The LGBTQ community, the part of the LGBTQ community, I feel safe, much safe, say, here, but sometimes because I couldn't or I haven't owned a house, a physical house in the UK, when the rent agreement or the contract ends and I have to move out to find another place to live. So it's fluid, it's not fixing. My partner, I think why she's very important because she's the only attachment of people for me to China. It's the only association except the culture aspect. Another important thing is for this film, because I started from autoethnography and from a personal story. So this is, I think, the starting point for me to firstly zoom in my personal stories and then just zoom out to a shared experience, to people who with background is similar to me, or not background, even the experience, there are a lot of power dynamics and there's a lot of gaze would happen. So for me, it's very easy and convenient to do such thing. And the interview, yeah, it looks like they are interviews, but actually they will be taken on zoom meeting. And we actually had several very long time conversation, and I introduced my experience and I told them my personal stories and my life stories, my family, my friends, and they told me their stories just like an equally shared conversation. I just noticed some phenomena in the feedbacks and the receipts from my audience. Of course, people from different backgrounds and culture take the different parts of the film. But interestingly, I noticed there are some people, but not allowed just a very small amount of people. They are quite confused. And some people, they ask me directly, they say, why did you make such a film? It's about LGBTQ+ communities. It's about queer people. But are you queer? I don't think you are queer. So this is very interesting thing happened to me a couple of times. It just gave me an opportunity to rethink about the film and I don't think it's some problem in my film, and I don't think it's their problem. I think it's very interesting. Initially, I feel a bit uncomfortable, but I think just you would immediately respond to them to explain yourself to legitimate. I have the right to do it because I am part of the community. But I think this so called urgency, so called attempt, I would say didn't happen because I think maybe they just missed some information in the field. Or maybe they are not really familiar with LGBTQ community because a lot of them, they are from heterosexual background. And the only thing about LGBTQ+ community they know is gay or lesbian. There's two categories and others, they don't really know it. So I think maybe it's a good opportunity for me to tell them something, to tell them to be honest. The LGBT community represents a lot of people. Queer identity is an umbrella term. It's very not easy because you just always explain yourself.

OUTRO

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Jess Brough: Fringe of Colour Films 2023 takes place from the 23rd to the 29th June, but this audio programme will be available in perpetuity. If you are listening to this before the festival, we hope you can join us either online or in-person in Edinburgh, and if you are listening after the festival, you can stay up-to-date with our work at fringeofcolour.co.uk. This podcast was brought to you by Fringe of Colour Films, a hybrid arts festival for Black people and People of Colour. This series is presented by me Jess Brough, produced by Halina Rifai and Fringe of Colour, theme music by Xavier LaCroix and is supported by Creative Scotland. Thank you for listening.