

Cargo

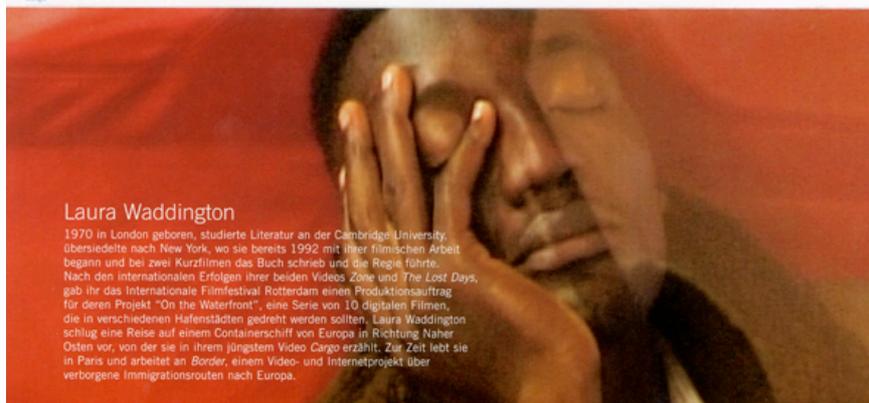
Sixpack Film zeigt Videoarbeiten von Laura Waddington
Donnerstag, 16. Mai 2002 um 20.30 Uhr

Zone USA 1995, Beta SP, sw & Farbe, 8 Min.
The Lost Days F/GB 1999, Beta SP, Farbe, 47 Min.
Cargo NL 2001, Beta SP, Farbe, 29 Min.

im Österreichischen Filmmuseum
1010 Wien, Augustinerstraße 1
Kartenreservierungen: 533 70 54

Information: Sixpack Film, 1070 Wien, Neubaugasse 45/13, Tel 526 09 90-13
Diskussion mit der Künstlerin nach der Vorstellung
Redaktion & Moderation: Brigitta Burger-Utzer

Cargo



Laura Waddington

1970 in London geboren, studierte Literatur an der Cambridge University, übersiedelte nach New York, wo sie bereits 1992 mit ihrer filmischen Arbeit begann und bei zwei Kurzfilmen das Buch schrieb und die Regie führte. Nach den internationalen Erfolgen ihrer beiden Videos *Zone* und *The Lost Days*, gab ihr das Internationale Filmfestival Rotterdam einen Produktionsauftrag für deren Projekt "On the Waterfront", eine Serie von 10 digitalen Filmen, die in verschiedenen Hafenstädten gedreht werden sollten. Laura Waddington schlug eine Reise auf einem Containerschiff von Europa in Richtung Naher Osten vor, von der sie in ihrem jüngstem Video *Cargo* erzählt. Zur Zeit lebt sie in Paris und arbeitet an *Border*, einem Video- und Internetprojekt über verborgene Immigrationsrouten nach Europa.

CARGO

A video by Laura Waddington

ARTE PRIZE FOR BEST EUROPEAN SHORT FILM, THE 48th
OBERHAUSEN INTERNATIONAL SHORT FILM FESTIVAL, 2002.
FIRST PRIZE EX AEQUO, VIDEOEX 2002, ZURICH, SWITZERLAND.

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CREDITS

Director, Written, Camera, Edited.....Laura Waddington
Produced and Commissioned.....The International Film Festival Rotterdam
Co-Produced..... De Productie, Rotterdam
Music.....Simon Fisher Turner
Voice.....Laura Waddington
Premiere.....The 30th International Film Festival Rotterdam, January 2001
Collection.....Musée National d'art moderne, Centre Pompidou, Paris (upcoming)
.....The International Film Festival Rotterdam
..... The International Film Festival Oberhausen, Film and video archive, Germany

Netherlands, 2001

Running Time: 29min.

In English (or English with French subtitles)

Colour, Stereo, Digibeta PAL/ Beta SP PAL

SELECTED FESTIVALS SCREENINGS

The 30th International Film Festival Rotterdam, 2001 (*World premiere*)
The 30th Montreal Festival of New Cinema and New Media, Canada, 2001
The New York Video Festival 2001, Film Society of Lincoln Center
The 45th London International Film Festival, United Kingdom, 2001
The 22nd Durban International Film Festival, South Africa, 2001
The 19th World Wide Video Festival, Amsterdam, The Netherlands, 2001
The 48th International Short Film Festival Oberhausen, Germany, 2002 (*ARTE Prize for Best European Short Film*)
The 38th and 41st Pesaro International Film Festival, Italy, 2002 and 2005 (*Int. Comp and Homage to Laura Waddington*)
The Jeonju International Film Festival 2002, South Korea
The 14th Ankara International Film Festival, Turkey, 2002
ISEA 2002, International Symposium on Electronic Arts, Nagoya, Japan, 2002
Videosex 2002, Experimental Film and Video Festival, Zurich, Switzerland (*First Prize ex aequo*)
The One World International Film Festival, Prague, Czech Republic, 2003
The 51st Sydney International Film Festival, Australia, 2004
The 9th Malaysian Video Awards Festival 2004, Kuala Lumpur, Malaysia
The 33rd La Rochelle International Film Festival, France, 2005 (*Tapis, Coussins et Vidéo: Laura Waddington*)

(Extensive screening list at: www.laurawaddington.com)

SYNOPSIS

CARGO is the story of a journey, I made on a container ship with a group of Rumanian and Filipino sailors, who were delivering cargo to the Middle East. I stayed on the ship six weeks. The sailors weren't allowed to leave the boat and they spent their days waiting, singing karaoke and telling me stories in a small TV room. In Syria, the ports were military zones. I hid at a porthole and secretly filmed the life below: a man stealing wood, a soldier fishing off the edge of an abandoned submarine. Later, I made a narrative, that falls between reality and fiction. It was a way of showing the limbo these men were living in.

Laura Waddington 2001

BACKGROUND

Commissioned by the International Film Festival Rotterdam for the 30th anniversary project, "On the Waterfront" a series of ten digital diaries, shot by directors in different ports around the world. (Filmmakers included Mahamet Saleh Haroun, Jon Jost, Garin Nugroho, Michael Pilz, Pablo Trapero, Chris Petit, Nathalie Alonso Casale, Jem Cohen, Lou Ye, Laura Waddington.)

PRESS QUOTES

“For this writer, film of the festival was Laura Waddington’s **CARGO**, an atmospheric and melancholy personal journey by merchant ship and a perceptive analysis of the emotional cost of globalisation.”

-Gareth Evans, *SIGHT AND SOUND*, London

“**CARGO** is nothing less than dazzling. Visually it’s superb (the dream like images, the work on time, the astonishing colours) but most of all, through her use of voice over, she lends these men an exemplary humanity and dignity.”

- Olivier Nicklaus, *LES INROCKUPTIBLES*, Paris

“Lost in Space: Poetic and exquisitely beautiful, Laura Waddington’s dream video diary records the melancholy shadow life of a container ship in perpetual limbo.”

-The New York Video Festival, Film Society of Lincoln Center,

“The ARTE Prize for a European short film goes to Laura Waddington’s **CARGO**, a lyrical voyage on the Mediterranean depicted in a series of distended moments. Combining diaristic text with painterly visuals, the director recounts a dialogue between a mute woman and the forgotten men who work on a cargo ship. We are drawn into a nomadic journey at the frontier of European consciousness; a reflection on what it means to be a citizen without country, to drift without destination. In this way, Waddington opens up a broader reflection of the nature of human identity and human existence.”

-International Jury Statement ARTE PRIZE FOR BEST EUROPEAN SHORT FILM, OBERHAUSEN

“For the stamina of personal vision which dares to find in the everyday glimpses of a rare and sublime passion, for understanding that these pictures have to be lived before they are produced, for its enclosed travelogue of barely met desires and palpable longings, for sharing its loneliness and the small hole we each peer through named the personality, which is also here the camera, the filmmaker herself no longer framing but framed, for opening into a world that was closing all around her the prize goes to **CARGO** by Laura Waddington.”

- International Jury Statement, FIRST PRIZE EX AEQUO, VIDEOEX 2002, Zurich

“In **CARGO** there is again a chosen limit: She boards in semi-secrecy a ship bound for the Middle East. From her cabin she records the journey trying to save a few traces, a few images of the ships loading and unloading, impressions that come to her and which she seizes almost blindly. What she records most of all is the difficulty of only being able to live the world by moving across it and withdrawing from its tumult”

-Bouchra Khalili, “La Douleur de Voir: A propos des Videos de Laura Waddington” (translated)

“**CARGO** deals with the existential status of being on the road, of going from a to b, arriving and leaving, going away and returning home again, and everything inbetween. It deals with the short-lived meetings with people underway who then disappear out of your life and become a memory. In short with life itself.”

-Christel Vesters, “CARGO”, WWVF CATALOGUE, Amsterdam 2001

“LAURA’S EYES” LES INROCKUPTIBLES

By Olivier Nicklaus, Les Inrockuptibles

The courageous English video maker Laura Waddington puts her experimental talents to political use.

We went to interview Laura Waddington to talk with her about her sublime film **CARGO**, showing on Court-Circuit, ARTE and returned utterly astonished by her account of the making of her new film in Sangatte. There, she discovered a reality so far removed from the advert-like national security discourse of the television news and pro-government media, we were taken aback. But let's begin with **CARGO**, since it's largely due to this that Laura came to Sangatte.

It began with a commission; to make a video about a port. But Laura, English video maker, born in 1970 and trained in the world of New York experimental cinema, has a plane phobia. She therefore decided to reach her port by cargo ship. But not just any cargo ship: a container ship inhabited solely by men, moreover Filipino sailors.

Of course, at first, they said no. But true to her temperament, Laura persisted, despite rebuttal, and finished by being accepted by the thirty men. Her camera, as always, served both as shield and spear with which to take root, there where the world absolutely does not want her to go.

She acknowledges taking risks, "If I make films, it's because I am searching for something. And it's often, when I am frightened or in a very tense situation that I get close to what I'm looking for." **CARGO** is nothing less than dazzling. Visually, it's superb (the dreamlike images, the work on time, the astonishing colours) but most of all, through her voice over, she lends these men an exemplary humanity and dignity.

But Waddington adventure does not stop there. Since a long time, Laura, who finished by moving to Paris, has been sensitive to the situation of illegal immigrants. The eleventh of September came. The next day, she was already in Sangatte, filming Afghans. In the camp, she encountered hostility. And so she went to film the refugees there where they were: on the roads. She was there when the police intervened: "I saw very violent scenes, things one doesn't imagine. People are living in awful conditions - the lack of hygiene of course - but the worst is the mental violence. A few went mad. We don't see that on TV, the reports don't manage to reflect the horror. It's necessary to find another way."

Laura Waddington is committed to finding this way, even if it means persisting, even if it means taking on debts. She knows that her work is here and that she must now do it. And the most beautiful aspect of the work and conversations of this video maker? Her way of keeping pathos at a distance, while being at the heart of the most urgent themes of our times.

(Translated from the French)

Olivier Nicklaus, "Les Yeux de Laura" LES INROCKUPTIBLES no394, Paris 18 June 2003

OLAF MÖLLER: How did you actually get interested in cinema? How did your first films happen?

LAURA WADDINGTON: When I was growing up in London, I didn't realise anything except Hollywood films existed. It was filmmakers who first got me interested in cinema rather than actual films. My father has a gallery. He'd sell paintings to all kinds of people and from a young age I'd go to eat with some of them. One evening we ate dinner with Sam Peckinpah. It's one of the strongest memories of my childhood. Sam Peckinpah made a joke to one of the waiter's in Chinese, which caused the waiter to storm out. I've never forgotten the mixture of sadism and extreme gentleness in Peckinpah's eyes and how he talked of the desert and a film set. It was years before I got to see his films, which I think are some of the most beautiful ever made. Later, Derek Jarman came to our school. Instead of sitting behind the desk, he sat on top of it and swinging his legs, talked with such enthusiasm and simplicity about making films. He created in my mind the idea that cinema did not have to be part of a huge commercial machinery but that it could be something personal and free. I wanted to go to film school but was too young so studied English literature at Cambridge University. After a few weeks, I stopped going to classes. There was a local art cinema and I started going almost everyday. I randomly discovered Murnau, Tarkovsky, Jack Smith, Vigo, Jean Genet. For the next three years I sat in the cinema and read books in the library. I decided I should try and make films as quickly as possible so when I was when 21, I left to New York. I worked on independent films. I shot my first film **The Visitor** with friends in a hotel room in a weekend.

Why did you change from film to video -- besides economics (which is usually just another way of saying, My vision doesn't fit into this particular economic system...)?

In New York I met electronic musicians who were producing and distributing music out of their apartments. They were circumventing the traditional production structures and this really impressed me. I had the feeling film would eventually move in this direction and that I should start using video. At that time, there was still a lot of snobbery about video. It wasn't considered a credible alternative to film. At first I found video difficult to work with, I'd been working with black and white 16mm film, which abstracts things. The video image felt very immediate, like television. But I loved the freedom of being able to work alone with a small camera. I found there was room for chance and that the videos were often a sum of their accidents. In this sense, I can say video totally changed my way of filmmaking. With my films, I was imposing a pre-written story: making fictions, shot in enclosed spaces. The videos are experiments and evolve out of things discovered along the way.

You shot "ZONE" with a spy cam. Strange question maybe, but: In how far was your life influenced by the presence of this tool, did it make you walk ways you wouldn't have otherwise?

At first I kept viewing video in terms of film, like a poor relation. I thought I had to find a way to make it my own. So I made the decision to film without using my eyes in order to completely unlearn. I hoped that if I worked in this way when I came back to using a normal video camera it would be like filming for the first time. I bought a spy camera and sewed it into a Turkish waistcoat. The waistcoat was covered in small circular mirrors and I removed one of the mirrors and put the camera in its place. Then I boarded a cruise ship, crossing the Atlantic. On the ship I had no way of seeing what I was filming and had to learn to trust the movement of my body. After a while I realised the angle wasn't good – the camera was sloping upwards so I had to adopt a very strange walk, my shoulders hunched over.

Are you more somebody who finds or somebody who looks for something?

I often don't understand what I'm doing or where I'm going. When I make a video it's very difficult for me to put into words what it will be. This creates a problem for getting production funds. I work instinctively and the process is as important to me as the result – the meetings, friendships, and accidents that happen along the way. By the time I find something, I'm already looking for something else.

Could you talk a little about the way you created the images for "The Lost Days", the necessities behind it?

After making **ZONE**, I wrote **The Lost Days**, which is a story about a woman travelling around the world, sending back video letters to a friend in New York. I was living illegally in the States so couldn't travel. I decided to search for people in 15 countries over the internet and to ask them to videotape their cities for me, as if they were the woman in my story. My aim was to refilm and bring together all these images so that a person watching the completed video would believe they were watching one person's journey. The footage I received was very diverse. Some people filmed two hours of footage; others ten or fifteen and some had filming experience, while others had never used a camera before. There were also technical constraints: as people had filmed all over the world some people had recorded in the European system PAL and others in the American/Japanese video system NTSC. I bought a lot of old video equipment and set about filming and refilming the images off TV screens, passing them through colour correctors, refilming again and again. Finally the video reached a point where the images were so broken up that the difference in video system no longer mattered and slowly the footage began to give the impression it had all been filmed by one person.

And am I mistaken that on occasions the images one sees are not from the location suggested by the voice?

Yes. The images don't always correspond with the countries the narrator mentions. For example she talks of her memories of her childhood in Argentina over shots of Milan and Moscow or speaks of a visit to La Paz over images of China. At one point there are faces of men in a bus in Datong, while she talks about watching "Johnny Guitar" in a cinema in Paris. I wanted the countries to merge into one in this way because for me it is a story about a woman who passes through places without really understanding them. It is my fear about travelling – the idea that one can end up just imposing one's preconceptions on a place, finding only the things one wants to find, not taking the time to really look. In that sense the word "lost" in the title also refers to her.

Did you, in the times of "The Lost Days" and "ZONE" when you were working with 'quasi-aleatorically arrived-at' pictures, ever consider to stop shooting at all and work only with other peoples' images?

During those few years I didn't shoot any of my own images. The only time I used a camera was to shoot commissions for people, for example videos for choreographers, fashion and art people or to refilm images in the way I've described for **ZONE** and **The Lost Days**. The whole process of making those films and my decision to not to shoot during those years was a very definite choice. When I first started shooting video, I was constantly comparing it to film. My hope was that if I didn't shoot for a few years; when I finally started to shoot again it would be like filming for the first time. I hoped then I'd stop comparing video to film and accept it for what it is. And that's what happened when I started shooting again for **CARGO** and **BORDER**. I came to love video for being a kind of writing.

Is there maybe a kind of safety in other peoples' gazes -- and was there some kind of sense of danger that made you look through a viewfinder again?

Actually, it was very frustrating and difficult to not film for so long. But I am afraid of filming. For me to film someone is an enormous responsibility. Because I don't believe a camera just captures the surface but also something underneath. And that's very sensitive and intimate. I think a camera has the potential to be something very violent.

Why did you feel the need to talk about love and desire in all of your works save for "BORDER"?

While I was making **ZONE** and **The Lost Days**, I didn't have any idea of what the final narrative would be. During the editing process, I just concentrated on creating a sort of line or trajectory, a kind a movement through the space. It was only after I'd found this form that I wrote the voice-overs. With retrospect, I feel the love element in the voice-overs was a mistake. The images and my editing were experiments. In the voice-overs, I think I was imposing a sort of preconceived idea of what I felt cinema should be or what I wished my films could be. It feels a bit like a stepping back or pulling away, instead of exploring what was in front of me. With **CARGO**, I wanted to make something between documentary and fiction. It was very important for me that the audience question the veracity of the narrative. I purposely included certain contradictions in the voice over; for instance at the beginning I say that I did not speak all summer but later it becomes obvious this cannot be true. **CARGO** is spoken in the form of a letter to a man in Paris. But during the video this form becomes almost redundant. In the last lines, I speak of a phone call I received from one of the sailors. For me the pull of the sailor and the people I'd filmed had become stronger than my interest in writing to that man. At the end I explain "I never got round to telling you where I'd been" After **CARGO**, I realised the letter form no longer fitted and that I had to find a new way. After, with **BORDER** I had the constant feeling I couldn't communicate what I'd seen in Sangatte. I knew it was impossible for me to speak from the point of view of the refugees. All I could do was speak about what it is to come from a society that allowed this situation to happen. I knew I could only leave a very small and incomplete trace. I think **BORDER** is a video full of loneliness, and one in which I am mistrustful of my own attempt to speak. In the voice over, I tried to say very little and to talk in an understated way, in the hope the audience would keep in their minds, the incompleteness of the picture I gave. In the last moments of the video, the camera freezes on some car headlights and I address one of the refugees directly. I wanted, by doing this, to turn the narrative on its head. The refugee who I address had, in fact, one day written to me to explain that, for certain reasons, when we were in Sangatte, he had had to lie to me about his life. There was the feeling things were much more complicated than I could comprehend.

Looked at today there's a very clear sense of progression in your work --did it feel for you like this when you made it, or would you say that this sense of order was something you were looking for in your life?

I don't really ever know where I'm going but later when I look back at the work, I realise each film or video grew out of the one before. Somewhere in the making of a previous video, a new one starts to emerge, even if it takes me a while to recognise that. It often springs from something very small, a person I meet while I'm shooting, a face, a story. I can't really impose it. It's like with filming - it's often just a process of waiting to understand, letting it suggest itself.

Interview by Olaf Möller for for THE 51st PESARO INTERNATIONAL FILM FESTIVAL CATALOGUE

“THE DAYS AND YEARS OF MY TRAVELS” BY OLAF MÖLLER

Laura Waddington is afraid of flying: She doesn't board a plane, ever (well, ever....). Instead, she travels by bus or train or ship - the latter, the most archaic in a lot of ways, being the locus of two videos, **ZONE** (1995) and **CARGO** (2001). The old-fashioned ways used nowadays mainly by those lacking the funds for luxuries like time (by the way: train never means 1st, always 2nd or 3rd class, and ship more often than not means freighter, not cruise ship.) The world slows down like that while growing back again to an older yet more natural size. It's 19th century redux, befitting an oeuvre with a social agenda which for so many of the airplane-internet-mobile-set, Today's People, feels passé but isn't for the majority of human beings on this planet, Earth. The slowness makes one see peculiarities and uniquenesses - no such flippancies as, “This-and-that film from Taiwan perfectly expresses the economic malaise of Peru”, or some such. That's the way the world looks from an airplane hurrying the skies across borders and peoples and cultures, blurring all differences into a single superficial movement. It's the market's, the management's perception, Globalizorama.

Laura Waddington, instead, is always precisely There, crossing all those land and seascapes, often for weeks and months, becoming one with the moment, place and time, savouring its particular flavour. It's a way of moving in the world which gets one close to - often in close quarters with - people others just pass by, not noticing them or taking their presence=service simply for granted. To fully experience such journeys, their potentials, one has to be open enough and willing to accept one's occasional needs - for help, food, shelter, love and/or friendship - and one has to be unafraid, open, also for strangers and their kindness.

One cannot see this in the works themselves. Or rather, it's there but not on the surface. It becomes present only when one knows. (When introducing her works, Waddington more often than not pretty soon starts talking about her fear of flying and how that influences her artistic approach=process, so...).

Another approach, actually a kind of trajectory or even vector, is to be found in the work itself, always the best place to start anyway. One doesn't need to look too deep, it's pretty much out there in the open, for Waddington's works carry their heart on their sleeve, as they want, need to be understood. Starting with her 'maiden film' **The Visitor** (1992) and ending with **Border** (2004) - after which, she says, something completely different has to come and happen - the work 'describes' a movement out into the open. From the enclosed spaces of work and home in **The Visitor**, breeding desire, which is (also) the need to get away - each fuck another country, and each desire squashed the go-by-go nobody wants. On with **ZONE** and **CARGO** to the enclosed spaces of journeys by ship in the company of some of the most wretched human beings on earth, seaman whose working=living conditions have considerably worsened in the last 20, 30 years. A tribe of the working class that in several ways has no fatherland. More often than not they're prisoners of their vessels, its flag, as well as their own passports (if they have one): they can't leave when the ship enters a harbour, more often than not they have to contain with looking at yet another country. On to a most symbolic final destination, the Red Cross-refugee camp at Sangatte in **Border**, where she stayed for months with refugees from Afghanistan and Iraq, men and women who've crossed thousands and thousands of miles escaping certain-seeming doom and who're now trying to catch an illegal ride through the channel tunnel to yet another promised land, the one of hope and glory. It's her sole video that's basically set only in the wide open, with refugees, silhouettes in the sheltering darkness, moving in the wind and the rain, crossing landscapes, anonymous to the eye yet known by name to the narrator, Laura Waddington.

That her first cinematographic journey - for that is her oeuvre till now: a journey, also to herself - would end among refugees has a certain logic in Waddington's own life. She lived for several years as an illegal immigrant in the USA, and her current life in France is also not without problems; in her fatherland, England, she doesn't want to stay, for artistic reasons.

So, in a certain way, it's also Laura Waddington standing there in **Border**, finally being able to face that which is there. As for a long time she was afraid of even looking through a camera, making the images herself. **The Lost Days** (1999) was made by asking friends around the world to shoot images for her which she then refilmed and refilmed until they got the unified look of somebody not really looking, just passing and taping. **ZONE**, then, was made with a spy camera filming 'accidentally'. **CARGO**, it's true, has Waddington again looking through the view finder, making the images, but it seems that she's still a little reluctant to truly be there – or, let's say, she's getting back into the motions. With **Border** she has, if one might say so, finally found herself. There's a heroic compassion of quasi-Kurosawa'ian dimensions to each image, a justness to each movement that in its humbleness speaks gloriously of all the growth and learning done in all those years on the road.

Also, something got lost on that journey: the need to shield oneself by a layer of fiction. **The Lost Days** is, if compared with Waddington's following works, fictitious on several levels. There's the fiction of the story told - a woman running away from a relation(=)ship wrecked - a story that was there before the images. And there's the fiction of the images made by so many yet made over by just one. And there's another layer: Waddington doesn't narrate the story herself - and thereby authenticate the images – (That, too.) There's the voice of Chantal Akerman for the prologue (mirroring somewhat the prologue of her "*Histoires d'Amerique: Food, Family and Philosophy*" (1989)) and there's Marusha Gagro for the story itself.

That said, **The Lost Days** is actually supposed to be the story of somebody alien to herself: Travelling the world but seeing only the same everywhere which, in the end, is the blurred self one cannot confront, one's loneliness (in **The Visitor** and **The Lost Days** homosexuality becomes, for the self-centred/lost protagonists, a symbol of exclusion. Men reject her in her essence... Read: The body as prison, a fortress of solitude). **ZONE** and **CARGO** both still feature comparable stories of love lost/fled but in a more muted key and used more obviously as distancing devices. It ends with **Border**: There's no need anymore to distance oneself - now, there's the need for contact, to be there.

Finally, there's something deeply erotic to Waddington's works, particularly since **The Lost Days** when she stopped - then out of material necessity - to work with images running at normal speed and started to use slowed down moments made more passionate by Simon Fisher Turner's soundscapes. Travelling becomes one with loving, the drawn-out, hyper-present moments become memories grasped at, the way one commonly tries to elongate the flow, fleeting moments of passion. The difference between passion and compassion vanishes, borders fall, each body a vessel of change.

- Olaf Möller "The Days and Years of My Travels" for THE 51st PESARO INTERNATIONAL FILM FESTIVAL CATALOGUE

DIRECTOR'S BIOGRAPHY

Laura Waddington, born 1970 in London, studied English literature at Cambridge University, before moving to New York, where she worked in independent cinema and made short films. Inspired by electronic musicians, who she met making and distributing work from their apartments, she became interested in alternative modes of production and began shooting video. **ZONE** (1995), filmed with a spy camera on the QE2 and **The Lost Days**, the story of a woman's journey around the world, directed via the Internet with camera people in 15 countries, experimented with the possibilities of the medium. **The Lost Days** marked the start of an ongoing collaboration with English composer Simon Fisher Turner (Derek Jarman's *Blue*, *Caravaggio*, *The Garden*).

In 1998, she left New York and lived briefly in Lisbon and Barcelona before moving to Paris. Travelling widely overland on ships, buses and trains, because of a plane phobia, she began to focus on borders and people she met trying to cross them. In 2000, the Rotterdam Film Festival commissioned her to make a video for the project "On the Waterfront" a series of digital diaries, shot by ten filmmakers in ports around the world. **CARGO** (2001) is an account of her journey on a container ship to the Middle East, with sailors from Romania and the Philippines.

In 2002, following extensive travels in Kurdistan, Europe, The Middle East, and the Balkans, researching refugee routes into Europe, she spent months in the fields around Sangatte Red Cross camp, filming Afghan and Iraqi refugees who were trying to cross the channel tunnel to England, (**Border**, 2004)

Laura Waddington's work has screened at numerous international film festivals, including Locarno, Rotterdam, New York Video Festival, Film Society of Lincoln Center, Edinburgh, Montreal Festival of New Cinema, on ARTE television and in museums such as The Reina Sofia Museum, Madrid, The Walker Art Center, Minneapolis. The Pompidou Centre, Paris (upcoming). She has had screenings in over thirty countries, including locations such as the European Parliament, Brussels. In 2002 Six Pack Film presented a focus on her videos at the Austrian Film Museum, Vienna. In 2005, she had a retrospective at The 51st International Oberhausen Short Film Festival and a homage to her videos at The 41st Pesaro International Film Festival. She has received awards including the ARTE Prize for Best European Short Film, The 48th International Oberhausen Short Film Festival, First Prize ex aequo, Videoex 2002, Zurich, (**CARGO**) Grand Prix Experimental-essai-art video, Cote Court 2005, France and First Prize Videoex 2005, Zurich (**Border**). Articles and interviews about her videos have appeared on ARTE television, Radio France Culture, and in *Les Inrockuptibles*, *Télérama* magazine, and *Film-Dienst* magazine among others. She presently lives in Brussels.

SELECTED FILMOGRAPHY

1992 The Visitor
1994 The Room
1995 ZONE
1996 Letters to My Mother
1999 The Lost Days
2001 CARGO
2004 Border